

_basics

Authentic, intuitive, honest: these are the three adjectives most frequently used when describing AC Klarmann's art. More specifically, in the series presented here, *_basics* points to the depiction of the essential by means of drawing. Following the principle of reduction, Klarmann traces the equal value of both structure and line. What counts here, is not the closed form, the assumption of absoluteness, but the exemplary detail of a whole: plain lines point beyond the picture frame and perpetuate themselves in a dialog-like manner.

The observer encounters pure, abstract pictorial worlds which, by virtue of their spontaneity capture an instant of the present moment, appealing directly to the emotions thanks to their lightness and their positive appearance. An additional feature contributing to this effect is Klarmann's economic approach to draughtsmanship: with graceful graphite strokes and archetypical pictographs, the artist consistently refrains both from overloading or narratively restricting her work.

From what dynamic do these works draw their potency?

With their play of lines, layers of cement, palette traces and delicate glazing serve as a background: latitude and room for manoeuvre facilitate free reflexes of light, and thus repeatedly form new foundations, thereby lending structure and allure to the drawings placed across it. What, at a superficial first glance, may initially prompt associations with children's drawings is in fact subject to a system. In the process, the finely structured visual landscapes invariably adhere to their artistic premises: the value of simplicity and of the moment, the reduction to essentials, as well as intuition and concentration. At times, faint allusions to Far Eastern calligraphies suggest themselves – thoughts of faraway places and of the ocean capable of transporting the viewer into imaginary worlds, in a two-fold spatial and temporal sense.

In her work as draughtswomen, Anne-Christine Klarmann succeeds in weaving the finest tapestries of colour. She possesses a detailed knowledge of the various possibilities of colour. Her works live from their material attributes and the texture of her pictorial surfaces. As pastose oil colour, as glazing or as graphite drawing, grey acts in entirely different ways and is explored in its all its variety. The drawings' force evolves from the inherent antitheses of rest and movement, tension and relaxation, stability and fragility. One further, typical feature of Klarmann's works is that, when drying the paper frequently functions as a sort of membrane with the application of colour. Delicate folds execute a pictorial movement pointing beyond itself. The production of moving pictures and videos has also been part of her oeuvre since the end of the 1990s. Common to all Klarmann's work is the unmediated directness with which she addresses the viewer. And it is just this direct mode of address which is her trademark.

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