

E: [Install the paintings in space. Put it on wheels, why not, just do something to avoid hanging straightforward rectangles on white walls. Plus, the smaller ones look dull in installation shots, like postage stamps.] Fair enough. Still, I can't get my canvases to become more spacial. I like white walls; we've painted the floor and front windows white to have more of them. There is only one window left untouched in the exhibition and this is a gap for ocular passage.

The space 'within' my paintings changed. The orientation is predominantly vertical. I reached for El Greco and copied a fragment of one of his paintings since he is a master of vertical skies. Then I painted another one from memory. The flags came from a formalist desire. [Come out of the murky-mauve and find some hard-edge!]. They emerged one after the other: resembling a Czech flag hung vertically and a French flag hung backwards. I pressed the canvas down to touch the wooden frame behind it and stapled it all along the inner edge.

Charles Bridge Angels was the first painting in this exhibition that I finished. It pictures an off-white cross and two angels in dirty pink and orange respectively. Their expressions pull in different directions as the angel on top has a beaming smile [to stage right] and the one below squints into the distance [to stage left]. They tug my attention away from the cross. All I really wanted was to paint hard edges; some geometry. I looked at Raphael's angels and found them pudgy but fit and light. A wing growing out of the shoulder of a small child (or an adult, even worse), can look grotesque. My main intention for the angels in the *imitation paintings* was that they should be active, even the ones at rest.

Julia Dubsky

Julia Dubsky (*1990) lives and works in Berlin. She studied at the NCAD, Dublin and the HFBK, Hamburg. Selected Exhibitions: *Venus und Sonne im Zehnten Haus*, Mehdi Chouakri, Berlin (2023); *Neuzeit Grotesk*, Gunia Nowik, Warsaw (2022); *Wild about Actor*, Becky's, Berlin (2021); *M/modesty*, Amanda Wilkinson, London (2021).