

# Painting Over

## EXPANSION

The expansion of artistic means, the transition from brushstrokes on paper or canvas to color organized pictorially and sprayed over architecture and furniture and even the occupation of space with additional masses and things located between paint and furnishings, which for their part are covered with paint, and ultimately the production of sculptural objects and wall-sized architectural set pieces that are cut out and painted over – this expanding dynamic of the work aims to go beyond the established definitions. Earlier works prior to the sprayed paintings – works that underscore the requirements of the architecture and adapt to them – confirm the premise that there should be no far-reaching invasion of the architectonic fabric of the building of the sort performed by artists ranging from Michael Asher, Gordon Matta-Clark, and Robert Smithson to Gregor Schneider. So no burrowing into the body of the architecture, no destruction, no constructive or destructive overpowering of what is already there, no additions and extensions, no beating out and boarding up – no acceptance whatsoever that the architecture is a body, only a variegate, a folded surface that passes through different forms and materialities, walls, windows, debris, construction waste, spheres, balloons, furniture, sculptures, paintings, and so on.

At the same time, the corporeality of volumes – deliberately increased in some installations and its presence heightened – detracts from the staging of surfaces by means of painting in color. When KG occupies a space with objects and materials, they remain distinct from the architecture proper, even when the color crosses all the boundaries between objects. They are additional elements that join up with the architectonic relief, expanding and shifting it. Like the architecture, they come to be covered in paint, but like the paint they are an addition to the original architectonic design. Linked to architecture and to painting in various ways, they lie between the two.

The paint applied is a veil that is spread over the things. Just as this veil finds its place in the room, linked with the folded topography of the surfaces for painting, and causes the dissolution of architecture and the deformation of painting, we can also speculate about its removal from the room. KG works with such removals whose negative images persist when she takes spray-painted objects away from their original place and puts them elsewhere. These displaced units are the shadows of the voids free of painting they leave behind; freed of color, the figures that remain can be sprayed again.

In some works, however, KG goes beyond shifting architecture by means of painting and added volumes and triggers the notion of a space that has been completely inverted. Examples include her works with painted spheres – more precisely, balloons – that rise from the floor and seem to turn the laws of gravity upside down.