



24/10 – 06/12/2020
KETELEER Gallery, Antwerp, Belgium
Solo Exhibition

REBEKKA LÖFFLER

SCHWEBEZUSTAND





Rebekka Löffler.

Rebekka Löffler's paintings demonstrate her reflection on and response to personal experiences, conditions and occurrences of life. They explore the interface between the explainable and intangible aspects of being and their mutual interdependencies that define us as human beings. For example, interpersonal relationships, personal contextualization of the individual and their relationship to places are part of this. The definition of these networks through feelings, thoughts and memories play a connecting role. The notions of interconnection, permeability, movement, growth, and transformation describe Rebekka's paintings both in terms of content and form. They are her answer to the question as to how a complex and constantly changing world can be perceived and understood.

Rebekka Löffler (b. 1985, Freiburg im Breisgau, Germany) lives and works in Cologne, DE. She received her master's degree at the Staatliche Akademie der Bildenden Künste Karlsruhe, DE in 2012, and was a resident at the HISK (Higher Institute for Fine Arts) in Ghent, BE in 2016-2017.

Her most recent solo exhibitions include: *Schwebezustand* at KETEEER Gallery, Antwerp, (2020); 'From you / to me. / From me to you.' at Barbé Urbain gallery, Ghent, BE (2018) and *Giving Things a Face* at De Filatuur gallery, Brussels (2016). Selected group exhibitions comprise: *MOLECULE*, deSingel, Antwerp, BE (2018); 'As if we could scrape the color off the iris and still see' at Twin Gallery, Madrid curated by Sonia Fernández Pan (2018); *Slippages* at the White House Gallery, Leuven, BE (2018); *The Other Half*, Three Painters at Magic Beans Gallery, Berlin curated by Juriaan Benschop (2018); *The Grid and the Cloud: How to Connect.* at Vanderbourgt Building, Brussels curated by Elena Sarokina (2017); *Regionale12* at Städtische Galerie Weil am Rhein, DE (2012); *TOP 12* at Städtische Galerie Karlsruhe, DE (2012) and *17//24* at Städtische Galerie im Buntetor, Bremen, DE (2008).

**Inner space.
On the work of Rebekka Löffler.**

By Martin Germann

It remains unsolved, the question around the meaning of painting and its productive potentials. Parallel to the rise of Modernism, from the midst of the 19th century – after photography took over its supposed function of visually archiving and representing history – painting was declared dead as often as it was able to recover and resurrect. This cultural score, this hovering fugue between frugal aliveness and zombie-like agony seems infinite and forces each time anew the question upon us of what painting can contribute to the present. It is worth asking, particularly in the here and now, what it can contribute to a world so full and saturated with images of all kind. Almost like a lesson on objectivity, the work of German artists Rebekka Löffler becomes a relevant consideration in this matter - an artist who has opted for enfolding her oeuvre by using strictly paint, brush and canvas, and to embrace all of the medium's qualities in a strikingly personal manner.

Before embedding Rebekka Löffler's practice in any kind of discourse, it is worth reconsidering what kind of here and now we're speaking of in respect to the uses and economies of images. Voluptuous metaphors such as "flood of images" suggest that the acceleration of pictures we're confronted with on a daily basis are literally as inevitable as the currents of the ocean and, furthermore, that these streams and waves are an integral part of nature as such. It is intriguing to look at Rebekka Löffler's paintings within this framework, as they seem – at first glance – to adapt easily within those seamless flows; their colour scale, lightness and soft complexity nestling with our senses. Essentially they remain ungraspable, harbouring a certain opacity: as a sort of camouflage, the enormous elegance and

craftmanship draw the viewer in but they subsequently expose elements which might have been lost in today's outward-facing world; the philosophically driven idea of a secret inner space of constant movement, fluidity and dialectic negotiation which, under this premise, would rather be a space of resistance than the easy glide of perception which is initially suggested.

The production of each new painting is based on a careful and time-consuming creative process. They are the result of a constant dialogue between thought and manifestations, gesture and control, colour and shape, shout and echo. Before Rebekka Löffler starts with a work, drawings and colour tests formulate the material base as underlying associations or thoughts to depart from, thoughts which are usually connected to the most basic human needs: her works speak about emotions, about belonging, about deciding, but also about relating or, – put differently – about relations and mutual interdependencies. To Rebekka Löffler, paint serves as a generous playground for a process of reflecting experiences, events and thoughts; modes of being in the world which are shared through the epidermis of the painting and its more subcutaneous areas each time anew.

The works emit a welcoming, fresh aura. But as one delves deeper into each painterly space, confusion and disorientation emerge unexpectedly – a seemingly dominating unruliness comes forward, and we get lost ourselves in the suggested order. What looks familiar at first, a well-known and canonized abstract or concrete rhetoric, mutates into new territories. A feeling of the unseen - of touch - arises, masterfully exercised within all classical parameters of painting. With every gesture the tensions between line and plane, figure and ground, light and shadow, reading and writing are constantly negotiated. A work such as "Zwiegespräch (Synthese) / Inner Monologue (Synthesis)", 2020 reminds me

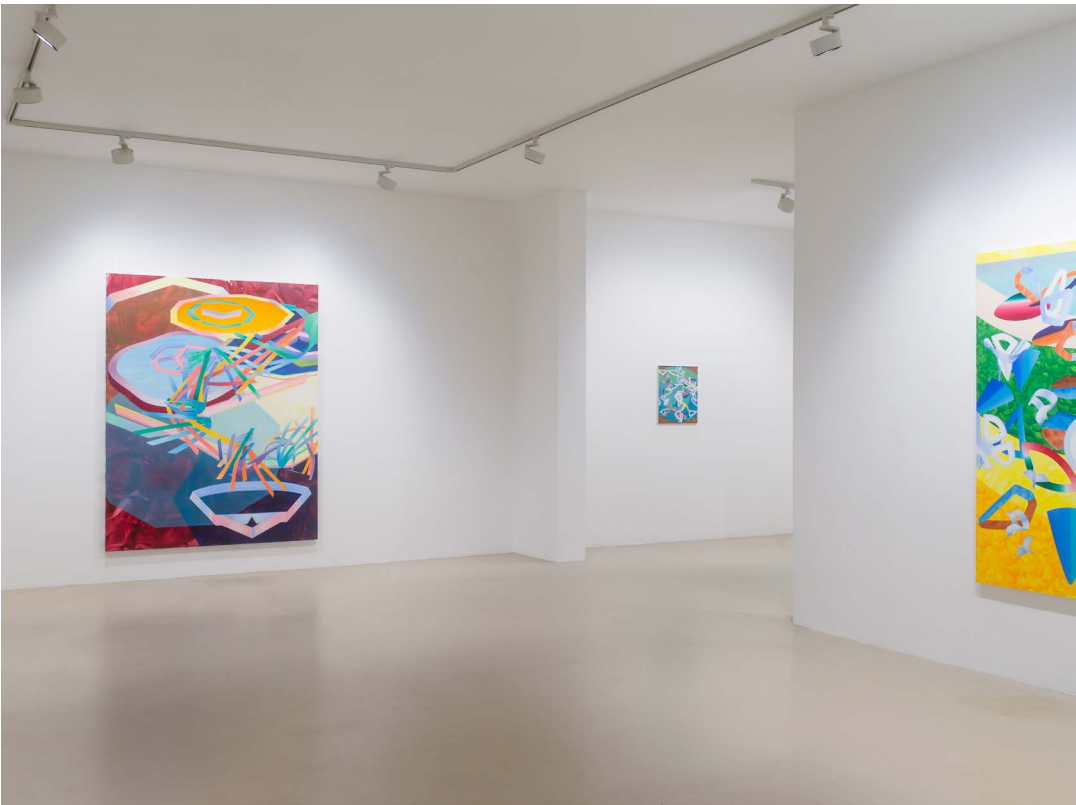
of a constant inner dialogue, executed in a sort of private vocabulary or a meta-language to escape in. This escape path however flows over into another painting like "Sender und Empfänger / Sender and Receiver", 2020 in which the letter-like forms mutate into something new again and we see how the oeuvre produced itself step by step, as a sensual and careful dialogue of the artist with her own output. The slowness of each work's production speaks of a certain equanimity towards a world of acceleration, and how Rebekka managed to establish her own pace within it.

Löffler's work repeatedly addresses the eternal junction between seeing, feeling and reflecting, and this is the right approach, since it is the exact place where the –notions of image and language collapse into each other. But we should also consider when this takes place, namely now, in the 21st century, when the differences between a grounded and an ungrounded world – a world remaining connected to nature, or a representational ground zero, in which all figuration is elevated as a new utopia, contrasting with Mondrian's and Malevich's ideas of highly reduced abstraction– are widely expanded, and branch out into many directions. It comes as no surprise that Rebekka Löffler was influenced by a wide range of artists, including Charline von Heyl, Laura Owens, Amy Sillman, Pipilotti Rist, - female artists of a particular kind; women who were able to develop a language of their own within a field which still remains dominated by the male gaze and judgment. The visual world we're in now, steadily hovering between being online and offline, here and there, has been transformed into a larger visual complexity of in-betweens, a permanent flux, a stability of the instable, leading us back to life itself with its own feedback loops of permanent destruction and recuperation. These processes, wherein the form of each new painting is developed and reinterpreted on the basis of drawings, are almost prototypical for each and single one of Rebekka's works and their slow and steady genesis.

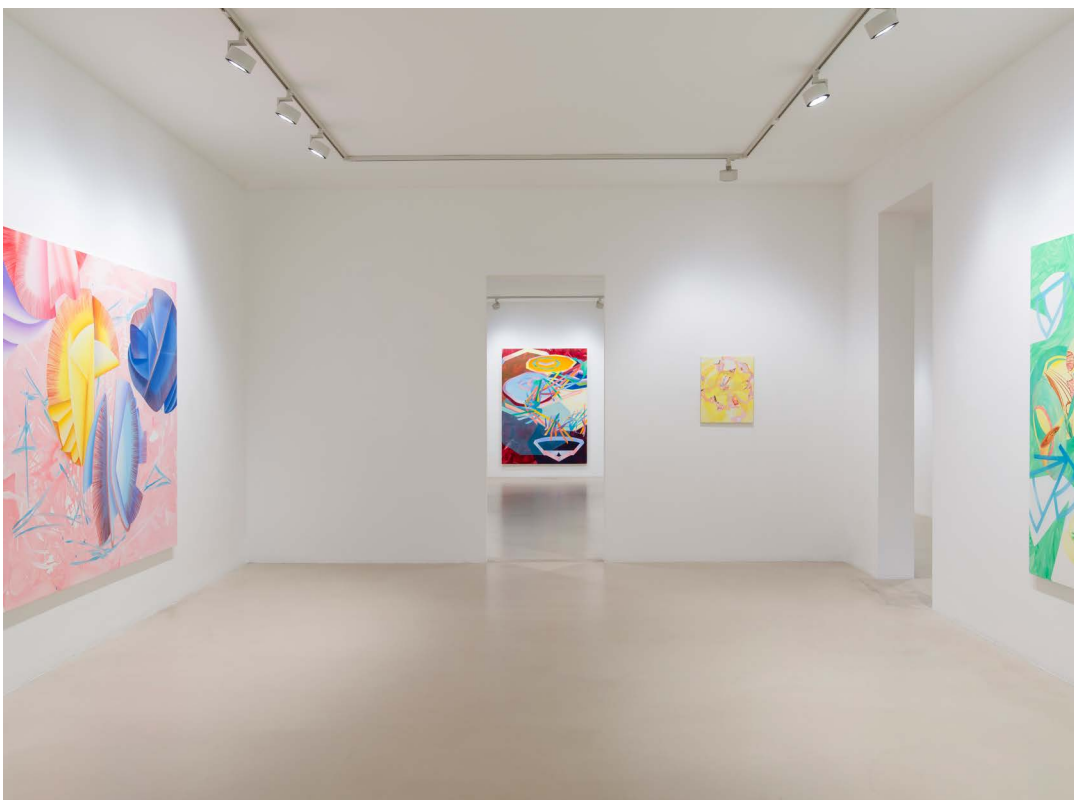
The expanded history of painting formulates a preexisting archive which Rebekka Löffler can obviously easily draw from to formulate and accentuate the processes she wants to visualize. She transforms all academist attributions however, as we mentioned above, into something personal and something entirely own. On the one hand we can, in this respect, understand Rebekka's paintings as being highly individual but they are, on the other hand, produced with the motivation to represent the endless complexity of encounters. Instead of referring to systems such as "series", she works on something which is more like a family of individuals; rich, dense and distinctive. The intrinsic relation between all paintings is quintessentially the artist herself and her life. There is wisdom in Rebekka Löffler's work, as there seems to be an awareness of that simple certainty that the lightness and the speed of each singular thought takes place in a body, grounded in the world.







Installation views at KETELEER Gallery, Antwerp of
Rebekka Löffler's solo exhibition *Schwebezustand*



Installation views at KETELEER Gallery, Antwerp of
Rebekka Löffler's solo exhibition *Schwebezustand*





Rebekka Löffler

Säumen, 2019

Acrylic and oil on canvas
60 x 50 cm



Rebekka Löffler

Schwebezustand (Heute, Gestern, Morgen), 2020

Acrylic and oil on canvas
190 x 240 cm



Rebekka Löffler
Einheit auseinanderstrebender Kräfte, 2019
 Crayon on paper
 30 x 40 cm (framed)



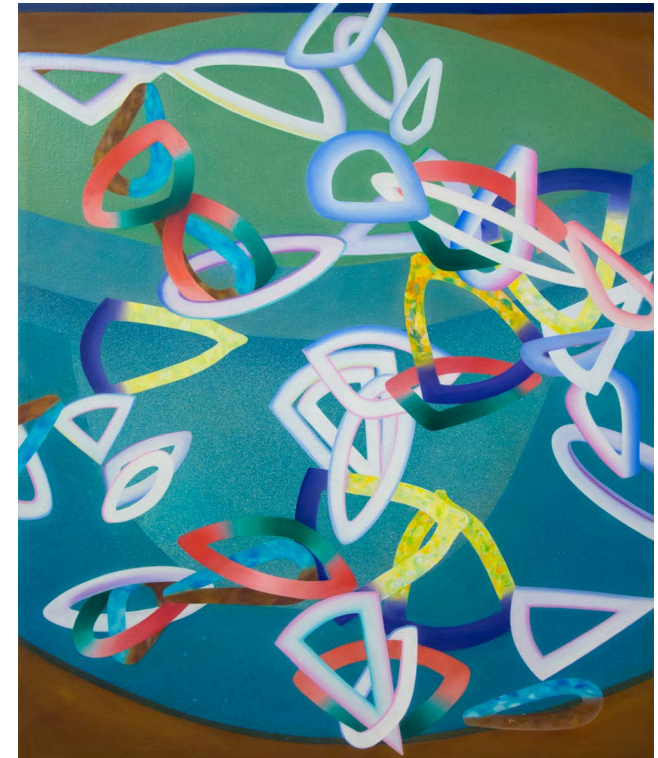
Rebekka Löffler
Das Andere im Eigenen, 2019
 Crayon on paper
 30 x 40 cm (framed)



Rebekka Löffler

Im Werden begriffen, 2020

Crayon on paper
30 x 40 cm (framed)



Rebekka Löffler

Zwiegespräch (Synthese), 2019–2020

Acrylic and oil on canvas
60 x 50 cm



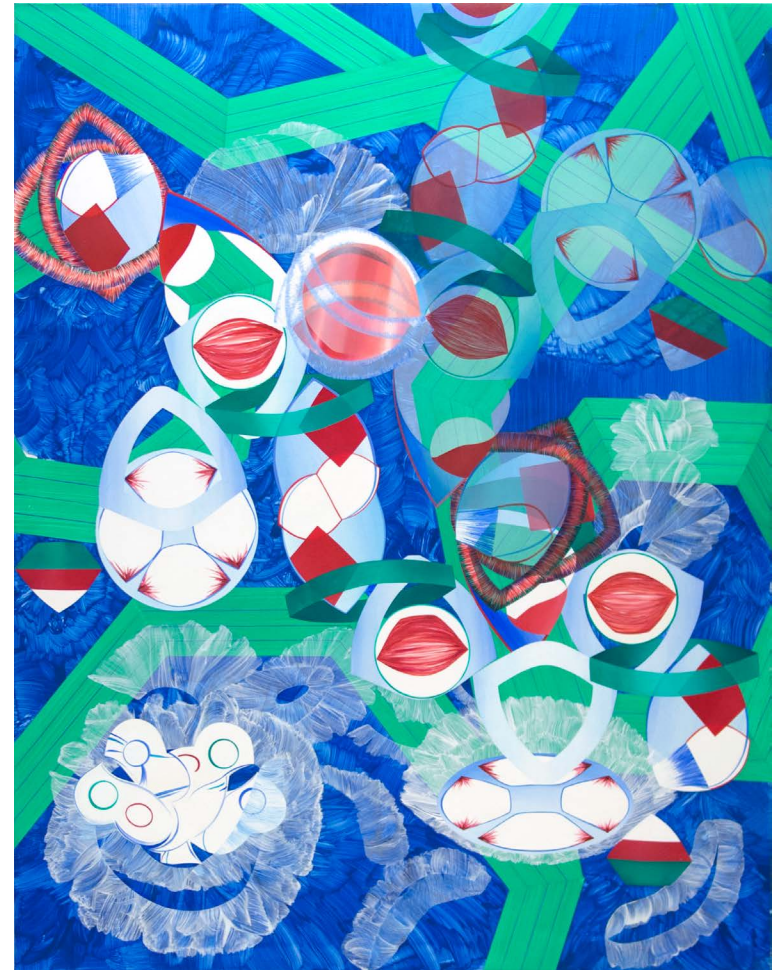
Rebekka Löffler
Gegen das Vergessen (Neuverknüpfungen), 2019–2020
 Acrylic and oil on canvas
 225 x 175 cm



Rebekka Löffler
Zustandsorte, 2019–2020
 Acrylic and oil on canvas
 225 x 175 cm



Rebekka Löffler
Sender und Empfänger, 2020
 Acrylic and oil on canvas
 180 x 140 cm



Rebekka Löffler
Wehleidn und Liebesreigen, 2020
 Acrylic and oil on canvas
 180 x 140 cm

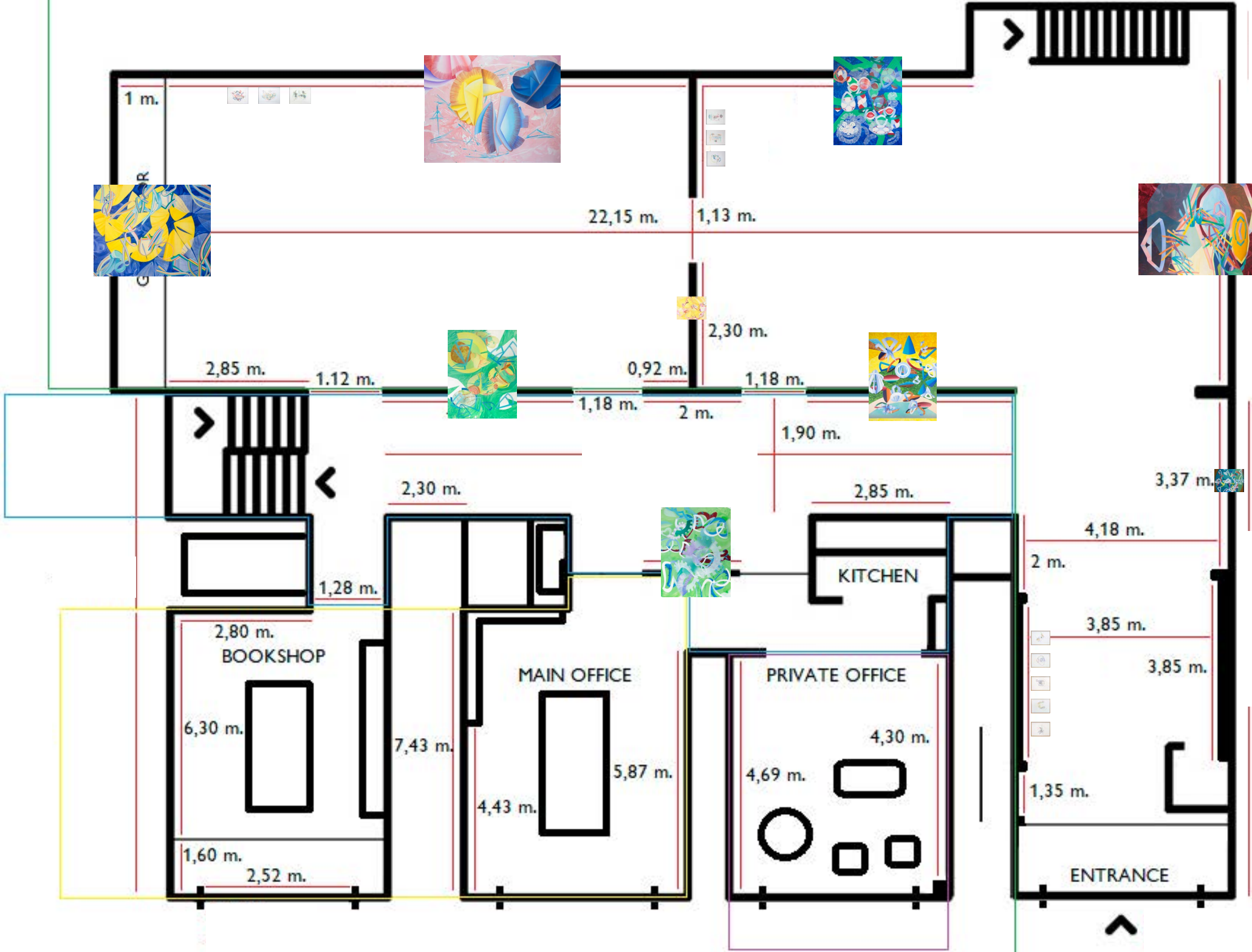


Rebekka Löffler
Wachsen und gedeihen, 2020
 Crayon on paper
 40 x 30 cm (framed)



Rebekka Löffler
Auspendeln, 2020
 Crayon on paper
 40 x 30 cm (framed)

Floorplan with sketch for Rebekka Löffler's solo exhibition
Schwebezustand at KETLEER Gallery, Antwerp, ground floor



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Rebekka Löffler, 'Gegen das Vergessen (Neuverknüpfungen)', 2020
Acrylic and oil on canvas, 225 x 175 cm