

20世纪末欧洲艺术家大系

EVA MARIA  
ENDERS

埃娃·玛丽亚·恩德尔斯



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出版发行: 河北美术出版社  
石家庄市北马路 45 号 邮编 050071

照 排: 河北新华印刷二厂  
制 版: 蛇口以琳彩印制版有限公司  
印 刷: 深圳当纳利旭日印刷有限公司  
开 本: 889×1194 毫米 1/16  
印 张: 4  
印 数: 1-3000  
版 次: 1996 年 12 月第 1 版  
印 次: 1996 年 12 月第 1 次印刷  
定 价: 45 元

ISBN 7-5310-0875-0/J·784

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(冀)新登字 002 号



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# 引 言

二十世纪的美术,在经历了现代主义、后现代主义等各种思潮的洗礼之后,到今天已发展成为一个极为丰富多彩的局面。在目前这种多元的、错综复杂的时代背景面前,如何选择和开辟自己的艺术创作道路,无论是对中国的还是对任何其他国家的艺术家都是一个不可回避的问题。

前辈大师们的作品,作为历史长河中的里程碑,无疑对今人的艺术探索具有榜样的意义,但我们还确信,研究和了解我们同代艺术家的探索和创作从某种角度会给我们带来更多的启迪和参照作用。这部系列画册即是基于这样的认识编著而成的。这里我们并未向大家推荐大师的既有成就,而是重点介绍当今活跃在欧洲画坛并已崭露头角的中青年艺术家。他们的作品尚未盖棺定论,但他们的艺术创作却在根本上反映了当代欧洲绘画艺术的真实状态。并且,他们的背景和状况与我们国内的艺术家有許多相似之处,他们同我们生活在同一时代的大背景之中,面对同样宏伟多彩的人类艺术传统,并作为个体处在同样的成长阶段,研究和理解他们的所思所想以及所为,应对我们具有切实的启发作用。鉴于民族文化传统不同及社会因素的影响,他们的方式及关注点与我们会有所区别,但这恰恰正是有助于我们真正在深层认识我们自己,以及我们所从事的艺术的参照性意义。因此我们应该说,这部系列画册向大家介绍的不是他们已经做了什么,而是他们正在做什么,他们正在怎样做。

这项工作对我们来说是一个全新的领域,我们尽力作到真实、准确。

这套画册中介绍的艺术师均由欧洲著名批评家推荐并撰写文章,由艺术家本人提供作品照片及有关材料。当今欧洲艺术家众多,我们将选择有代表性的艺术家及作品陆续出版介绍。如果您能从这套画册中得到一些启悟,将是我们最大的欣慰。





EVA MARIA ENDERS  
埃娃·玛丽亚·恩德尔斯



## 埃娃·玛丽亚·恩德尔斯

人们一眼就会发现在她的绘画作品中匠心独具的细微、多折叠的结构。人们通常会从她的作品联想到蜘蛛网、织物类以及密密织成的精纺品,这种印象绝非偶然。埃娃·玛丽亚·恩德尔斯 1963 年生于科布伦茨市,从在门兴格拉德巴赫市的聂德尔海尼大学学习纺织设计开始了她的艺术生涯。从那时起,她时刻铭记着她所追求的目标:艺术和绘画。从事此道的一些著名画家在研究纺织品设计时也走了弯路,例如乔治·布拉克或称 K.O. 高茨,他是个非正式的画家,在他的指导下,埃娃·玛丽亚·恩德尔斯完成了她的学位论文《滴彩派/非正式者》。也是从这里起,这些线——人类命运之线,似乎奇异地被连结了起来。

从开始的结构起,画家选择了具象性,是毫不奇怪的,它们是她非常熟悉的事物。恩德尔斯笑着回忆说,当她还是个孩童时,她早就画出了已经非常复杂的画。她对画的单一形象从不满足,于是她就不断地画,重复画,直到人们几乎辨认不出这些画的主体。“假如我要画一幅丛林的图画,那它就已经真正成了一个构成部分最不相同的丛林。”

从根本上说来,自那时起没有任何变化,那是因为埃娃·玛丽亚·恩德尔斯继续通过许多层面、色彩和形象创造她的绘画作品。她在早已创造出的画面上一遍又一遍地涂色,施加新的色层和更深的色。她最喜欢用画笔和刮色刀。散乱的颜料是她最喜欢的绘画材料,因为这适合于并能满足快速和自发的方法,通常这些颜料和蛋彩、色料等一起调合成不同的浓度使用。因此,她对颜料的使用方法迥异:浮雕样的糊状颜料可以将以前所画完全遮盖起来,或是用淡淡的颜料轻轻一抹,形成一种透明的色调。

大量的独出蹊径、妙趣横生的密集度以及埃娃·玛丽亚·恩德尔斯绘画作品中的质感完全是因为用了这种色层颜料的涂色方法或是频繁多次地重复涂色的方法,通过形状、图形和图案的勾划色彩被融为一体。图形和图案完全是恩德尔斯信手勾涂,用一个类似橡胶清洁器的扁平刀在不同的色层上刮出来的。在这个过程中,她总试图一挥而就,在书写、素描、绘画过程中不中断手臂流畅、活跃的运用。这也是非正式画家纯粹心灵自动作用的特点。但她打乱了活动的流畅,这丝毫没有真正对作品造成损害,相反,这种“打乱”正是创造过程中持续的必要条件,它对重新涂色、覆盖(但从来不是完全覆盖)、“抚平伤口”(这“伤口”是扁平刀留下的)以及勾划和刮出来的图

形赋予了无穷的力感。

但不光有这些构成不同色层的图形。借助于这位女画家用天壤之别材料所产生的感觉和标志，它还会起到一种异常奇特的作用。这些材料完全适用表达她的意图，并尽可能复杂地表现出她的绘画作品的结构和质感。它不是单独的成分，不是独立线条的质地，而是给人以一个整体的质感。

用这种手法画出的作品绝不能对其做明确的限定，她不只局限于一种含义。它们绝不是那些耀人眼目、使人一眼就能看出本身意义的作品。反之，这些作品在最对立的极点间波动，这样做的目的是不断地自身充实。这些圆的和方的，有生命的和无生命的，绘画和素描都可以称作这对立的极点。画家有时用丰富的色彩来揭示它们；有时她又非常吝啬地使用色彩，不允许她自己大量地涂敷色层。这种作法极像“清淡艺术”画家和以微妙的透明色彩差异作画的水彩画家。这些极点对立体都会产生一种“势”，使作品产生活力，使作品产生织物般的复杂感。

观众立刻会被这个织物形状和斑斓色彩的迷宫所吸引。要从这座迷宫中出来，人们应该本身成为阿莉爱妮女神，应该纺出自己的引线。如果他们全身心地投入，不对任何织物抱偏见，就像一个可能发生的矛盾，人们的抗争就必然会成功。只有这时，人们才能够沿着画家自己的路行进，因为恩德尔斯在创作过程中，将自己完全投入到了色彩和形象的世界，她同时既引导着这个创作过程，又被这个创作所引导。她理智地计划着自己的步骤，而不是无目的地应付新的、未预见的种种情况。无论在何种情况下，这位女画家始终保持着一种探索精神，不断探索隐藏在可视图象表层之下的奥秘，而这些人们是看不到的，只能去感受，去想象，这样它们才接近于物体的本质。

如果人们真正投身于这些图画中，他们就会发现，这个密密编织的具有明和暗、运动和平静、韵律和沉滞的织物并非一座真正迷宫，并非一种混沌艺术，它是一种约束自身的顺序和内在的法则。它也明确地显示出每幅绘画都具有其本身的结构特点。这种特点既不能完全称为抽象，也不能完全称为具象，它是二者兼有。进入观众脑海的联想绝不是偶发结果，而是目标明确的灵感。观众应该使自己回想一下诸如自然结构、木材纹理、自己的掌纹、风浪在海滩所绘制的妙趣天成、和谐一致的图案以及光线在水面产生的反射等等。这位女画家不无感叹地说：“妙趣横生、千变万化的自然结构对我来说也是一种无穷尽的灵感之源。”

真正的纺织织物，带有特别绘画般裂纹的旧墙壁，都可以给人以艺术灵感。正是这种极不相同的灵感联系，这种多折叠甚至是杂乱无章的质地，使埃娃·玛丽亚·恩德尔斯的绘画增添了奇异无比的迷人色彩。此外，还有对







比。在对比的起始和对抗——如情感和理智,意识和无意——之间,也会闪烁出碰撞的火花。所以,这位画家是,也应该是这两者:一方面她决定着创造的过程,另一方面她也由创造所左右。即兴的创作和全身心的投入产生了这种密切的共生关系,这就几乎不能对这二者间哪个起主要作用做出决断。

在埃娃·玛丽亚·恩德尔斯的最近的绘画作品中,这一点变得更为明显。使她的作品增添无限活力的另一个因素也在其作品中发挥了作用。令人惊奇的是因为在绘画作品的一定地方慷慨大方地涂色与细微部分、最低限度要求的结构和图案发生孰重孰轻、孰多孰少的矛盾。绘画作品的错综复杂、天造人设的结构几乎是通过一层又一层的涂色产生的,现在与大色块产生均衡,把画面的整个空间有力地分割开来。黑色、白色和蓝色;黑色、白色和红色是最醒目、最明显的色彩三组合。黑色、白色、红色——这位女画家从不否认,这个三色组合可能是她访问中国时所接受的中国艺术的影响。考虑在她的作品中加强书法因素可能也不无道理。

如果埃娃·玛丽亚·恩德尔斯满足了她的这些新进展,满足了用强烈、清晰的色彩分割其绘画作品,那么她就不会是埃娃·玛丽亚·恩德尔斯了。所以,她再一次地开始尝试用色彩分割、用形状分割还有用结构来分割,找出哪种分割更令人满意。不可否认,绘画和素描真正是画家心中的灵魂,这两个灵魂的互相争论永远不会休止,这种争论永远是创造性的抗争。如果确定,清晰的绘画作品变为了复杂的作品,如果精细的图画织物非常细密地加以纺织,使人们不能再识别出其单一的纱线,那么这种抗争才可以平息。

即使到了那个时候,这位女画家的努力还会继续下去,因为每幅作品已经包含了下一作品的萌芽,这种萌芽经常开始像其前身一样的变化。复杂不仅是某幅单一作品的特点,而且也是埃娃·玛丽亚·恩德尔斯整个艺术作品的特点。

列西洛蒂·萨埃尔·考尔巴克博士

## EVA MARIA ENDERS

It is the unusually fine, manyfolded structure of her paintings which becomes apparent at a first glance. One would like to compare them with a web, with something textile, with a kind of tissue, made out of closely woven threads. This impression is not a matter of mere chance. Eva Maria Enders, born in 1963 in Coblenz, started her artistic career studying textile designing at the Fachhochschule Niederrhein in Moenchengladbach. Doing so, she nevertheless always kept in mind her real aim, i. e. art, painting. Famous artists intended upon a similar way, made a detour in studying textile designing, too, for example Georges Braque or K. O. Goetz, that informal painter under whose supervision Eva Maria Enders wrote her thesis on Tachismus and the Informal. Even here, too, the threads—in this case the threads of human fate—seem to be connected remarkably.

So from the start structure, materiality were not strange to the artist, they were something with which she was familiar. Even as a child, the Enders remembers herself with a laugh, she had painted pictures which were already extremely complex. Never content with having drawn one figure alone, she painted and repainted her pictures constantly, until one could hardly discern one motive from the other. "If, for example, I painted a jungle picture, it became really a jungle of the most different elements."

Basically nothing has changed since then, because Eva Maria Enders continues to construct her pictures out of many layers, layers of colour and form. Again and again she paints over the things created before, applies new layers and shades of colour, preferably with brush or scraper. Dispersion colours are her favourite material, allowing, even demanding a rather quick and spontaneous method of working. Often they are used together with tempera or pigment colours, tempered in various concentrations. Therefore colours can be used very differently, pasty, like a kind of relief, covering completely anything painted before; or as a mere tinge, a transparent hue.

A great part of the unusual, fascinating density and materiality of Eva Maria Ender's paintings is due to this



method of arranging colour in layers, of overpainting them frequently. Colour is joined by form, by the traces and patterns which the Enders scratches into, scrapes out of the different layers, using a squeegee, a kind of blade. Doing so she always tries not to interrupt the easy and dynamic flow of the hand in writing, drawing, and painting, which is characteristic of the "écriture automatique" of the Informal, too. Nevertheless she disturbs the flow of this movement, but it is a disturbance which has nothing of a real destruction. On the contrary, it is a necessary condition for the continuation of the creative process. It gives energy for a renewed application of colour, covering (but never completely!), smoothing the "wounds", the squeegee has left, the traces of scraping and scratching.

But there are not only these traces which structure the various layers of colour. A remarkable role is played, too, by impressions and marks which the paintress produces with most different materials, always true to her attempt, to give her pictures a structure, a materiality as complex as possible. It is not the single element, the individual thread of the texture which counts, but this texture as a whole.

Pictures painted in this way can never be definite, restricted to one meaning only. They can never be works striking the eye, revealing themselves at a first glance. Instead of these paintings oscillate between a variety of the most opposite poles, and, in doing so, recharge themselves continually. The round and the straight, the organic and the anorganic, painting and drawing (or calligraphy) are some of these poles. Sometimes the artist revels in colour, sometimes she is rather stingy in using it, allowing herself massive layers of colour, similar to the artists of the "art brut", as well as transparent nuances like an aquarellist. All these poles, these antagonisms contribute to the tension, to the dynamism of these pictures, to the intricacy of their tissue.

The viewer, whose eyes have been caught by this labyrinthic web of form and colour, has to be his own Ariadne. In order to escape the painted labyrinth he has to spin his own leading thread. His struggle is only crowned with success if he immerses himself completely and without any prejudices in this texture, as contradictory as this may sound. Only then he is able to follow

the artist's own way, because the Enders plunges herself into colour and form during the process of creation, at the same time guiding this process and being guided by it. She is someone who plans all his steps consciously and not less someone who has to respond spontaneously to new, unforeseen situations. Anyhow: this painteress remains always one who searches for the things hidden under the surface of the visible, something which is more to be felt, to be imagined than to be seen, which comes close to the substance of things.

If one immerses himself really into these pictures, it turns out rather quickly, that this closely meshed tissue of light and shade, movement and tranquillity, rhythm and stagnation is not a real labyrinth, an artistic chaos, but a kind of order ruled by its own, immanent laws. Then it becomes apparent, too, that each of these paintings has a characteristic structure of its own, a structure, which can neither be defined as completely abstract nor as completely figurative. It has something of both. Associations entering the viewer's mind are not the result of chance, but of well-aimed inspirations. The viewer has to find himself reminded, for example, of natural structures, of the veining of wood, the lines of his own hand, the harmonic pattern drawn by wind and waves into the sand of a beach, the reflections produced by light on the surface of water. "The interesting and varied structures of nature are a constant source of inspiration for me, too" the artist admits.

Real textile tissues can be another source, as well as old walls with their specific graffiti of fissures. It is just this connection of the most different inspirations, this manyfolded, even confusing texture which adds remarkably to the fascination of Eva Maria Ender's paintings. As well as the contrasts, which collide sparkingly during their genesis, antagonisms like the emotional and the rational, the conscious and the unconscious. Therefore the artist is and has to be both: in one moment a person who determines the process of creation, in another one who is determined by it. Improvisation and intention enter into such a close symbiosis, that one can hardly decide between the effects of one and the other.

This becomes even more apparent in Eva Maria Enders most recent paintings. Another element, which adds to their dynamic force, takes effect in them. Sur-





prisingly enough, because now generously proportioned areas of colour enter into competition with detailed, minimalistic structures and patterns. The intricate, innate structure of a painting, grown almost organically layer by layer, is now counterbalanced with massive blocks of colour, dividing powerfully the whole space of a picture. Black, white and blue; black, white and red are the most remarkable, striking triads of colours. Black, white and red—the paintress does not deny that this triad might have been influenced by the experience of Chinese art during her former stay in China. The same might be true in consideration to the intensification of the calligraphic element in her works.

But Eva Maria Enders would not be the one she is, if she was content with these new developments, with the division of her paintings by those strong, clear colours. And so she starts again, attempts to reconcile that which has been divided by colour, to reconcile it by form, by structure. It cannot be denied: painting and drawing are really two souls in the artist's breast, two souls quarrelling with each-other in a never ending, but always creative struggle. This struggle is only to be pacified if the definite, the clear is changed into the complex, if the delicate fabric of a picture is so closely woven that one cannot discern any longer its single threads.

And even then the paintress' struggle continues, because every picture already contains the germ of the following one which starts very often as a variation of its predecessor. Complexity is not only a characteristic of a single picture, but of Eva-Maria Enders' artistic work as a whole.

Dr. Lieselotte Sauer-Kaulbach

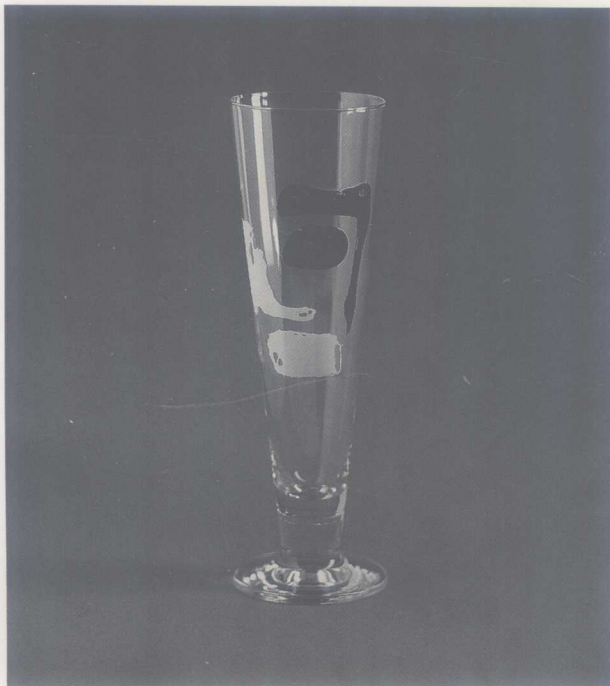
埃娃·玛丽亚·恩德尔斯最初接受的是纺织品工程师和设计师的训练。她在这个领域里开始了其艺术生涯。在这个领域里,图案具有基本含义。图案的特点事实上它可以在两个方向即宽度和高度内以任何一种顺序进行重复,无论其基础结构是大还是小,都可以进行这种重复。为达到此目的,好的图案必须有某种结构,那种结构无论何处都应有刺激性。在其学位论文中,埃娃·玛丽亚·恩德尔斯说:“对所有的设计都必须预先做准备工作——就是看的准备,还有自觉感悟的能力。至于它是否涉及到日常的普通艺术领域或任何特殊的艺术领域,这并没有什么区别。”在寻求新的设计要素时,埃娃·玛丽亚·恩德尔斯注意到了抽象艺术,那正如阿尔普所说的:“抽象艺术有一种图案作为其基础,即使它不必有整体的次序,但它多少要遵循随意的次序,并经常与抽象的可能性有着内在的联系。抽象艺术的图案形状以间接的方式表明,它实际上可以非常容易被转变成各种图案,尤其是纺织品,在这个转变的过程中,它在美学方面获益匪浅。”在学习期间,埃娃·玛丽亚·恩德尔斯访问了在特里尔的欧洲美术学院。在那里她成了哈琼·汉根的学生。哈琼·汉根是位画家,他的绘画作品由系列接合构成物组成,严格按照本源一次又一次地更新和变换顺序。他那非凡的能力使其绘画展示出一种与单一装饰的无止境的转述关系。单一的装饰组合起来就会构成一种图案。她还与非正式的画家卡尔·奥托·高茨邂逅相遇,并将其学位论文呈交给他审定,这个机遇对她来说非常重要。她不仅在思想上对他的滴彩派绘画有了认识,而且在艺术方面将他的艺术机械主义继续过来,并且逐渐形成她自己的风格。

由于她受过设计师的训练,经历了非正规的测试,埃娃·玛丽亚·恩德尔斯自己表示说,她已经找到了抽象绘画自己的表现方式。她的主要作品可以分为两种截然不同的设计,我们可以称其为“全绘画”和“条纹绘画”(图2)。

覆盖整幅画面的结构是“全绘画”。这样的画通常精致细密,在大自然或艺术中可以找到其正式原型。用调色刀和浓重色层快速覆盖画面,就产生了复杂多色层的表现特色和浓重感。不同的色层互相重叠、互相渗透、互相影响。尽管表层涂敷了色彩,但它们有内在的联系,它们之间也互相联结,所以色彩仍然保持透明。同时,仍然存在些明显的明和暗以及不同色调间的差别。需要指出的是,埃娃·玛丽亚·恩德尔斯喜欢黑白间的对比和基本色。物体明显地整体均衡,使绘画全方位地扩展,既不强调绘画的中心,也不强调绘画的某些部分。图案覆盖整幅画面。在移动结构成分和它们空间支撑物间的张势,有时既能产生勃勃活力,也能使其产生立体感。

她的“条纹绘画”的画面部分可一分为三:彩色的中





间带和二个边条带,其背景衬以白色。大型图案的主色调是单一的色调,大部分涂以红色或蓝色。其本身非常炽烈的表面通过对白色区域加以锋利的切割产生一种平静的效果,但这种炽烈的表面在其内部仍然保持着。因此图案的四周都锁边包缝,产生一种像整体中的一个局部的效果,这个整体可以理智地加以变大。加强这一感觉,就会产生一种与其它图画比较有种放大结构的印象,就像透过显微镜观察极其微小的颗粒一样。

缩微——一种宏观的结构:在这个绷紧的地方里,埃娃·玛丽亚·恩德尔斯发展了她的这种绘画结构。尽管她的绘画给人一种自发的印象,但却是受着严格的原则规定的制约。基础结构的起始就是先粗糙地涂敷色层,在其自由地放大尺寸之前,应该研究一下小幅的作品。由于只是整幅绘画主题结构的尺寸放大,所以不可避免地仍然保留着自发的感觉。

认识到埃娃·玛丽亚·恩德尔斯的设计原则是很重要的,她实际上是按系列进行着创作。前幅作品的视觉基础常常决定下一幅绘画作品的可能性。例如,初始绘画由于基础构架视觉的变化,由于不同色彩比例的选择而发生变化(图3—4)。

在其他情况下,视觉基础产生于结构成分的改变。形状或外形按比例缩减,缩短,分割,筛减,修饰,增添,扩大,其尺寸大小就会发生变化。绘画中的微细成分(图5)可以这样不受背景的影响,本身就可以成为一种新的图案。

我们第二个例子表现了微小结构是如何从绘画作品右侧较低部分成为下一幅绘画作品设计的。这个微小结构被全幅扩大(图6)并成为独立一体。

原来横宽的格式由竖直的格式所替代。黑白鲜明对比,画面的对角线两边黑白对比,画面被分为黑白两半部(图5),细微部分进一步增强,因而产生出立体效果。这个变形再次进行变化(图7),这样,图画中的深色部分由白色轮廓线框围住。

这幅画十分准确地保持了前幅图的形状和结构,只不过表现的是其负像形式。与前图比较,它故而缺乏主体效果。作为一种补偿,绘画的网路发展,以蜘蛛网状的形式覆盖整幅画面。在她下一图例中(图8),埃娃·玛丽亚·恩德尔斯又恢复到了绘画(图5),通过色彩的介入,产生一种全新效果。她一幅又一幅地编织着结构互相联系着的作品,这些绘画可以作为独特的作品去观赏,去研究,刺激着观众,也着手编织起自身。

——达尼莱列·派利尔

Eva Maria Enders has originally been trained as textilengineer and designer. She originates in a discipline, where the pattern holds a primary meaning. The characteristics of the pattern lies within the fact that it can be repeated in both directions, width and length in any order, no matter whether the basic-structure is large or small. To stand up to these requirements a good pattern must have a structure, that can find its stimulans everywhere. In her degree-dissertation Eva Maria Enders puts it as follows: "Prerequisite of all design is the readiness to see, as well as the ability of conscious perception, making no difference whether this touches the every day ordinary or any specific artistic areas." In search of new designelements Eva Maria Enders concerned herself with the abstract art. It is as Arp says: "The abstract painting has a pattern as its base, which, even though it does not have to be without total order, follows a more or less random order and in an often hidden connection with pure chance. In an indirect way the patterned form of abstract art shows itself in the fact that it can be very easily transferred onto all kind of patterns, especially the textil, and in this process not seldom gains in aesthetic." In the course of her study Eva Maria Enders visited the European Academy of Arts in Trier. There Hajo Hangen became her lecturer, a painter whose paintings consist of modules, that are again and again new and reordered following strict principles. In this capacity his paintings exhibit a relationship with the endless report of a single ornament, which, when put together, builds up a pattern. Her encounter with the informal painter Karl Otto Goetz, whom she dedicated her degree dissertation was of great significance. Not only did she concern herself mentally with the structures of his tachistic paintings, she also traced down mechanism of his art artistically and turned more and more to painting herself.

On these premisses - a training as designer and the examination of the informal - it is self speaking that Eva Maria Enders found her way of expression in the abstract painting. Primary her work can be divided into two different lay-out principles which I may as a substitute call "all-over painting" an "stripe paintings" (Fig. 2).

Structure overlays the whole pictorial surface in the "all-over paintings". This is usually delicate and finds





its formal origin in nature or art. Its characteristic impression of a multi-layered complex and its density is created by quick overlaying of thin color-layers using a palette knife. Different layers of colour overlaps and reach into each other, still the transparence of the colours remains in spite of their overlaying, their inter-connection and their links. At the same time sharp differentiation between light and dark and between different colour values remain. It is to be noted, that Eva Maria Enders prefers black and white contrasts and elementary colours. It is striking that the subject is spread totally harmoniously over the hole dimension of the painting. Neither the centre of the painting nor any other part is emphasized. The pattern covers the hole painting. The tension between the moving structural elements and their bracing within space give the impression of dynamic an occasionally also of three dimensional space.

The pictorial area in her "stripe-paintings" is divided into three. A colourful middlepart or two sidestripes are set against a white background. The large scale pattern is dominated by a single shade of colour, mostly given its character by red or blue. The in itself very turbulent surface receives a calming influence by being sharply cut against the white area and is held within it. The pattern is therefore whipped on all sides and has the effect of being like a detail of a whole that can intellectually be variably enlarged. This impression is reinforced to give the impression of a macro-structure in comparison to the other pictures, just like viewing an extreme small particle through a microscop.

Micro - an macro-structures: Within this area of tension Eva Maria Enders develops her pictoral structures. Even though her paintings give the impression on spontaneity they are subject to a strict principle of regulations. To begin with the basic structure is roughly layed out, the small size is being studied before it is freely transferred onto large scale. The impression of spontaneity remains because only the structure not the whole pictoral motive is transferred onto large scale.

Important for the understanding of Eva Maria Enders design principle is the fact that she works in series. The optical base of a previous work is often desive for the pictoral possibilities of the following. A first painting, for example, is varied by a sight variation of the basic framework and by choosing different