

TUNNEL
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ANJESA DELLOVA
SPORES

EN I have always liked the idea that intuitions might exist in a way that I would define as a mode of immediate knowledge. They would appear not through the intermediary of words, of ideas or images but simply be attuned with the state of things. Artists try all their lives to transcribe this intuition into their works. But then, how does one put words on a work that has not taken this path? In my opinion, the best way to do so would be to say what this work is not and thus, by chance, perhaps envisage what it is.

Contrary to first impressions, the faces that Anjesa paints are not caricatures, they are not exaggerations of features that veer towards the comical. You may have already had the opportunity to see her portraits. They are disturbing. We sometimes go so far as to disappear in front of the painted face. But then the question arises: how is it that a supposed *caricatural* face can bother us so much? What if, despite the alterations in the plasticity of the face, it kept its nature which, in essence, is what is disturbing?

Therein lies perhaps the lead we are looking for. The face that is not reduced to its plastic form or its colours. This visage, this face, belongs to the other. However, since we tend to have the need to boomerang everything back to the self, it becomes easy to make the mistake of considering the other as an alter ego. Therefore, everything becomes accessible, nothing is beyond our understanding. In short, the face is reduced here to its features. But suppose we overcome our fear and give the other his or her rightful place, that of a fundamental otherness that always seems to elude us, that is unbearable to us, that disturbs us, then the face is no longer reduced to eyes, a nose, or a mouth. It spills over.

With that in mind, we can perhaps uncover a concordance between this representation of the face and the technique the artist named *frottage* or "rubbing". She grazes the canvas with a brush, thus avoiding any kind of relief effect that would emphasize the face to face. The small amount of paint she uses allows us to highlight the scarcity and fragility of the face. There is no sexiness in her representation of the face, no seduction, everything is laid bare, produced as a monochrome that reminds us of serigraphy and evokes the idea of print, of trace, and of the face which lingers in our memory.

We have discussed Anjesa's approach to painting faces but is that all we should explore? This journey also invites us to revisit our approach to the work itself, to put ourselves in front of the paintings as if we were in front of others, seeking neither to confine nor to understand their faces, but rather to accept that within them resides a universe inaccessible to us. If understanding means taking, then the hand must be closed in order to seize. Thus, we would rather keep our hands open, turning a tight grip into a soft stroke through the light brush of the artist. This way, face and paint open up.

Till now, I have spoken of singular faces, but today you will see crowds and that surely is a game changer, precisely because staring at a face means ignoring others that might be looking at you. A strange feeling arises when all these faces are juxtaposed, as if they were each losing something, before reappearing as a simple clunk of matter. You will also notice, at the top of each painting, a white space that the artist left empty. To choose not to paint is a gesture far from being trivial for a painter. But the purpose of this text is not to say too much about the works present in this exhibition, but rather to introduce you to them from a certain perspective among many others. As such, I'd rather leave you with the pleasure of discovering these new paintings and give them the freedom to take you where they will.

Atdhe A.

Anjesa Dellova (1994, Lausanne) lives and works in Lausanne. After obtaining her Bachelor's degree in visual arts from ECAL, she decided to devote herself fully to her pictorial practice and continued her formation within the Work.Master program of HEAD-Geneva. Anjesa is the recipient of the Kiefer Hablitzel | Göhner Art Prize 2022.

Exhibition 25.02.23 – 22.04.23

Open on Saturday 11:00 – 14:00 and wednesday 17:00 – 19:00

1. Sans titre, 160cm x 130cm, peinture à l'huile sur toile, 2023

2. Sans titre, 280cm x 160 cm, peinture à l'huile sur toile, 2023

3. Sans titre, 180cm x 160 cm, peinture l'huile sur toile, 2020

