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The Chill of The Void

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RUPRECHT VON KAUFMANN

Die Gefangenen 2011 270 x 540 cm Acryl und Öl auf Leinwand

Ruprecht Von Kaufman is the first artist I asked to do a Chill of The Void show. His affinity for the void is immediately evident. Ruprecht lives and works in Berlin and his work has a potent mix of the bleak and the lush.



RUPRECHT VON KAUFMAN

Leap of Faith 2009 190 x 130 cm Öl, Wachs, Pigment auf Leinwand

There's a related phrase in French 'L'appel du vide' - the allure of the void which is the tug you can feel to jump off of a high building when standing near the edge. Ruprecht's big

empty spaces, muted palate, impeccable draftsmanship, the mix of the otherworldly and the familiar, the beautiful surfaces all combine as a part of his distinct painterly voice.



RUPRECHT VON KAUFMAN

Irrlicht, 2015, Öl , Mylar und Acryl auf Linoleum, 207 x 165 cm

We wanted to find a venue for an on ground show together, but in the meantime, an online one will have to do. If you'd like to see some of Ruprecht's paintings in person, he will be part of a show called 'New Frontiers in Painting', at the Stelline Foundation in Milan and in January will open a solo show at the Kunsthalle (Museum) in Erfurt.



RICHARD RYAN

'Red Horse' 67x66 inches, oil on canvas

Richard Ryan's work points up the inextricability of painting and death. Aside from the fact that we're all working on our headstones in a way- something that will outlast us and become what we were when we're gone.



RICHARD RYAN

'Telescope, 76 x 61 inches, oil on canvas

Some of Richard Ryan's paintings have even incorporated perspective as a part of the narrative into the void the initially convincing but subtle warping of space that occurs often disembodies the viewer. I remember one of his paintings where at the bottom of the painting the viewer is looking straight at something and then at the top the viewer is looking down from above: a narrative of going from lying on your back to floating above things.

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RICHARD RYAN

'Boat', 67x54 inches, oil on canvas

Richard Ryan's subtly composed and twisted spaces, restricted palettes and gentle brushwork give the paintings a sort of aggressive quietness. Like the line in Wallace Stevens' 'An Ordinary Evening In New Haven' 'The plainness of plain things is savagery.'



DIEGO VELASQUEZ

Las Meninas

Velasquez is of course one of the great Chill of the Void painters (he's the best at everything else) - in addition to being a great empty space painter, the utter sobriety of emotional tone also gives off a slight chill. The drama in these paintings is so subtly conveyed that you believe and see what he wants you to before you notice how he is guiding the experience for you by his use of perspective, contrast, color and controlled clarity of focus. There are many other painters who engage with the Chill of the Void, so I may need to revisit this at some point, and the void is all around us.



MARC TRUJILLO

3250 Vernon Avenue 13x16 inches oil on panel

So, I tend to paint places people don't go to be there. North American Purgatory, being from high desert there's something about the Chill of The Void that's alluring and engaging to me. I've wanted to do a Chill of The Void show for a while and this gives me a place to do it. The large stretches of polished concrete or linoleum that you find in high volume retail spaces give me that chill and make me want to paint them.



MARC TRUJILLO

14114 Vanowen Street 42x74 inches oil on polyester over aluminum

The title is the the street address of the place the painting depicts which could be anywhere in North America. I title all my studio paintings this way as it allows me to tell the viewer something specific about what I'm inviting them to look at without coloring it emotionally for them. The place itself could also be anywhere, the mix of feeling like you could be anywhere, so maybe you're nowhere is another element of the void I find alluring.




MARC TRUJILLO

517 East 117th Street, 25x44 inches oil on Dibond panel

I was asked recently about the cleanliness of the spaces in the paintings, which the questioner took to be a departure from 'realism', but the Chill of the Void is pristine and some of the worn qualities this person was asking about could add a touch of sentimentality, which is a like narrative poison to me. If you'd like to see some of my paintings in person, I have a solo show "American Purgatory""American Purgatory" opening at the Halsey Institute of Contemporary Art on August 25th in Charleston, the show will be up until October 7th.

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