

## Champrovent

"The Eye is called the first of all the Gates  
through which the intellect may learn and taste.  
The Ear is second with the attentive Word  
That arms and nourishes the Mind"

*(opening lines from the play Abraham and Isaak by Feo Belcari , Italy 1449, as quoted on the last page of Michael Baxandall's book Painting and Experience in 15th century Italy)*

### 1. Golden Days

Although Balthus described The Golden Days as a memory of Champrovent, the farm in the French Savoy where he spent the early war years, the room in this painting does not exist at Champrovent.

Balthus' original title was "Les Beaux Jours," but it has also been called "The Happy Days." This was the first painting by Balthus ever shown in a museum.

"After" as an intensification of the reality of a painting. Here is a body in transition, self-absorbed but also weirdly held up by a piece of furniture.

Painting in search of a body's truth, one's own, the bodies of others, the social body, painting's body. The whole show could have been called "Golden Days." Or "Gold Fixing Room." Each painting here is a view and an echo of those negotiations.

The painting measures 150 x 200cm.

### 2. Lucian David Eli

A She-He emerging. Very pink. Lusting with imagination, perhaps too much. Each body is the other's created fantasy. Emerging love for a monster of paint and painting history: Lucian Freud (while also being deeply engaged with both Balthus and Klossowski).

For an intense and impossible artistic life. Revisiting the idea of the studio as center of the universe. Of paint as flesh. A phallus descending. Painting at its desired moment.

It measures 150 x 90cm.

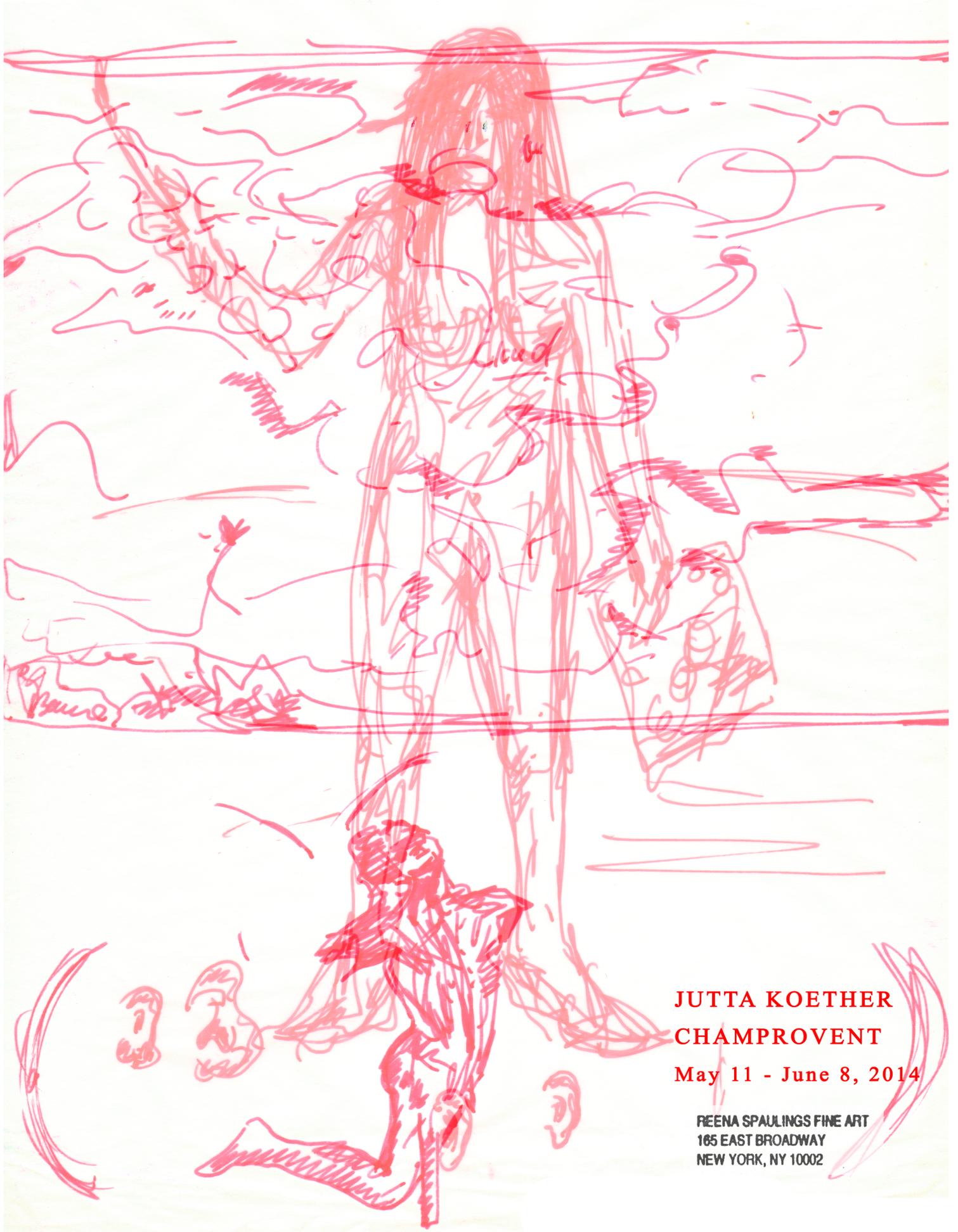
### 3. Ear Freud Chardin

A work emerging, ongoing, cloudlike. After Freud's etching from 2000 after Chardin's "Little Schoolmistress." Absolute Portrait of an ear. Of Reena, the room. Portraiture of painting is an attitude. Becoming free to thrive and indulge in some air of mystery, even. The way all three paintings are painted is quite soft, fleshy, vaginal perhaps, but light, with a golden glow/flow hovering over everything. This painting has the most open, unpainted parts.

It measures 120 x 150cm.

## Bruised Grids

"They all are attendants," they are placeholders for "naked painting." Grids have been "used" in different ways since 2000, but the 12-inch square grids began in 2007 and have been shown in interaction with other figurative works or as performing agents in lectures. They ask to astonish, disturb, seduce, convince. One quality these paintings share is that they all make me want to go back to work. They form a therapeutic room, oozing the pain and pleasures of talk, commentary, feedback, contact zones. They are determined and yet they also maintain an air of indeterminacy. They surround and hold the body, stabilizing the compositions in the figurative "deposition" or "lamentation" scenes where glances and limbs organize a gesture between submission and resistance.



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