



19/10 – 25/11/2018
BARBÉ URBAIN gallery, Ghent, Belgium

Rebekka Löffler

From you
to me.

From me to you.



Installation view
Städtische Galerie Karlsruhe, 2012
Rebekka Löffler, 'Fabel', 2012
Acrylic and oil on canvas, 220 x 190 cm

Rebekka Löffler (1985, DE) grew up in the Black Forest region near Freiburg im Breisgau (Germany). She received her master's degree at the Staatliche Akademie der Bildenden Künste Karlsruhe in 2012, and was a resident at the HISK (Higher Institute for Fine Arts) in Ghent (Belgium) in 2016-2017.

Recently she participated in exhibitions like 'As if we could scrape the color off the iris and still see' at Twin Gallery curated by Sonia Fernández Pan (Madrid, 2018); The Other Half, Three Painters at Magic Beans Gallery curated by Jurriaan Benschop (Berlin, 2018) and The Grid and The Cloud: How to Connect. at Vanderborght Building curated by Elena Sarokina (Brussels, 2017).

She showed her paintings in institutions such as Städtische Galerie (Karlsruhe, 2012); Städtische Galerie (Weil am Rhein, 2012) and Städtische Galerie (Bremen, 2008). Her solo exhibition with the title 'From you / to me. / From me to you.' will be at Barbé Urbain Gallery (Ghent, 2018) from 19 October–25 November 2018.

Rebekka Löffler's paintings explore the interface between the explainable and intangible aspects of being. They demonstrate her reflection and response to the conditions and occurrences of life. Painful or rousing, subtle or sublime moments of life evoke the urgency to be shaped in all their states of matter and to be coloured in all shades in order to grasp and frame a cleared and decipherable image of life an image that wants to question the representation of reality, and depict a multifaceted and fluid perception of life. The initial moment of creating a painting the idea as a leading thought leads to new thoughts and associations.

Moreover, it evokes sensory perceptions, emotions, memories, and subliminal impressions connected to it. To use the initial moment as a point of departure allows the artist to probe the idea from different angles and to create a space for experience. The painting becomes like a body of sound in which different vibrations resonate at the same time.

They explore themes that are connected to personal experiences such as language and identity ('Parentsland - Children's Language', 2016; 'Nests', 2011), moments of realization ('Giving Things a Face', 2015; 'Open Your Eyes and Look at Me!', 2011) or moments of change and break-out ('The Great Departure', 2016; 'The Scream / I do not see a hare', 2012), the role of women ('Courting a Bride', 2014) and the entanglement of relationships ('Entanglements', 2017).

Her reflections on how to perceive a multi-layered and constantly changing world influences the formal aspects of her paintings. The artist is particularly interested in painterly means that influence the perception of the image, especially those which cause movement, rhythm, and a complex spatial arrangement in a painting.

In the painting 'Entanglements', 2017, for instance, there is a complex constellation of lines and shapes round, organic, and angular that collide, interact, and interlace. The pictorial space is not affected by gravity. Perspectives shift, switch, and fluctuate. Everything floats and moves with lightness in a state of uncertainty.

(continued on the next page)

The subject of the painterly investigation of 'Entanglements', 2017 is the interpersonal; the invisible web of sentiments spun between humans that catch up with us over and over again, one way or the other.

In the last two years, Rebekka Löffler has started to combine her painting practice with writing, mostly poems and sculptural works in aluminium and clay. These different mediums exist in interdependence.

A little three-dimensional paper sculpture becomes, for instance, a two-dimensional painting. A small drawing on paper is transformed into a contorted and distorted shape in space. The words of a poem form the shapes and colours of a painting. It is a working process that allows ideas to pass time and space and to manifest themselves in different forms and dimensions.

The place the idea takes in space is always the same but its orientation in space is changing with the artistic tool that is trying to locate it. All the extensions in space breathe the same air of the initial moment and embrace the same following qualities: colour, form, size, dynamic, rhythm and movement, but the degree of their visibility depends on the perspective of the chosen medium.



Installation view, HISK open studios, Ghent, 2016
Rebekka Löffler, *Den Dingen ein Gesicht geben*, 2015
Acrylic and oil on canvas, 150 x 120 cm



An insight into Rebekka Löffler's work by Vincent Geyskens

"I am trying to see, when everything in the world conspires to prevent us from seeing" Bram Van Velde

The works of Rebekka Löffler seem lucid, friendly, and fresh. Colours are vivid and joyful. Patterns and repetition give most paintings a lively rhythm and a sense of transparency and order. These paintings are not the result of a tormented battle between maker and matter. There is no visible labour or sweat. Attracted by their colorful lightness and their engaging rhythm, one approaches these works with confidence. They look willing and ready for consumption.

Once you start looking for an entrance, however, confusion sets in very quickly. Not finding an easy access, one tries to hold on to whatever looks familiar. One seems to recognize representations of known domestic objects and motifs, but their forms quickly dissolve and slip through one's fingers like sand, and so one looks harder. The same goes for the painterly gestures: some of the gestures look familiar while others recall well-known modernist movements. These gestures, in which the liberating alliance between body and matter was inscribed, come back in Rebekka's works as echoes and images.

The paintings are filled with things that are going either towards or away from representation; things that are not yet or are no longer named. Although they look finished and finalized; everything in the paintings is fluid and in a state of becoming.

(continued on the next page)

Installation view, *The Grid and The Cloud: How to Connect*.
Vanderborcht Building, Brussels, 2017
Rebekka Löffler, *Haarverbindung*, 2013
Acrylic and oil on canvas, 60 x 50 cm

There is no reassuring division between figure and background. There is no clearly framed window and thereby not one perspective. The paintings have more than one focal point and destabilize a two-dimensional understanding of space. The space that these paintings show can only be seen if one is willing to give up control and be moved. In trying to see what happens in the painting, you have to leave your point of view, lay down your grasping gaze, and make your sight a physical and mobile experience.

Much as in Hans Holbein's *Ambassadors*, you can never see the whole picture at once, which brings in notions of time and travel. Only after giving up a functional perception and the will to communicate and consume you can find access to these works. Your eyes have to drift and wander. It is, therefore, no coincidence that in recent years, Rebekka has started to build mobiles ('Dangling', 2017). The mobiles could be considered a metaphor for her paintings. The mobiles show the impossibility to perceive the world from one angle. A mobile gives back your body to your sight. It is this recovered physical perception that is experienced when contemplating this work.

The works of Rebekka Löffler are puzzling, brilliant, and daring.

Vincent Geyskens (BE, 1971) is a Belgian painter, docent at the Royal Academy of Fine Arts, KASK and visiting lecturer at the Higher Institute for Fine Arts, HISK.



Installation view, HISK open studios, Ghent, 2017
Rebekka Löffler, 'Dangling', 2017
Lacquer paint and oil paint on aluminium
180 x 200 x 140 cm





Rebekka Löffler
Regenreigenberg, 2018
Crayon on paper
33,8 x 25 cm (framed)



Rebekka Löffler
Mit dir ist alles anders, 2018
Crayon on paper
33,8 x 25 cm (framed)



Rebekka Löffler

Haarverbindung, 2013

Acrylic and oil on canvas
60 x 50 cm



Rebekka Löffler

Glänzend, 2012

Acrylic and oil on canvas
60 x 50 cm



Rebekka Löffler

Du färbst meine Gedanken, 2018

Acrylic and oil on canvas
180 x 140 cm



Rebekka Löffler

Mein Herz, 2018

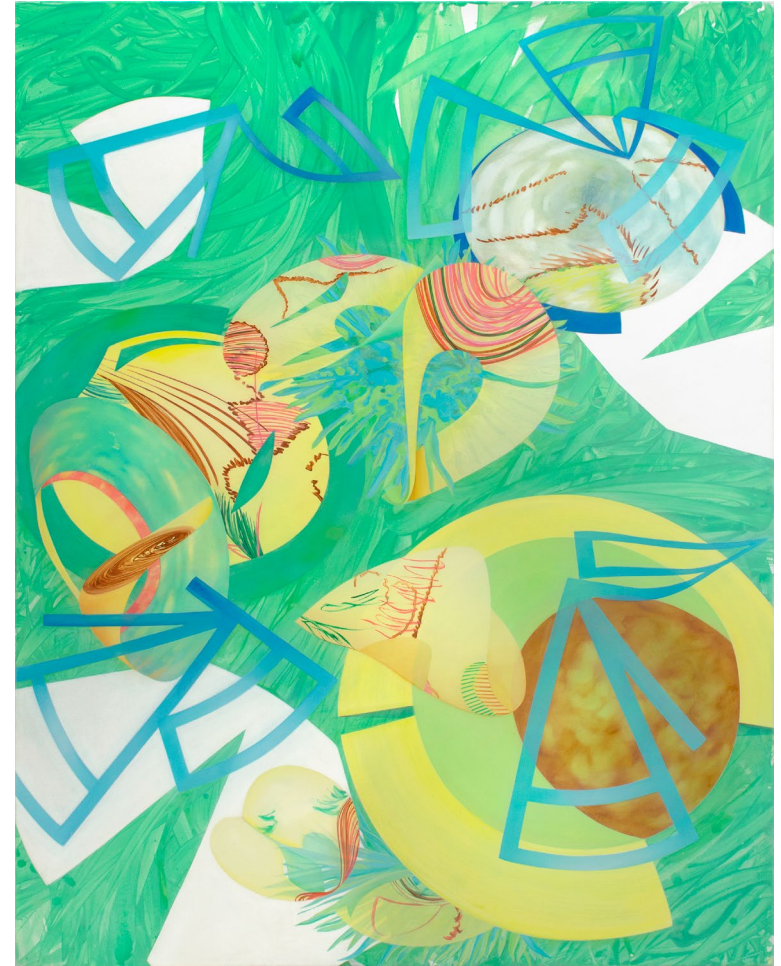
Crayon on paper
33,8 x 25 cm (framed)



Rebekka Löffler

Schwarzwaldmädle, 2018

Crayon on paper
33,8 x 25 cm (framed)



Rebekka Löffler

Verortete Worte - versonnene Orte, 2018

Acrylic and oil on canvas
180 x 140 cm

© Copyright by

Authors: Vincent Geyskens

Photographers:
Diana Tamane (image: Open Studios, 2016) and
Rebekka Löffler

BARBÉ URBAIN gallery

Penitentenstraat 29
9000 Ghent
Belgium

barbe-urbain.com | desk@barbe-urbain.com | +32.9.391.39.13

Rebekka Löffler, 'Fabel' (detail), 2012
Acrylic and oil on canvas, 220 x 190 cm