

## Laurence Aëgerter

### *Compositions Synesthétiques*

*Compositions Synesthétiques* investigates the perception and interpretation of an artwork. Aëgerter superimposes geometric layers on top of some of her favorite masterpieces, reproduced in their original size. These layers in raised effect textures invite the viewer to touch the surface of the work. Following the principle of synesthesia, both senses of sight and tactility are simultaneously stimulated to enhance the perception of the artwork.

This new series follows up on Aëgerter's long term research as seen in *Le Louvre*, *Het Apparaat*, *Hermitage the Modernists* and *(de)coding freedom*, where she photographed paintings with spectators and objects becoming part of the works.



*Composition Synesthétique I (Vermeyen) | 2016 | Silkscreened Ultrachrome prints | 66,5 x 85 cm | 1/6 + AP*

Reference:

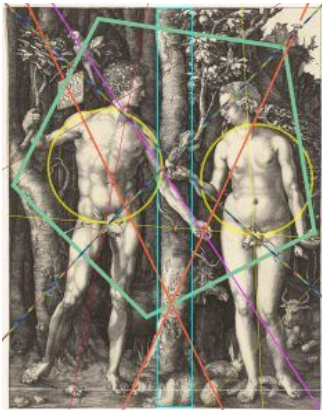
Jan Cornelisz. Vermeyen | *De Bruiloft in Kana* | ca. 1530 – ca. 1532  
coll. Rijksmuseum, Amsterdam | oil on wood, 66,5 x 85 cm



*Composition Synesthétique II (Van Eyck) | 2016 | Silkscreened Ultrachrome prints | 82 x 60 cm | 6 + AP*

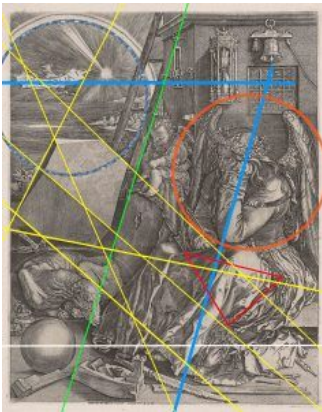
Reference:

Jan van Eyck | *Portrait of Giovanni Arnolfini and his wife* | 1434  
coll. National Gallery, Londen | Oil on wood | 82 x 60 cm



*Composition Synesthétique III (Dürer) | 2016 | Silkscreened  
Ultrachrome prints | 25 x 19,5 cm | 6 + AP*

Reference:  
Albrecht Dürer | *Adam and Eve* | 1504  
coll. Rijksmuseum, Amsterdam | engraving | 251 x 192 mm



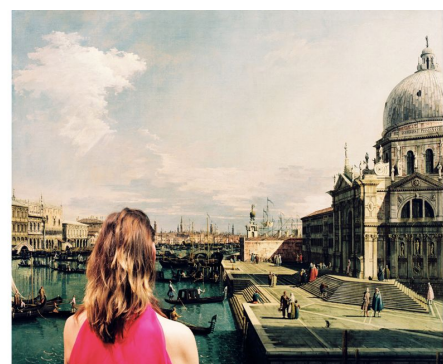
*Composition Synesthétique IV (Dürer) | 2016 | Silkscreened  
Ultrachrome prints | 24 x 19 cm | 6 + AP*

Reference:  
Albrecht Dürer | *Melancholia* | 1514  
coll. Rijksmuseum, Amsterdam | engraving | 239 x 185 mm

### **Le Louvre**

Le Louvre consists of a series of life-size staged photographs of people standing in front of iconic paintings in the Louvre Museum, Paris.

Aëgerter's Louvre photographs deal with a normal situation which is re-enacted outside the opening hours. The photographs have not been Photoshopped or manipulated in any way. The encounters are potential realities resulting from observations and earlier experiences with the *Catalogue des Chefs-d'oeuvre du Musée du Louvre*.



Laurence Aëgerter | *Le Louvre - Vue de la Salute  
à Venise, Canaletto* | 2008 | C-print | 105 x 135 cm

The observers of Aëgerter's photographs might identify with the spectators. What are we looking at?



***Hermitage, The Modernists***

Just as in *Le Louvre* and *Het Apparaat*, Laurence Aëgerter joined iconic works from The Modernists exhibition in the Hermitage to the spectators of these works to form a new, layered, reality. She also combined the works of art with objects like a dried ham that makes Van Dongen's French lady look like a cancan dancer, or a fly curtain, that gives an interesting perspective to Matisse's Red Room. The red and blue stickers on the stairs that Aëgerter staged in front of a Kandinsky merge wonderfully well with the colourful elements of his *Composition VI*.



Laurence Aëgerter | *Hermitage, The  
Modernists - Matisse red room/curtain*  
| 2011 | 150 x 185 cm

A salient detail: when looking at the original iconic works of art, after having studied Aëgerter's images at length, we may have the unsettling experience that something is missing.