

Lars Teichmann

Idyll

9.11.2019 - 11.1.2020

Opening

Fri, November 8, 7 - 9 pm

Special opening hours

Fri, November 15, 12 - 20 pm

Sat, November 16, 12 - 21 pm



Lars Teichmann (born 1980 Burgstädt, Saxony) has made a name for himself in the young, contemporary painting.

In his mostly large-format paintings, the artist uses large brushstrokes and expressive color fields to compose a work that is harmonious in itself. In almost all of his works, references to paintings by old masters resonate. Teichmann reveals references - explicit or fragmentary - and transforms them into an independent and unmistakable painting. His artistic work emerges in reflection with the present and its social currents and developments.

Galerie Clara Maria Sels dedicates the exhibition IDYLL to a new series of works by Berlin-based artist Lars Teichmann.

The term idyll, or idyll, generally refers to an image of a harmoniously transfigured rural life. Idyllic is often also used to describe an image or a state that appears tranquil and peaceful to the observer. Something positive is inherent in the idyll; it is perceived as a place of well-being, contentment, places that reflect longings.

Lars Teichmann landscape paintings are like an imaginary journey to a long forgotten world. In monochrome tones, with light splashes of color, with dense, as well as glazing brushstrokes, the artist creates his landscapes. This is also the case with his painting Land from 2019. Here, monumental mountains extend in the background, taking up most of the picture. At the foot of the mountain can be seen dimly a village with a church and a few houses. In the foreground appears a rural scene with two figures working in the fields. They are surrounded by trees and willows, reminiscent of the landscape of Provence. The association is obvious, since in this painting Teichmann hints at a reference to Jean-Baptiste Camille Corot, an important French landscape painter of the 19th century. With longer observation more and more elements of the painting open up. Sketchily, another person stands between the trees and at the bottom of the picture flows a body of water. The color blue evokes associations with the sky and water, as well as infinity and longing. Furthermore, in this manner it also recalls the Dutch craftsmanship since the end of the 16th century - the Delft blue with its idyllic depictions.

A recurring subject in the oeuvre of Lars Teichmann is the portrait. With strong ductus and multi-layered, impasto paint application, the people are often depicted larger than life. Graceful and haunting are the faces that look at the viewer. In contrast to the landscape paintings, the portraits appear without a precise reference to temporality. In the exhibition, they are a contemplative moment, entering into a dialogue with the viewer by mirroring and reflecting him back on himself.

Larger than life and thoughtful looks at us the painting Big Red Woman from 2018, which is a center of the exhibition. The face of a beautiful and young woman Poncelle suggests thoughts and feelings. The portrait seems as if it is representative of a life story, which, however, is not revealed.

In his works, Teichmann consciously uses references to a world that we today, in a highly technical and noisy time, rather assign to the past. His pictures open up planes into which we are drawn to dwell. Spheres, in which we flee to find peace and inner peace. An escape from the here and now to locate ourselves emotionally and mentally in our desires.

Do we find the idyll in them or are they perhaps a fallacy after all? Teichmann's painting causes us to pause and begin our own pictorial journey.