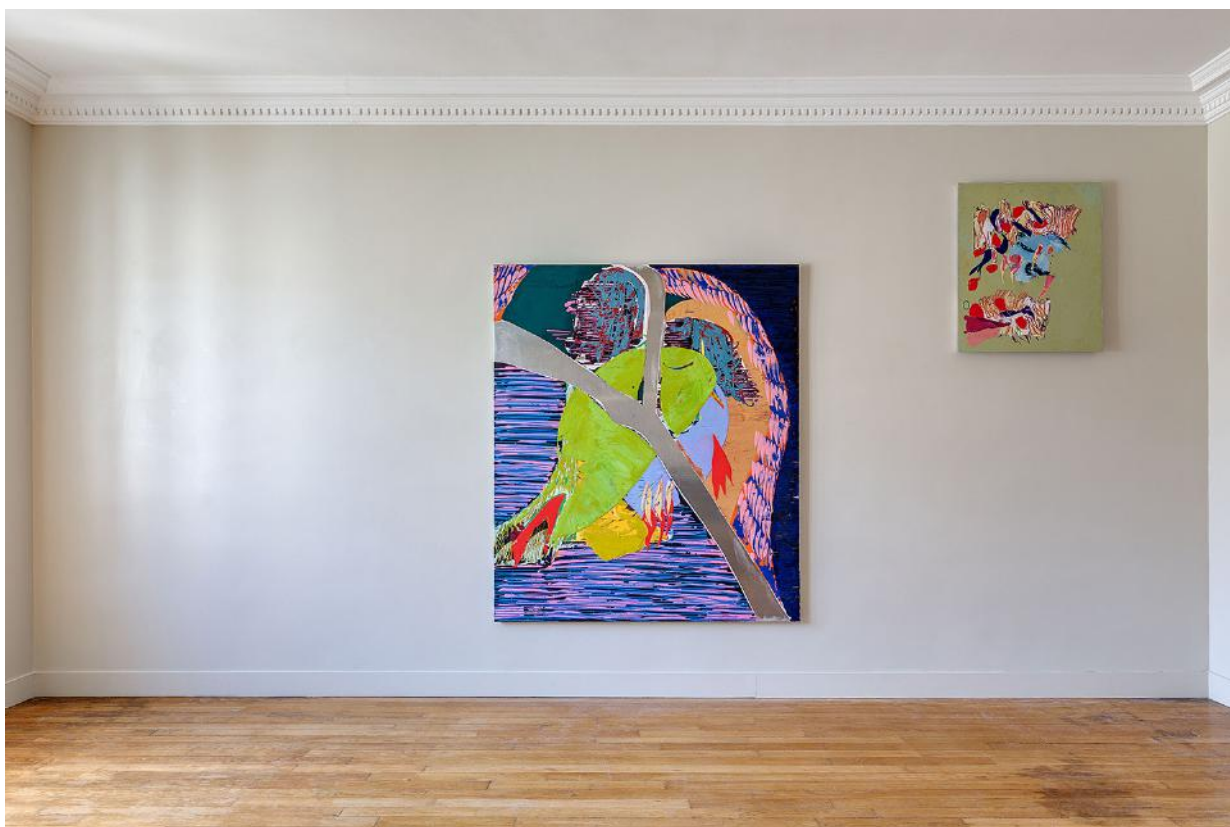
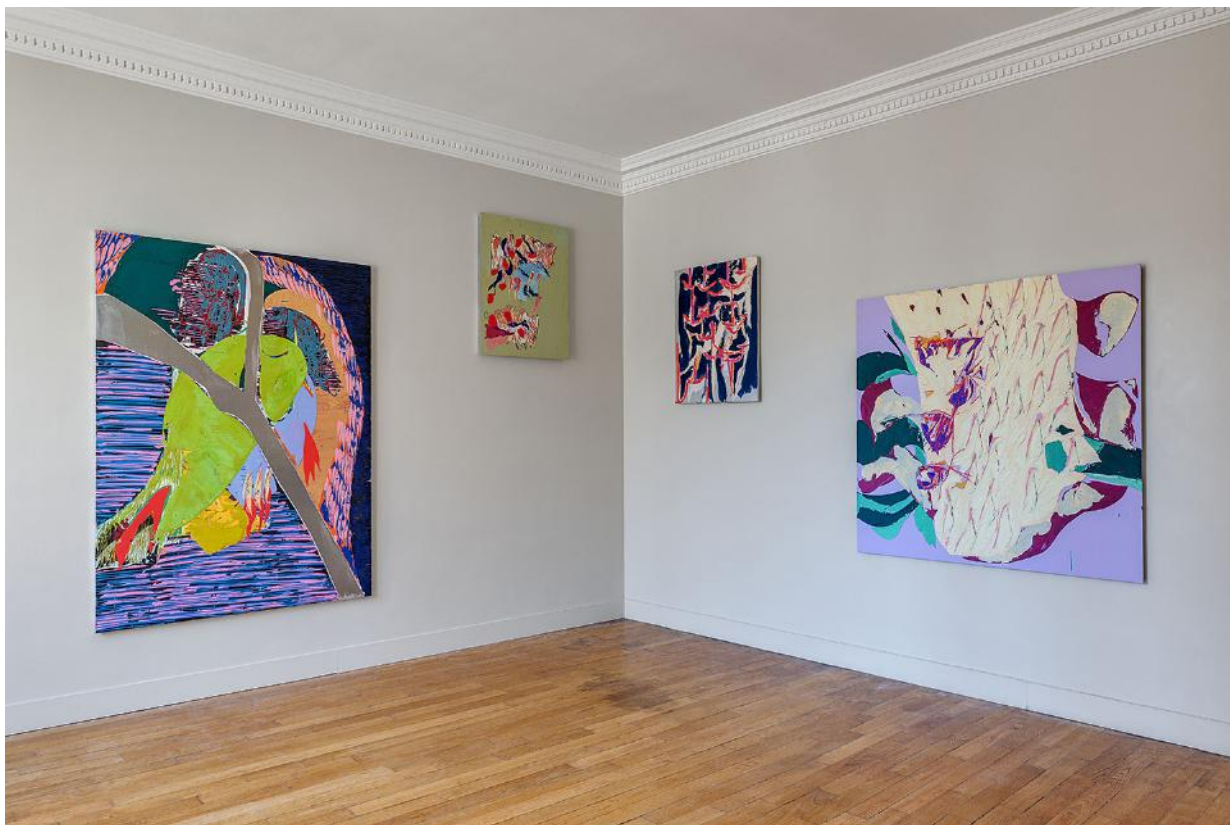


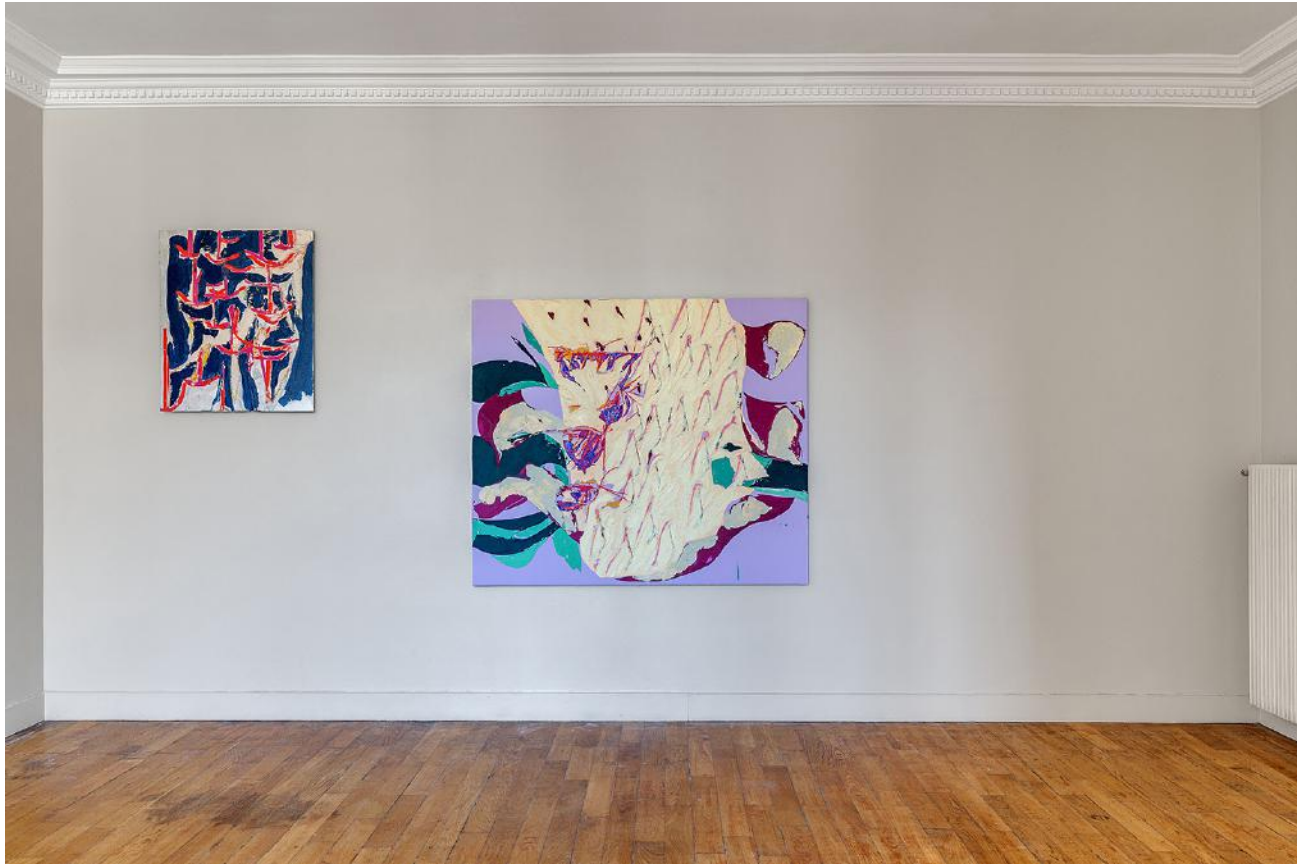
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Nicolas Roggy "Upper bodies" at Sundogs, Paris, 2018
Courtesy: Sundogs, Paris

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To abstract means to subtract. Something is always taken away. Data is removed from matter. So what if abstraction is a movement towards information? What matters?

Roggy's paintings are highly constructed to a point of absurdity. But as complex as they are, their workings are finely tuned for one simple purpose. One telling the passing of time, the other unveils the image as a machine. Nevertheless Roggy's art is neither formulaic nor does it follow a certain routine.

On the one hand, his paintings function as images. Particularly when seen from afar, they emerge like hard facts. From a closer view, the image breaks down with a puzzling effect, into a dysfunctional plastic category.

His abstractions are literally additions. Layer upon layer, he crafts landscapes of paint. Like a collage, the work insists on a plane beyond the second dimension. Besides the image. The abstract image reifies its existence as an actual object. This brings up the question: does the object reject its abstract nature in order to insist on something concrete?

Thinking of Ad Reinhardt: do they become signs that refuse to signify? The different layers challenge the very notion of the sublime, almost like convoluted traces of monochromes. Roggy asserts Reinhardt's credo, what is not there is more important than what is there. Every fragment that he attempts or sabotages, rips open something and raises spatial and temporal questions: What was before and what came after? What's on top and what lies underneath?

at Sundogs, Paris
until 18 August 2018