

Lærke Lauta

By Kamma Overgaard Hansen

The atmosphere in Lærke Lauta's paintings are enigmatic, ambiguous and dreamlike. Colours vibrate and emulsify. Outlines appear and diminish. Regardless of whether Lauta works figuratively or abstractly there is always an underlying layer of something distant and never revealing.

The highly diluted paint is characteristic of Lauta's paintings. Although the works are painted with acrylic, they almost resemble watercolours. There are often many hues, where the colours are powerful and contrast-filled, it's almost like we see them through a filter giving the paintings a special tinge of the unreal.

In this connection, nature also plays a special role: A sun-yellow spot, hints of horizontal lines or ground, which through their smooth nature resemble water or loose sand. These natural elements do not always harmonise with the characters we can identify in the paintings and the actions that take place between them. Instead, the paintings seem to depict a number of double spaces, where there is no clear boundary between the interior and exterior.

The paintings also bear the mark of Lauta's long-standing work with the film medium, as she is also here working with framing, zooming and panning. Some parts are sharpened while others appear blurry. This applies not least to the abstract paintings, that Lauta has been working on for the past six months. In some cases, the abstractions have been created by zooming in on details from the figurative works. Others have been created through sketch work, where the sketch has been broken up, and individual parts have been separated.

Lærke Lauta's abstract paintings do not submit titles, but are consecutively numbered. Her figurative paintings have titles, that often suggest a larger narrative, adding new layers to the subject rather than explaining it. Just like the blurred areas and hidden layers of the paintings, they help to sharpen our attention and our desire to continue with the narrative ourselves.