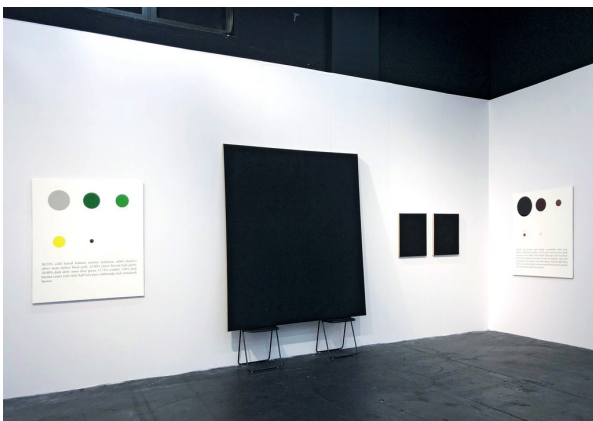


## Paul Czerlitzki and Sebastian Utzni: examining painting

In our booth the German-Polish painter Paul Czerlitzki (1986, Danzig) and the conceptual artist Sebastian Utzni (1981, Augsburg) examine the possibilities of painting as a medium.

Paul Czerlitzki dissects painting into its material and conceptual elements, twists and turns them in a concrete and metaphorical sense. He avoids the question which colors should be applied in which combinations. Coloration and brushstrokes, abstraction and figuration are not his main interests. Czerlitzki chooses procedures through which he can repeatedly deal with and discover the material prerequisites of painting, i.e. frame, canvas, priming and paints. On his stand he shows three small and two large works from the new series Delay. In these paintings he uses a compressor to apply black paint to an unprimed canvas, which covers a white-primed canvas. In earlier series, Czerlitzki removed the front canvas and explained the pressed picture as the valid one, now he leaves this step out completely and shows the process as a picture.

Sebastian Utzni's artistic work transcends the boundaries of painting. He moves like a free agent through the possibilities of making art. The flâneerie is the basis for Utzni's approach. He investigates the boundaries between art and life, politics and science. For the Prediction Paintings series, Utzni asked various actors in the art world which paintings will achieve record sales at an auction in 2019. He then used a computer program to analyze these images for the colors used. The program filtered out five colors from the color spectrum of each picture. Similar colors are combined until five colors remain. The programme uses the colour system of the 1625 standardised RAL-colours. The upper half of the Prediction Paintings is to be read like infographics: The size of the circle indicates the frequency of the color used.



Since each RAL colour is assigned a unique number and a description, the usage percentage and the name of the colours can be read in the lower part. The wording of the analysis reads like Bot-Poesie, here a part of the description for colours used in the Last Supper in Emmaus by Caravaggio: “28.65% cocktail loyal spitfire, 14.12% dark avant buccaneer garde jazz moccaccino etc.”. Utzni's approach is not only critical of the art market – his attitude is rather that of a neutral scientific observer who, in high-gloss works in lacquer paint on a ground of champagne chalk, lets the beauty of painting appear in colour dots.

At first glance, Utzni's and Czerlitzki's modes of painting seem to have nothing in common. On closer inspection, however, one realizes that both artistic positions meet in two aspects: firstly, in a subliminal attitude of refusal towards painting, and secondly, both artists are following a dialectical course, analyzing the possibilities of painting.

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