

Egle Jauncems
Some Images, Some Manuals

9 December 2021 - 15 January 2022

PALFREY

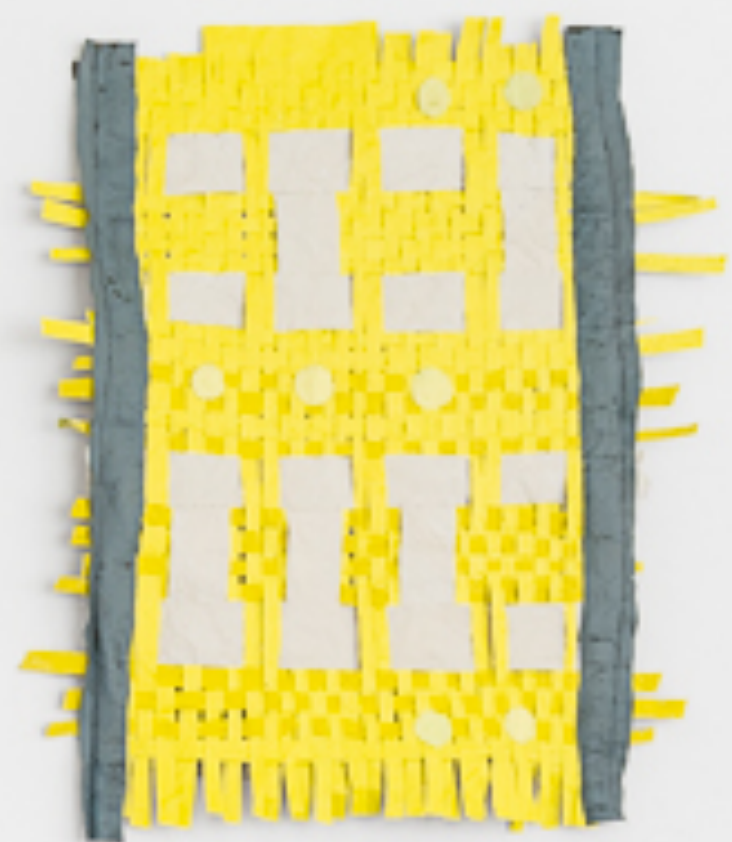
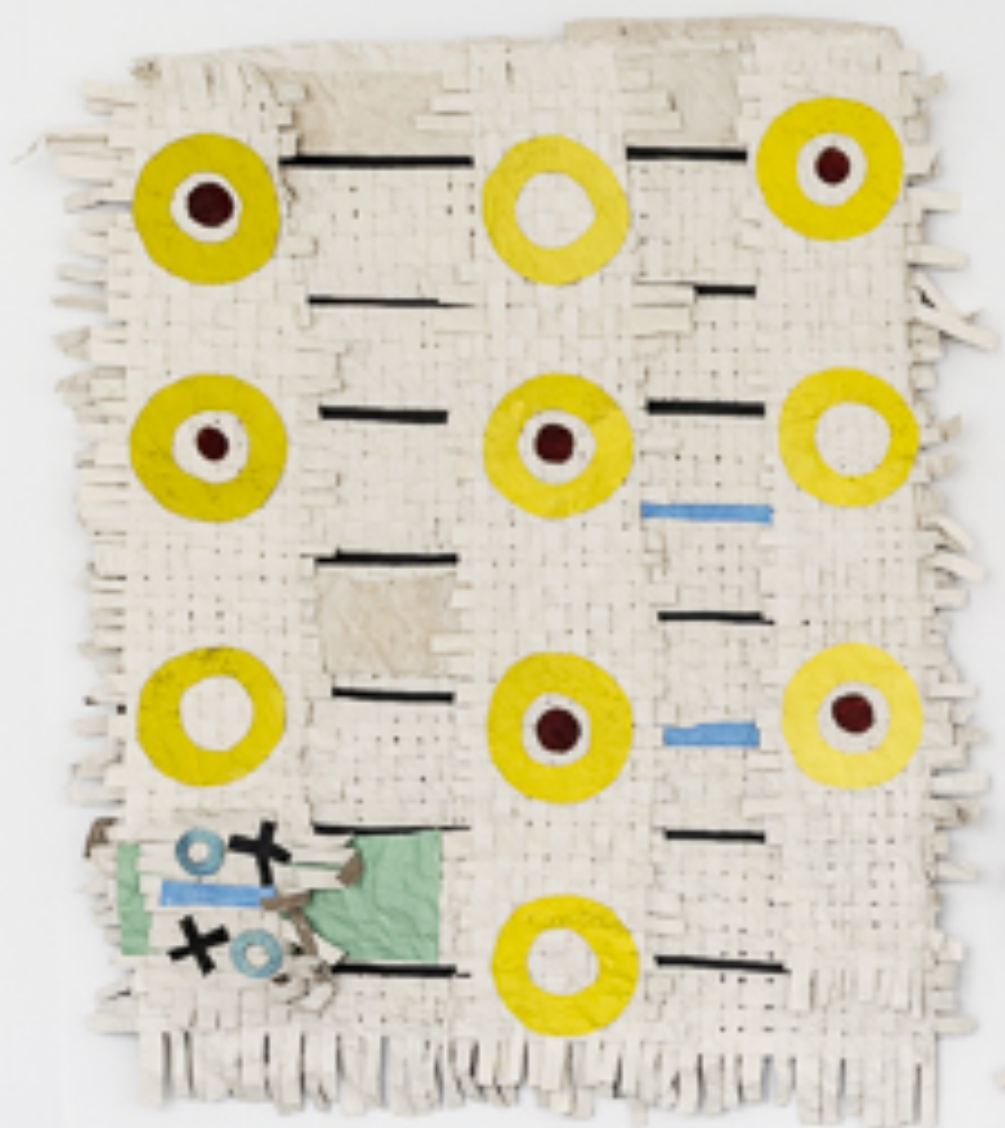
PALFREY presents *Some Images, Some Manuals*, a show of new works by Egle Jauncems.

Jauncems' visual analysis revolves around found imagery, textual fractions and overheard conversations. Working across painting, sculpture, and assemblage Jauncems works are surrogates for her research interests and roving eye. Men, more specifically historical depictions of men, frequently form the source material for her work. There is a bathetic quality to these figures, take Napoleon Bonaparte painted in full regalia, or Thomas Mann's Aschenbach as such examples. Another, more recent, figure was Lithuanian cobbler Paulinas Kaluina (1933 – 2017). Forming the inspiration for Jauncems' pieces in *Some Images, Some Manuals* are just a few of the 200 weaving patterns drawn by Kalunia, none of which were woven in cloth in his lifetime. It is these unrealised black and white patterns, evocative of contemporary QR Codes or mathematician John Conway's 'Game of Life' which led Jauncems to cannibalise her previous paintings and weave her own take on Kalunia's designs, making dense and robustly presented wall-based pieces.

Some Images, Some Manuals sheers thought different centuries and different cultures to propose the gallery space as a machine of sorts, say a loom, on which Jauncems has woven the different strands of her practice to create a fertile tension between the rational and irrational, contemporary and primitive, the relevant and irrelevant.

Egle Jauncems (born, 1984, Vilnius, Lithuania. Lives and works in London). Recent shows include: *Patterns*, Paulinas Kaluina House, Skapiskis, 2021; *Re-Enchanted Matter*, APT Gallery, London, 2020; *GOLOSO*, Slate Projects, London, 2018; *Laesae Majestatis*; Siegfried Contemporary, Saanen, 2018; *Malnutrition*, Galerija Vartai, Vilnius, 2017; *Dausuva*; Martynas Mazvydas National Library of Lithuania, Vilnius, 2017; *Demimonde*, Slate Projects, London, 2015; *Khobz*, Marrakesh Biennial, 2014; *Textile Triennial*, Lodz, 2012. She was the 2015 recipient of the David Hockney Art Foundation Scholarship at the Royal College of Art.





Untitled 1, 2021

oil on linen and canvas
85 x 50 cm





Untitled 2, 2021

oil on linen and canvas

86 x 72 cm

Untitled 3, 2021

oil on linen
132 x 110 cm





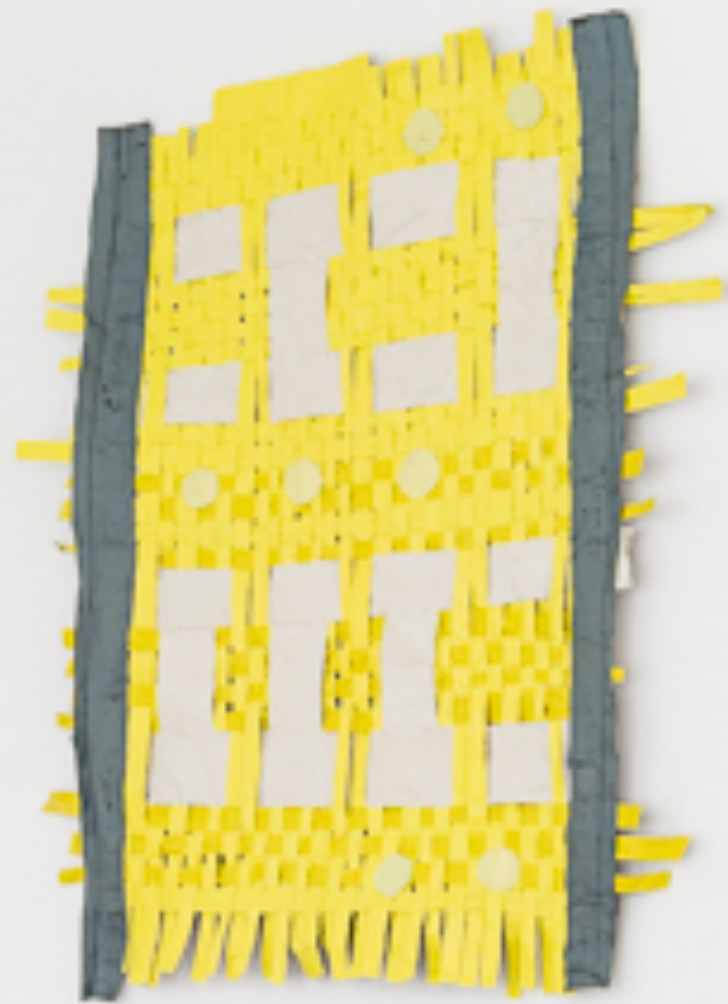
Untitled 4, 2021

oil on linen
84 x 103 cm

Untitled 5, 2021

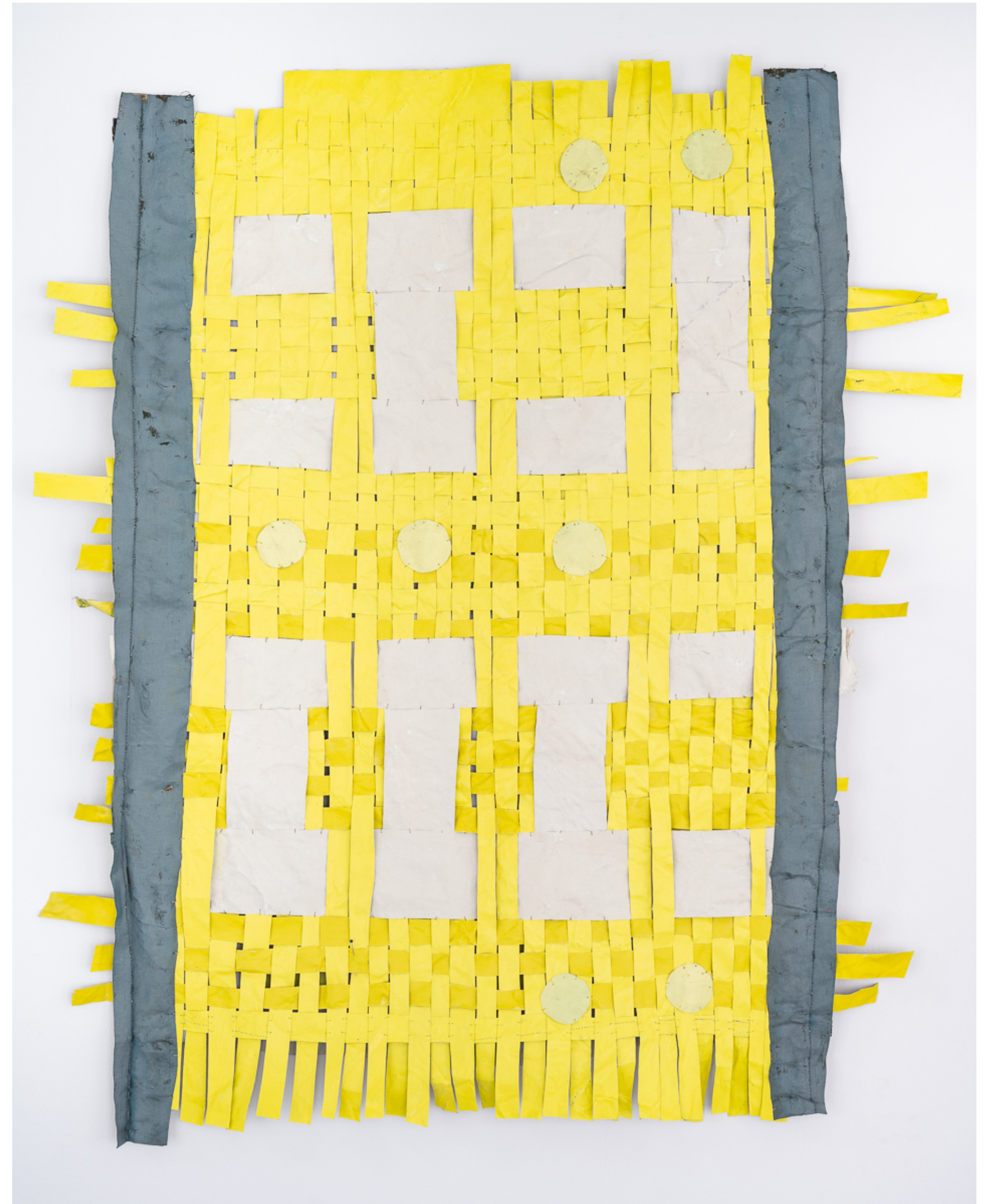
oil on linen
41 x 39 cm





Untitled 6, 2021

oil on linen
97 x 84 cm





Untitled 7, 2021

oil on linen
101 x 115 cm

Installation View





Installation View

Untitled 8, 2021

oil on linen
75 x 64 cm





Untitled 9, 2021

oil on linen
91 x 80 cm







“I am interested in solitary old men,” says Egle Jauncems, needle in her mouth, thimble on her finger, “and I am interested in the limitations of painting.” In pursuit of both, Jauncems’ cut up works from her 2017 shows Lager than life lemons made of brightly painted yellow canvas, colours faded and bodies flattened, are now portioned into strips and woven into various patterns along with surplus cardboard material that collected dust in the corners of the artist’s studio over the course of lockdowns, a pregnancy and her first years of motherhood

One of the men Jauncems’ threaded into her quasi-paintings orbiting around the gridded windows of South London’s PALFREY is the Lithuanian cobbler and nighttime pattern designer Paulinas Kaulinas (1933 - 2017), whose book of over two hundred never-realised weaving patterns titled ‘Loving thy mother through the patterns of cloth’ marked the starting point of her process. The other, perhaps less solitary but more prolific than Kaulinas, is the English mathematician John Conway (1937 - 2020), best known for developing the computer automaton ‘Game of Life’ - or simply called ‘Life’ - whereby a single initial input, cellular constellations are instructed to move on an intimate grid, shape-shifting into perpetual appearance and disappearance.

Implicit yet unness, both figures permeate Jauncems’ visual and material world. Where Conway’s computer landscapes test the limits of numerical combination, Kaulinas’ patterns can be woven into material infinity. The colour, scale and texture of her woven paintings suggest a surface of play and at first glance, it may appear as though the playful quality of Jauncems’ works are merely toying with such theoretical follies. However, the artist’s take on ‘Life’ is one that defines the linearities of time as much as it lays bare the purity of materials and stories that can unfold within it.

Operating the field of painting like the frame of a sturdy loom, *Some Images, Some Manuals* suggests a space of broad and fathomless encounters - one that simultaneously encases its conversations and lets them boundlessly reverberate. This structure unmakes the artist herself: lacing depersonalised scraps of her own biography into the historical frames of men, Jauncems’ woven paintings cradle masculine frailty and point to the holes in the fabric of hierarchical, finite representation, leaving objects whose philosophical reflection is rooted in the interplay between muted colours and shoes, grounded in the physicality of suture.

- Isabelle Utzinger



All images:

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Photographer: Damian Griffiths

PALFREY

8 Palfrey Place

London

SW8 1PA

palfrey.space