

**catches it again. The white of the whale becomes artificial snow, a refrigerator forms the basis of the machine – but this might also be a coincidence.**

**Even this short, rather constructive description shows the poetic potential, that causes the situation to vibrate: Moby Dick's fountain keeps the white cube up in the air.**

Britta Peters

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### HOLZBORN, Lennart

born October 6, 1977 in Essen, lives and works as an independent artist in Kiel

Fine Arts work scholarship 2012

2011 Master studies of Fine Arts with Jürgen Partenheimer at Muthesius Academy of Fine Arts and Design, Kiel;

2001–2008 Fine Arts diploma with Ludger Gerdes at Muthesius Academy of Fine Arts and Design, Kiel

#### *About the painting of Lennart Holzborn*

**How can one still paint pictures if – given the huge amount of paintings and past achievements in this field and thanks to the already developed range of depth and surface, realism and the non-figurative, which leads to the fact that even the traditional renunciation of accomplishments of the past become a tacky attitude – each new painting will remind us of preceding works?**

**The painter Lennart Holzborn works on two paintings of the same format in parallel. He lets shapes, that he has seen and noted in his sketchbook, be-**

come the reason for his works and he paints in layers, that stretch from surface to depth effect.

As soon as the paintings are finished, the painter exposes them to a process, that causes destruction and fertilization: he glues the front side of both paintings of the same format together and then tears them apart, so that layers of color are pulled off, go from one painting to the other or get lost in between. The transformation caused by this procedure is severe and beyond the artist's control.

If the paintings were finished at this point, one could proclaim his fatalism wrapped into a concept. However, the painter uses the new shape of his works as the starting point, in order to complete them with sensitive amendments and give them a design with the highest demands.

Symbolically this drastic treatment, that partly destroys what has been painted, reveals hidden layers, and enforces an encounter between two paintings, can be seen as the inscription of both the history and the position of painting into young painting: the exposed layers stand for what has been painted before. The destruction of the painting stands for both the »death of painting« and the renunciation of accomplishments of the past. And the encounter of two paintings represents an »inertextuality« that all imagery is inevitably associated with, due to the amount of its predecessors.

By declaring his work as incomplete and attentively according them his design work, after violently inflicting them with the burden of their genre, the painter incorporates the history of the medium into the work and accepts his work as a painter in this present time.

He is engaged in a meta-historical dialogue about the strange material of his paintings, that in a subtle way describes a situation, in order to deal and work with it.

**The shapes and colors of the work he has produced overlap as more or less fragmental appearances, interrupt, cover, and redefine, or conflict with each other, so that a variety of structures is bound and the intensity of clear shapes and surfaces leads to an extreme complexity.**

**The choice of shapes also shows how open-minded Holzborn looks to the past of his medium: associations with old motifs are awakened, whenever geometrical structures of classical modernism or window motifs are suggested or an oval shape relates to the edge of the canvas like a passepartout to the frame.**

**Lennart Holzborn draws on rich experience in painting and inspired by this he creates paintings, that reflect their own current conditions in an aesthetically and conceptually demanding fashion and provide for a new way of looking at things, even though they are never ‚new‘. They have come and passed, they have been shaped by encounters and only in this way they have accomplished their distinguished appearance. These paintings reveal the beauty of their age rather than the timeless beauty of painting.**

Maike Denkert

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### **JOHANNSEN, Jakob**

born July 8, 1985 in Eckernförde,  
lives and works as an independent artist in Kiel  
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Fine Arts work scholarship 2011