

MODERN PAINTERS



Pieter Vermeersch
Untitled,
2014. Oil on
marble,
30 x 22 in.

NEW YORK

Pieter Vermeersch

Team Gallery // March 30–April 27

THE BELGIAN PAINTER'S first solo show at the gallery provides ample introduction to his seemingly ethereal creations. Four large untitled works on canvas (all 2014) appear as seamless fields of color, containing grays, cool blues, and blanching white. The paintings painstakingly reproduce photographic non-incidents—pictures sourced from images of blank walls or empty skies. They also recall once-commonplace photographic mishaps from the days of Kodak and Fujifilm, when a light leak or a misfired shutter could produce an illegible mélange of color in developed prints. Yet the exact provenance of Vermeersch's imagery is unimportant. By their nature, the images are empty, subjectless. Still, a photograph without a discernible subject logically does have one subject: light, which survives the translation to paint. When painted, these images accrue what Dieter Roelstraete has described as "aesthetic surplus value." Vermeersch's process injects the simple photographic formula—exposure and surface—with an additional layer of information arising from painting's material lexicon. The works not only reflect photographically registered phenomena, they do so with the same composition of minerals and other matter that have lent the older medium its magic for so many centuries. These canvases' gentle appearance hide the rigor that went into their production. The programmatically titled mural *Wall Painting (Blue 0-30%–Black 0-30%)*, 2014, installed on two adjacent walls, does not. In this mural, both walls are painted with black and blue tints that gradually intensify in saturation across their length until reaching 30 percent strength at a corner. Again the subject is light, in this case its affective potential. The works approximate the sedate perceptual effects created in James Turrell's installations but do so in paint. —Nathaniel Lee

FROM TOP: MATTHEW BRANDT AND VOSSI MILO GALLERY; PIETER VERMEERSCH AND TEAM GALLERY