



Art from Salzburg Austria for the Emirates ...

A picture from deep down inside – on and over the borders The Reduction To Basics.

Lubi Breitfuss: a highly emotional painter

Good art goes to the limit – and sometimes even further. She stands out amongst other popular paintings, occasionally seems not to deny her infantile roots, or obey the rules of formal structure. Due to this background the artworks from Lubi Breitfuss are borderline. A strong colourful background from red, yellow, blue or green are mixed and set from apparent random motives – figurative and abstract – which flow into each other or are clearly separated from each other. Spontaneous association such as elemental, martial or fantastic are not unusual when viewing these artworks.

And nevertheless this painting is something special. The intuitive knowledge of the correct application of colour and form doesn't seem knowingly driven, so that we see and a lightened, undisguised and imminent painting in front of us. A painting, which appeals to us deep down inside – then this art lives.

The creator of these works, Lubi Breitfuss, was born 1970 in Brenzo, Slovakia and lives in Austria since 1991. Her first pictures appeared in 1998 and she lives as a free-lance artist in Seekirchen (Salzburg) since 2002.

The focus of her artistic work contains painting, sculpture, installation, which is more or less that which is anchored in the painting tradition. In recent years she regularly took part on the International Summer Academy for fine arts, so for example in 2004 with the Zouh Brothers or 2005 with Professor Watts Quattara. In 2006 she moved to Professor Hermann Nitsch at the Art Academy Weiergut (theme Action Painting). Solo and collective exhibitions in inland and foreign countries – and so 35 pictures can be found alone in the ART-Hotel Cortisen on the Lake (Lake Wolfgang), due to the engagement of the proprietor Roland Ballner – which makes the artist known outside the region.

Her artworks are represented in public collections from Salzburg as also in further institutions and private collections in Switzerland, Germany, Holland, Austria, Slovakia, India and further overseas.

Lubi Breitfuss's pictures are existentialistic, yes animalistic. They go to the utmost of emotions, appear to be painted from one stroke of breathe from the heart of the artist. In her work she leaves herself free reins. Therefore her pictures appear dynamic and agile, because she opens her emotions without any fear of them, allows a view into her heart and shares her soul with the viewer. That is impressive and authentic and altered the perspectives to artist and her work, then we are included in this opening process.

Lubi Breitfuss thinks abstract, or better said: her descriptions or titles of the pictures are set clear and consciously – in contrast to structure of her pictures, which don't seem to be clear. The artist always finds the right words to define the visions within which correspond with the pictures to be painted. Actually it is not a vision, but a realised reality. The pictures exist – and with them, that which gives them meaning. The process is not schematic and more than a pure act of painting, at the same time, but also continuous and consequent, which leaves a deviation of even a disruption seem impossible. That's where her creative urge rests, which dominates her when applying paint. She is outside of herself. The artist becomes the executor of her soul expressions. And until now her works have been alarmingly expressive, impressively stunning and breathtaking eye-catching. However, she maintains the formal structure, everything obeys, fits itself in, as it should. Not only, that the energy in her works emanate, conversely she breathes life in through her personality her works her soul and creativity. That's why her works are not anachronistic, but to extent show her own self.

And this is only one possibility – and also characteristic for her work. We will be confused, but at the same time possibly be guided onto the right tracks. The art is ambivalent, bipolar, double and also ambiguous. The more unclear the picture appears and we arrive on a dead point, the more still and hidden we start to see the picture from the perspective of the artist – and can slowly understand, reconstruct and tentatively conceive.