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MASHAEL FAL



I N T E R N A T I O N A L
C O N T E M P O R A R Y
M A S T E R S

An Anthology of Modern Art | Curated by Despina Tunberg



ERICA FROMME

Köln, Germany



Above: **Good Vibration** Acrylic on canvas 31 x 47 in. or 80 x 120 cm
Left: **Two Lovers** Acrylic on canvas 12 x 31 in. or 30 x 80 cm

Born in Paderborn and now living in Köln Erica Fromme has been a independent artist with worldwide exhibition destinations including Berlin, Miami, New York, Las Vegas, Houston, Los Angeles, London, Montreux, Palma de Mallorca, Ankara, Bologna, Ferrara, Malta, Wien and more. With many collections, her unique abstract style is becoming recognized as a certified artist with the Museum of the Americas, Doral, Florida.

"These paintings by Erica are essentially sculpture-like which is innovative. These forms are, however, not rigid constructs but they transform the energy and the creative power of Erica Fromme into works of art. Giving free rein to her spontaneity, the artist creates living works which come straight from the deepest part of herself. After numerous travels, this cosmopolitan artist has accumulated various



Above: *Witch Magic* Acrylic on canvas 31 x 39 in. or 80 x 100 cm
Below: *Rhodos* Acrylic on canvas 31 x 47 in. or 80 x 120 cm



Above: *Dreaming Swan* Acrylic on canvas
Below: *Angel of Light* Acrylic on canvas



Un asterisco per le vibrazioni informali della pittrice Erica Fromme. Testo critico di Maurizio Vitiello.



Â Erica Fromme, Mantis religiosa, acrylic on canvas, cm. 100 x 80

Articolo di Maurizio Vitiello - Un asterisco per le vibrazioni informali della pittrice Erica Fromme.

Conosco Erica Fromme, da giugno 2014.

Ci siamo incontrati al workshop "Percezioni" sulla spiaggia di San Menaio, frazione di Vico del Gargano, in Puglia, splendida regione italiana.

In un'alternanza incalzante, inusuale per la scelta, guarda a nuove istanze per distribuire rapsodicamente la volontÃ di una qualitÃ pittorica, tutta imperniata a motivare incroci plastici e onde emotive.

La sua passione artistica e la sua radicata intenzione di agganciare un giro espositivo europeo le fanno affrontare un'ampia e convergente teoria di profili tecnici per piÃ¹ incisive disposizioni iconiche.

Si ricordano le belle, piene e accese elaborazioni pittoriche di Erica Fromme, raccolte in un precedente catalogo, quali: "Athens temple", "Fire Dragon", "Caribbean Jungle", "Empress of Egypt", "Nautical Mile", "Ice Age", "Good Vibration", "Witch Magic", "French Revolution", "Pura Vida", "Aerial Acrobats", "Lightness", "Lost dynasties", "Call of Wilderness", "Zeuss", "Bird of Paradise", "Sun of Jamaica", "Movement", "Riverdance", "The commander", tutti acrilici su tela.

L'artista tiene presente, insomma ricorda, questa scia di dipinti e continua a declinare movimentazioni gestuali, che racchiudono interpretazioni allegoriche, che dialogano con sapienti atmosfere di riverbero simbolico.

I soggetti sono resi con chiare matrici gestuali di formazione informale, che hanno voglia di conquistare lo spazio; anzi tentano di sedurlo, di coprirlo, di invaderlo pienamente, ma in una sostenuta centralitÃ .

Nella discrezionalitÃ gestuale dell'impianto informale si legge la tendenziale idea di misurare con varie identitÃ visive lo spazio, ma, anche, di interpretarlo pienamente, possederlo e alla fine di conquistarlo.

L'essenza della presenza umana Ã" tutta "giocata" in trasparenze, in echi efficaci, in irraggiamenti, in riflessioni; nella "filigrana" del gesto c'Ã" l'uomo e le sue storie, vicine e lontane nel tempo.

Non esiste la figura umana, ma la sua ombra, il suo carattere, il suo "esprit" e questa costante si ritrova nella dinamica, dichiarata ed estrema, di pregevoli incursioni, che intendono vincere latenze e significare, invece, presenze.

Erica Fromme ben imposta la redazione delle sue opere con impasti cromatici densi, convinti e convincenti, di compatto e profondo senso tattile, quasi di corporeitÃ .

Erica Fromme non ricorre a iperboliche iconografie multimediali, ma scandisce vitalitÃ e frenesie; ogni lavoro Ã" un atto di controllata fede.

Erica Fromme cerca di dare sostanza a respiri, ad aperture semantiche dell'azione dell'uomo.

Il suo intendimento indugia sul sentiero del limite.

Con profonda presa di coscienza riesce ad aprire un ventaglio di focus, insomma, di motivi che declina in tagli rapidi in sequenze informali.

Il suo codice linguistico intenso nutre immagini forti, in cui segmenti e segni e cromie e nuances consolidano visioni consistenti, tra equilibri di umori e sfere di sentimenti.

La volontÃ dell'artista intende significare, con tratti decisi ed esperti, agganciati a vettori cromatici, determinati da gesti precisi, alimentati da torsioni dinamiche una calibratissima frequenza di motivi e di strutture visive.

Il suo itinerario pittorico, sostanziato da suggestioni simboliste, Ã“ cadenzato da visioni metafisiche, nelle quali si percepisce un accadimento possibile o futuro, tracciato da figure semioniriche, da ombre danzanti e da presenze cangianti.

Erica Fromme raccoglie e assembla idee e propositi per riconsegnare palpitanti visioni, che ricontrolla con un esercizio cadenzato di spessori e tocchi cromatici e di precisazioni e misure strutturali.

Le orchestrazioni informali della pittrice, lontane da congetture fabulistiche o da circuiti ingannatori, risultano sincere.

La pittura di Erica Fromme miscela e snoda sequenze e inquadrature dell'universo che Ã“ in noi, nel nostro specchio intimo.

La pittura di Erica Fromme Ã“ centrata sull'uomo, ma lei lo nasconde nelle pieghe dell'anima della pittura; i colori che stende ci avvincono.

La sua produzione Ã“ dinamicamente corposa e attiva il sorriso, il pensiero costruttivo, il buon intendimento, il senso positivo che Ã“ in noi.

Maurizio Vitiello

Napoli, 10.08.2014

Inserito da: Maurizio Vitiello



ART PLATFORM NYC

Link: <http://artplatformnyc.com/2014/06/20/erica-fromme>

ART PLATFORM NYC

ERICA FROMME

Posted on 20/06/2014 by artplatformnyc



These paintings by Erica Fromme are essentially sculpture-like which is in itself an important innovation. These sculpture-like forms are, however, not rigid constructs but thanks to their intrinsic transform the energy and the creative power of Erica Fromme into alive and radiant works of art. Giving free rein to her spontaneity, the artist manages to create living works which come straight from the deepest part of herself. Throughout her numerous travels, this cosmopolitan artist has accumulated various visual memories that have inspired her, especially those related to water, the source of all life. The sea and its endless roar are important topics for Erica Fromme, both in terms of form and the movement of colour. In international exhibitions worldwide her works have found an appreciative audience.

After three-year working residence at the South Florida Art Center in Miami Beach, Florida, I've been freelancing since 1991 as a painter. My large-format, color intensive and expressive pictures have been exhibited internationally as well as nationally, my artwork is treasured in both private and public collections alike.



Preisverleihung Bologna

Link: http://www.youtube.com/watch?v=QTN4hFc5Roo&list=UU56JOJXp1-v81Ro-fz_5t2g&index=2

"ART ACQUISITOR", Amsterdam Whitney Gallery New York

» [Amsterdam Whitney Gallery New York, "ART ACQUISITOR", Winter 2013, Seite 32](#)

World of Art Showcase Las Vegas at the "Wynn"

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ERICA FROMME



Thick, hot, and passionate. These are the words that come to mind when viewing Erica Fromme's new paintings. Painting in an abstract, yet semi-figurative manner, her works are alive with energy and employ spontaneity. They are also, some of the most contemporary painting around. Fromme has been painting full time since the early 90s and has blossomed into an artist who breaks the mold. Her recent works are smeared and squeegee across the surface much like basting a cake. The effect is photographic and richly nuance, exposing several under layers beneath. She follows in the footsteps of other major abstract painters before her. Yet, Fromme strives to dismantle the machinery of figurative painting through her abstraction. In contrast to predecessors like Gerhard Richter whose abstract paintings are brooding, monochromatic and dark. Fromme's, works are full of life, exuberance, and sensation. And with wonderful elegance, a sense of place and time are captured in her works that make them sensually palpable and enliven our sense of tactility.

What is most shocking about Fromme's paintings is her method. Her work is at

times very large works and are created in a very complex manner. The paint structures are seemingly applied with brushes, squeegees and palette knives. Wet, goofy layers of paint appear to be pulled across the surface so that new layers are superimposed on existing ones, or even obliterate them. This process is very fresh. Adding and subtracting, concealing and revealing to make a larger whole. And, as we all know, the practice of thinking and rethinking are at the root of everyday life. I respond to these works on a sensory level and they are intimate yet loud.

As a result of her process, the works exude an immense painterly intensity. They are a visual manifestation of a "highly planned spontaneity". A spontaneity that allows for chance operations to bring creation and destruction into the same conversation. Each painting takes on a new direction and vitality as she intuitively responds to where it is headed.

One painting in particular is especially magnificent. Entitled, Happy Dolphin, this work reminds me the intensity of water without becoming too descriptive. Smooth, sweeping curves rise out of the background. They are not realistically figural or detailed, but they are beautifully representative of the life of the sea. Working in variants of blue and turquoise give the painting a continuity and seamlessness that is difficult to capture in abstract pieces. Green, blue and white play together as if they were light reflecting off of water, creating a streaky blue background that undulates like the sea. The color, along with the straight line versus winding circle motif, works to enhance the movement of the painting. These voluptuous, curvaceous forms are sexy and sensual against the darker under painting.

Erica Fromme seems to go through phases of color; in fact, her colored abstract works greatly outnumber her darker ones. Many of her works offer a prolific array of bold and bright colors presented in a number of patterns, and textures, on different surfaces, using various techniques. There is something primitive about these works, as if Fromme is going back to her roots, investigating various planes of depth, exploring space, shape, color, and light, while venturing further into the abstract world.

Richter said that "one has to believe in what one is doing, one has to commit oneself inwardly, in order to do painting. Once obsessed, one ultimately carries it to the point of believing that one might change human beings through painting. But if one lacks this passionate commitment, there is nothing left to do." It is clear that Erica Fromme does not lack this commitment that Richter speaks of, one can tell that she is committed inwardly in the way that her paintings strike the viewer. The intensity in which each and every one of her works connects with its

audience clearly illustrates Fromme's appropriate "obsession" with her work, resulting in a shift, or change within human beings.

The most compelling aspect of her work is the color. The richness of their colors fascinate the viewer . A strong orange pressed onto the canvas reminds one of fresh Pop red-orange ice cream. Glorious intermediate tones, bluish-green and delicate rose shimmer through amongst the unbroken base colors. These colors have a mystical, romantic quality. And interestingly enough one of her works is entitled *Mystic*. *Mysticism* is rooted in the knowledge of, and especially the personal experience of, states of consciousness, i.e. levels of being, beyond normal human perception, including experience and even communion with a supreme being. This is an intense experiential plane. In his book *The Perennial Philosophy* (1945) Aldous Huxley states:

"With the one, divine reality substantial to the manifold world of things and lives and minds. But the nature of this one reality is such that it cannot be directly or immediately apprehended except by those who have chosen to fulfill certain conditions, making themselves loving, pure in heart, and poor in spirit."

Fromme is pure in heart. She pays close attention to this state of mind, a state of unknowing which propels the viewer into a limitless dimension of possibility. In Fromme's work, we see a dimension beyond the everyday. *Mystic*, displays an exciting rainbow of colors. Reds and pinks dominate the upper portion of the painting, while the cooler colors are left to the bottom half. Overlapping sinuous lines and spirals form ghostly Picasso-like faces in the midst of chaos. Sporadic single body parts and scenes of daily life can be identified throughout the work. They are hidden however in a quasi- camouflaged effect, leaving the viewer to wonder if their inclusion is intentional. The bold saturated pigments are unquestionable and are well used to create a stimulating and confident painting.
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I had a chance to interview Erica and, as a true mystic is, her responses were short but profound.

Rose Hobart: How long have you been a painter?

Erica Fromme: Since 1990 I've been a freelancing painter.

RH: Did you always know you would be one?

EF: Yes

RH: I love the colors in your paintings - does your location or environment influence the colors

EF: Of course. You can see the influence from water in all my paintings, because Water is my element, if you add sunshine and a good work location near the ocean, then you know why I work with this bright shining colors.

RH: I find this aspect of environment very interesting. Tell me, what do you enjoy most about creating art?

EF: The liberty to do what you want.

RH: What advice would you give to fellow artists?

EF: Be yourself, listen to your heart and your feelings when you paint.

Fromme does listen to her heart when working and the evidence is all on the canvas. She works intuitively and allows her inner voice to speak for her. Another work of dazzling intensity is Rhodos. Rhodos or Rhodes, is the ancient sea nymph, goddess of Rhodes, in Greek Mythology. It is also an enchanting island in Greece in the Aegean sea. And Rhodos definitely conjures up the sensation of majesty near the ocean that Fromme was talking about. The thematic separation between the top and bottom portions of the painting continues in this work. Creamy blues and dark plums are displayed as thin vertical colors in a drip-dry fashion. Below, the blues are paired with cooler colors, green and white, which drag horizontally across the picture plane. The directional division is united by accents of ochre and red to fuse the painting into one visual focus. With this single focus, an appreciation for the beauty of simplicity can be established. In the bottom half of the work, I felt as though I was seeing Rhodes from an aerial perspective, adrift on the sea. It is a moving work.

Rhodos is warm and bathed in the sun. It's sister painting, Ice Age, is frigid and cold and a bit melancholy. Ice Age has bits of clear white and crystal blue show through a drippy decaying wasteland, giving a hopeful glimpse into what once was. This hopeful attitude is quickly replaced with a mournful one as smudgy black stalactites overpower the snowy wonderland. The duality of snow and ice is evident in this painting. On the one hand, winter provides a fresh start, pearly white and dreamy. On the other hand however, it kills. Scarcity of food in a cold and barren environment makes it difficult for creatures to live. This desperation is effectively communicated not only by the black and gray obstructions, but also in the accents of blood red on the canvas. This work exhibits the full range of emotion that Fromme can convey -unabashedly expressing happiness and sadness in the same breath.

But my favorite painting, and the most moving in her oeuvre, is entitled Pura Vida. Translated, Pure Life. Costa Ricans use this term to mean "live life to its fullest" and even as a greeting to one another. This seems to be what Fromme is living. A life full aware of the ups and downs, yet wholly resolute to live it to its fullest. The right edge of the painting begins with a blocky stack of light and dark greens. Such geometry harkens the manicured plots of land seen from an aerial perspective. This pattern is quickly ousted, instead confronted with rough and earthy brushstrokes that make up the rest of the piece. The painting is technically

impressive in the vein of abstract expressionists like De Kooning. A thick application of paint that is assumed because of the visually virtuous combination of textures, but the remarkable smoothness of the surface is a testament to the meticulously placed and methodical paint. The greens are rich expressing the liveliness of nature. This work will give you the experience of the hot coast and delivers an aura that will awaken your senses.

Erica Fromme is an incredibly accomplished painter whose voice captures an intense range. Her abstract paintings are bold, visionary paintings that grab our focus and do not let go. With expressiveness and rigor, she enlivens our sense of the world around us.



Traveling Light



Egyptian Spirit



Mediterraneo
Feeling

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Art Journal Italien
Â» Seiten 18-19
Â» Seiten 20-21
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ERICA FROMME

Erica Frommes Bilder sind regelrecht skulptural und bilden schon damit eine große Neuerung. Jedoch erweisen sich die körperhaften Formationen nicht als starre Konstruktionen, sondern durch den ihnen innewohnenden Schwung transferieren sie Erica Frommes Energie und Gestaltungswillen in lebendige und von innen strahlende Kunstwerke! Die Künstlerin lässt mittels ihrer Spontaneität neues, aus der Seele fließendes Leben entstehen. Als Kosmopolitin erhält sie auf ihren zahlreichen Reisen mediale Impulse gebende Inspirationen, insbesondere durch das für sie lebenswichtige Wasser.

Das Meer und sein immerwährendes Rauschen sind zentrale harmonisierende Motive sowohl für Form als auch für den bewegten Farbfluss in Erica Frommes Werken, welche weltweit auf internationalen Ausstellungen großen Anklang finden.

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Dr. Marta Oberrauch-Melniczuk

Autorin philosophischer und poetischer Schriften

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Erica Fromme

Die großformatigen, abstrakten Bilder der in Köln lebenden Malerin Erica Fromme beeindrucken durch ihre farbliche Leuchtkraft und Tiefe. Gleichzeitig faszinieren sie durch Leichtigkeit und Vielschichtigkeit, in der sich dem Betrachter ein Kaleidoskop von Interpretationsmöglichkeiten bietet. Wendet sich im allgemeinen die abstrakte Malerei gegen das Abbilden von Gegenständlichem, so lassen sich dennoch in ihren Werken nach und nach real existierende Details wie in einem Vexierbild erkennen. Diese Betrachtungsweise ist spannend und unterhaltsam und schlägt den Rezipienten in ihren Bann. Die Bilder von Erica Fromme verströmen Vitalität, mediterranen Flair und die Schwerelosigkeit des savoir vivre. Erica Fromme ist Kosmopolitin und stellt ihre Bilder international aus. Ihre Bilder sind zu sehen auf Kunstmessen, in New York, Miami, Dallas, Santa Fe, Singapore, Dubai, Ankara, Spanien, Italien, Schweiz etc. Jedes ihrer Gemälde bezeichnet die Künstlerin als ein "Lied", die Musicalität ist in den Schwüngen und Kapriolen erkennbar.Â

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Helga Rost, Autorin und Rundfunkmoderatorin

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Dr. Helmut Orpel, Arteveri Kunstverlag, Witten

schreibt über Erica Fromme

"žDie Synthese von Tiefe und Leichtigkeit"

Erica Frommes Malerei zieht den Betrachterblick durch die besonders intensive Leuchtkraft an. Diese Leuchtkraft erscheint auf den ersten Blick wie das Prisma eines Kaleidoskops. Reine, ungemischte Farben bestimmen das Timbre jedes einzelnen Werkes, wobei Blau oder Rot, manchmal auch Orange, den Grundton bilden. Auf diese Weise entstehen sommerliche Impressionen, die optimistisch wirken.

Die Atmosphäre der mallorquinischen Küstenorte, in denen sich die Künstlerin sommers am liebsten aufhält, wird durch diese Farbkraft fühlbar und erlebbar.

Die Unmittelbarkeit, die in ihrem Atelier herrscht, ist hier authentisch eingefangen und bestimmt die Ausdruckskraft. Spannend ist außerdem ein weiterer Wesenszug jenen Arbeiten, den man erst nach und nach entdecken wird.

Hinter der augenscheinlichen Leichtigkeit, die der Betrachter zuerst wahrnimmt, entdeckt man nämlich die Vielschichtigkeit der Interpretationsmöglichkeiten, die in den Werken von Erica Fromme stecken. Ihr geht es nicht allein um das oberflächlich Schöne, sondern um die an sich banale, aber oft verdrängte Erkenntnis, dass alles Seiende seine Zeit hat. Deutlich wird dieser Wesenszug bei den hier abgebildeten Arbeiten. "žLost dynasties"  und "žAthenes Tempel" .

Hier entdeckt der aufmerksame Betrachter Spuren von längst untergegangenen Kulturen. Erica Frommes Bilder tragen also auch eine Botschaft in sich. Sie erinnern uns daran, dass die Zeit, in der wir leben, erleben und somit genießen und uns freuen können, endlich ist.

Erica Fromme hat eine besondere Technik entwickelt, um einen in diese Richtung stimulierenden Gesamtausdruck zu suggerieren. Sie baut ihre Bilder aus zahlreichen Schichten auf, die immer wieder über- und umgearbeitet werden. Auf diese Weise entsteht ein dichtes Netz von Eindrücken, das wie ein Vexierbild immer wieder neue Aspekte offenbart. Der Betrachter wird also bei jeder neuen Begegnung mit einem Bild von Erica Fromme eine neue Seite darin entdecken, die spannend und geheimnisvoll ist.

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Klaus Richard/ Springer Verlag Hamburg
schreibt über Erica Fromme:

...Sie versucht nicht mit herkömmlichem Formwillen den Inhalt ihrer Bilder zu ersticken. Erica Fromme fasziniert vielmehr durch die hypnotische Kraft ihrer expressiv leuchtend bunten Leinwände. Gelöst von der Form des traditionell Figuralen schwingt sich die Formwerdung dieser Künstlerin in neue Bereiche einer subjektiven Dynamik, die sich mit kräftigen Pinselstrichen aus den weiten Feldern eigener Erfahrungen, Intuitionen und Erlebnisreihen bis in die Traumwelt des Unbewussten verliert.

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Dabei wird die Natur über sich selbst hinaus zur Form gesteigert. Auf diese Weise will Frau Fromme dem Betrachter einen Weg in seine eigene Fantasie aufzeigen, in der sich dann Farben und Kompositionen zu einer ganz neuen Form auftuen.

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Ihre besondere Spannung beziehen die Arbeiten von Frau Fromme aus ihrer einmaligen Farbigkeit, die den Beschauer sofort gefühlsmäßig gefangen nimmt. Er findet sich dann wieder in einer leuchtenden Welt, in einem ganz eigenen Kosmos.

