

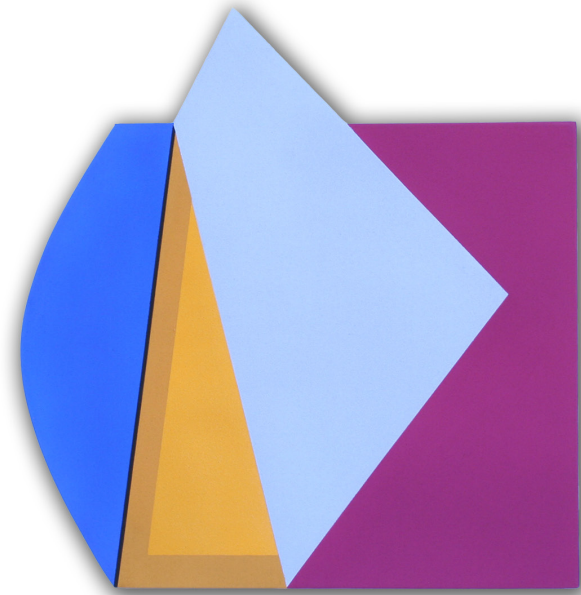
MOKHA LAGET

SPATIAL LUMINANCE

recently on view at GALLERY SONJA ROESCH

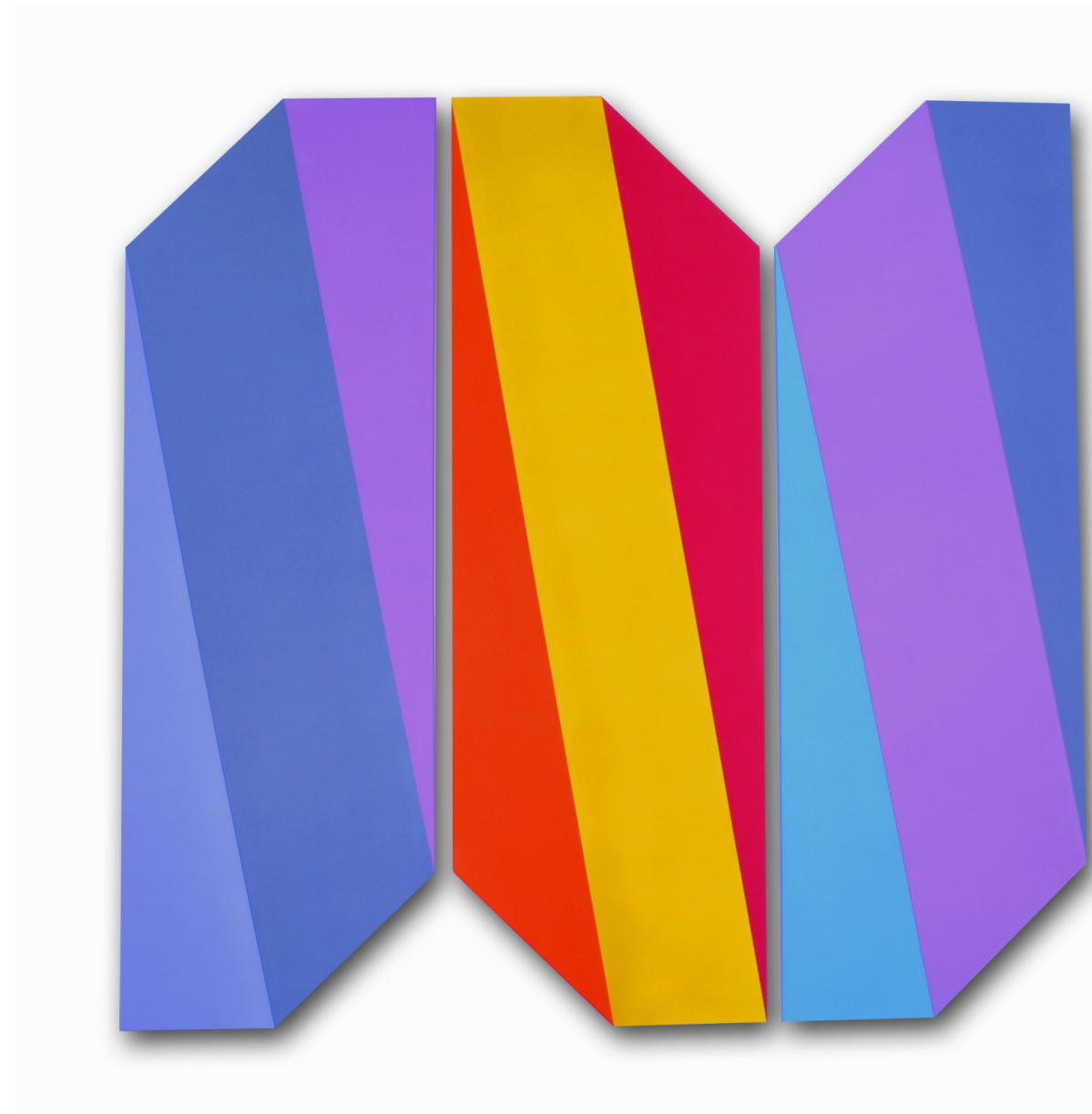
2309 Caroline Street Houston, TX 77004

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Mokha Laget is an international artist with European roots, who lives and works in Santa Fe, NM. Her shaped canvas paintings have been shown around the world and are available through Gallery Sonja Roesch, Louis Stern Fine Arts, Brian Gross Fine Art, and David Richard Gallery. She was recently awarded an artist grant from the Pollock-Krasner Foundation.

www.mokhalaget.com



Signal Drift, 2018 acrylic and flashe on shaped canvas 108 x 112 inches

HOW TO SEE THE UNKNOWN by Erin Elder

Mokha Laget navigates the world eyes-first. As a global citizen and frequent traveler, Mokha is continually fascinated by the visual, mental, and physical experiences of unfamiliar space. While looking from windows, across thresholds, between cultures, through different languages, and over the years, she recognizes that things aren't always what they seem.

Mokha is a master builder of optical worlds. With an acute sense of geometry and space, these realms are more than the mind's eye; they have an emotional dimension too. Mokha's work incorporates the study of neuroscience, psychology, philosophy, and language to consider ways that humans experience visual space. Utilizing her signature tools of saturated color and shaped canvas, her work collapses allure and disorientation, confusion and delight, inviting viewers into an experience of ocular uncertainty.

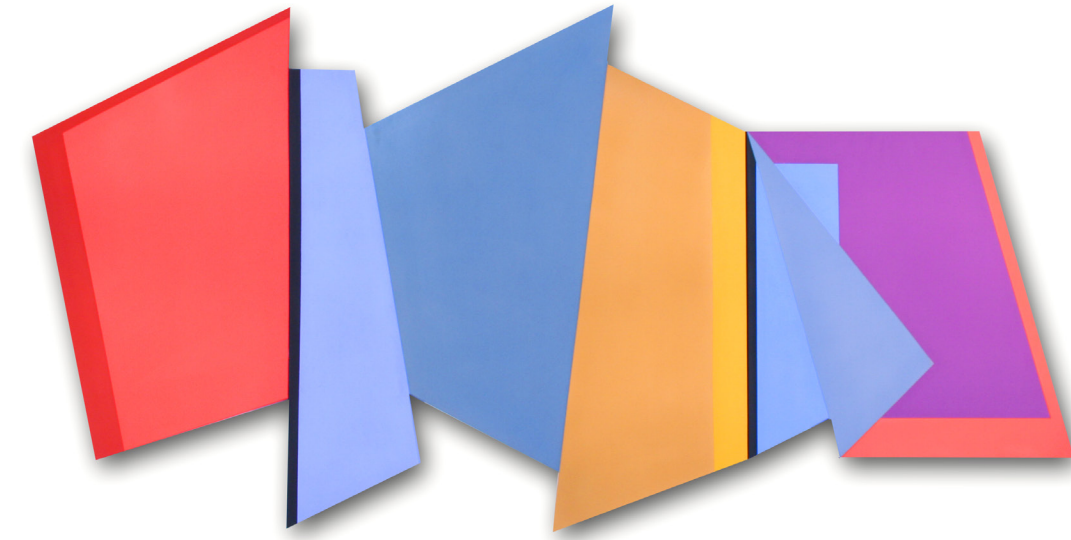
When a painting is larger than one's body, it becomes a physical experience far beyond that of the eye. We move towards it, we traverse it and our view of the painting changes as we journey across it. In Mokha's monumental works, there are points of immersion; there are places and moments and views. A giant painting proves to be more than a thing to look at; it is terrain to explore.

When a painting is non-rectilinear, it literally breaks the frame to expand our view. Mokha's paintings are not paintings of things; they are things themselves. When the shape of the canvas is one with the shape of the painting, it goes beyond representation to suggest a real, physical presence. In this new body of work, Mokha introduces arcs and curves that are mind-boggling in their craft and that move beyond architectural planes and lines, into a space that is more global, atmospheric, even cyclical.

Wrapping canvas onto shaped stretcher bars is a feat of precision and dexterity. This level of finesse is also mirrored in Mokha's expert command of color. Her paints do not come straight from a tube nor are they made by computer. She works with pigments and various media to layer the canvas, to drench it, stain it, and permeate it with uniform hue. In the places where one color meets another, there is a nearly perfect handmade edge. It is in these tiny boundaries that I find myself getting lost, for these abutments are non-digital, non-mechanical and respond to their material limits. Her near-perfect lines suggest evidence of a careful humanity.

These paintings are worlds to travel through, places to discover. They reveal themselves over time and thus propose a relationship of duration, of continued revisitation. Mokha's images do not make sense instantly because they are alive with tension and movement. Her forms flip, slide, jut, intersect, twist, peel, reveal. Like the desert mirages of her childhood, they simultaneously confirm and confound; they are both real and unreal. Because of these dynamics, Mokha's paintings are made to be lived with. In turn, I believe that teach us to live with mystery and to question what is possible.

Erin Elder is an independent curator and writer, based in New Mexico.



Above: *Cavatina*, 2018 acrylic and flashe on shaped canvas 57 x 111 inches

Below: *Headway*, 2018 acrylic and flashe on shaped canvas 43 x 24 inches

Far left: *Apriori*, 2018 acrylic and flashe on shaped canvas 30 x 29 inches

Cover: *Vertex #2*, 2018 flashe on shaped canvas 36 x 30 inches

Centerfold: *Watershed*, 2018 acrylic and flashe on shaped canvas 68 x 166 inches (conjoined)

