

# THE VISUAL

THE FUTURE LIKES TO BE UNDERSTOOD INTUITIVELY

Complimentary Limited Edition for Art Collectors

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LUBI BREITFUSS



# L u b i B R E I T F U S S

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. In the past years she took part regularly at the International Summer Academy for Fine Arts. Amongst others in 2004 with the Zhou Brothers, in 2005 with Prof. Watts Quattara.

In 2006 she moved to the Art Academy Weiergut to Professor Hermann Nitsch.

Lubi has opened her own small Artgallery in the Center of Salzburg City , the youngest Art Gallery in town - and perhaps the smallest one too.

" The small place is a challenge for me, I don't want to show my Art behind Glas . I invite the visitors to touch my creations. There is a small choice of my artwork hanging on the walls , to be explored like a book leaves" .

*Lubi Breitfuss*  
[www.lubi.at](http://www.lubi.at)





*Ars Vivendi Nr.2*  
150 x 100 cm

*1000 kisses*  
115 x 86 cm



## Powerful Pictures – Powerful Symbols By Dr. Anton Gugg

I can't help it, but Lubica pictures remind me of the paintings from Lescaux – you know those magical pictures with which early men spellbound their dread and fears and conjured their desires. It's about animals, huntable animals, from which one has awe, but at the same time wishes to eat. That is an emotional area of tension which is the life and working world of Lubica Breitfuss very similar.

Something earthly is especially felt in these new pictures, in which the artist substitutes airy colours and airy brush gestures with hot and heavy elements. Fire, earth and blood, but far from blood and ground, blazes and radiates from these paintings. Lubica is a great artist with her own language. She would be too, if she didn't come in to contact with the Chinese-American hyper expressionists and mythologists the Zhou Brothers.

This extraordinary painter duo set the course of development for the artist, but Lubica doesn't journey down the same tracks as the Zhou Brothers, but goes her own direction. Lubica's pictures have great painting breathe. There is no odds and sods, no expression seizures. Everything goes logically and consistent on the canvas, complies to convincing compositions in a field of abstract painting which one regards as restless grazed.

Powerful pictures are complimented with powerful real symbols. Gold-plated bull horns can be awesome, but Lubica takes their aggressiveness. That lays in her direct, unblemished access to things. Also her paintings have something undisguised, intuitive.





Artist Lubi Breitfuss  
No 1  
150 x 100 cm  
Acryl on Canvas

## Gallery Esplanade By Zos DeWitt

As Lubica Breitfuss asked me to write an introducing text about her artistic work, it was clear to me that I couldn't go about it from the view point of an art historian, cultural officer or other copious art expert, but that I could only approach her work as a friend and colleague because – from my view – an other approach to her work and person would not be correct. I became acquainted with Lubi in summer 2004 as I was working as an assistant in the artist class the Zhou Brothers on the International Summer Academy for Fine Arts.

Lubi was a student in the class and stuck out from the approx. fifty other students, who themselves were very talented artists, not only through her appearance and extravagant person, but also through her method and painting. As the others prepared their stretch frames and started on their work in meditative concentration, Lubi laid out 4 squared metres of canvas on the floor and began to cover the white areas like a dervish in a swirl with brushes and colour tubes graduating step-by-step in a wild rhythm of hasty brush strokes, until she was completely out of breathe or had to leave the class in the middle of the afternoon because she was totally exhausted.

Really the speed of her painting was remarkable and, what I discovered, as I was cutting the film which I shot of the class over the three weeks: the recordings of Lubi didn't fit into the pace of the rest of the film, because her painting movements were so much quicker as the other artists and, although I had enough material from Lubi, I had trouble to find a short scene which I could integrate in the film due to composition reasons. Lubi didn't need help or artistical instruction, but in some cases, just be told that the artwork was finished – although really she knew that herself, because she only asked, if she should add something more, when not one more brush stroke was necessary.

The Zhou Brother saw that similarly, then as they discussed with other students many hours a day and tried to mediate the quintessence the painting, they stayed clear of Lubi and I never heard them say more than "Good work" or "Just make more in the same way". If Lubi was not in the classroom then Shan Zhou would go to her work space with other students and show them, with reference to Lubis work, how different elements through a particular way of alignment can be combined and therefore the whole composition of many levels could be held together.

*Text translations ; Anita White*