

Avery Preesman

(Santa Maria Curaçao, 1968)

Avery Preesman's paintings dominate the visual field, thanks to irregular surfaces marked by a vibrant luminosity. At the same time, the characteristic stratifications of brushstrokes and the sense of distance that they emanate also heighten the works' tactile sensibility.

With its distinctive silvery tonalities, the brilliance of which is muffled by gray tones that intentionally recall the heaviness of cement, *Hang II*, 2005, is a sort of opaque mirror that does not reflect images. The work evokes a sense of suspension and encourages the active participation of viewers. The time that the eye employs to run across its surface corresponds to the attainment of a physical and mental experience, open to each person's free interpretation. As with other works by the artist, in this case too the message of the work is not discursive or demonstrative in nature. *Hang II* neither suggests certainties nor grants information, but offers access to a pure poetic dimension. "A calm ocean breeze comes to mind when thinking of a statement on painting," says the artist.

Preesman's work renews the significance of abstract art in a contemporary sense. Its formal freedom stems from the artist's early years as a self-taught painter before studying in Amsterdam. From a "painter's perspective"—according to his own definition—Preesman also makes sculptures and installations. As the artist further explains, "painting as image and painting as object remains the underlying principle in my work." (MB)