

...The large-format paintings show precisely positioned figures, part of a quiet landscape that probably is reminiscent of a beach landscape, but do not represent concrete topographically definable places. Removed from civilization, thrown back in a simple juxtaposition of human being and nature, the portraits are like fleeting snapshots. They show figures in the middle of a movement, for example, a step forward motion or the rotation of the body to the side, and visualize as a fraction of a moment captured as a snapshot, and preserved in the painting. Here, this volatility blends harmoniously into the tranquil expanse of motionless landscape.

But something disturbs the harmony: Irregular set, blurred lines stretch across the entire image area and give the design as a further image plane. The painting thus does not occur as an imaging medium in the background, but asserts itself as part of the figure and moves so even before the subject. In addition to human and nature is the painting.

The lines do not take any connection, no relation to the subject on the contrary, they irritate the view of the real motive, on the portrait. Thus, it moves back behind the lines - both pictorial and content, because the focus is on the lines. From representational tangible motif of the figure, the viewer's gaze is distracted and out on the lines, creating two competing image planes which mutually stimulate and repel each other in the interplay. The image space as an illusionistic, three-dimensional space will be deconstructed, the image is no longer a window to the world (as formulated by Alberti), but it is the window pane that appears in front of the subject. The surface of the canvas, as a factual picture agent occurs in front of the reality which is represented.

Both series, the series Lines and series Black and White lines, fascinate by the striking contrast of delicate, subtle, airy lighter color and rabid fractures and deconstructions of the object or the figure of the portrait.

Thus, on the one hand the subject and formal design are in opposition, on the other hand the applied lines, which behave as fractures on the surface and thus emphasize the surface even more, are also applied in technology. The subject and formal design are united by means of painting.

Anke Wohlfart's painting can be described as a self-reflexive painting that takes itself, its production and its picturesque medium into view and questioned itself. She succeeds subtly, the medium of painting by means of the medium to renegotiate and so to question the painting self-critical in a most modern way...

(Anna Storm, art historian)