Éric Hussenot

5 bis, rue des Haudriettes
75003 Paris
01 48 87 60 81

Priscilla Tea

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PROGRAM HELLO
 PRINT *, 'Hello, world!'
END
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The work of Priscilla Tea investigates the role of painting in the era of our already mature domestication within electronic surroundings. In these paintings the Milan-based artist "filters" real horizons to something that looks like stills of a software timeline in low-res mode. In another parallel reality, these paintings could be seen as an ascetic walkthrough captured by the eyes of an avatar lost in the skies of an abandoned virtual world. Landscapes composed by floating brushes and gradient ribbons made of smooth blue or grey shades, in some way non-permanent "objects" ready to be rhythmically edited and adjusted. These paintings are like prototypes of a digital nature, images that could be taken and composed from online repositories and open libraries, bringing me to mind an early internet nostalgia where every graphic had to be very simple and "light" so it can be downloaded fast from a slow dial-up connection.

I first met Priscilla a little later than this - sometime in the early millenium, when I was also experimenting within the vast landscape of the internet. My close friendship with her culminated in more recent years in remote and exotic locations which were the temporary venues of the annual Eternal Internet Brother/Sisterhood gatherings. We navigated together through the paleblue cycladic waters of Anafi, the balmy colors of the mexican jungle to the silent "void" of the desert in Palestine, places of "genuine" nature, settings (in plain sight) empty of any artificial artifacts and 3G reception.

I don't know if Priscilla made her paintings thinking after nature who is real, virtual, or imagined. It does not matter, nature and all of its kinds are always the ultimate inspiration for artists and these distinctions are old-fashioned. Priscilla Tea through her paintings created her own phychogeography of places managing to create an idiosyncratic visual language, redefining the concept of the mixed "nature". She redirects slowly our attention in silence and isolation, notions nowdays glorified and extinct in a hyper-connected social world. While I am isolating myself from the present, another thought in this work expands observations and relationships between a sketch and a painting. I am thinking the limitless explorations between an improvisatory digital mark acting as a guide to the application of a thick layer of physical paint, both gestural but each one keeping a different sense of spatial depth.

I could spend a lot of time contemplating these paintings in a state of suspension, keeping a gaze away from my computer as these paintings could be seen as an intermediate state between screen and reality. While I am registering this transition to my unconsious I feel my floating mind maneuvering within the cool, smooth blocks of technological (im)perfection.