

Talk

One room, two chairs, two people. A seemingly simple situation. But Lena Laguna Diel's paintings are anything but simple. The partitioning alone shakes us up, and it seems as if the painting is rearranging itself before our eyes. Depending on which pictorial element we are focusing on at any given moment, it seems as though the canvases and color fields are constantly regrouping. The painting is made up of two or four canvases, which in turn are divided into several areas of color. The color fields stretch beyond the canvases' edges, just as the motifs transgress the boundaries of the color fields and canvases.

The longer we look at the picture, the softer and more permeable the frontiers between motif and color, figuration and abstraction become. The bodies depicted are clearly recognizable as such, but they function just as much as pure, powerful color fields as the space surrounding them.

Diel's approach to motif and color, and how these two elements combine, is also evident in the artist's working process. Searching for and finding colors is just as important as the motif itself. Indeed, it is through composition and balancing hues that the atmosphere where subjects interact in the painting is created. Diel studies the composition and colors carefully, applying color schemes, experimenting with how the colors behave on the canvas and how their tonality changes once the paint dries. She keeps a record of how she arrived at each hue, creating a unique library or inventory of her colors, their production process, and how they interact with one another.

Diel's works are distinctive for the interplay between the larger whole and the love and concern for detail. This becomes clear in the paintings through the relationship between the painterly work that is visible to us and the color studies that remain concealed from us. By juxtaposing the paintings with the recently produced ceramics, which are now increasingly present in the artist's work, this leap into a different sense of proportion becomes tangible. The intimacy inherent in the works is palpable on both scales. And it is precisely through this quality that Diel is able to captivate and draw us into the spell of her works.

-Meret Glausen



View of Ketterer Kunst Master Price Nomination in Munich
from left to right: Talk III, Talk I and Talk IV



Talk IV (2021)
Acrylic and ink on canvas, left canvas 180 x 80cm
right canvas 180 x 120cm. combined 180 x 200cm



Talk I (2018)
Mixed technique on canvas, four canvases
each 80 x 80cm, combined 160x160cm



Talk II (2019)
Mixed technique on canvas, four canvases
each 80 x 80cm, combined 160x160cm





Talk III (2021)

Mixed technique on canvas, four canvases, each 80 x 80cm, combined 160x160cm
Kunsthau Baselland

installation: Joan Pallé



View from Home, mehrzahl von zuhause in Kunsthaus Baselland
From left to right: Talk V, Talk III, 2022 and 2020
Regionale 23



From left to right : **O.1** (2022), 13 x 15,9 x 0,4 cm, glazed ceramic,
An empty table it's like a dessert (2022), 18 x 28 x 2cm, glazed ceramic,
sense títol (2022), 20 x 32 x 2cm, glazed ceramic,
Talk V (2022), Acrylic and ink on canvas, combined 180 x 200cm