

Bad Boy and the Beautybox

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AN INVESTIGATING TEXT AROUND THE RESENT PAINTINGS OF PETER SKOVGAARD.

The meeting with Peter Skovgaard's paintings is a sensuous hot spot where the colour-surfaces and the stroke's turbulent and locally placed accumulations constantly challenge the urge of the voluptuous eye to maintain the seen just as long as a visual consumption can take place. Peter Skovgaard's painting is impelled by a sensual undercurrent but it is not the immediate satisfaction of the eye that is the objective, it is rather our desire for more and the curiosity that is awakened when the glance flutters around in a restless search for what pleases it!

With this primitive instinct intact, the painting can be met under equal conditions: That the painting catalyzes this process to the viewer who is the background itself to existence: The painter's instinct, his play with the colour and the stroke. Euphorism and distance leaving traces of contrary and conflict-filled brush markings on the white surface of the canvas.

With paintings like these you are forced to first with your glance to feel your way forward; to bring yourself into contact with the surface of different strictures and sense each painting's special energy. Then you can step back and assemble the paintings in isolated entreties.

As a painter, Peter Skovgaard is like a bad boy who has found his mother's beautybox and with attraction as an irrepressible motive power puts his fingers into a world that on the one hand contains the most beautiful potentials and simultaneously now also this exciting paradox that arises by virtue of the sex' interchange in the situation itself.

This is where the 'party' begins: It is in the curiosity and the charged approximation that the painter, who always wanted to paint, makes himself known and happily acknowledging that he loves painting! Peter Skovgaard's relationship with the brush is passionately devoted on the one hand and dynamically changing on the other. His palette is as a startingpoint it delicious and often very feminine beautiful, glowing, dry, cutting, carnal, dark, deep and sensuous.

Quite in correspondence to the colours we find in the elegant beautybox when the feminine is to be accentuated. The paintings surface thus becomes the transformation object for the meeting between strong masculine and feminine forces. From here the source originates and here the energy is fetched and then directed towards the examination of the painting's basic possibilities and culminate in a free organic abstraction.

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To Peter Skovgaard, the challenge of the painting thus lies in constantly challenging an inner desire for the beautiful, the elegant, for mastering and flawlessness to create a response and bring himself in contact with a more tough, ruthless or nervous kind of energy. This conflict of interests is acknowledged as a necessary doubt or distance and is experienced as the masculine in the expression. A sometimes almost brutal round with the colour, the worn-out, crabbed brushes ungraceful opposition on the canvas when they are rubbed off first thick and wet in its cover, then dry and porously transparent. The colour is raped with sediment and white pigments so that it only barely keeps its power of penetration. The stroke is used a great deal and with changing character; in one place it carefully encircles the colour and in other places it has a highly energetic power impact.

When this contradictory process is successful, the painting is always nonforced and fundamentally in movement and form. In this way the

picturesque expression in itself is a redemption for a superior feeling of freedom. A freedom that also allows the different elements and structures to constantly change character and expressionable direction which creates surprising variations and keeps the flow of paintings dynamic and self-generating.

In the latest of Peter Skovgaard's paintings these potentials of contrary forces are redeemed in an open and questioning expression. The paintings express a lightness that is impertinent in its elementary, almost childlike form language. The lightness is experienced as an opening of the painting's surface and not as emptying it. A suspense where the visual excitation is prolonged when the surface is only touched in a minimal way and left excitingly trembling.

Back to the startingpoint: Where the viewer is hit by the painting's quivering and feels it as his or her own expectation for more ... The glance grows expectant in its curious migration between the point, the stroke and the surface. From painting to painting where white canvas is glowing as the paper on a drawing: These paintings have the lightness of the quick sketch, they stand pure and light at once concluded and just on the border to something new. The paintings are characterized by an active presence and if you give yourself the time needed, you discover that release is adventure that to the same degree involves the viewer's body and eyes. Slowly you acknowledge that the restlessness in the room is due to each painting stopping right there on the border where an addition would create a completely new situation.