

SETAREH X

Laura Sachs conversations

7. Februar 2020 – 6. März 2020

After a successful collaboration at Genius Loci 7 and Art Berlin last year, SETAREH X presents Laura Sachs' first solo exhibition "conversations".

Laura Sachs works in a unique way with bodies of images composed of volatile and solid materials. Accentuated with metal strips or completely enclosed in aluminium frames, the canvases assert themselves as multi-perspective objects in space.

In the "Noon" series of works, oil paint is pushed through the canvas in a first step, the fabric is then detached from the stretcher frame and restretched with its original backside facing the front. As in a kind of frottage process, paint particles and dust are also removed from the studio floor. Finally, Laura Sachs adds thin powder-coated metal strips in different positions, which run around the edges of the picture and seem to fix the canvas. At the same time, they prove to be basic elements that stabilize the composition of the entire body of the image.

In the "Sidenote" works, a grid is first painted with canvas primer, which only becomes subtly visible on the canvas, which at first glance appears pure black, when a black monochrome colour surface is applied. Between the canvas and the aluminium frame surrounding it, a piece of white fabric is inserted in each case, which gives the work a compositional structure, similar in function to the metal strips. However, a certain element of coincidence is always present in these controlled processes per se. The artist reacts to changes occurring during the painting process with considered interventions and settings. In this way of working between control and chance, "dialogues" repeatedly arise within her spectrum of forms, colours and materials, which ultimately lead to clear formulations and balanced compositions.

At first glance, Laura Sachs' works appear serial, but upon closer inspection they turn out to be painted, composed, and constructed unique pieces that provide clues to their underlying work processes. In this way, her method of working and her viewpoint differ from that of the representatives of Minimal Art, to whom her works only seem close at first glance. In this way she succeeds in enriching the post-minimalist discourse on images through conscious shifts in context.

The representatives of the first purely American art movement, which became known as Minimal Art, such as Donald Judd, Sol LeWitt, Dan Flavin, Robert Morris or, within painting, Frank Stella, were concerned with turning away from the idea of the creative subject, with the renunciation of expression, content and readable craftsmanship – towards a pure expressiveness of form, colour, materiality and spatial reference. The aspect of the

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serial and the associated industrial producibility of a work of art have always been part of this view. To which artists like Blinky Palermo or Imi Knoebel already reacted in their own way in the 1960s. This art historical frame of reference is also part of Laura Sachs' artistic self-conception.

In her reduced formal language, the objecthood of her pictures, and the apparent seriality of her works, Laura Sachs refers to the questions posed by prominent thought leaders. By focusing on the handwritten aspects, the processual nature of her works, and even references to the place where the picture was made, she expands the discourse beyond this and in this way formulates an independent and characteristic artistic position.

Laura Sachs (*1985 in Darmstadt) first studied philosophy and art in Frankfurt a.M. and went to the Düsseldorf Art Academy in 2013. Coming from painting, she continued her studies in the sculpture classes of Hubert Kiecol and Gregor Schneider. Under the latter she graduated as a master student in 2018.