



Achtung Brixy

EXHIBITIONS IN ZUG, ZERMATT, PROVINCETOWN, AND MIAMI. SOLO SHOWS AT ART FAIRS IN KARLSRUHE AND ISTANBUL – 2013 SHAPING UP TO BE AN EVENTFUL YEAR FOR MANNHEIM ARTIST DIETMAR BRIXY. INSPITE OF INTERNATIONAL COMMITMENTS, HE STAYS TRUE TO HIS ANNUAL SHOW AT THE ALTE PUMPWERK NECKARAU. FROM 4 TO 26 OCTOBER WORKS BY LOTHAR SERUSET AND MARION EICHMANN ARE ALSO ON DISPLAY

Dietmar Brixy already caused a

sensation last year with his show 'Discover'. The furor was primarily due to the works themselves: lush vegetal pictures that acted as stage sets to an unfolding drama, whose formal tension lay in the thick, pastose swathes of paint smeared across open, reticent fields of colour and which presented a visually stimulating journey of exploration for spectators. Behind last year's excitement was also the fact that Brixy had agreed to transform his studio, the Alte Pumpwerk Neckarau, into a venue for art shows held in collaboration with the Berlin-based gallery Tammen & Partner. Herbert Mehler's 'Kavexes' - minute natural forms morphed into oversized structures - revealed the parallel natures in painting and steel sculpture.

This year for the duration of a month, Brixy's latest, maturer 'Discover' paintings will be joined by a selection of works which are again guaranteed to delight sculpture enthusiasts. - works derived from linear forms and draughtsmanship

but which, due to the technique of collage and their scale of installation, do not stand in opposition to painting. 'Every artist should be given his own space to express himself here', declares Dietmar Brixy. 'That the different artworks complement each other, sometimes even echo one another - despite being totally different in style - and always achieve an overall correlative effect is precisely the purpose of this three-part display.'

Intoxicating textural and visual experience

The title 'Achtung - Brixy' deliberately operates on many levels and underpins the concept the current show in the Neo-Gothic former industrial building and its gardens. If one reads the word 'Achtung' to mean 'attention', then the title is a call for the viewer to use his or her astute eye in discovering the quiet nuances of the artistic states of before, behind, and in-between. In German 'Achtung' also means 'respect',

and read this way, the title would seem to emphasize tolerance and an appreciation of the other, especially in times of extremes. And then there is another meaning, in which the visitor, after seeing the exhibition, is able to exclaim: 'Alle Achtung Brixy!' which loosely translates as: 'Hats off, Brixy!'

The more recent works in Dietmar Brixy's 'Discover' series show visible signs of progression and maturing. Instantly recognizable to the viewer is Brixy's compact, rich layers of paint, applied directly with his fingers, with palette knives and brushes, his utilitarian technique of dribbling, dripping, and splashing the paint, the impressions of palm and fig leaves. The viewer initially finds him or herself in front of a dizzying textural and visual experience that oscillates between figuration and abstraction. This time too, horizontal and vertical trails of paint boldly cut across the canvas, opening up windows and arenas in which the artist demonstrates his consummate handling - now more intense than before - of the paint, its materiality and visual impact. In places these open, incredibly nuanced fields of colour 'talk' to the spectator and, rainbow-like, seem composed of shifting colours,

DISCOVER, 2013, OIL ON CALICO, TWO-PART, 180 X 480 CM





MARION EICHMANN, BUFFET DREAMING, 2009, MIXED MEDIA INSTALLATION, 180 X 200 X 80 CM

in other places they appear rough, napped and scrubbed, and furl up at the edges to create viscous waves. And on top of this there are the simultaneous effects of vibrating colour and the broadening of Brixys palette. The artist experiments with strong contrasts of light and dark. His skill in repeatedly rendering visible luminosity, the push and pull of light and shadow, is particularly striking here. And in all this, Dietmar Brixys still manages to preserve his secret as a painter: the mystery of the astonishing reverberations that linger after the unchecked physical forces that are released when creating his compositions.

The same applies to Eichmann and Seruset: attention to detail required in the viewer

The wood sculptor Lothar Seruset (* 1956) also saws, carves, and trims his own, fabulous world into shape, with all its depths of meaning and interpretation. His figures – mostly Haus-Männer or 'house men', women and couples, fishermen and kings – have a lot to bear: sometimes whole houses and forests, and quite often even fish. The ground they stand on is usually of a singular nature: spheres, car roofs, and animals. The world (and sometimes even the figure itself) is turned on its head. - with the head remaining the load-bearing element. Does this art ask us about our bearings??? what it stands for? Even the leitmotiv of the fish remains open to interpretation in Seruset's figurative sculpture. Is it a symbol of fertility or of death? Does it stand for Christ or a successful catch? Seruset's archaic-cum-modern wooden sculptures constitute a game of ambiguity and contradictions – and demand viewing with an active eye.

Born in 1974, the artist Marion Eichmann presents us with a fascinating perspective on the quotidian. She records the world around us in megapixels. Nothing escapes her precise, probing eye on the world. From extremely elaborate drawings, which, in their accuracy and thoroughness, provide script-like directions for the production, she creates precisely orchestrated and composed white collages, objects, and installations made of paper. Small, black-and-white sketches of urban scenes and everyday objects drawn from life are transferred into larger formats in the studio. She then condenses this microcosm into an impressive whole by essentially expanding it into a reality of new complexity using cut-out coloured cardboard scraps and sparing, sensitively applied patches colour, as well as thousands of other tiny details. The exhibition shows Eichmann's structural sense of order in an urban chaos. A highlight in the presentation: the table-top installation 'Buffet Dreaming', a display tableau bursting with curious details.

Marion Eichmann is quite evidently not shy of the time and the effort that go into creating her artificial world, whose enormous richness makes it impossible to fathom in a single glance. Another thing is evident too: with the inclusion of Eichmann, the exhibition title 'Achtung' takes on added meaning. Not least because the consistent accuracy and care in the artist's handling of the paper, pigment liner, and cardboard has an impact on how the viewer scrutinizes and digests all the work on show here.

Text: Dr. Melanie Klier ■



LOTHAR SERUSET, FISHERMAN, 2009-10, PAINTED BRONZE, 45 X 25 X 20 CM

UPCOMING EXHIBITION DATES FOR DIETMAR BRIXY

On until 26 October: 'Discover – Brixys' art studio fael, Hannover

On until 15 October: 'Discover – Brixys' White Porch Gallery, Provincetown (MA/ USA)

7 to 10 November: Contemporary Istanbul solo show (with Galerie Tammen & Partner, Berlin)

3 to 8 December: CONTEXT ART MIAMI Dietmar Brixys at 'Art from Berlin' (in conjunction with Galerie Tammen & Partner, Berlin)

5 to 8 December (parallel to Art Basel Miami): Brixys Launch USA, grand opening of the R-House, White Porch Gallery, Miami (USA), featuring: 'Discover – Brixys', into 2014

Further information available at: www.brixys.de

ACHTUNG BRIXY

NEW PAINTINGS 4.10.-26.10.2013
ALTES PUMPWERK NECKARAU
AUFELDSTR. 19, 68199 MANNHEIM
Fri 3-7 p.m. · Sat 11-3 p.m. and by
appointment



SPECIAL GUESTS: GALERIE TAMMEN & PARTNER, BERLIN
LOTHAR SERUSET – SCULPTURE / WALL RELIEF
MARION EICHMANN – INSTALLATION / COLLAGE

www.brixys.de