

Visitor information

Ash Keating

20th August to 10th December 2023

Ash Keating (* 1980 in Melbourne/Australia, lives there) has made an international name for himself with spectacular paintings of entire buildings and huge walls. As a child and teenager, he flew with his grandmother in a small plane over the endless scenic expanse of Australia. The intense colors between sky and earth have left a lasting impression on him. The energetic colors of his painting, with their fluid vertical gradients, reveal an almost transcendent longing. The Museum Langmatt presents the first solo exhibition of the artist in Europe.

In a public, performative action on August 17, Ash Keating transformed the caretaker's house in Langmatt Park, which had been somewhat neglected throughout his life, into a huge three-dimensional painting. For this he filled paint into fire extinguishers and sprayed the house with meter-high color fountains. Built in 1970 for the family of the Langmatt administrator Paul Germann, the building blossoms in the last months of its existence with unimagined freshness and colorfulness before giving way to a glass pavilion in the spring of 2024 in connection with the overall renovation of Langmatt. In a fantastic metamorphosis, the somewhat worn-out, standardized 1970s single-family home has transformed itself: As if an enchanted, exotic atoll had appeared, an enchanted, colourful iceberg. A symbol of the power of renewal of the historical heritage between the gardener's house and the villa, embedded in the lush greenery of the park. A harbinger of the "new Langmatt" after completion of the overall renovation in spring 2026.

Ash Keating complements his presentation with new paintings in the park inspired by Claude Monet's *Ice Floes at Twilight* in the Langmatt Collection. This 1893 painting fascinates Ash Keating because of its astonishing degree of abstraction. But the inner kinship of the two artists is also evident in their enthusiasm for the infinite, sensuous richness of color. In the form of a triptych, Ash Keating places his abstraction of Claude Monet's abstraction outside in nature. The double distance from nature thus returns to its origin: to the heart of nature. As we approach, we discover an amazing potential of iridescent and glittering valeurs, and the enormous format of the paintings makes the ice floes on the Seine near Giverny seem even more abstract: Like the extremely large-format paintings of 1950s Abstract

Expressionism, the edges of the images fade from our focus, immersing us in a delimited, almost transcendent space.

In the exhibition, however, Ash Keating not only shows himself to be a master of the large format and the self-confident gesture, but also demonstrates a sovereign mastery of "soft tones." In the Gallery, a triptych in delicate, light pink tones enters into a dialogue with the Impressionists in the collection, which can be seen as part of the exhibition *Forever Young*. The explosive House Germann outside and the subtle, romantic nuances inside are virtually complementary.

Based on the collection of around 50 high-class paintings of French Impressionism, the Museum Langmatt has been focusing its exhibition program on the medium of painting for several years. Figurative positions (e.g. Rose Wylie, Norbert Bisky) alternate with non-representational ones (e.g. Renée Levi, Mark Wallinger). Common to all are more or less pronounced references to the historical ensemble Langmatt or to the central characteristics of Impressionism: light and movement. Ash Keating expands this spectrum through his transformation of the caretaker's house and through the special intensity of his colors, which find their origin in the natural experiences of Australia. Already in Impressionism, nature was the starting point for the artistic analysis of light and movement, from which the renewal of painting was gradually derived. Without straining the commonality too much, the Langmatt offers an inspiring encounter with light and color effects of two epochs and continents.

Markus Stegmann

On 2nd November, a publication will be released by Hatje Cantz Verlag Berlin with texts by Markus Stegmann and Daniela Minneboo and a conversation with Ash Keating. The publication includes photographs of the painting of the caretaker's house as well as views of the paintings in the park and in the picture gallery. German/English, ca. 72 pages, ca. 30 ill., CHF 19.80 / CHF 13.80 (reduced).

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Museum Langmatt
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