



**Liesl Roos**



## Small Temple Monuments

The passage of time is flicking dimly upon the screen  
I can't see the lines I used to think I could read between  
Brian Eno: *Another green world* 1975

The German painter Gerhard Richter said that the hardest thing about painting is 'what' to paint. 'How', according to Richter, is comparatively easy but requires technique, material and physical possibilities to realise the intention.

Using glass as a material to realise one's idea requires a certain commitment to a long, arduous, technical journey of 'how'. The artist's intentions have to go through the various manufacturing processes of paper, clay, plaster, glass, heat, abrasion, smoothing and imaging to manifest themselves as a final product. This process of 'how' in glass, could then easily become the hardest thing for the artist as (s)he embarks on her/his artistic quest, wrestling with idea and a very temperamental medium.

These *Small Temple Monuments*, as the artist calls them, are glass forms or slides that capture people being in, looking at or leaving moments of existence, in this case, Liesl Roos' existence. These objects are mementos to the fading memory of revered moments spent with loved ones.

The images have been suspended in the transparency of the medium allowing them to float among 'remnants' as conjectures of experiences, here presented by texture and colour-shards and swirls somewhat reminiscent of Rorschach tests, open to interpretation. For this show, Roos includes works on paper that may be seen as transitory studies or records of her artistic thoughts concerning transparency, sensitivity, balance, clarity and compassion.

The images on the glass are faint, much like fading thoughts that seem to appear and disappear amongst the traces of colour and texture in the forms. Experiences, layered and often obscured from present thought are lodged in the memory or sub-conscious collective. This collective is the rationale that Roos relies on to invite the viewer into this floating world to experience and explore memories of a time past. The viewer is brought back to consciousness by means of recognisable scenes; children on the beach or in a swimming pool; people leaving amidst a mysterious smoky haze of colour, textures or images of piers going out to sea; male and female faces etc.

The artist features her own image through various stages of childhood into young adulthood as a reminder that these are her memories captured in the forms. These universal yet highly personal and fragile moments are suspended in or on metal and wood structures that safeguard these memories as they float or project out into reality. The structures are modernist, sleek and remind us of piers at sea, pylons or assemblies at the drive-in cinema where projected images are suspended as they appear and fade to either please or haunt us. The glass forms hold traces of the production techniques, traces the artist chose to keep so as to show the intimacy and honesty between maker and medium.

Retief van Wyk, September 2015











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Page 3: PIER, 2015 • Cast glass & aluminium • 277 mm X 75 mm x 327 mm

Page 7: I KNEW THESE PEOPLE, 2015 • Cast glass & aluminium • 290 mm x 95 mm x 215 mm

Page 8: BALANCE, 2015 • Ink on Rosapina • 485 mm x 385 mm

Page 9: UNFOLD, 2015 • Ink on Rosapina • 485 mm x 385 mm

Pages 10 & 11: LITTLE BLACK BED, 2015 • Cast glass & aluminium • 327 mm x 75 mm x 277 mm

Page 12: LOVED ONES, 2015 • Cast glass & wood • 370 mm x 100 mm x 100 mm

Page 13: KIND OF BLUE, 2015 • Cast glass & aluminium • 330 mm x 100 mm x 200 mm

Page 15: REST, 2015 • Cast glass & wood • 170 mm x 160 mm x 280 mm







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