

Baronian

Press release

Tessa Perutz Paradisioaque

Zeedijk 731
8300 Knokke-Heist

21.05-26.06.2022

Opening

Saturday 21.05
5-8 pm

Tessa Perutz Paradisioaque

Baronian is delighted to host the second solo exhibition of American artist Tessa Perutz (born 1988 in Chicago; lives and works in Brussels and New York). In this exhibition, *Paradisioaque*, Perutz presents a variety of painterly approaches to the landscape.

Known for her representations of the natural world, mixed delineations of private and public space appear throughout. Mapping psychological as well as physical terrain, Perutz tours us through the fields and valleys of the earth as well as the inner mind.

Showcasing a mixed materiality, the works include botanical elements such as sand, lavender, and hibiscus, incorporated for their healing and transformative properties. Stylistically, Perutz borrows widely from multiple historical frameworks simultaneously; referencing pop aesthetics, fauvism, minimalism, as well as traditional outdoor painting.

Her plein air drawings include textual anecdotes and existential ponderings - testimonies to spontaneous exploration. Perutz' work is shaped by conceptualization and intuition, organically intertwining & informing one another. Paintings are echoed in others, mirroring seriality through repeated subject matter and vivid use of color.

Fully immersive, Perutz' exhibitions encapsulate installation and furniture, pressing the boundaries of the canon of the traditional landscape. Through these enveloping environments, Perutz seeks to explore parallels between nature and humankind, utilizing motifs and materials that reference the depths of natural worlds and collective memory through direct sensorial cognition, opening up spaces to consider both personal and universal themes of connection and separation.

Notes by the artist on practise and living abroad:

It is four years now I have been living in Europe. I left New York in April 2018, and after residencies in Switzerland & Berlin I settled in Brussels in August.

The move abroad marked the beginning of a period of broad personal and artistic exploration, into previously uncharted territory in my practice.

My painterly approach dispersed in a multitude of directions - onto varied supports, with a plethora of mixed-in materials, incorporated in full installations. Synchronized dissonance and fissures all around, the ideas fell through.

That which started on the floors - ended up on the walls, and vice versa.

I experimented with botanicals - introducing flowers, teas, and other natural elements into my exhibitions. In self-analysis, I incorporated mirrors. Furniture unfolded from

recycled home building projects. My creative universe of years prior unpacked and rebuilt itself all around me.

My first show in Brussels - *La Lune Lavande* - featured oversized wall motifs pulled from the oil paintings on view. The flower vinyls in Knokke are based on one of these wall paintings - a soft hibiscus, flattened to a pop aesthetic.

Soon thereafter came my show *Jardin du Midi*, in which I filled the entire floor of the gallery with 65 kilos of French lavender, speaking on the weight and precarity of human existence; a meditation on death and rebirth - an homage to Felix Gonzalez-Torres' Placebo series.

Other solo exhibitions include *Homme Allongé* and *Château de Sable* (Baronian Xippas, 2019) in Brussels, *Touch and Go* in Kortrijk. Furniture and frottages, curtains and carpets, drawn and painted within immersive environments – I engulfed mediums I had never previously tapped into. It was a full, expressive period of vast physical and conceptual artistic expansion.

As we weave through past exhibitions, I bring you to the current *Paradisique* – which functions as a mini-retrospective of my creative presentations made in Belgium. On view are the winding roads of Northern Italy, brutal coastal sunsets, forest canopies of Kent, UK, a minimal Zwin landscape and two enormous sand and oil paintings from Hasselt, BE.

Paradisique can be considered as my Belgian *Best of* mixtape. Compiled as an accumulation of these varied experiences, as a horizontal plurality leaning into the realm of healing and holistic medicine through botanical intervention, questioning the life cycles of nature and humankind through mapping representations of regeneration and protection.

It is my expression of my contemplation of a life lived abroad - simultaneous happenstances, sliding between considerations of past, present, and future versions of self and the spirits that surround. All within a floral immersion, akin to floating in a fishbowl of hibiscus tea, surprisingly open yet unrehearsed.