

sie nennen es Paradies

Boban Andjelkovic

28.04. - 10.06.23

***They Call it Paradise,
proud quenchless flames in water***

splash
it's pure blue,

my body is lost in tongues.

Soft hair-locks
of polka-dots insanity.

Still blue, it's grey
blistering sigarette
of multiple endings.
Guglielmo Tell affect.

My eye
tear of marvel,
watery
in a serpentine flux

a group
of the most abstract creatures
mermaids, and humans, and me
painterly experience
in a doodled paper

it's heads! I have seen it
before.
I like how wrong it feels
with its cuts and orange erasures,
an orgy of facial limbs.
eye eye dot dot

Is there a fil rouge here?

I see...
Fil blue, fil d'or
in a necktie
of moustaches: *They Call it Paradise*

Have this candy my friend,
(gaping mouths)
grotesquely bitter
web of movements

I read once that light was what made
landscape
in painting
become fantastic.
Now under my cap,
trapped.
No space for nature.

The arrow
Has landed in place
cupido move
and love triangles

explosion!
As I close my eye

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. .
.

splash
it's pure blue

.

eye eye dot dot . °

the illusion of recurrence
proud quenchless flames in water

A note:

This text follows Boban Andjelkovic's methodology of fragmentation. The speaking subject is as scattered as the caricaturesque characters appearing in the artist's work. The references are brought away from their context and altered to the point of non-recognition, following an inner logic of failing repetition that allows each sentence to exist both as its own – thus referring to a single painting or drawing - or as part of a group. The motifs follow the paintings, digital animations and drawings that populate the show, and try to observe these from multiple directions, in a cubism fashion shall we say. As it often happens with Andjelkovic's pictorial practice, I hope this text can allow the gazing eye to further experience a moment between figuration and abstraction, beginning and end, existence and disappearance.

Caterina Avataneo

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Eine Anmerkung:

Dieser Text folgt der Fragmentierungsmethodik von Boban Andjelkovic. Das sprechende Subjekt ist ebenso zerstreut wie die karikaturistischen Figuren, die im Werk des Künstlers auftauchen. Die Bezüge werden aus ihrem Kontext herausgelöst und bis zur Unkenntlichkeit verfremdet, wobei sie einer inneren Logik der ausbleibenden Wiederholung folgen, die es jedem Satz erlaubt, sowohl eigenständig – in Bezug auf ein einzelnes Gemälde oder eine Zeichnung – als auch als Teil einer Gruppe zu existieren. Die Motive folgen den Gemälden, digitalen Animationen und Zeichnungen, die die Ausstellung bevölkern, und versuchen, diese aus mehreren Richtungen zu betrachten, sozusagen in kubistischer Manier. Wie so oft bei Andjelkovic's bildnerischer Praxis hoffe ich, dass dieser Text dem Betrachter die Möglichkeit gibt, einen Moment zwischen Figuration und Abstraktion, Anfang und Ende, Existenz und Verschwinden zu erleben.

Caterina Avataneo