

PRESS RELEASE

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CHARLOTTE HERZIG

HITS AND MISSES

43, ROUTE DES JEUNES

OPENING ON 31.08 – 18H

For Charlotte Herzig (1983), painting seems to be a limitless abundance, an immensity to be cleared, an elsewhere dreamed of. The frame of most of her works opens onto a whimsical density in which volumes, curves and cuts are organically mixed. Coloured planes overlap and sometimes invade the exhibition spaces in vast wall compositions, making the window frames explode, which the large canvases and drawings put in front of us.

The tones are fluid. The artist seems to work in regular and patient passages. The images appear muted, slightly cooled. They are often frozen under a bluish screen. The tones seem to come from behind the canvas, as if it had been painted from behind. We see ghosts, traces, projections and we think we can read movements. Sometimes there are incisions between the flat areas. Collage effects create planes. Lines delineate patterns, which often merge into a grid. The images seem to be doubles of themselves, like a multitude of elements left visible on the screens of a silkscreen printer. The composition becomes accumulation, play, collage, making us responsible for any narrative effect.

Thus, Charlotte Herzig's paintings seem to have the texture of our memories and dreams. They offer us, if it is still possible, a space behind the structured and logical one of our daily images. Their interstice is close to the one we recreate when we let ourselves go looking at clouds, playing with the sharpness of our perception by observing wallpaper, believing we read in the banal and harmless visible signs of another still enchanted space.

As many modern scholars, artists and architects have stated, radicalism does not exclude natural forces, but rather marvels at their ability to transcend our often binary patterns by deploying structures beyond the limits of our dull abstractions. Charlotte Herzig, with a form of lightness and delicacy, reactivates in us the desire for a colourful, vegetal and playful outburst that no structure could contain in attempting to recreate these gardens of modernity. But, refusing the sharp tones and ease of narration, his painting expresses the fragility of this dream. It is not a matter of naively depicting an elegant, balanced and abundant place, but of reminding us that art is one of our common stories and that we owe it to ourselves to consider its wear and tear, its survivals and strata in order to reactivate its poetic scope.

Samuel Gross
Curator, Swiss Institute in Rome

Charlotte Herzig (1983) lives and works between Berlin and Switzerland. She holds a Master of Fine Arts degree from the San Francisco Art Institute. In 2016, she is the first artist to be awarded the Nestlé Art Prize. This prize was an opportunity for one of her works to join the Nestlé collection, alongside those of Elsworth Kelly, Alighiero Boetti and Alexandre Calder. In the same year, she presented a series of five new paintings at the Swiss Art Awards for an exhibition entitled Rain Gum + Dancing in the Moonlight + Oo + Blue Bar = La professionalisation des sentiments (feelings at work).

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