

About Bettina Hachmann:

How less is enough for a picture to be a picture? Where do you go searching for less? The artist Bettina Hachmann has been experimenting with reduction for years and has banned conspicuous, reproductive colors from her pictures.

"Everything that becomes dogmatic becomes narrow," says Bettina Hachmann about her alleged affair. And what is too tight bursts open - sometimes more, sometimes less gently ... Fresh wounds ...

She wears paint up and down in many layers, scratches and cuts into the canvas in order to then treat the "fresh wounds" and weave them back into the bigger picture. Tension and relaxation, injury and healing, shadow and light - all these dualities, says Hachmann, belonged to her as well as to her work. And that is logically very close to the human being. Her pictures are "mirrors of lived life, not pleasing, but multi-layered. As complex as life itself," says Hachmann. She rejects thickly applied harmony, she has more sympathy for breaks and what can arise from them - this is exactly what is shown again and again in her works. "Something that was painful and difficult can also become a treasure," says Hachmann, who is fascinated by the transformation of materiality with which she repeatedly plays. Less is more.

Your pictures should "tell by themselves", Hachmann wishes. In this way, landscapes can be discovered for one person, while the other sees the beauty of decay or can simply be captured by the atmosphere. At the same time, it is fascinating how Bettina Hachmann creates new dimensions according to the motto "less is more", sharpens the eye for the essentials - with a desire for experimentation that the observer can feel.