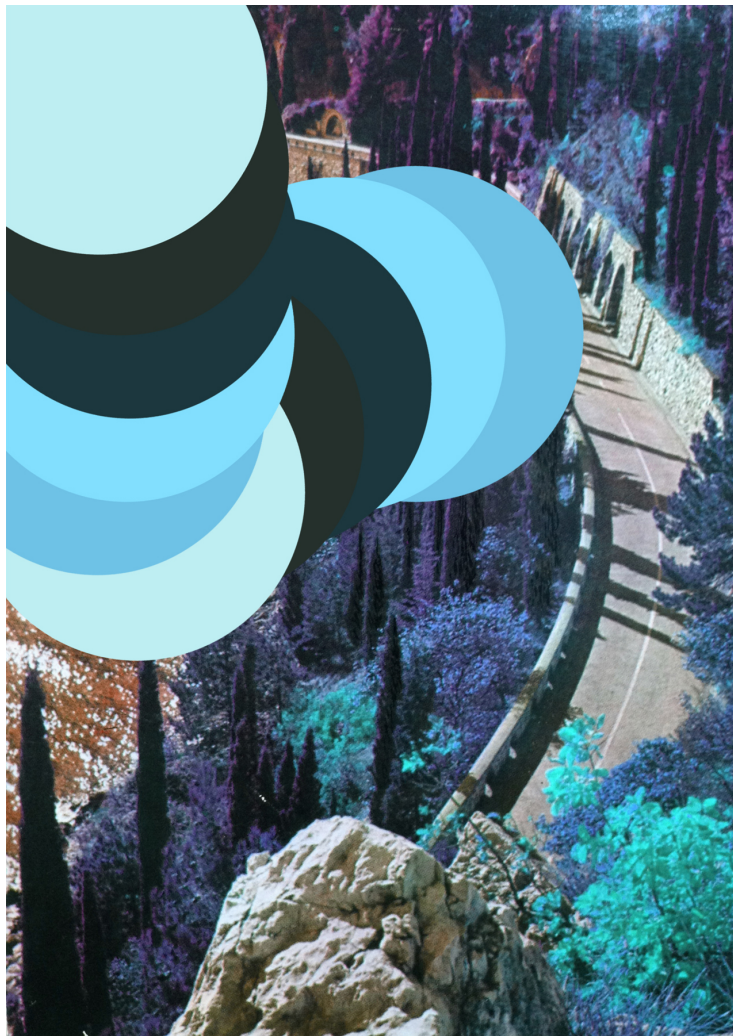


MATÈRIA

WENDY PLOVMAND

The Image that Paints this Canvas



Lamella series / Paintedwithitself
The Western Gardesana Road #1

The solo exhibition *The Image that Paints this Canvas* by Danish Artist **Wendy Plovmand** showcases her newly created body of work formed of archival pigment prints, objects, digital paintings and site-specific installations. Inspired by Lacan's definition of *The Lamella*, the exhibition investigates the concept of digital process as form, movement and change.

*"Lacan introduces the mysterious notion of "the lamella": The libido as an organ without body, the incorporeal and for that very reason indestructible life-substance that persists beyond the circuit of generation and corruption... Lacan imagines the lamella as a version of what Freud called partial object: a weird organ that is magically autonomized, surviving without the body whose organ it should have been, like the hand that wanders around alone in early surrealist films..."*¹

Three rugs on the gallery floor appear in the exact same size and place where a photograph of the gallery floor has been taken. The photograph is utilized as the basis for the material used to digitally paint a matching mark on the white rug. In the same way a series of printed photographic works (*Lamella Caves*) are mediated from the pieces that are missing in the original photographs; the works are connected by material and process in a symbiotic relationship that when mutating, give life to new hybrid species born out of the dialogue between photography and painting.

The Lamella understood as the material: a detached substance or matter that appears immortal and resembles the libido, a clear reference to the contemporary digital world. The digital realm - an unstoppable and formless matter - offers endless possibilities through perpetual and constant mutation. The Lamella too has its own life, a detached bodily organ or a mysterious snake like creature; immortal, representing life, death, creation and destruction.

The mark-making intuitive gesture, prominent in Plovmand's exhibition, references the tradition of abstract painting where the success or failure of the work rests on chance; something accidental and casual such as the choice of brush or hand pressure. The mark-making gesture once again links to Lacan's *Lamella* and the randomness of digital choices made when using the internet, search engines, computer programs etc.

The journey as a symbolic gesture and action plays a significant role in Plovmand's work. *The Image that Paints this Canvas* can be viewed as an allegory for movement and change; the mugs and key chains featured reference the kitschy souvenirs that link the journey to memory and nostalgia - manifested actions capturing the volatile, digital libido.

The work in *The Image that Paints this Canvas* questions the boundaries of painting and photography through the investigation of digital process, utilising the gallery (*Matèria*) itself as a source to create new artworks. *New Mutalism* is born, a fitting conceptual definition for Plovmand's newest body of work.

1 (Lacan, 1991:198)