

DIETMAR BRIXY | PAINTING

Dietmar Brixy (*1961 in Mannheim) has an artistic signature that is truly unique; this unmistakable style is employed to assert a clear position in his almost three-dimensional, opulent compositions and to underline his commitment to the classical painting medium. In his multicolour images, gnarly branch-like structures emerge out of thick impasto layers with paint dripping and trickling down from their foliage. For all the powerful opulence of his most recent paintings, however, the pictorial spaces are clearly organised: horizontally and vertically arranged ciphers structure the picture plane and open up areas of varying depths and horizons.

The characteristic flow of these images is synonymous with Brixy's passion, which permeates all of his paintings and underlies his entire artistic output. "As a painter, I have developed my own signature style – an expressive layered form of painting that for all its visual abstraction is always linked to nature," he explains. Across a wide range of techniques and artistic phases, the formative process of emerging and developing remains fascinatingly visible to the viewer as an energy-filled, masterful act of creation. Brixy's layered painting method is time-consuming, delicate and elaborate. The relief-like structures and almost sculptural presence of his works clearly show an affinity to sculpture – which is where Brixy's artistic roots lie: he trained at the Academy of Fine Arts Karlsruhe, in the sculpture classes taught by Wilhelm Loth, Werner Pokorny, Katharina Fritsch and Harald Klingelhöller, among others.

The starting point for Dietmar Brixy's paintings is the colour black. It provides the ground and the basis for all the other layers that are subsequently added: using a drip-painting technique, he sprays and dribbles the paint over the canvas at random and begins to breathe life into it. Then the paintbrush, palette knife, fingers and hands begin their dynamic performance: oil paint is applied in successive layers – in different directions, sometimes vertical, sometimes horizontal – and is also taken off again. Paint traces inscribe themselves on the surface and merge intriguingly with the ground. Here and there, one can still see brief sequences from the initial creative act – but these immediately vanish into enigmatic colour vibrations. Then Brixy's hands become involved; taking the paint directly from the tube or bucket, he uses his fingers to apply it straight onto the canvas, with gestures that are sometimes small and subtle, at others large and expansive.

As a counterpoint to these dynamically winding structures, impressions of leaves are added by Brixy in a final act of creation. The result is overwhelming – intense, immediate and captivating! Equally 'typical' of Brixy are the circular paintings, known as tondi, which he makes in small, medium and large formats, and juxtaposes to create dynamic installations. The idea of making round paintings came to him on a freezing cold day in April 2006. The tall bamboo stalks in the garden outside his studio were bending under the weight of snow, forming long sweeping curves. This inspired him to combine the expansive gestures with a circular format to produce arresting compositions. In Brixy's most recent "Bubbles" – as he calls the tondi – the plant-like symbols have been sidelined to make room for explosions of luminous colour. Grouped together in installations, the images symbolise nature's growth and decay, its rhythms, cycles, and developmental processes.

"I want to keep surprising myself, to devote myself unreservedly to the magic of pictorial invention," is how Brixy describes the passionate, energy-laden creative act. Time and time again, in round as well as rectangular formats, stunning worlds of experience emerge that always seem to oscillate between representation and abstraction. "You see the biomass as pure energy (...). Shot through with a few flashes of energy. You do not know if these are rivers, branches or some kind of snake-like creature (...)? It remains uncertain and has in fact not yet become the actual form. (...) We observe the artist performing the creative act, during the process of forming the image (...) in a wide range of techniques, (...) in different phases," wrote Dr Reinhard Spieler from the Sprengel Museum Hannover. But where is the artist's voyage of discovery leading? "I want the interpretation of my pictorial worlds to remain open to the viewer," Brixy says. One thing is certain, however – the path is heading towards the Garden of Eden.

Atelier Dietmar Brixy

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DIETMAR BRIXY | VITA

Born **1961** in Mannheim

1985-1991 Studies at the State Academy of Fine Arts in Karlsruhe under Professors Wilhelm Loth, Michael Sandle, Harald Klingelhöller, Katharina Fritsch, Werner Pokorny and Elisabeth Wagner

1988 Annual exhibition Academy of Fine Arts, Karlsruhe (1st prize)

1989 Scholarship of the city of Mannheim (stay in Poland, Krakow)

Since **1991** freelance artist, lives and works in Mannheim

1998 Promotion Prize of the Ludwig Roos Fund

2001-2003 Renovation and conversion of the neo-Gothic old pumping station in Mannheim Neckarau in accordance with the preservation order (1903 designed and built according to the plans of the Mannheim city building director Richard Perrey) to the residential house and studio, with an artistically designed garden landscape

In **2004**, the artist won the Württemberg Prize for the Protection of Monuments as the builder of the new Old Pump Station

2008 and **2014** "WELDE Kunstpreis" (winner of the audience award)

2015 Mannheim city image prize (monument protection prize)

Since **2004**, the Altes Pumpwerk Mannheim Neckarau has hosted annual exhibitions of current own works by Dietmar Brixy, which have become a must for art lovers from an insider tip to a compulsory appointment: among others **2004** "Grape Harvest", **2005** "Roots", **2006** "Round thing", **2007** "Grow", **2008** "Beyond", **2009** "Eden", **2010** "Seven", **2012** "Discover", **2013** "Achtung Brixy", **2014** "Ten - Ten Years of Art at the Old Pump Station", **2015** "Surprise", **2016** "Tomorrow", **2017** "ROOM", **2018** "Brixy 18", **2019** "Brixy Passion - 15 years of art at the pumping station".

Painting and study trips to other European countries (since **2003** regularly to the Canary Island La Palma, where since **2009** his works on paper for the series "Eden" are created) as well as among other things also to Malaysia, Mexico, Bali, to the Seychelles and the USA.

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GALLERIES I SINCE 1995

(EA) Einzelausstellung, (GA) Gruppenausstellung: Galerie Tammen, Berlin (EA und GA); Christian Marx Galerie, Düsseldorf (EA); Galerie Barbara von Stechow, Frankfurt (GA); CultureInside Gallery, Luxemburg (EA); MS Europa 2 mit Thole Rothermund Kunsthandel, Hamburg (EA); Kunsträume Zermatt | The Heinz Julen Art Gallery, Zermatt, Schweiz (EA); MAC Fine Art, Fort Lauderdale, USA (GA); MAC Jupiter Gallery, Jupiter Palm Beach, USA (GA); White Porch Gallery, Provincetown USA (EA); White Porch Gallery/R-House, Wynwood Arts District, Miami USA (EA); Zermatt Selection, Zermatt, Schweiz (EA); Falkenberg Galerie für Neue Kunst, Hannover (EA); el-ga-lerie, Karlsruhe (EA); Galerie am Dom, Wetzlar (EA); Galerie Arrigoni, Baar/Zug, CH (EA); Galerie Monika Beck, Homburg (EA); Galerie Biesenbach, Köln (GA); Galerie Peter Breuer, Zwickau (EA); Galerie Angelo Falzone, Mannheim (EA und GA); Galerie Française, München (EA); Galerie Hafenliebe, Hamburg (EA); Galerie Heufelder – Koos, München (EA); Galerie Cornelia Kamp, Keitum Sylt (EA); Galerie Kunst in der Zehntscheune, Bad Homburg (GA); Galerie LS LandskronSchneidzik, Nürnberg und Leipzig (EA); Galerie Saby Lazi, Stuttgart (EA); Galerie Jörg Schumacher, Frankfurt (EA); Galerie Vigny, München (EA); Galerie Weisses Haus, Wuppertal (EA); Galerie Zezhong, Beijing, China (EA); Galerie Zulauf, Freinsheim (EA und GA); Kunst in der Zehntscheune Reimund Boderke, Bad Homburg (EA); Kunstsalon Villa Najork, Leipzig (EA); Pfalzgalerie Kaiserslautern (GA); Prince House Gallery, Mannheim (EA); Stadtlandkunst – Forum für Kulturwelten, Hamburg Hafen City (EA); arthea. Galerie am Rosengarten, Mannheim (GA).

INSTITUTIONS, MUSEUMS & ART SOCIETIES I SINCE 1995

Badischer Kunstverein, Karlsruhe (GA); Commerzbank, Hamburg (GA); Commerzbank, Mannheim (GA); Volksbank, Weil der Stadt (EA); Europäisches Parlament, Brüssel, Belgien (EA); Fruchthallen, Kaiserslautern (GA); Galerie der Hoechst AG, Frankfurt (EA); Hochschule Pforzheim, Pforzheim (GA); Kulturstiftung Rhein-Neckar- Kreis e.V., Dilsberg (GA); Landesgartenschau Hockenheim (GA); Kunstverein Coburg (EA); Kunstverein Leimen (GA); Kunstverein Schwetzingen (EA und GA); Kunstverein Worms (EA); Mannheimer Kunstverein (EA und GA); Salon d'Automne International des Lunéville, Frankreich (GA); Städtische Galerie Villa Streccius, Landau (GA); Nationaltheater Mannheim (GA); Museum Baden, Solingen-Gräfrath (GA); Museum für Technik + Arbeit, Mannheim (GA); Reißmuseum, Mannheim (GA); Wilhelm-Hack-Museum, Ludwigshafen (GA).

FAIRS I SINCE 1995

CONTEXT New York, USA; CONTEXT Art Miami, USA; BRAFA Art Fair, Brüssel, Belgien; Contemporary Istanbul, Türkei; art KARLSRUHE; Positions Berlin Art Fair (GA); Positions International Art Fair Luxembourg, Luxemburg (GA); ART Frankfurt; Miami Art Week, Fort Lauderdale, USA (GA); Miami Art Week, Miami USA (GA); ART.FAIR 21, Köln; ART Innsbruck, Österreich; Biennale Internazionale Dell'Arte Contemporanea Florenz, Italien; Discovery Art Fair Frankfurt; Gallery Weekend Berlin (GA); Vienna Art Wien, Österreich; Art Market Budapest, Ungarn; Art Sylt, List, Deutschland; Kölner Liste – Art Fair For Contemporary Art (GA); Traces in the Wind, Cheongju Crafts Biennale Korea, Südkorea (GA).

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