

Wilde

PRESS RELEASE

Lena Hilton

Single Grid - Trame Simple

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WILDE | GENÈVE

In this new series of paintings, Lena Hilton (1984) plays with saturation to provoke differentiation in the most tenuous space possible. Using sometimes demanding processes, Lena Hilton superimposes hues, mastering her gesture to perfection, to produce lines, repetitions and patterns. The gesture is controlled, the colors elemental, the movements fluid.

With an extraordinary economy of means and a strange obsession, Lena Hilton's painting plays on our inattention. You'd be forgiven to think that everything is printed. Color becomes line. Gestures follow simple constructions. Logic meets decoration, producing chromatic vibrations. Texture, almost absent, makes the frames undulate. The astute choice of formats smiles at the assurance of our gaze. Our vision becomes slightly blurred, and everything would be simpler if we didn't have to endure the curvature of our corneas and the inflexibility of our memories. But here, Lena Hilton, like other painters, reminds us that art is a poetic means of glimpsing the limits of our perception.

Passing and re-passing her colors at the risk of getting lost in them, Lena Hilton weaves her dream weft. She deploys complex variations. The structure becomes a system, the game of which seems to consist in constantly trying to escape it. The slow rhythm, the slightly muted colors and the horizontal weave cast a veil over our gaze. Lena Hilton pushes us against semi-transparent partitions that fraction our memory. We're trapped. As if in one of those surprising moments of déjà-vu, the works suddenly become particular, essential, familiar.

It is this blurring between the seen and the perceived that makes Lena Hilton's work so distinctive. Although her practice is akin to that of constructed art, she covers her systems with a thin layer of ice. We are forced to remain bewildered and moved observers, perceiving life through the poetics of her practice. She sends us back to all those floating forms to which we pay so little attention. She builds successions of tones that resist fixity. Her canvases have the cold sheen of snow on a screen.

Once again, with the air of doing it only for herself, Lena Hilton revives the historic ideals of the abstract painters who thought they were possible vectors for the tilting of our views of the world. Lena Hilton is sure of this, and she follows them without gorging herself on absurd emphases. She knows that her weapons are weak, compared to those offered by images that offer no resistance to their reproduction, but she doesn't hesitate to use them. She takes us along with her in the fragile outbursts of her astonishing will to continue painting, at her own pace.

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