

Painting is a space, different from the household or the world, where an exercise of producing the worst possible outcome is possible. Doing an action and knowing destruction will follow, a representation of our collective relationship to the world.

These paintings mark the first introduction of greyscale into Leena's work, the grey of black-and-white from which the whole light spectrum emerges. This introduction happened in a slow schematic process of addition and subtraction, a careful investigation of adding white paint in circles out of thin lines, slowly expanding over the dark blue circles lying underneath.

These paintings have a double structure, not just in the visual partition in two of the larger paintings in the show. The paintings are twofold, there is the underlying process of addition and subtraction of light as an isolated question in the creation of any image as well as an archive of the manual reality of painting.

Most of my favourite artists trained as dancers at some point in their lives, they also did many other things, so did Leena. Her training as a dancer would give her an understanding of the body as an object that can register time and space so that the painting becomes a frame, more so a rapid sequence of many frames. Something to crawl in, to push out, to stick a foot or hand in. The only requirement of subject matter is that it exists and the pure existence of the frame becomes her subject matter.

Carla Luisa Reuter

Machine