

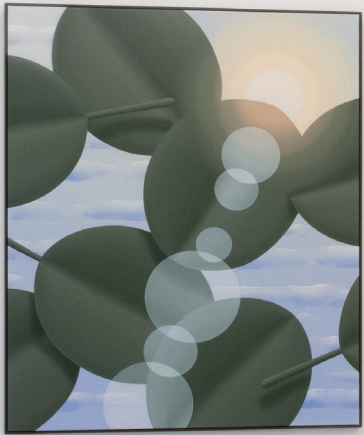


PLUS-ONE Gallery

Laurens Legiers
'A Whimsy Odyssey'

13.01–18.02.2024

PLUS-ONE GALLERY (NEW SOUTH)

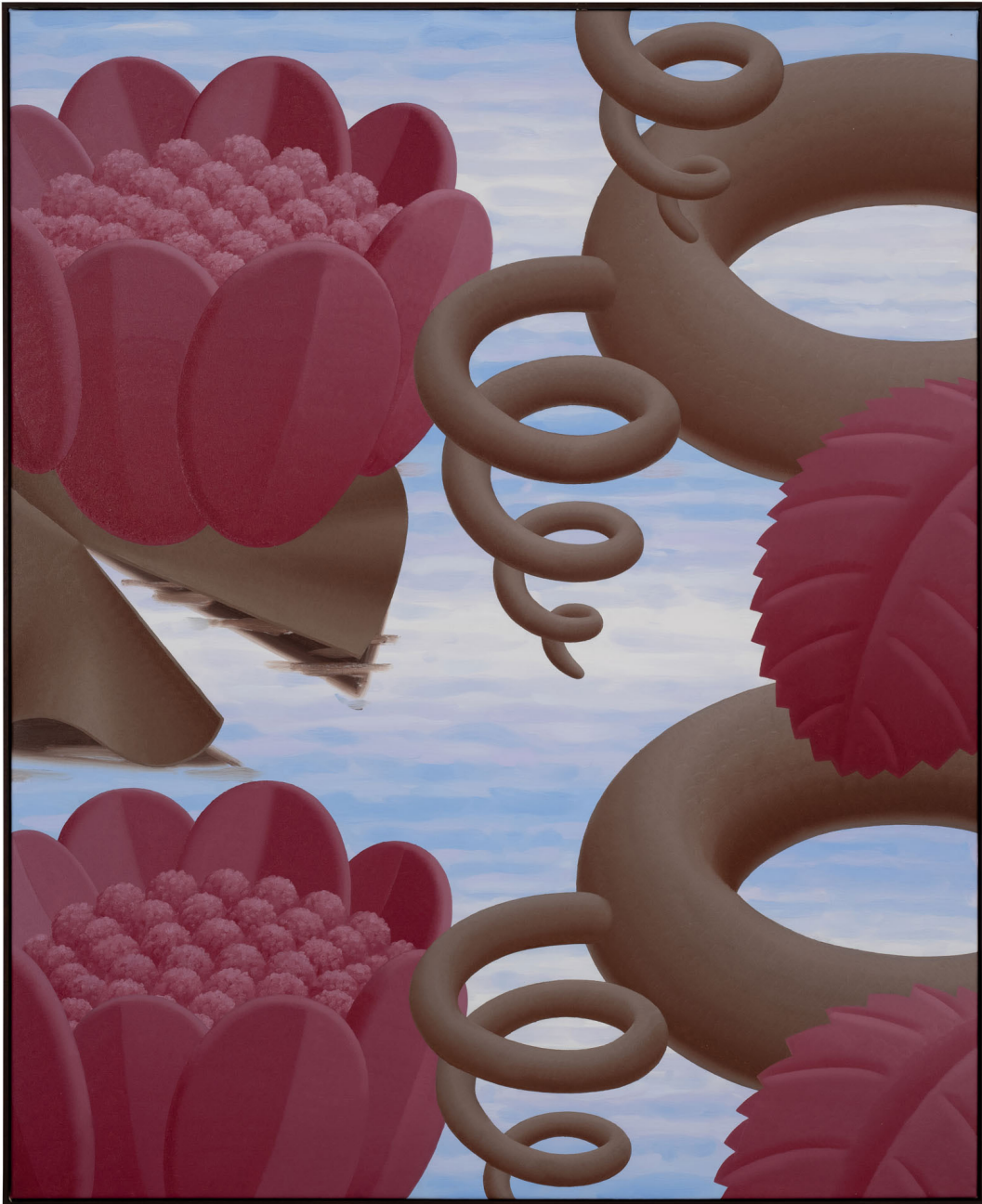


*Spiralling upwards, floating, and hovering in undisclosed times and spaces.
Motionlessly suspended by wind and gravity.
Natural sceneries appear as if from another world.*

Laurens Legiers' landscapes fascinate and lure us into botanical universes seemingly detached from our own. As we find ourselves amidst giant asparagus, floating on harmonious sea waves, or surrounded by tranquil snails slowly whirling around tree branches, we eagerly abandon the laws of physics to be submerged in the artist's peculiar, surreal world.

Evelyn Simons, 2024





Laurens Legiers
Untitled (brown vines and red lilies), 2023
Oil on canvas
160 x 130 cm (unframed)
162.5 x 132.5 cm (framed)



Laurens Legiers
Untitled (Snow river with red leaves), 2023
Oil on canvas
75 x 60 cm (unframed)
77.5 x 62.5 cm (framed)





Laurens Legiers
Untitled (asparagus and a water lillie), 2023
Oil on canvas
75 x 60 cm (unframed)
77.5 x 62.5 cm (framed)





Laurens Legiers
Untitled (Two asparagus), 2023
Untitled (Asparagus with Sun Glare), 2023
Oil on canvas
75 x 60 cm (unframed)
77.5 x 62.5 cm (framed)



Laurens Legiers
Untitled (Snow river with spiky mountains), 2023
Oil on canvas
75 x 60 cm (unframed)
77.5 x 62.5 cm (framed)

Born in 1994 in Hasselt, Belgium, Legiers began drawing landscapes even before enrolling at the Painting Department of Antwerp's Fine Art Academy, where he could finally fully concentrate on his artistic work. While landscapes remained a constant focus in his practice, his approach to conveying them has progressively evolved, leading to the unique style he now swears by in both his paintings and his drawings. He is first and foremost a painter. Consequently, even though this publication sheds light on the more recent developments in his works on paper, it makes sense to explore his practice through his paintings, which constitute the majority of his artistic output as the medium wherein he has truly developed his distinctive style.





Laurens Legiers
Untitled (Snow river with brown vines), 2023
Oil on canvas
160 x 130 cm (unframed)
162.5 x 132.5 cm (framed)



Consistently, his compositions stand out for their serenity, calmness, and enigma. They convey alienating graphic interpretations of organic shapes such as plants, vegetables, and sea creatures that populate backdrops of snow, rocks, water, or air. Radical cut-outs and close-ups suggest a certain vastness, giving the impression of focusing on a detail in serial abundance. Legiers masters a remarkable sense for balance and contrast, always ensuring a hint of movement in his overtly stilled, static, and composed images – as if time is slowed down until it runs backwards. Working with a palette of soft hues and pastels – baby blue, faded burgundy, velvety green, ash brown – his works ooze with a certain naivety, constructed nonetheless with controlled regularity and precision.





Laurens Legiers
Untitled (green leaves and a sun glare), 2023
Oil on canvas
160 x 130 cm (unframed)
162.5 x 132.5 cm (framed)



Laurens Legiers
Untitled (Snow river with brown vines), 2023
Oil on canvas
160 x 130 cm (unframed)
162.5 x 132.5 cm (framed)



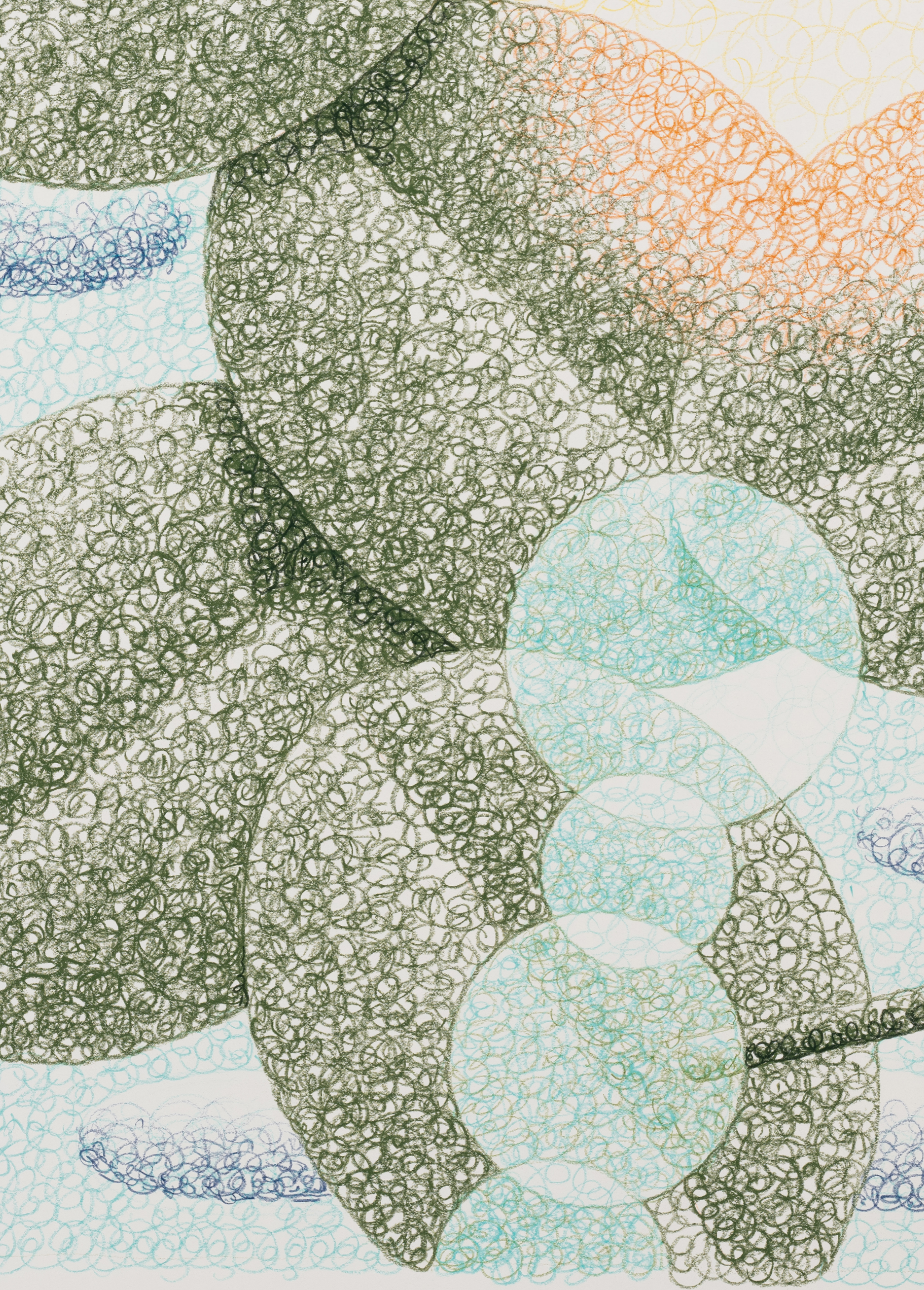
Laurens Legiers
Untitled (blue mountains), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (two rows blue mountains), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (green leaves with a sun glare), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)





Laurens Legiers
Untitled (red leaves), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (green vines), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



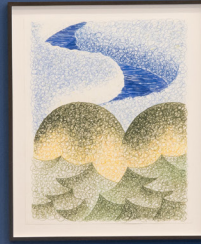
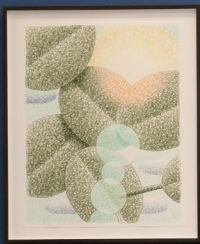
Laurens Legiers
Untitled (snow river with orange fog), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)

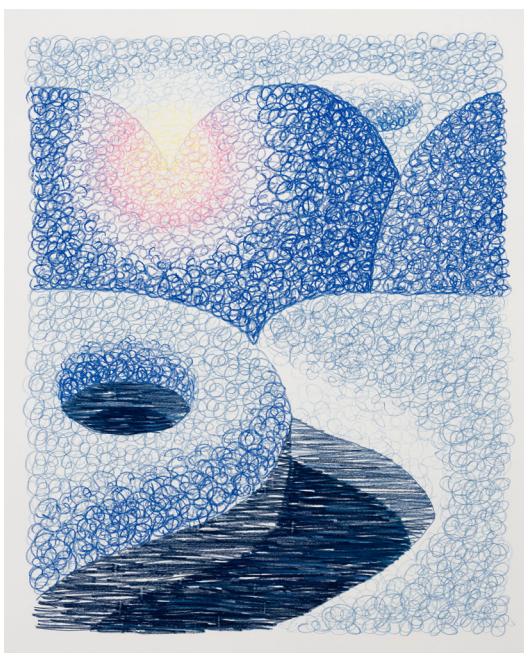
Throughout the years, the artist has assembled a vocabulary of recurring shapes and objects, indebted to both quotidian life and the grand history of landscape painting. His depictions of leaves, mussels, boats, trees, and lilacs celebrate normalcy, while also paying tribute to Belgian Surrealism and specific painters such as Fernando Botero (1932–2023), Nicolas Party (b. 1980), René Magritte (1898–1967), Sandro Botticelli (1441–1510), and Jean Brusselmans (1884–1953). The latter, for example, also approached everyday landscapes from his immediate environment as suitable material to create abstracted landscapes where the logic of perspective is abandoned in favour of a more stacked, puzzle-like confluence of elements. Considering Legiers is an artist working from intuition and seasonality, small autobiographical anecdotes sometimes trigger certain choices

—
a meal with

asparagus cooked by his girlfriend, a climbing plant on her terrace, the colours of the season from his studio's window. They are the sole real-life influences to be found in his work, balancing on a tightrope between recognition and estrangement.

Evelyn Simons, 2024

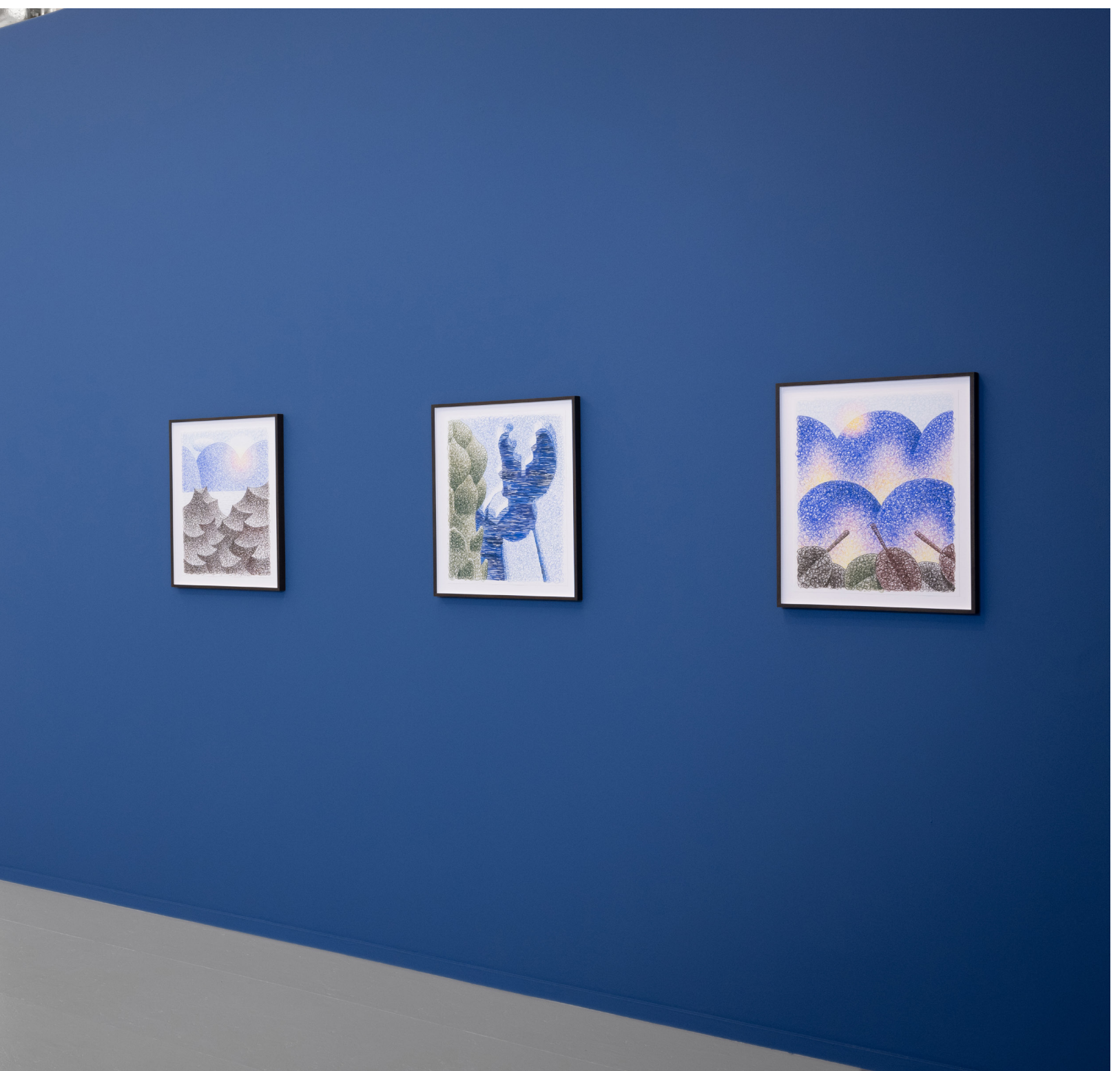




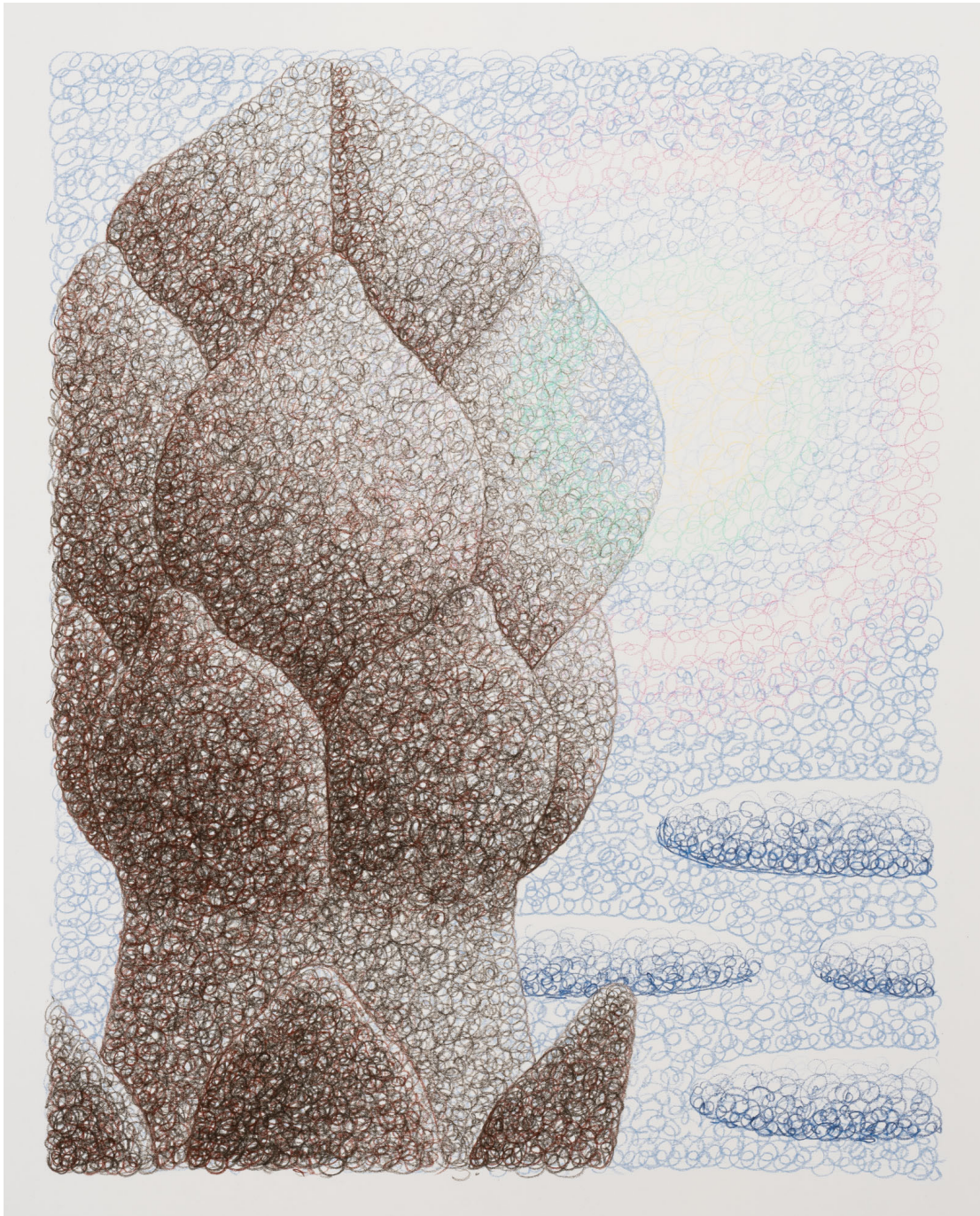
Laurens Legiers
Untitled (snow river), 2023
Untitled (snow river), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (asparagus with a snow river), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



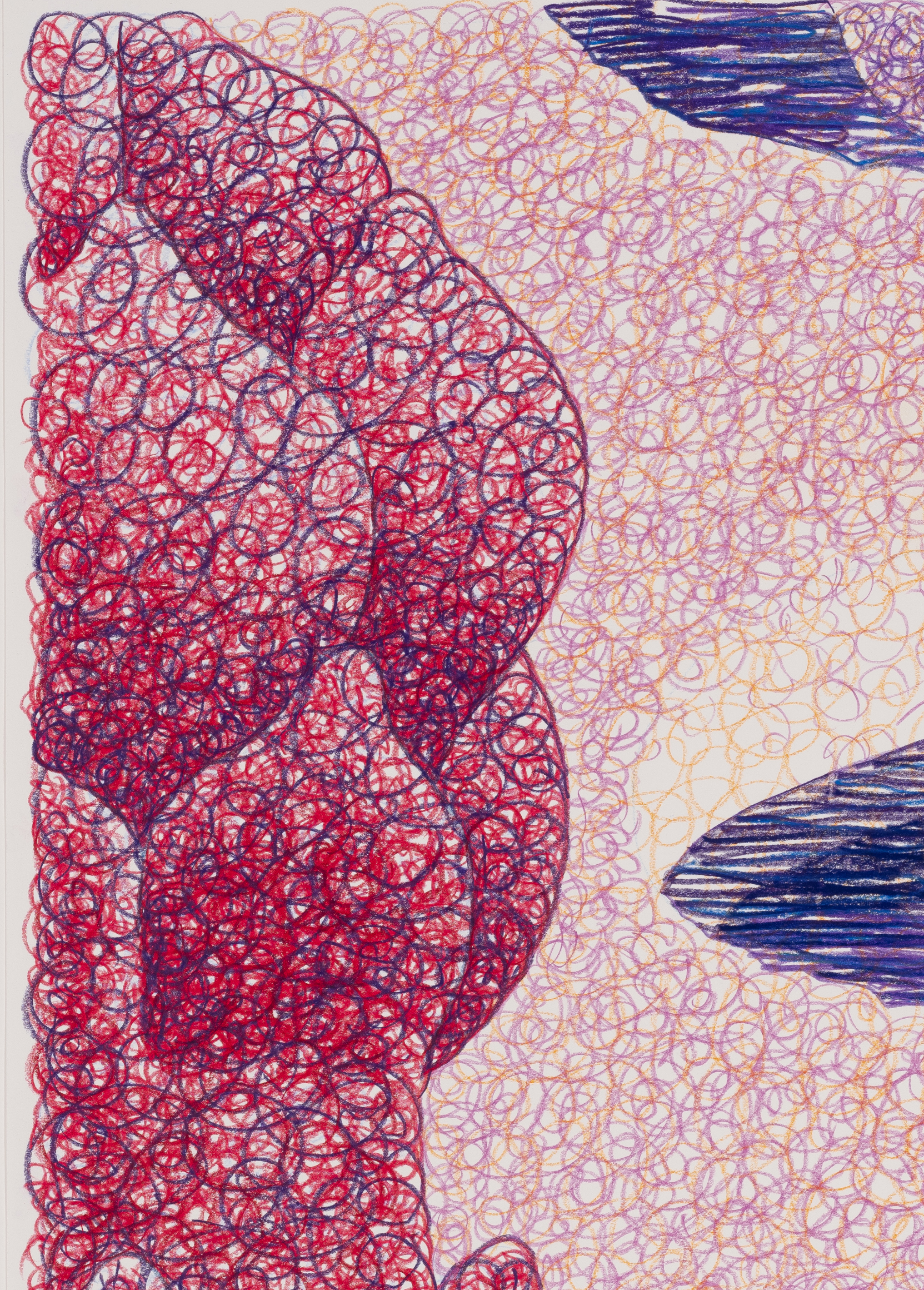
Legiers is in awe of nature, and embraces it as his prime and sole subject matter to convey dreamy and escapist art. He aims to offer the viewer a respite from the hustle and bustle of contemporary life; a temporary refuge to drift off in. In this regard, Romanticism is also often cited as one of his crucial sources. The Romantics' attempt to grasp the sublime while paradoxically fully embracing mankind's humility in the light of nature's grandeur is what drove late-eighteenth-century landscape painters to depict stormy seascapes, abundant forests, and dramatic skies. Considering the stylistic differences in Legiers' contained depiction of nature, it's important to acknowledge the disparity between the serene detachment evident in his work, and the individualistic, whirling emotionality of the Romantic era. This period stirred brushstrokes into passionate compositions, even when they were to manifest calmness and introverted contemplation.



Laurens Legiers
Untitled (asparagus with a moon glare), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (red asparagus with snow river), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



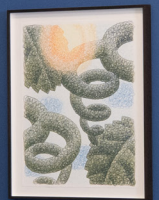


Laurens Legiers
Untitled (elfenbankjes), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)



Laurens Legiers
Untitled (elfenbankjes), 2023
Pencil on paper
50 x 40 cm (drawing)
60 x 50 cm (framed)

Just like his brushstroke, which is repetitive and almost mechanical, the artist has developed a unique, singular gesture for his works on paper: the drawings are shaped by a distinctive, perpetually spiralling line. Much like for his paintings, he first sets out the main lines of his composition. Next, his coiling lines traverse various colours, fading into each other, filling up shapes and volumes with different degrees of density to bring depth and contrast to his landscapes. This visual illusion is reminiscent of pointillism, where the images reveal themselves depending on the observer's viewing angle. The artist initially arrived at this technique in an attempt to portray clouds, looking for ways to enhance their buoyancy and fluffiness. However, the coiling line persisted and proved suitable for infusing volume, almost sculpted, onto the flat surface.



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