

*Today, the contemporary picture is an intermediate stop between various sign processes in which it lets itself be conveyed and from the conveyance of which it comes: a relay between states of signs and designation procedures. It exists as an ephemeral moment between processes of transformation: as something that is not only conveyed, but which comes from the conveyance and is that which is conveyed. The picture has become the cache and the clipboard; it brings forth as enduring that which otherwise often disappears in production. Anne Wölk's pictorial explorations illustrate that, in this context, painting can therefore no longer only concern itself self-referentially with its own medium and its own history. Instead, it looks out from its interim storage to other media and sign production procedures, which it seizes and thus brings their original mediality into question.*

*Anne Wölk's paintings can be divided into various picture levels with different narrative structures, for which she adopted signs and procedures from street art and photorealism, and decorative elements from the world of fashion, among others. At the same time, pictorial styles are juxtaposed so that they shift the works between realism and abstraction, between reality and fiction. In Fusion (2010/11), for example, circular line layouts are combined with a diagonal and horizontal lineament and their geometry is reminiscent of the picture compositions of the constructivists. These variations are complemented by floral and ornamental shapes. A kind of frieze of shadowy figures can be seen on the horizon, next to throw-ups from the image repertoire of graffiti. Underneath this frieze, irregular, abstract colour gradients are arranged. Photo-realistic-looking birch trunks with their irregular yet ornamental-looking surface structures, occasionally decorated with tags, frame the events in the picture.*

*Anne Wölk's painting is often made up of influences from moderns film myths. According to the artist herself, in this respect she is quoting "the ecstatic, fast-paced poetry of Albert Ostermaier. I am particularly engaged by his expressive metropolis poems from the Hardcore volume of poems. For me, it's about a conception of the landscape as a fantastical narrative, in which the simultaneity of Romanticism and Utopia become perceptible. For other models, I turn to pictures and stories from Russian fairy tales, but also film stills and literature from the science fiction genre, such as Solaris by Stanisław Lem." With her painting, Anne Wölk demonstrates that the cognitive images we as observers are constantly storing and accessing, and to which our perceptual experiences adapt, are constantly changing and influencing each other. Every day, the visual is conveyed as a cultural code through the mass media, depictions, and signs in the urban space.*

*Oliver Zybok, 2013*