

There is a dark intensity about this work which, at times, seems almost to do with black magic and witch spells: on closer study, this superficial impression of the smouldering, imaginative colours seems to "solidify" into whirling objects in an age of evolution. Some of the titles bear out this impression ("Ancient Visitors", "Carbonic Ages", "Reflection of Fossilisation"): if on even closer study the dynamic shapes with which the artist builds up his compositions, seem to be groups of objects petrified in space, this only emphasises how successful the artist has been in the spheres where his imagination so vividly wanders. He creates a feeling of perpetual motion in all his paintings, which is extraordinary when considering that everything is so solid-looking, so unyielding. Klar somehow projects such enormousness on his canvasses that the mind accepts the slow movement of such objects (the same way one would accept the minimal movement of immense icebergs): in accepting motion, in no time at all the paintings give off a feeling of increasing speed....

These patterns, designs, shapes (or whatever you care to call them), are for the most part boldly painted in dramatic colours: the rough texture of brushwork gives a glitter and glow to the colours: careful colour balance gives depth, though not roundness, for Klar is more concerned with evoking flat objects beyond other flat objects, rather than conveying three dimensional roundness. His objects are like mammoth prehistoric monsters stripped of all flesh. This impression of bleached bone is carried through even into the enchanting "Ocean Reef", No 5 (where the most delicate tones of green, blue and brown are edged with ^{an} underwater-sheen of orange), and "Dramatic Lights", No 6. This latter has, from a distance, a mesmerising beauty, the slowly floating objects of pale blue and amber seeming ethereal against dull, though luminous grey-green. Again and again one's eye is drawn to this exquisite painting.

Combined with the artist's almost furious "impatience" of colour application, is a near-tenderness that is at once startling and awesome. His colour tones (where he does not use signal-red to startle) are enchantingly pure and vivid...yet exceptionally delicate. His exhibition shows tremendous strength (and sensitivity): dramatic vision (and preoccupation with a tender sifting of colour tones). His is an imagination which sweeps one back ruthlessly in time to the stage when the world was evolving...or forward to distant ages still to come, when everything is in a state of disintegration. . . .