

**BEYOND SKIN**

Anousha Payne, Tal Regev, Charlott Weise

Curated by Maria Chiara Valacchi

14<sup>th</sup> September - 12<sup>th</sup> November 2021Opening 14<sup>th</sup> September from 6 pm

Tube Culture Hall is pleased to present the exhibition “Beyond Skin,” a group show of the artists Anousha Payne (1991, London), Tal Regev (1985, London) and Charlott Weise (1991, Görlitz) curated by Maria Chiara Valacchi; an exhibition in which themes such as transcendence and mysticism, combined with symbolisms of different kind – intellectual, ethnic and religious – are declined in three pictorial ways of distinctly different natures subconsciously converging towards a collective european spirit.

Friedrich Shelling in his essay entitled “System of Transcendental Idealism” defines as transcendental that intellectual intuition through which the IO creates and at the same time allows to coexist, the complex marriage between the conscious and the unconscious, of the spirit in relation to the surrounding nature. Reading the world is only possible thanks to this indivisible but at the same time fundamental unicum; an abstraction that finds its concrete form in the creation of the artistic work where, paraphrasing Shelling, this intuition finally made objective, becomes object.

“Beyond Skin” is the manifesto title of a free and lucid will to embrace, through painting, a harmonious transcendental consciousness; a static moment of unlimited and profound awareness of a submerged universe made up of spiritual intimacies, obsessions and wide array of cultural references. Anousha Payne, Tal Regev and Charlott Weise strip themselves of the most superficial layers of what surrounds them and of the convenient cliché that the contemporary art system “prescribes” to young artists to realize a stream of ethereal and often cryptic images necessary to share the complex, and sometimes elusive, vastness of our inner soul.

Anousha Payne’s work is the one that focuses most on the spiritual aspect. In her works the relationship between the “folk” elements, the religious symbolism and its talismanic potentialities is the indispensable constant that gives body to its aesthetic archetypes with deliberately hermetic – at least to a first observation – meanings. An enigmaticity that is itself the incipit of its creative process, and that transfers into its canvases thanks to a system of free association and psychic automatism, moulding ancient icons however disconnecting them from any reference, or place in space and time. Hands, snakes, liquid bodies, but above all the continuity of its lines that seem to constantly grow and sprout, trace a new grammar, a true alphabet, perhaps as primitive as writing or perhaps so incredibly visionary as to project us into the imponderability of the near future.

If for Payne the body is a mean through which she communicates pseudo-narrative stimuli, for Tal Regev the body is the perfect mean to speak to us – paradoxically – of the incorporel; the human figure is always an iridescent source of light on the edge of a particle deflagration and its presence constantly immersed in the impalpability of informal chromatic clouds. An ambiguous environment that, also thanks to its ethereal nuance pastel, gives us the illusion of being before a joyful and peaceful scene, although, in the end, they try only to veil the description of deep psychic states such as the unresolved tensions between us and our body or the imbalance between individuality and the whole community. A pictorial synthesis perfectly balanced between delicacy and restlessness that, as in the volatile memory of a dream, is expressed more in the absence of descriptive elements –

usually few and impalpable – than of its construction of details. Bodies and faces interacting in ideogrammatic form, wavy lines like reptiles, eye-shaped talismans and references to the world of biology and medicine, human gut and even to the social changes we are still experiencing as consequences of the pandemic, stimulate us not to underestimate the power of the invisible forces that surround us.

The same iconographic richness is also present in the great canvases of Charlott Weise but, on the contrary, as a convinced translation of the real world and through an intuitive and muscular figuration with no hesitations. Weise, clearly leaves her subconscious to depict this reality ; orgiastic, metamorphic, imaginary compositions, stories contaminated by literature, theatre and the media with which she embraces the complexity of the history of the world and the history of painting. In her imagination, the world of femininity also plays an important role; for this reason she often uses some historical female characters or stereotypes, immersed in trivial or alienating situations. Femininity is manifested not only at an illustrative level but also from an exquisitely mathematical perspective; hence the use of some common beauty materials like lipsticks or make-up pigments as well as pictorial ones which, along with its gesture, are become an effective combination to talk about oneself and one's unconscious voice. His paintings are like dreams in their own right, clear dreamy projections flooded with illusions and fears, but with more obsessive mnemonic repercussions.

“Beyond Skin” is an exhibition of intermittent intensity and constant search for different hypnagogic forms that, converted into Shelling's prodigious transcendental formula, tell us, without ever revealing us too much, about the world, about us and about each one of the artists.

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\*Anousha Payne (Londra, 1991)

Laureata al Camberwell College of Arts nel 2014. Le sue mostre più recenti includono *A New Art World*, Guts Gallery, London; *The Fores Project Residency*, London; *A Protective Act*, Platform Southwark, London; *Vessels*, Island Gallery, Bruxelles; *Our ashes make great fertilizer*, Public Gallery; Villa Lena, Tuscany (I); Fibra, Oaxaca; Disir, Kristian Day, London (UK); *Into the Soft*, C4 Projects, Copenhagen (DK); *Something Else*, Victoria Gallery, Samara, Russia; *Papercuts* by Kristian Day, Saatchi Gallery, London (UK); *Something Else*, Triumph Gallery, Moscow (Russia); *Wild Encounters*, Guest Projects, London (UK) and *HOT MILK*, Post\_Institute, London (UK).

\*\*Tal Regev (Londra, 1985)

Dopo aver studiato alla Goldsmith Univeristy di Londra, ha conseguito la laurea al Royal College of Art nel 2017. Nel 2019 ha ottenuto una borsa di studio a Roma dalla Derek Hill Foundation. Per il 2021 ha in programma una residenza d'artista presso la St. Moritz-Art Academy (Svizzera).

Tra le principali mostre personali e collettive ricordiamo: Alice Folker Gallery (Copenhagen, DK); Magazins généraux (Paris-Pantin, F); Unit 601f (New York, USA); Petits Serres (Paris, F).

\*\*\*Charlott Weise (Görlitz, 1991)

Originaria della Germania, vive e lavora in Belgio. Tra le principali mostre ricordiamo: GEM (Den Haag); W139, (Amsterdam, NL); Belmacz (Londra, UK); Ginerva Gambino (Colonia, Germania); Lower Green (Norwich, UK); Wschód (Varsavia, PL); Formato Comodo (Madrid, E); De Atelies (Amsterdam, NL).