

PRESS RELEASE

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GALERIE ISABELLE LESMEISTER at ART TORONTO

Regensburg, Germany. GALERIE ISABELLE LESMEISTER, which was founded late 2010 by the art historian Dr. Isabelle Lesmeister in Regensburg was established as a gallery for contemporary art. The gallery intends to promote young artists, who were born after 1970 and have graduated an art academy, but not established yet. Within the scope of traditional gallery work, GALERIE ISABELLE LESMEISTER supports the artists to become successively established in the international art market. At this juncture, the gallery is not restricted to a region. In fact it has proven its international character through selected art fairs and cooperations with artists from all over the world. By collaboration with partner galleries and a variety of institutions the gallery contributes to a global network of artists and art connoisseurs.

Besides presenting artists at several art fairs throughout Europe and now for the second time in Canada, the gallery displays each year in approximately five to six temporary exhibitions works of the fields of painting, graphic, object, sculpture and photography with a special emphasis on innovative imagery and extraordinary technique. A deliberate relation to the various art historic genres and motives, and the witting use of old-established, traditional techniques for fabricating contemporary artworks result in the unique creations of the artists represented by GALERIE ISABELLE LESMEISTER.

Following artists will be on show in Toronto:

Giulia dall'Olio (* 1983) ITA

Camille Hannah (* 1977) AUS

Jeremy Holmes (*1984) USA

Tania Brassesco & Lazlo Passi Norberto (* 1986/1984) ITA

Kelvin López (*1976) CUB

Karlos Pérez (*1990) CUB

Angelika Tóth (*1977) HUN

Giulia dall'Olio's paintings take us on a journey through visionary, mystic landscapes in places, where nature still asserts itself against the destructive and outrageous depravation of modern

man. Nature is truly magnified in her works, revealing its very essence and the concrete rules by which it abides. Uncultivated lands, dominated by the lush foliage of shrubs and ancient trees; limitless tracts traversed gushing rivers; landscapes dominated by clear skies and bathed in eternal silence. This tranquil state, however, is only apparent. The panel is scored, encaged and fragmented by the radical gestures with which **Giulia dall'Olio** snaps the classicism of her paintings. The nature she depicts suffers. Everything is still, almost motionless in these works. A system in perfect balance, supported by a creative will that has chosen hyper-realistic reproduction, evidence of the technical mastery that Giulia possesses when painting, encourages us to dwell on these places in prolonged, ecstatic contemplation.

(Leonardo Regano)

The manner of painting of **Camille Hannah** developed within the scope of the technology, a conceptually synthesis of digital and screen technologies and the gestural abstraction of the twenty-first century. As these paintings are operating as an analogue presentation of display screens, they intend to include several spectatorial preconditions also applying to the ideal screen, for instance concepts of movement and fluidity, whom the paintings retain and keep hold within their frame, and a certain perception adapted from the intermitted kind of vision. It is mentionable, that **Hannah** is painting on the back side of Perspex, therefore she is working in reverse. In the words of lecturer Dr. Cameron Bishop: As **Hannah** paints in reverse, it can be said that the work on Perspex is the result of a 'blind' faith. Although highly aware of the effect of each mark she makes, and the contingency of each additional stroke, what we see is also what can only be fully revealed to the artist once she has finished her layering, kneading and excavating of paint, on the back of the Perspex surface. It is illusory, editorial, and affective. They are not strictly paintings, but *atmospheres* that relate us to thresholds and undulations.

The abstract wooden sculptures of **Jeremy Holmes** epitomize three dimensional line drawings in space to establish a connection between the beholder, the room and his works. He is using traditional woodworking techniques to generate a unique way of twisting, filling and creating space, he soaks the thin wooden panels in water before utilizing a free form bending method to mould the sprawled boards into abstract shapes. After the wood has dried, he paints the segments and compounds them into various configurations, thereby fabricating sculptures ranging from small and handy to a space-consuming length over 12 000 inches. The installations, which can be freestanding, wall or ceiling mounted, cooperate with the architecture surrounding them to construct a novel and unexpected space, while emphasizing their materiality. **Holmes** deals with the perception of space and its transformation through his work by filling interiorly voids that otherwise stay noteless and call the viewers attention to the volume of a room as they are observing his sculptures twisting and twirling through the air space.

The artist duo **Tania & Lazlo**, consisting Tania Brassesco and Lazlo Passi Norberto, was formed in 2009. Their oeuvre forms of a combination of photography, cinema, performance and installation. The sceneries turn from vision to sketches and afterwards into real sets, containing costumes and props. **Tania & Lazlo** diligently bring the drafts to life, realized in detail like a movie set, so that the inherent magic of the settings can be crystallized through the final photographic image. In the words of Angela Andreina Rorro: Not yet thirty Tania Brassesco and Lazlo Passi Norberto have chosen a path not usual in the contemporary art scene. Remake, staged photography are possible references, but perhaps neither is entirely appropriate to a work so meticulous and well defined as that of this young artistic couple.

The study and research are the basis of their work that is actualised in the feeling of similarity that the authors recognise between the age of the painting and the present: time of crisis, decadence and melancholy. Thus the conceptual relationship with the original artwork slowly becomes emotional and intimate, while the remake becomes interpretation. Beyond the technical and aesthetic result reached, the research for the two young Venetian artists expresses singular clarity of thought and poetic force. Two elements that promise a future to the artistic dreams of Tania and Lazlo."

By blurring his paintings, **Karlos Pérez** has managed to do the same to the arrangement of the traditional discourse of art and is forming his own space in recent contemporary Cuban painting. The young artist posses a background knowledge of photography, video and installation. His painting series compromise of drawn photographs of the Cuban public, which were blurred and dyed in a sepia tone, turning the pictured reality into abstract expressionism. Though his work depicts people, they aren't traditional portraits. They are rather representatives and gain an existential character through their experience. His unremitting search, not only for more motives and inspiration, but also for new formal and conceptual modes of expressions, is only one of the many qualities, that define **Karlos Pérez** as an experienced craftsman.

Kelvin López utilizes landscapes as his means of expression, however he advances the theme is varying. He approaches the same idea form different angles using as diversity of artistic styles and therefore creating differing series to structure his work. His oeuvre is composed of the cycles called "Fantasmas zodiacales", "Tormentas", "Plein Air", "Arriving", "Islas", "Amigos comunes" and "Achievements". In "Tormentas" he assimilates the impacts of hurricanes, which have hit Cuba hard, by retaining the instant in which the country is on hold before it can be recuperated. The series "Achievements" deals with the early days in 1960s of the revolution in Havana via paraphrases and slogans such as "Patria o muerte". The artist had those phrases fabricated as stamps and uses those, as well as photographs, to picture the facades of homes, which the Cuban folk had to abandon as they had to vacate the country. Later on, those houses were transformed into childcare centres, clinics or homes for senior citizens.

By displaying specific Cuban settings, **Kelvin López** remodels the beholders view on the ambience and specifies social and cultural schemes.

Angelika Tóth has managed to form an energetic symbiosis consisting of an unique style and a traditional technique of oil painting on canvas. Her paintings are vibrating of their inherent dynamic, their duality of inner tension and ease. Those oppositions can also be found in her selective principle of composition, in which she oscillates between vacantness and enhancement. Before she creates her pulsative oil paintings, **Angelika Tóth** draws sketches and aquarelles to capture the atmosphere of reality. Afterwards she transfers those into reduced simplified brush drawings. The pulsating attitude to life of densely populated anthropospheres is transmitted through her impressionistic flow, which achieves to blur the clear image of a living environment, once created by men, in front of the beholders eye.

We are looking forward to see you at our Booth # C66 and we would be happy to provide you more material on the artists if necessary.

Pictures attached: © GALERIE ISABELLE LESMEISTER

Giulia Dall'Olio, g 8][47, oil on canvas, 70 x 70 cm/27,5x27,5 in, 2017

Camille Hannah, LUX, oil and synthetic polymer paint on plexiglass, 120 x 120 cm/ 47,2x47,2 in, 2017

Jeremy Holmes, *Atmosphere # 316*, Painted White Ash on metal Base, 125 x 40 x 35 cm/49" x 14" x 15", 2017

Tania Brassesco & Lazlo Passi Norberto, *Nameless Flower #3*, 83 x 55 cm/32 7/10 x 21 7/10 in, Edition of 5 + 2AP, 2014

Kelvin Lopéz. *Esta es tu casa Fidel*, Ink on Paper, 30x40 cm/11,8 x 15,7 in, framed, 2016

Karlos Pérez, *Before Memories*, Oil on canvas, 140x140cm/ 55,1x55,1 in, 2017

Angelika Tóth, *Secret Garden II (Toscana-Firenze)*, Oil on canvas, 150 x 200 cm/ 59x78,8 in, 2014

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