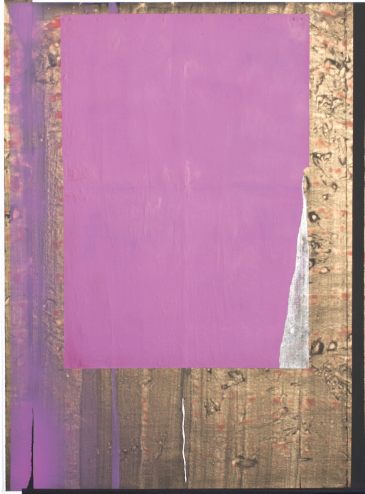




PRESS RELEASE  
 ANKE VÖLK – CHROMAINTENSITY

Exhibition February 11th – April 15th 2017  
 Opening on Friday, February 10th 2017, at 7 p.m.



Colour has always been central to artistic practice. To paint is to work with colours, but even more so, it is to feel colour, to smell colour, to taste colour, even to breath colour. The art theorist James Elkins speaks about painting as a form of alchemy, an experiment with the materials and hues of colour. It is pre-scientific, it is intuitive, and it is an emotional experience. You enter into a dialogue with the material, you compose together with the material, you become almost one with the material.

Anke Völk works with painted sheets of paper glued directly onto the wall of the exhibition space and works in the same way to produce paintings on canvas. Like artists before her, she expands the conception of what painting is and how it will work in an exhibition space. If the issue of combining pigments and forms of bindings were once central to the practice of painting, industrial production ushered in new opportunities to work with colour, allowing artists first to move outside into nature, and later to expand the size and dimension of

paintings by using jars of paint originally intended for industrial paint jobs.

Today, artists expand the material of colours in other directions, experimenting with digital colours and coloured materials such as paper, glass, stone and plastic. In addition, they expand the work of painting to a three-dimensional installation format, where the canvas is the exhibition space itself. Here the role of colour becomes that of co-creating a new atmosphere that enrolls the viewer into an immersive experience.

Anke Völk develops a space of chromaintensity, highlighting the potential of colour to contribute with depth and vividness to a particular space. It is a space built in the process of constructing it, a process in which she adds layer upon layer of painted sheets to create a new spatial environment. The paper might be transparent or opaque as long as it can hold the weight of the paint added to the sheet and allow for the process to begin.

The German term 'Fehlstellen' (blemishes) plays an important role in her artistic process, as rifts and minor disjunctions operate to provide texture and direction for her artistic process and the outlook of the finished work, whether this is installation size works, sculptures or paintings. She intentionally introduces blemishes in the process of layering to visually reflect upon the way in which these blemishes indicate that something is missing and once was there by the very fact that it is now lacking. The blemishes are traces of the process of 'painting' that are equally important to the outlook of the finished work as the choice of paint.

The work of chromaintensity is therefore no smooth ride. It does not gloss over and suture the work itself or the experience of the onlooker. Instead it is hard and cold, like the metallic pigments that Anke Völk prefers. It hides nothing, but instead illuminates the surface and the traces of the surface, refracting the look of the onlooker. The metallic pigments allow the work and its surface to appear sharp, but also vulnerable, strong, but also fragile.

Ditte Vilstrup Holm, MA in Art History, art critic at [www.kunsten.nu](http://www.kunsten.nu)

Caption: Anke Völk: Untitled, 2016, Paper, Acrylic, Pigment on nettle, 80 x 60 cm