

I was here. Tourists and Visitors (excerpt)

In his latest paintings, these “strange elements” are even more disturbing. The Nazi character, for instance, we would like to banish from our memory. But he also re-calls issues we have already tossed away onto the “rubbish heap of history” ; it is these forgotten themes he deals with in paintings such as “The Island of Johannes Babies” or “Why He Won’t Go To Bed With Everybody”. A theme having been “de-sensesetised” is shown next to a bed or Marlene Dietrich playing the violin and, thus, “re-sensesetised” again. Superficially, no distinctions and no divisions are made between the motives, each has its own and individual right to exist. The resulting chaos as well as the threatening escalation increases in the painting “A Star Is Born - Dr. Heuyng”, although it’s clear the danger of his thinking. Since the end of the year 2005 the artist has turned away from the technique of complicated layering in favour of the artistic. In earlier pictures the past would disappear behind blurring colours; in his new paintings in “Podomefex 1972”, for instance, the past converges into a somewhat abstract and at the same time hazy and intangible painting.

Ivo Lucas’ paintings bridge the gaps between the ridiculousness of souvenirs in the form of tourist portraits in front of a backdrop of places of interest and the search for the real me as well as the possibilities of realistic painting. His pictures are meant to represent, not to criticise. They don’t raise the question of good or bad, nor are they to be categorized into good or bad. All their strength comes from their indisputable significance.

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