

The Luciana Matalon Foundation is pleased to present the exhibition Color Forest, duo-show by Laurel Holloman and Susi Kramer, from Friday 6 April to Saturday 28 April 2018 (opening on Thursday 5 April from 6 to 8 pm).

The abstract paintings of Holloman (USA, 1971) will dialogue in a completely new situation with the acrylic glass sculptures of Kramer (Switzerland, 1947), thus telling the audience of the encounter between two artists although they belonged to different worlds and generations, they established a surprisingly rich and readable dialogue.

At the center of the work of both, in fact, there is the color: that it is painted in large material and suggestive backgrounds, as in the works of Holloman, or imprisoned in purity of forms in the acrylic glass that is the signature of Kramer. The wise use of the color will lead the visitor on a journey of the joy of living, of the Mediterranean atmospheres, of the feminine sensitivity to nature and feelings combined with constant experimentation and technical mastery.

On display more than 50 works, mostly pieces made specifically for the Milan exhibition or representative of the most recent production of both artists. Both for Laurel Holloman and Susi Kramer, the one at the Matalon Foundation is the first exhibition in Milan, for Kramer in absolute terms the first in Italy.

For Color Forest, Laurel Holloman has painted several works that refer to the style of large murals she created for her solo shows *All The World Inside* (Berlin, 2013) and *The Fifth Element* (Paris, 2014), but with dimensions more suited to the spaces of The Luciana Matalon Foundation.

*Riverfire, When the Levee Breaks and Liminality* are part of this section.

The link between these works is not only the stylistic choice but also the theme: the "Liminal space or threshold" that is the border between life and death, a space that flows through most of the works on display. "During the preparation of some paintings, two of my dearest friends lost their mothers, and I myself lost a source of inspiration with the disappearance of the curator Lea Mattarella," explains Holloman.

From this feeling comes also the section entitled "Memory Paintings".

*Death and Flowers, Awake My Soul, How Will My Children Remember Me ?, The Safety of Objects and Seadance*, belong to this group of paintings in which layers of paint are superimposed with patinas of gold and silver diluted in very little linseed oil, to which pearlescent pigments and little color are added. The result is iridescent works depending on the viewer's point of view, which represent "a sort of search of the imaginary that nevertheless fades too quickly".

*How Will My Children Remember Me?* in particular, portrays two birds that symbolize Holloman's children, and the anxiety that a mother feels when faced with the impossibility of knowing how she will be remembered after death.

"One aspect that Susi and I have in common is precisely the deep love that we have for our children, and in her case, the grandchildren" adds the artist.

Returning to the technical experimentation, we meet other paintings in which the color is mixed with a light resin, the alkyd, "a perfect combination for landscapes and to create light" as well as to create organic impressions, which reflect the curiosity of artist for science in *The Infinite Night, Into The Woods, Blood Ocean, The Healing Sea, Lust for Life, Ultra Lux*.

And finally the themes of works like *Cell Universe, The Cycling Cell, Interstellar and Luminous* are still borrowed from science and cellular metaphor in which the connection and mutual fusion between the circles represent the human need to create links even in the current world dominated by technology.

Susi Kramer has selected for Color Forest, a range of acrylic glass works that stand out for their ability to capture color and for their intrinsic link with the natural world.

*The Steles*, the tall and slender transparent sculptures soaked in color that Kramer compares to real people "with their stories and their experiences", and that in the large garden of her house in Oberhof, Switzerland - more than a thousand boxwoods planted in 1989 - "reverberate in the light of the sun and in winter are covered by a snow-covered blanket".

Other iconic pieces of Kramer's production on show in Milan are *The Cubes*, hand-made acrylic glass cubes layer by layer. Many have names that refer to the concepts of wave and line because their structure simulates the movement and the content seems to multiply depending on the perspective of the observer.

Another series represented is *Wundergarten*, miniature "wonder gardens" that recall Susi's childhood. In one of these sculptures Kramer has incorporated not only ginkgo leaves - "the oldest tree in the world", explains the artist - but also fragments of dinosaur bones of 221 million years ago, found a short distance from the house of Kramer's childhood, in the town of Frick, in what has become the largest dinosaur cemetery in Europe.

Among the latest sculptures created by the Swiss artist there is also *Zaubergarten*, which blend natural elements and color, and *Figure*, which require extreme precision of realization: "The casting in acrylic glass, however, allows to give the radiant figures luminous reflections, and what fascinates me the most, is the liveliness and the final lightness of these objects".

*IKAT Reisszene* and *IKAT Orange* were created in 2016 for Mustergültig, at the Museum of Culture in Basel. In these pieces, a small figure wrapped in tulle is

immersed in a forest of orange threads from Flores, Indonesia, which hang on bamboo sticks and they seem to float in the acrylic glass.

"When I have to decide on the working method, I often have a lot of doubts about how to achieve the goal I have set myself - says Susi Kramer - I deal with and think about all the stages of casting. Sometimes, since the liquid acrylic glass is not transparent, I take some pictures ".

Susi Kramer, originally from Switzerland is an international, multimedia artist working in Ateliers in Oberhof (CH), Paris and Cannes (F).

She has been capturing colors in her acrylic glass for more than 2 decades and realized many pieces in art and in architecture that have been exhibited in many countries like Iran, Germany, Hong-Kong, France and Switzerland. She just completed in Basel, a 3 months retrospective showing 40 years of a very creative career with the display of her most significant sculptural and painted pieces. A book "Artist Absolutely" was published at the occasion. The transparent media reflects her layering work and thoughts in an amazing way. It visually generates a strong three-dimensional play with the complicity of light and shade. Her famous cubes, steles and figures in acrylic glass give an airy feeling, floating and dreamlike that lifts us to a visionary, border-crossing future.

After 20 years in film production, Laurel Holloman works in Los Angeles as full-time artist since 2010. She is known for the vibrant use of colors and for large works, capable of capturing tumultuous emotions with a pictorial movement that almost creates a three-dimensional illusion.

She has had several solo shows in Paris and London and she was invited in 2016, by the Jan van der Togt Museum in Amsterdam to create the solo exhibition Everglow. She also exhibited twice in Venice, in 2012 for a solo show and in 2013, she was one of the participants of a collateral event in the official program of the Venice Art Biennale. She also had the privilege to have her show in Berlin curated by Lea Mattarella. Laurel Holloman quotes "Thanks to her encouragement Lea helped me to deepen my work and explore its symbolic language. She understood the emotion and spirituality of my work and continued to be an advisor and advocate."