

A painting of a staircase. The carpet has a diamond or checkerboard pattern in shades of brown and black. The steps are upholstered in a vibrant red fabric. The lighting is dramatic, with strong shadows and highlights, creating a sense of depth and texture.

De l'Exterieur vers l'Interieur

Anne Loch

Tanja Nittka

Rachel Lumsden

by Erika Schlessinger-Koeltzsch





We look at several small-format pictures on the wall opposite. They hang at one height, almost the same size and sepia-brown color. We do not know what is hidden behind what is depicted. As if in passing, stories are torn open here and doors are closed to what lies behind. A thick book on a shelf, a dimly lit lamp in Empire style, the view into a vestibule in front of a closed wooden door, a black mailbox in the semi-darkness in front of a bare wall of a house. Everything seems to be waiting for something in a tense calm. Hope is mixed with gloomy foreboding about what is really going to happen.

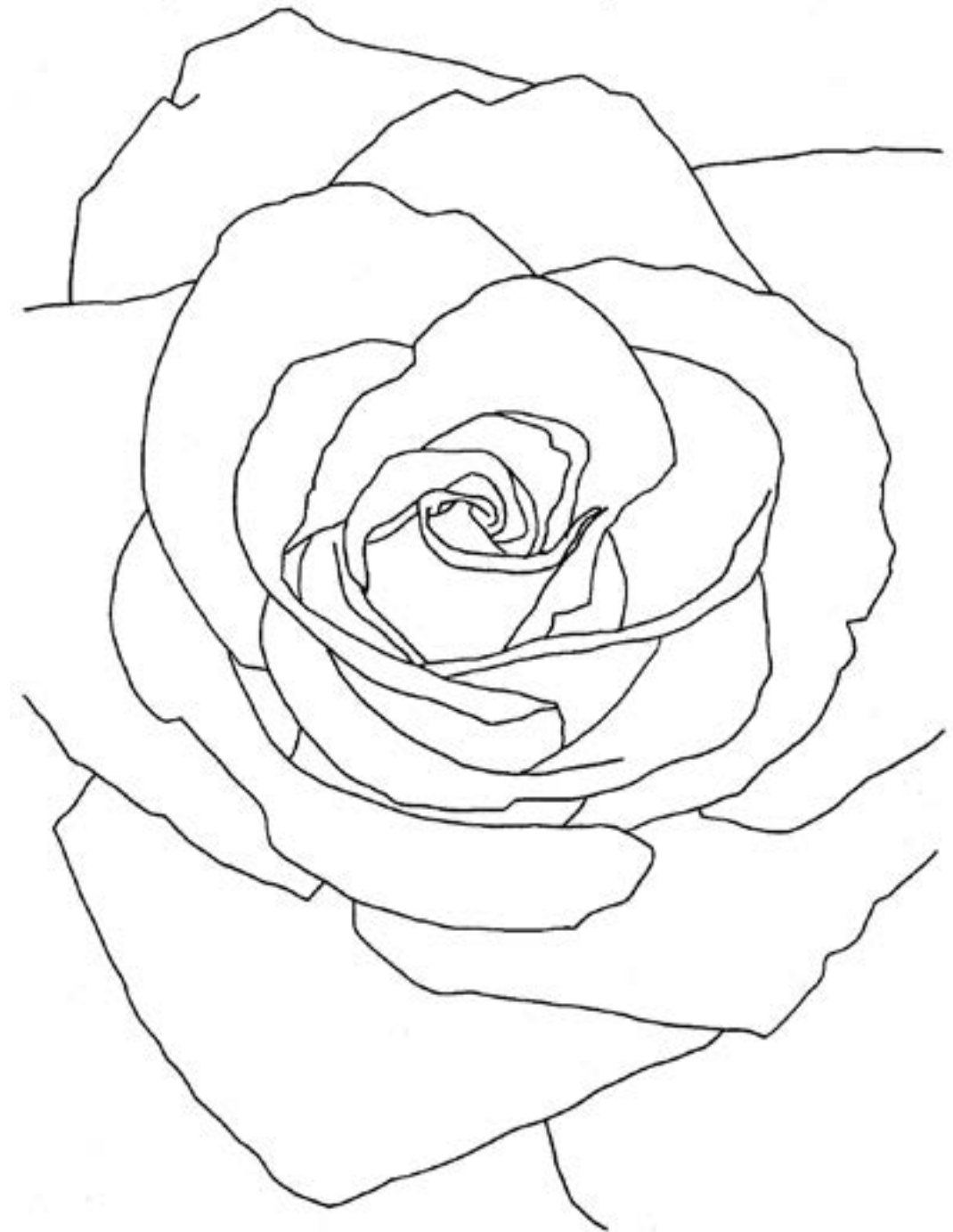
The series of images is by Tanja Nittka, a Berlin-based artist who has also lived in Italy and the Netherlands. Her paintings, which date from the last 10 years, let us make leaps of reality, from outside to inside, approaching and distancing. They confuse and irritate. And enter into dialogue with the works of two other wonderful painters, Anne Loch and Rachel Lumsden. All works reflect the knowledge of the fragility of our existence and the hope for a good outcome.







In the paintings of Anne Loch, who died in 2014, everything seems clear at first glance. A few tree trunks, a rose blossom, what is there to ask here? Beautiful nature ! On closer inspection, these pictorially closed motifs break open and allow us to advance into other dimensions. The rose becomes an abstract form that sucks us suggestively into the depth of the picture. We get into a spin and tumble because of such movements. The trees, actually protective and preserving, close themselves gruffly and block a supposedly emotional place. Anne Loch, actually German, lived many years isolated from the world in the Swiss mountains. But it was here, in the smallness of nature, that she found her pictorial motifs, which so magically disguise and so poisonously expose the dangers of our existence.





Rachel Lumsden's "Causeway", an at first glance harmless motif of an airport, stands for many impressions and emotions, now especially for the refugee dramas of our world. The artist, born in England, has lived outside her homeland for many years. She has taken this step voluntarily. For others, that is not the case.

The perception of reality is stored in all these images as an emotional memory and manifests itself together with what is seen, thought, desired, and feared into its own pictorial realities. All these beautiful works echo human events, retrospectively, currently and prospectively. They go from the outside to the inside and back again. Is that a typically female approach? Perhaps, but at times of great change and fundamental upheaval, they become a narrative that serves us all well.