



Too Much Too Late | Elad Rosen

14.11.19–28.12.19 | Curator: Maya Frenkel Tene

A monstrous Pinocchio with an evil grin, human-like strawberries exposing sharp teeth, amputated limbs that do not bleed, skulls and pink hearts – these are but a portion of Elad Rosen's pool of images that have been inhabiting his paintings since the beginning of his career. His paintings showcase loaded compositions with rich, saturated colors painted on large-size canvases, which relate directly to human-scale. His expressive painting is influenced by different cultural and artistic worlds, from Pop Art and Comics through Slapstick comedies, and child-like art, to Outsider Art (Art Brut). The inspiration for his images and the compositions themselves are derived, among other, from early video and computer games graphics, which were an inseparable part of his childhood landscape.

The works, situated on the axis of figuration and abstraction, maintain constant tension between a rich, cheerful and child-like color palette painted with a spontaneous, purposefully sloppy formal language on the one hand, and on the other, they speak to a chaotic, violent and anxious subject matter. The dissonance between the two culminates in a grotesque parodic display of sorts. An example can be seen in the repetitive image of strawberries: at first glance they appear red, seductive, even sexy, but a second gaze reveals their murderous portraits, erupting with violence.

The title of the show – Too Much Too Late – refers to Rosen's preoccupation with our current condition of excess that has become a sign of our times. A constant flow of information, news items, horrors and more specifically an infinite stream of images, flood both our physical space and our consciousness. These reaffirm a sense of helplessness towards it, if not impotence, due to our inability (or unwillingness) to

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react to it, or to physically act against it, which would have necessitates stepping outside of the boundaries of virtual space.

In his present exhibition, Rosen's preoccupation with formal and colorful excess is deepening further, perhaps to extreme. The new pieces in the show are a result of an "assembly line" set in his studio which essentially feeds itself, so to speak, as it recycles earlier works or specific images from it to create new ones. A second pool of images, collected by the artist from the internet, over many years, is revealed here, exhibited on the gallery walls. Serving as a backdrop to the paintings, these images become both a reference to and an inspiration for them. The collage, which so far was related to Rosen's former paintings, has now turned into a full remix-technique, one which collects a geology of painting through the many layers of older canvases glued on top of another, through direct paint application, cropped areas, and the sequins and sparkles glued on top. All these culminate into a new form of work: pop-like and frantic. The strawberry, that by now has become somewhat of an icon in his work, has now been digitally transformed - scanned, printed, copied and reattached to the canvas. Perhaps offering us a clue for the artist's next move.

Elad Rosen (b. 1980) is living and working in Tel Aviv. He holds an MFA from Bezalel, graduating with honors (2013). A recipient of The Ministry of Culture and Sports Award For An Emerging Artist (2015) and the Osnat Mozes Painting Prize for a Young Artist (2010). A graduate of La Cité internationale des arts residency in Paris (2018) and of Artport Tel-Aviv residency program (2015-2016). This is his third exhibition with the Gallery.

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