

## LIGHT AND INCORPOREAL

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Artist Marion Fink works with the technique of the monotype, in which first painting is done on a glass plate and then printed on paper. Her figures often seem translucent like ghosts. Photo: Ronny Budweth

Frames 2.50 meters high hang on the walls of the washhouse art space. The artist, who was born in 1987 and has been living in Potsdam since that year, shows large-format paper pictures.

Potsdam - The relationships between things and people are the basic theme of the artist Marion Fink. But these relationships seem to have gotten mixed up in her pictures. Large-format surfaces can be seen in her exhibition "New Works" in the wash house art space, which opened on Friday. They show arrangements of figures in open rooms with large windows, chairs floating in the room and in the air, files and shoes, sheets of paper with writing over faces.

"We rocked a lot there," says Marion Fink. Frames 2.50 meters high hang on the walls of the washhouse art space. The artist, who was born in 1987 and has been living in Potsdam since that year, shows large-format paper pictures. Some of her pictures go beyond all formats and are attached directly to the walls of the art space. With her first exhibition in Potsdam, Fink, who was born in the Allgäu, has a big appearance: "Yes, it is a challenge and a great opportunity to exhibit in the beautiful rooms of the wash house," says Fink.

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The figures and objects, the lettering, the faces: everything is painted light and disembodied, the white background shimmers through. The staff exhibited by Fink seem a little ghostly, as if they have not yet found their place in the world. Her painting technique, the monotype, creates the impression. To do this, she first paints the picture with oil paints on a glass plate, which she then prints on paper. The image thus appears mirror-inverted, which makes printing the typefaces on display a little more difficult.

The monotype has an "intimate character, it allows to act more cautiously, less definitely and generally more openly", comments the art historian Michael Diers on the pictures Fink. The technology gives the pictures their very own appearance, lets figures appear on the surface and yet disappear into it. Light orange, light blue, light yellow also give the pictures a friendly appearance, even if the portrayed appear a little lost.

"Everything is in motion, in change, new constellations are constantly emerging," notes the artist. Your figures appear restless, even when they are standing still. Her painting moves close to a figurative realism, which refers self-reflexively to her own environment, the living environment of the artist. Your own self and its place in society determine the topic. This is how popular literary writers and some of the painters handled it, who at the turn of the millennium, who came from the University of Graphic and Book Art in Leipzig, were able to celebrate quick successes and are still often shaping the style today. However, Marion Fink, who comes from the Allgäu, studied in Hamburg with Michael Diers and Andreas Slominski, who mainly creates object art.

Fink started drawing at an early age. However, she first began studying communication sciences at the Free University of Berlin. But she broke that off. It was only in Sweden, at the Gerlesborgsskolan Art School in Stockholm, that she found the courage to pursue art. A broad stream of drawings, sketches and pictures broke through. First of all, the topic was the body, including one's own.

Not in the exhibition, but on their website, you can see pictures of young people who persist in strange poses, sometimes appear tormented, bite into their own bodies. The nudity, the horror of the world and the desire to find an answer to the mysterious, inexplicable being speak from the pictures. The painted Finks files wrestle with one another.

The figures shown in the wash house, however, are dressed. You stand with your back to the window and look at the viewer. Her looks are open, but also seem a little empty, helpless. You seem to be searching, withdrawn. The large triptych shown by Fink tells of "self-assurance, determination of one's position", writes Diers.

Typefaces can also be found in the exhibition. "Sweet showers streamed through his full heart", Fink puts the lettering over a man's portrait. "Unafraid, she showed bitter things wrapped in sweet" is written in red over a pink portrait of a woman and thus intones both the horror of existence and the desire to escape it.

All pictures were taken in quick succession this year. "I wanted to stop the flow of images and create a snapshot," says Mike Geßner, who curated the exhibition for the wash house art space. The exhibition shows pictures by a painter who, with a technique of her choice, creates a lucid yet thoughtful atmosphere and holds more questions than answers for the viewer and herself.

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