

In their works, the three artists of the exhibition **around painting** share an elementary "pictorial structure" that is characterized by layers of color. In addition, each of the artistic position extends in its own way a two-dimensionality which is immanent in the traditional concept of painting.

**Anne Kaminsky's** (1971, Nykøbing / Denmark) mostly large-format oil paintings are created by layering paint, in a planar application of paint and in forms. In this way, perspectives are created that translate the picture surface into colour spaces. The expressiveness of the colour increasingly stimulates associations, of figurative forms but also of emotional states when viewing the paintings. The colour spaces thus expand into individual mood spaces, which are constantly being redefined by the viewer.

**Franziska Hünig** (1970, Dresden) layers lanes of advertising tarpaulins, which she paints on the unprinted side in an abstract-expressive style with neon acrylic paint. She often expands these colour compositions into the space by folding the material into installations or sculptures. In the flat arrangement of the colour lanes, a perception of perspective is created where the printed side of the advertising tarpaulins is revealed. These photographic fragments introduce lines or real recognizable structures, such as a water surface, into the composition and open it up into real space through the resulting architectural references.

The mostly large-format works by **Sarah Loibl** (1987, Munich) gain a spatiality through the transparency of the image carrier (gauze/glass). The wall remains visible, as does the occasional layering of several image carriers one behind the other. This method and the installation of the works by leaning against the wall opens the painting into the room and suggests a temporality: Is this the final position of the works in the room? And does the combination of the individual images, following Eadweard Muybridge's *Studies in Motion*, reveal a sequence of movement? Loibl's paintings quote sequences of movements of body fragments that the artist observed and recorded during a dance performance, for example.

Daniela von Damaros