



His fascination with daylight is also the reason why he deliberately avoids artificial light in his studio. The "whiteness" of his colour palette also comes from his intense involvement with natural light. Klein is not only fascinated by how the colours of his studio walls change depending on the daylight, but also those of his paintings. Alex Klein enhances this effect with an old-master technique that he uses in all his paintings: He "slurs" the colours. This means that he applies many different layers of paint on top of each other in a lengthy process and then grinds them off again to a greater or lesser extent each time after they have dried. Depending on the angle of incidence and brightness, the daylight then tickles out various nuances from the depths of the painting ground and can thus change the character of the work quite considerably in the course of a day.

In his work, interestingly enough, the reduction does not take place through the omission of layers of paint, for example - quite the opposite. The layering on top of each other is paradoxically tantamount to uncovering - as if with each new layer of paint something is not being covered up, but a veil is being lifted. With each layer, he gets closer to the essence of the picture, more and more the concentrate of what fascinates him emerges. Klein drills through his paintings until he has clarity at the end, when he reaches the last layer of paint. The picture is finished, this way and no other.

The works of Esther Hagenmaier and Alex Klein need time. Not only in their production, but also in their contemplation. They invite you to look, to really look at them. Shift down a gear, take a breath, arrive, look. Through their art, Alex Klein and Esther Hagenmaier encourage us to cultivate our own looking. They show us the wonderfulness of the everyday and the uniqueness of our own perspective. And perhaps they even open up an access to our own looking as an always available space of retreat.