

## EMIL MICHAEL KLEIN

Dark blue-violet watercolour on paper in a carved wood frame painted the white of the wall

The blue colour seems carelessly applied, as though the rectangular surface of the paper had to be painted quickly. Despite this haste, the brush was carefully prevented from touching the edge of the paper and thus, a boundary was created for the colour field. The many soft, vertical brushstrokes, overlapping here and there, can be plainly seen. In some places, the application of colour is opaque, midnight blue, and in others, it is watery and translucent, particularly in the lower right of the surface. There, the corner of the field is also a little bit slanted, as if bent toward the rear of a suggested pictorial space; nevertheless, the impression is flat. Diagonally across, above and to the left, there is a small white spot which the painter has left out, as if inadvertently, and which seems to release the paper and paint from each other. It makes the blue seem almost without substance. Adjoining the narrow strip of paper that surrounds the area of colour, another border – linear, rectangular, the width of a finger – rises up out of the wooden frame. This border falls away into the outer width, which shows traces of carving. The notches left behind by the carving instrument resemble short brushstrokes. Painted white as they are, they give the wood the appearance of plaster. This frame now rests on a kind of wall, so that it suddenly seems uncertain whether the artist has captured a blue colour field on the wall, instead of assembling paper and frame into a picture. And as the attention repeatedly shifts to something new, the question suddenly arises: Are there multiple things here?

Lucia Michalcak