

GLADSTONE GALLERY



ELEPHANT

THE ART CULTURE MAGAZINE ISSUE 22 SPRING 2015



20 ARTISTS WHO MAKE NEW YORK

ELIZABETH PEYTON CURATES ELIZABETH PEYTON

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Dark Incandescence

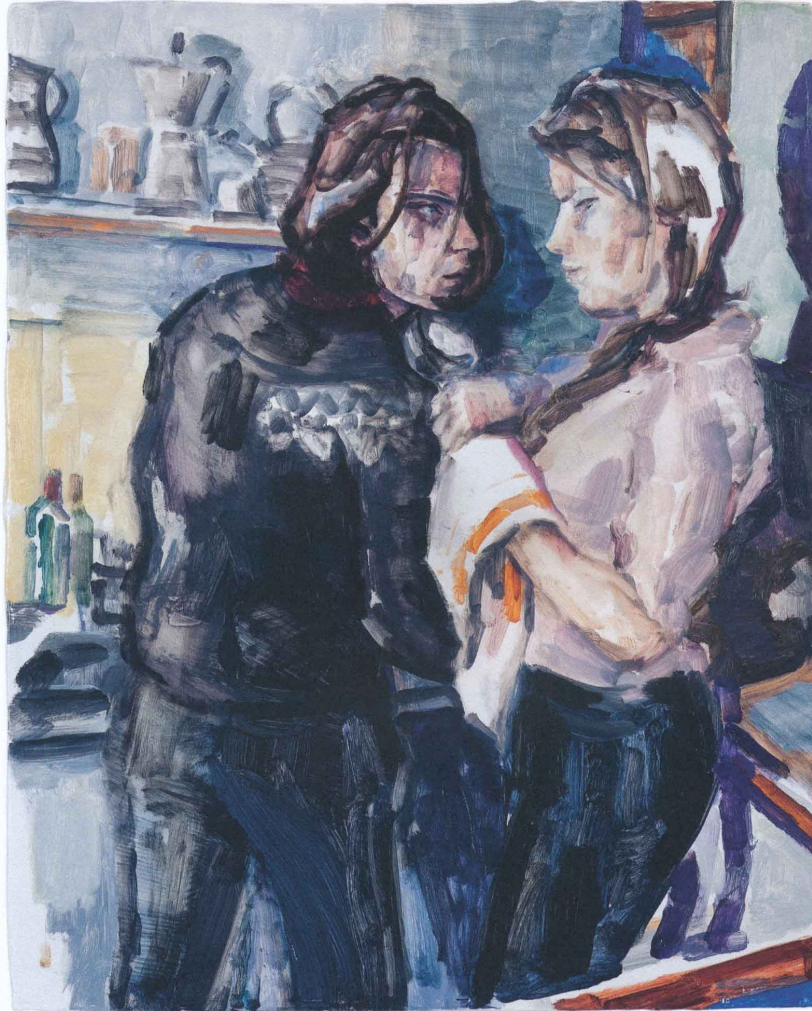
ELIZABETH PEYTON

'For the last five years I've been rereading Flaubert's *Madame Bovary* and *Flaubert in Egypt* over and over,' explains Elizabeth Peyton about the origins of *Dark Incandescence*, recently exhibited at Gladstone Gallery in Brussels. 'The title for the show came from a paragraph in *Flaubert in Egypt* and also Suede's song "Dark Star". I was thinking a lot about dark warmth—hope in the shadows—that kind of thing.' The debt to Flaubert is more than titular: 'I think a lot about how to represent something without it being literal. I see the magic in humans and in life—but how to get that into a picture?'

A hint to answering that question was provided by the French novelist: 'Flaubert is known as a realist, he observes precisely, but his language, his economy with language, his particular eye make for the most ecstatic scenes.' The human subjects in the pictures are mostly friends of the artist, captured in 'a moment I wanted to know more about and hold on to by painting it'.

CURATED BY ELIZABETH PEYTON

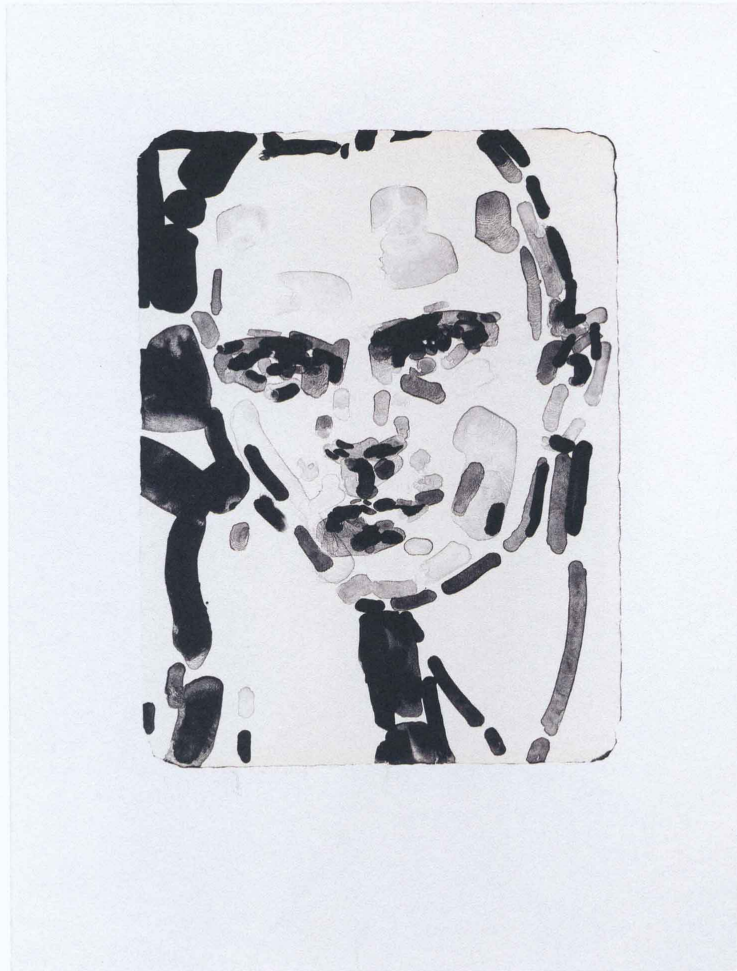
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Elias and Edda, 2014

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Kristian, 2014

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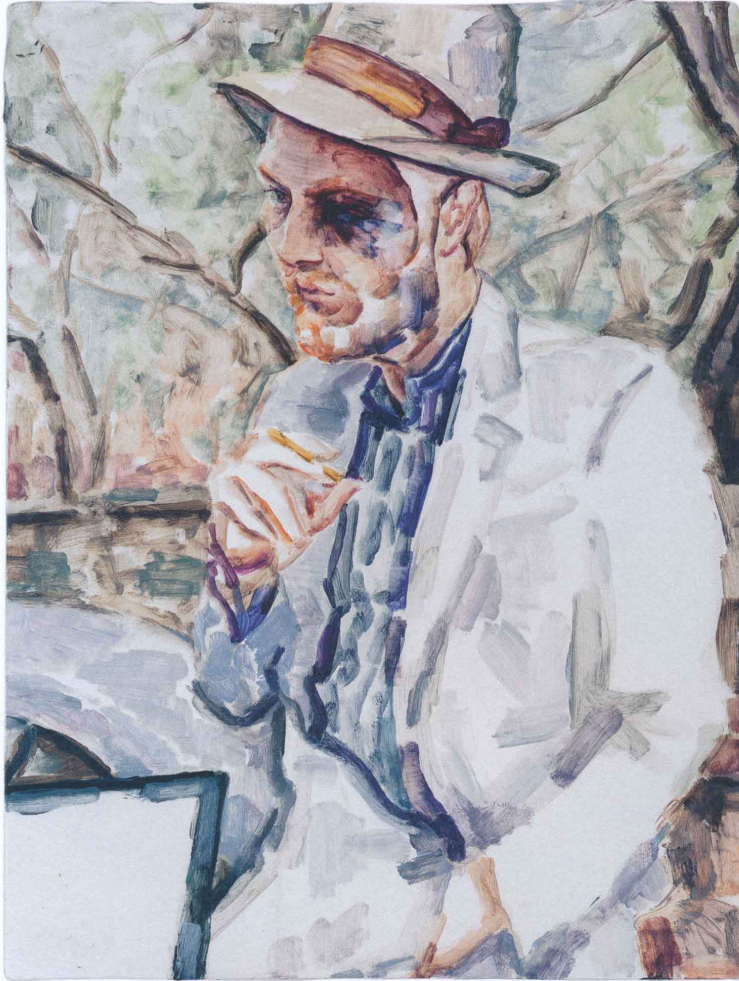
Flowers, Flowers, Palace Bridge 2, 2014

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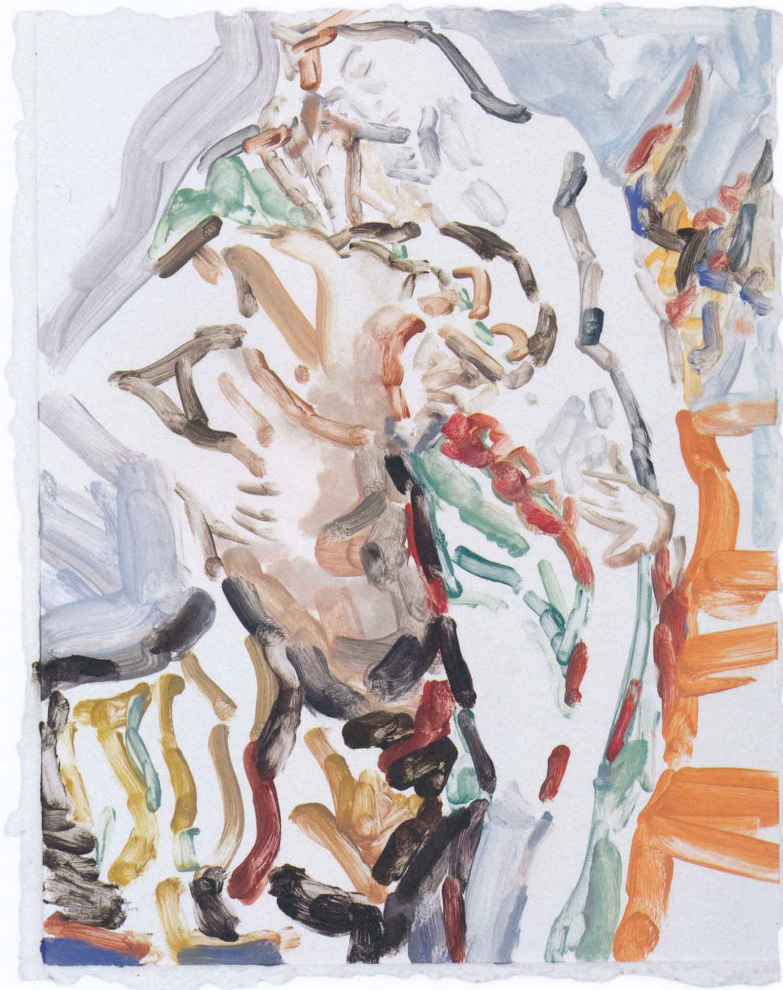
Flower (After Moreau), 2014

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9, Rue de Paul Cézanne (Ragnar), 2014

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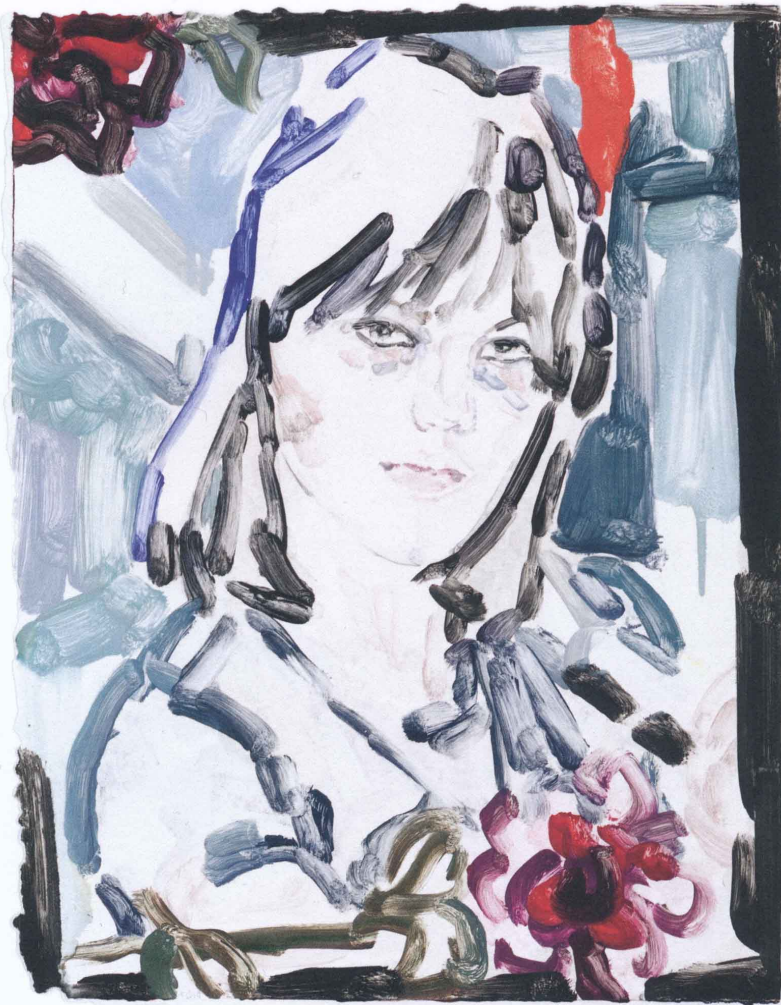
(After Gustave Moreau), 2014

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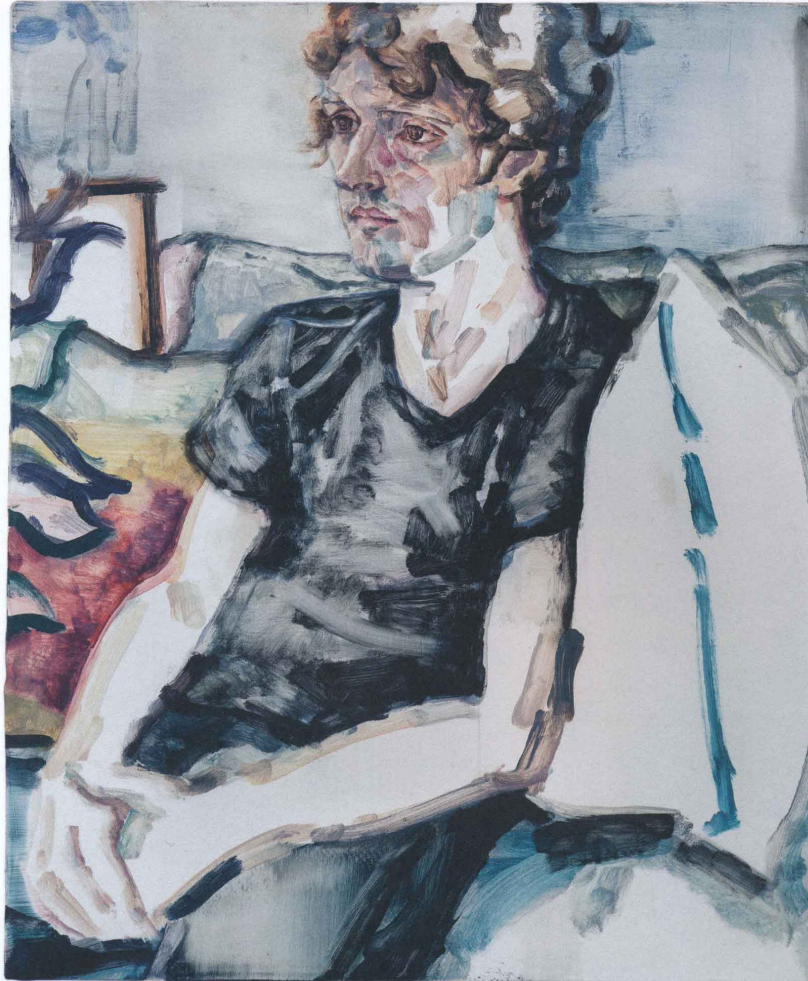
Pier 52, 2014

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Joan Jett, Bat, Flowers 2, 2014

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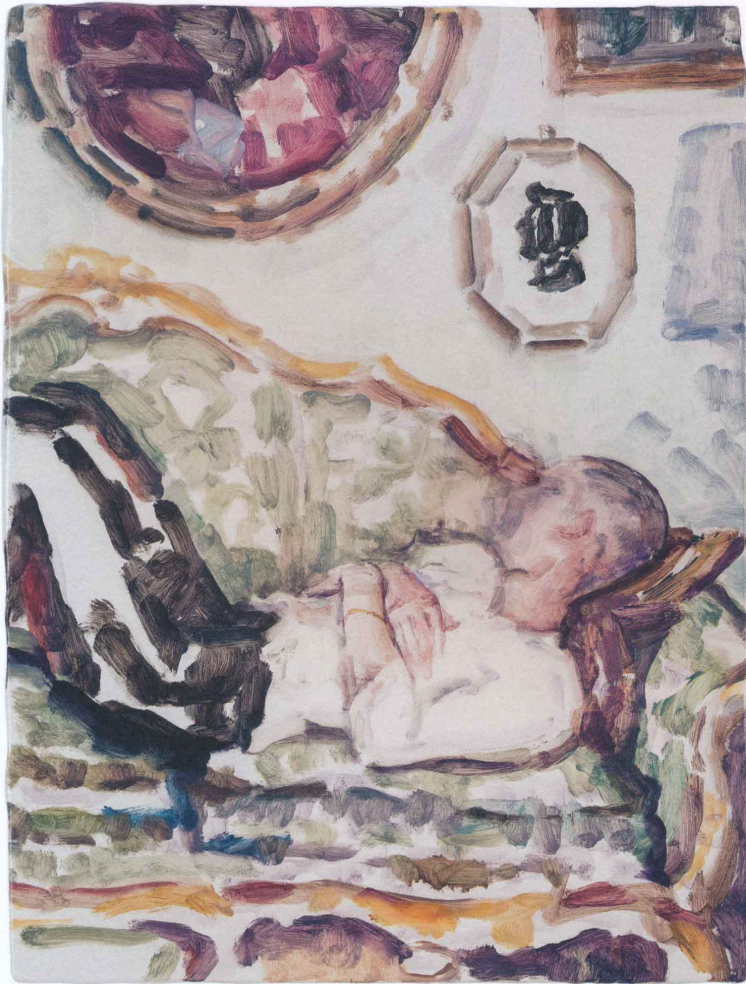
Sam, 2014

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Flowers, Kristian, Moreau, 2014

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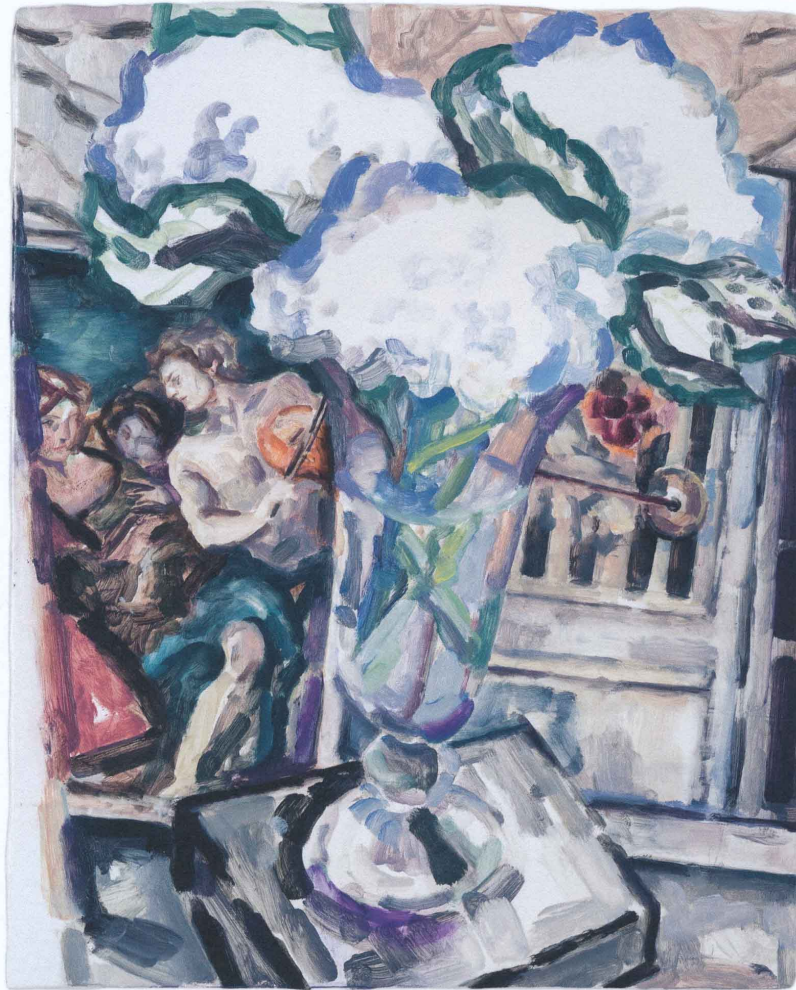
Fyr, 2014

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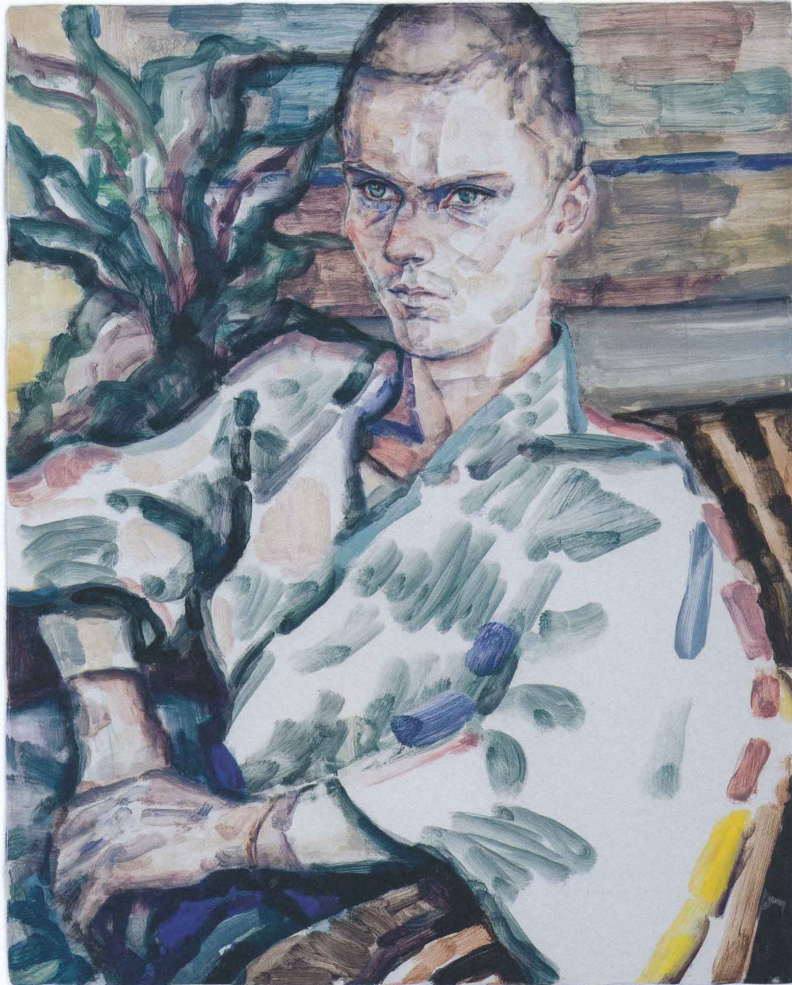
Elias, 2014

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Dreamt Baroque Masterworks, 2014

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Dark Incandescence (Kristian), 2014

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