



## SERENDIPIA

Kosmos – Polykosmos – Psykokosmos

### PREFACE

Lars Physant is not just a painter, in the sense of a person who paints a work: he is a creator of pictures. Even before he puts brush to canvas, he works intensively, investigating what he refers to as 'The Act of Seeing'. Lars Physant's interest in the act of seeing involves an interest not only in form and content, but also in the whole way modern people perceive: the way they see and comprehend the world. By 'world' he means the whole world: the inner, the outer, the human, natural and phenomenal world, as it appears in all its diversity and complexity, depending on who we are and the perspective, from which we view it.

Like a scientist in unfamiliar territory, Lars Physant has an exploratory approach to a painting, with an open mind and unadulterated curiosity. He is also a persistent writer and the texts, which often accompany his exhibitions, testify to a body of thought, a vocabulary and a conceptual framework, which seek to embrace, express and understand the work of painting, not only in terms of aesthetics and emotion, but also in purely intellectually terms.

It goes without saying that this quest is extensive and his oeuvre from an international career of 40 years is rich not only in the terms of the number of his works, but in terms of his experiments with the imagery, which over the years has come to characterise him. This imagery has best been described as an encounter between abstraction and realism, and between continuity and discontinuity. In other words, it is a fusion of opposites, which creates a constant and dynamic interaction between different states and temporal experiences: for example, when a motif is made up of multiple motifs, which are experienced simultaneously. The work on this fragmentary pictorial expression and the fragmentary pictorial *experience* is what preoccupies Lars Physant in his work on *simultaneous perception*. It is about a compound, divided reality, and about the visual bombardment, with which we as modern people live, and which demands an active act of seeing of us on a daily basis.

As a consequence of his experiments with the compound expression, Lars Physant's works have found a form in a special relief structure, in which the canvas is constructed of several parts. The final form is absolutely unique. These relief structures are created in an equally unique collaboration with the artist, Silvia Magrinyà-Costán, who is also Lars Physant's wife.

The exhibition, *SERENDIPIA* is made up of both old and new works, and is composed of three sections, each with its own title and theme.

*KOSMOS* is all about the experience of a painting and how, regardless of its size, it can be seen as an entire universe. This part of the exhibition is dedicated to C.W. Eckersberg and everything that means for Lars Physant. Lars Physant describes this in his text, 'The Act of Seeing and Eckersberg'.

*POLYKOSMOS* presents a wealth of many different experiments with paintings on fragmented, divided surfaces, where the viewer has to create his or her own pictorial, '*multiversal*' experience. Many of the works tackle wind and the geometry of wind as a motif, both physically and metaphorically.

In her text, 'The Surprising Relationship between Art and Science', the former Rector of the Royal Danish Academy of Fine Arts, Schools of Visual Art, Else Marie Bukdahl writes about the compound, split reality in Lars Physant's work.

*PSYKOKOSMOS* is all about the universe of the soul. The works in this section are portraits and/or works that embody human figures as a mirroring point. A special part of this section is the series, *The Four Temperaments*, in which the model in four facial studies is related to one of the movements in the composer, Carl Nielsen's Symphony No.2. In his text, 'The Beauty and the Truth', the art historian and author, Thyge Christian Fønss-Lundberg writes about Lars Physant's portraiture.

Finally the Spanish philosopher, writer and professor of aesthetics and theory of art, Rafael Argullol has written the text, 'The essence of painting', which is not only an introduction to Lars Physant's all-embracing artistic universe, but also puts his works into perspective.

The Museum would like to express its gratitude to the writers who have contributed such perceptive texts to this catalogue. Thank you too to all the people who have so generally loaned their works for this exhibition. Finally, a heartfelt thanks to Silvia Magrinyà-Costán and Lars Physant for the excellent way, in which they have collaborated with the museum on the exhibition and the catalogue.

**Mette Sandhoff Mansa**

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