

## Lukas Posch

Representation wants to bring about certain effects, among them the viewer's recognition or comprehension of a subject. The paintings of Lukas Posch show their clear intention to depict something: a group of cavemen, guitars, a robot, a boot, or the big dipper constellation are rendered with faithful accuracy in a manner that modulates slightly from one picture to the other, according to the source image's needs.

As Posch approaches the completion of a painting, what would have been the 'whole point' gets lost somewhere along the way. Any eventual punchline is skillfully dodged while narratives, both discreet and overarching, are either elusive or entirely eluded. These patches of inexplicability are laid out directly on canvas: vast expanses of featureless background signal in a distilled manner pure awareness of the space separating one object from another.

Sometimes the void is right in the center, like the hollow filling of his Snickers bar: it's the focal point around which the entire set-up revolves but will remain blanked out, relegated to inconsequence or speculation. Filmmakers call this a MacGuffin, it's what the spies are after, but the audience doesn't care. Yet one has the impression that something is going to happen, and the canvas now becomes the stage set in which future disasters can be enacted.

In this sense, Posch's works operate as fragments of a larger system, like visual haikus that withhold full disclosure. The individual elements maintain an intentional ambiguity, one that resists resolution while gesturing toward a more comprehensive—if abstract—context that only comes into view when seen as part of a greater whole. Lukas Posch's carefully calibrated indifference to chains of cause and effect is offset by his intense and diligent focus on the singularity of each subject. The pictures levitate in mid-air like baffling still-lives of obscure psychological origin, as if they were all of a sudden not borrowed from elsewhere but instead had materialized out of the ether, popping out of our own subconscious. Lukas Posch's imagery of incantation and revelation carries with it the disturbing clarity of a premonitory dream.

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