



ISABELLE L und MS BASTIAN
190 x 230 cm Mariahilf 2017

for them being ...

First the **work of art**. First the fascination for this artistic creation. The desire to get to know it better and to translate into my painterly language, into colour, dynamics and movement.

Music is the driving force and supporting energy in my studio, therefore it is obvious to portray the musicians who inspire me with their music, carry me with their energy and influence and inspire me with the complexity and beauty of their compositions.

Painting/art and colour are my everyday life, my life. I can't get enough of images, moving or still, simple, one dimensional, complex and multidimensional, random and arranged. I like it to be inspired, challenged and provoked by images.

Poetry/Mindart are new territory. Difficult, I usually have a hard time understanding poems, so it's perfect to get to know and understand them through my work, through painterly gestures and rhythm, the painterly simultaneity.

Performance/dance/theatre bodies in motion, images and movement on stage. The body as a tool and the movement on stage are further wide open and fascinating fields.

Then comes the **person**. My models, their characteristics, laughter and voice, movement, body tension, sensuality and energy, their charisma. I am primarily concerned with the essence and the beauty of the individual being.

Everything now comes together. Until now, there have been either portraits or thematic cycles of works. Concentrated and also tenderly careful work with the brush in the portraits, free, partly gestural painting, using many different techniques and methods in the work cycles. All my painterly experiences and experiments, my years of learning and travelling as a painter have led me to ***for them being***.

From this point of view I am not completely satisfied with my first artist portrait ISABELLE L & MS BASTIAN. Too figurative and not enough conversion into colour and movement, energy and dynamics. Christian Weber's portrait also tells too many stories, works too much with images, adopts too many images. The next step is to let go of these images, to let go of the narration and to translate it into freer painting.

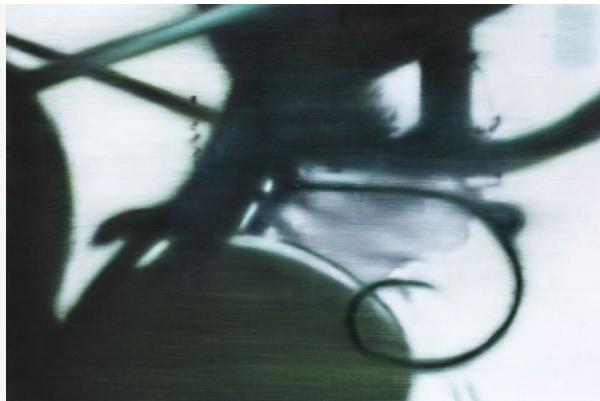


Christian Weber 115 x 120 cm Mariahilf 2017
a photograph from his youth, a reference to a cover of Naked City, music that has shaped him and swans from one of his CD covers

HOMAGE JEAN TINGUELY



Jean ti'vi



Jean ti'ma nr 1 + 2



je 54 x 81 cm Freiburg 2009

HOMAGE During my research for the portrait of Rico Waeber I visited the Espace Tinguely in Freiburg. For the first time ever, the work of Tinguely touched and fascinated me. Shortly afterwards, when I visited the museum in Basel, I realised, that Tinguely contains a lot more than what I had perceived so far. Sculpture, iron and other materials and above all movement, noise, all sorts of sounds and music, colour and light and very fascinating moving shadows, the dancing shadow drawings on the walls. No painting. Openness, breath, longing, unrestrained, sensual, exuberant and anarchic. That I had to free myself from portrait painting was already clear to me at that moment. It was only later that I understood that I was shifting from portraying people to portraying an artistic work. My preoccupation with Tinguely aroused a great joy in painting and thirst for experimentation in me that was not possible in the delicate, concentrated and responsible painting of portraits. A true liberation.



TINGSALLERDINGS 190 x 190 cm Freiburg 2005



JEAN TINGUELY 55 x 76 cm Freiburg 2005
RAUSCHROT+GRÜN 190 x 190 cm Freiburg 2005

excerpts from **FRÖHLICHE MALEREI ODER META-MALEREI UND META-TINGUELY** from Konrad Tobler

With Tinguely, after Tinguely, chronologically after Tinguely, about Tinguely - Franz Brülhart presents with his new group of works a meta-painting, a painting about ..., a painting about works of Jean Tinguely. It is obvious that this is in no way a documentation. Nor is it about a portrait of the master of the meta-machines, who died in 1991, even if he appears here and there in the paintings, admittedly not with the same precision, which the portraitist, as Brülhart also became known, would have been possible.

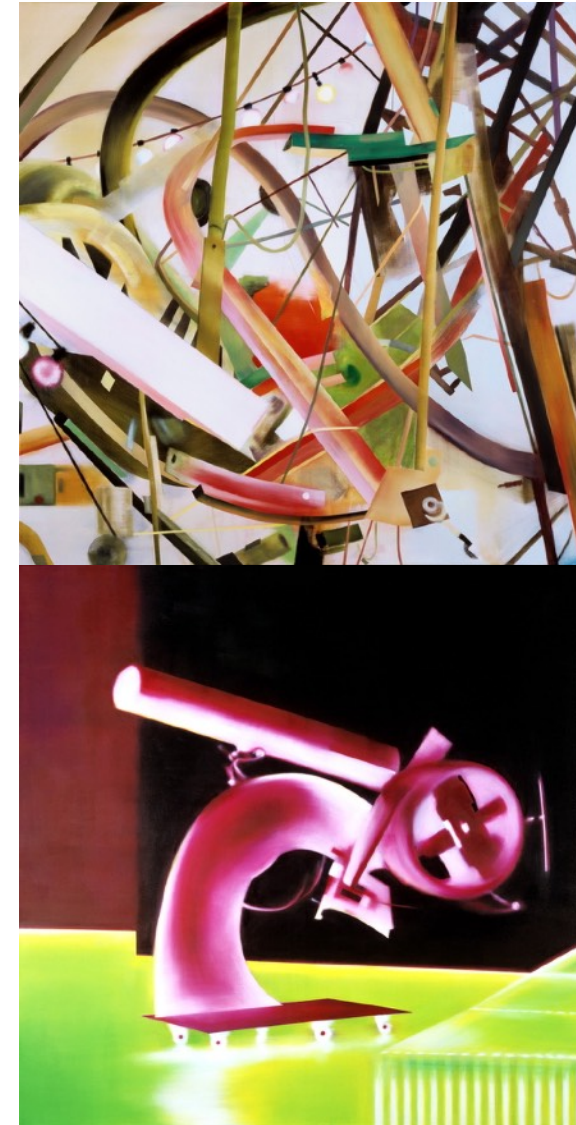
Brülhart feels free, and so in 2005 the exhibition in Büren an der Aare was called: "I play wild". But the wild game is on one hand an exaggeration, because Brülhart's painting is not wild; painterly gestures, if they play a role, are well dosed. On the other hand, however, the wildness can be felt in the desire to see the painter bring the machine phenomena onto the canvas. One thing becomes obvious: these paintings go to the extreme in many ways. This doesn't just concern the artist's productivity, which is immense. The extreme does not only concern the craftsmanship, to which there is hardly anything to criticize. But the extreme concerns above all the daring with which the painter touches taboos of colours and motifs. It is based on a word by Friedrich Nietzsche, a cheerful painting ...

The same can be observed in Brülhart's paintings, which are nothing other than a hitherto incomparable homage, large and exuberant, playful and yet serious like Tinguely's machines themselves. The paintings are painting machines, in the best sense of the word, as Charles Beaudelaire described it: "A picture is a machine by which all systems can be recognized by a trained eye."

Painting is machinery: that is, it is a system of systems called: subject, composition, application of colour, colour combinations, surfaces, lighting - and not least the effect. But painting as machinery also means that it is a craft. Brülhart is a good painting mechanic. He masters the facets of painting in such a way that he seems to have an easy game with them - both in terms of composition and colours and their layers, overlaps and boundaries. Admittedly: These are consciously sometimes as loud as a machine, even a well-oiled one. The artist masters painting in such a way that it is easy for him to get it onto the canvas - not airy at all, but in a way that shows that he studies and adapts the most diverse traditions and, as he says, repeatedly arrives at new insights, for example in the intensive occupation with Paul Klee.

Machine portraits. Tinguely did not pay homage to this futuristic character of technology. He rather deconstructed and deceived it, creating a grotesque swan song on it. This is recorded in Brülhart's paintings. The machines become the possibility to set painting in motion - and thus transform themselves into machine portraits that capture not only the exterior, but to a certain extent the psyche, the atmospheres, the radiations emanating from the machines.

The step from the portrait, however, with which Brülhart intensely occupied himself, to the machines could not be bigger. So it seems: Here the individual, the characteristic - there the mechanical, the type-like. But precisely this separation does not apply to Tinguely; his machines have character, are each quite individual. So it can be said that Brülhart made the experiences he gathered during his previous portrait period fruitful here.

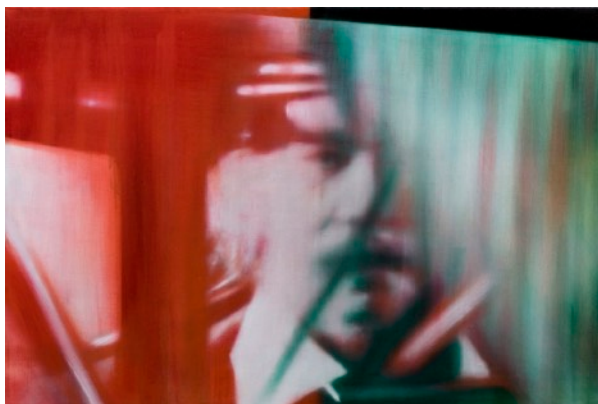
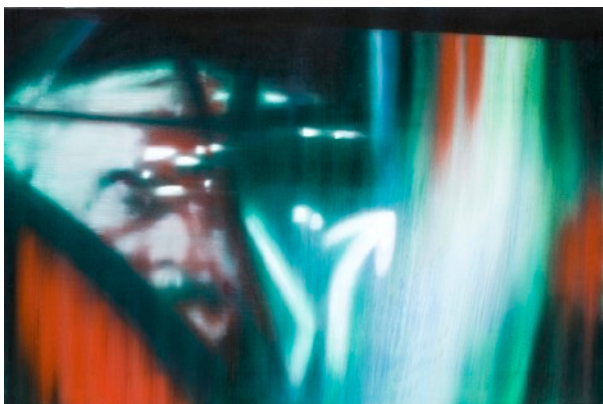


STUDIE nr1

140 x 140 cm Freiburg 2005

PORTRÄT EINER MASCHINE

140 x 140 cm Freiburg 2005



Ting'cha nr 1 - 4 je 54 x 81 cm Freiburg 2009



JEAN TINGUELY 55 x 76 cm Freiburg 2009

en verve nr 2 + 1

je 54 x 81 cm Freiburg 2009



AM ANFANG WAR DAS RAD
190 x 190 cm Freiburg 200

for them being ...



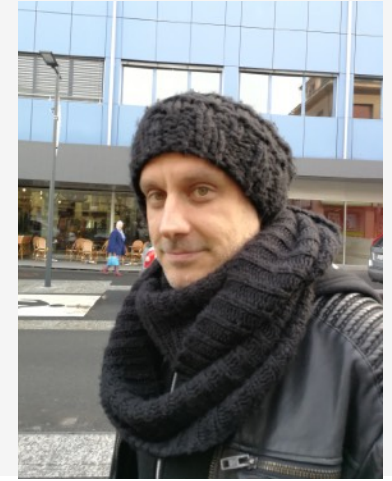
MS BASTIAN/ISABELLE L Artists
Draughtsmen / Painters / Bastokalyptiker



MARIO BATKOVIC Musician
Accordion player / soundspacecreator



IVAN MARIANO Historian
Museum director / Battle expert



YANNICK BARMAN Musician
Trumpeter / Head of KIKU



PAVEL SCHMIDT Artist
Dwarf blaster



CHRISTIAN WEBER Double-bass player
Virtuoso Smartass



ANDREAS SCHAERER Musician
Vocal charismatic



ISABELLE KRIEG Artist
simply beautifully amazing

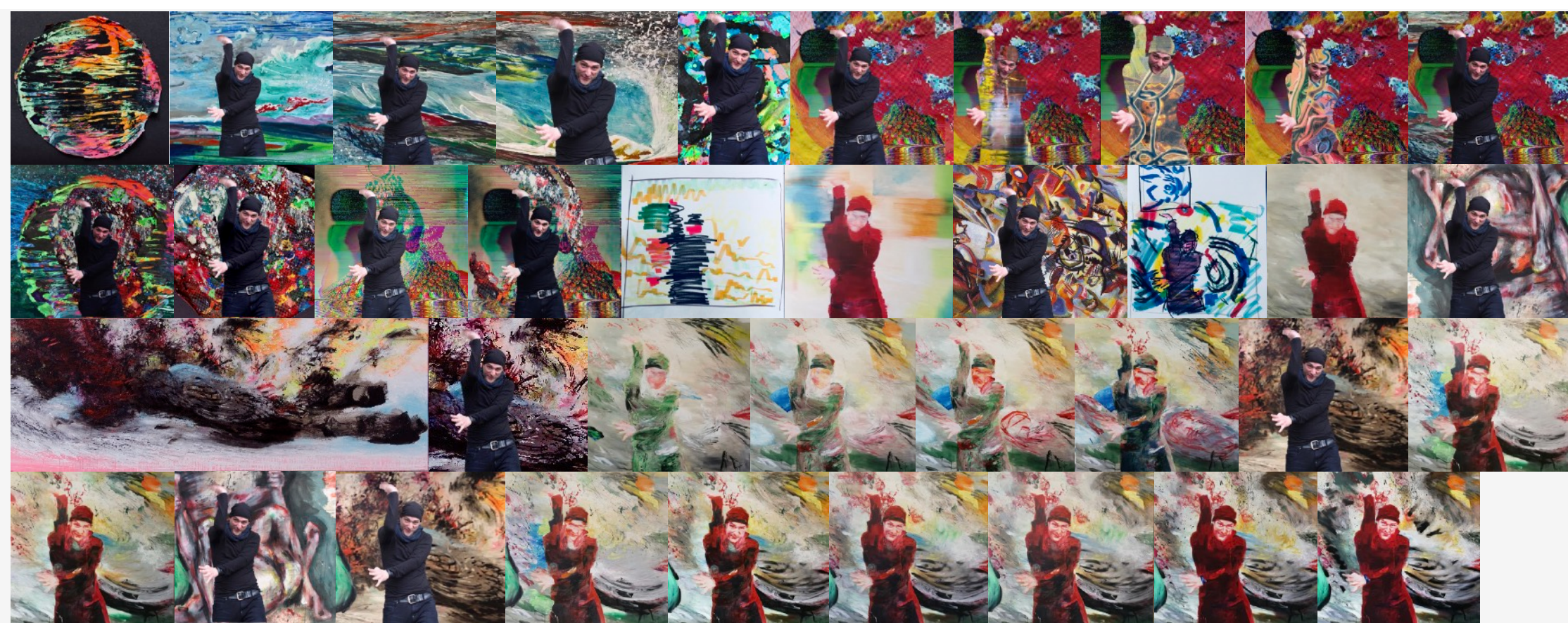


PETER AERSCHMANN Artist
Videopatchworker

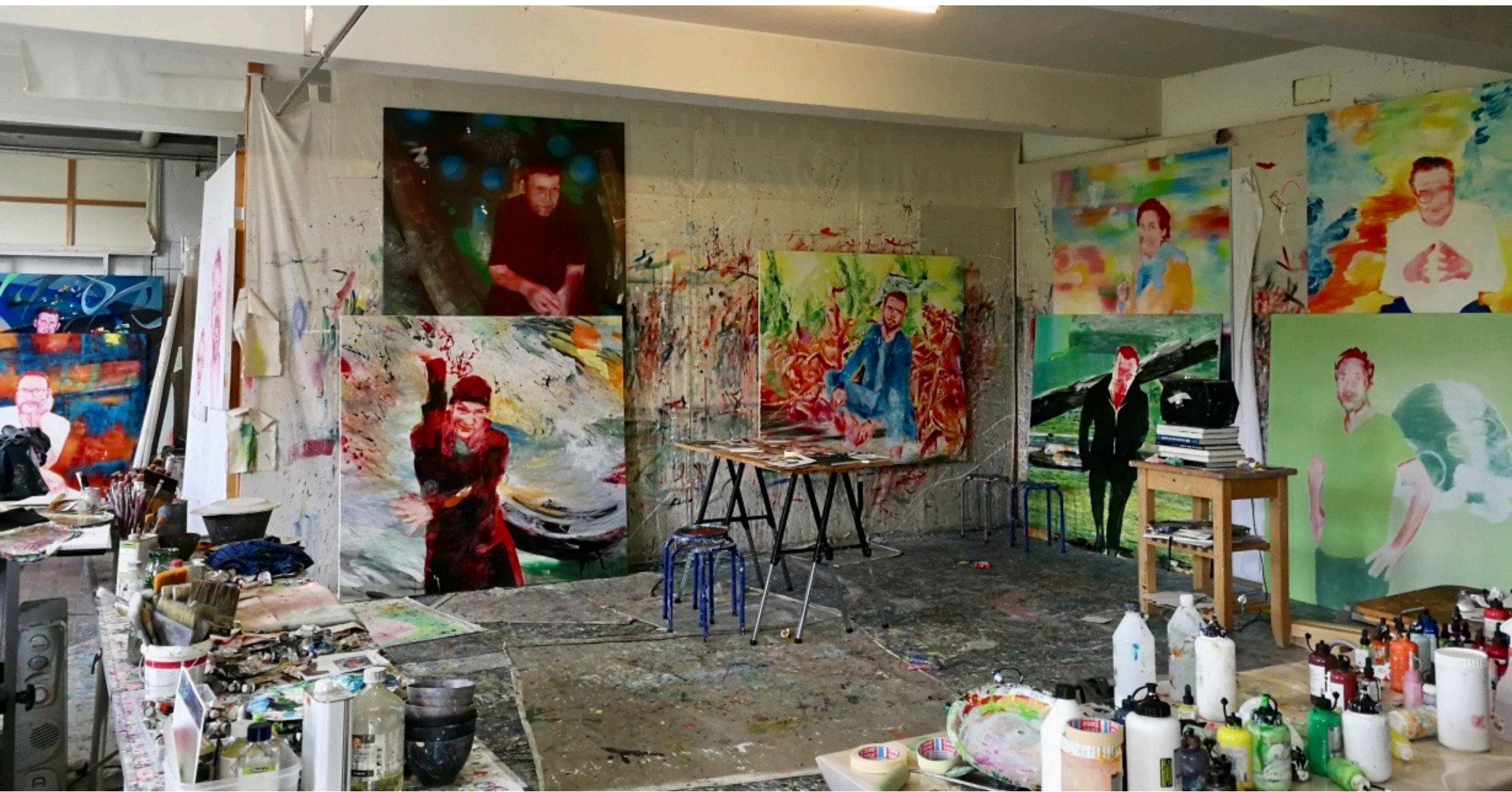
MOVEMENT All is movement. Constant change. There are no lines in my portraits, the line would be determining, it restricts and holds tight. I want my faces to breathe and seemingly to change constantly.

The works of the artists I choose for my project do not live last from their movement. Very different movements.

In YANNICK's work there is a whisper on the base, a slight, subtle, constant restlessness, above which the sounds move in a spatial, extensive oscillation. PAVEL lets dwarves and Venus in plaster explode noisily and uncontrollably and seemingly chaotically. In PETER's work, there is a quiet, almost slow-motion, repetitive, fluid, rotating movement. Not so ANDREAS from the finely chiselled to the delirious every possible movement seems to occur. No hustle and bustle with ISABELLE a light hovering in the air or maximum fluttering in the wind. MARIO creates sound spaces that move faster or slower towards and away from the listener, concentrated and dense with quick soundsplatters that seem briefly to halt in the air. With CHRISTIAN, on the other hand, there is a calm, fine, light, playful breaking of listening habits, that bursts into uncompromisingly hard and heavy. IVAN sits in the middle of the loud and nervous chaos of the Battle of Murten.

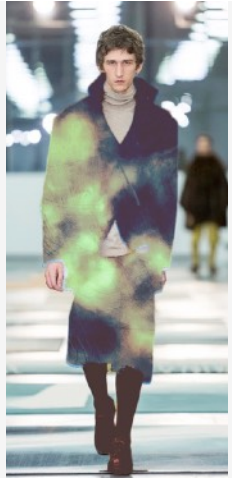


ANDREAS SCHAEERER *step by step* - planning preparation gimmicks Kandinsky sketches composition HÜMMUHOCH ... acrylic then oil and far from finished ...



work in progress my studio in Mariahilf at the beginning of August 2018

couture / peinture in Zusammenarbeit mit ADRIAN REBER



I paint sky and clouds on cotton. Adrian processes a part of this painted cotton into suits according to his designs. The remaining sky and cloud pictures I keep as backgrounds for portraits. The models I portray wear Adrian's canopy suits. I paint the sky, the clouds of the clothes in the portrait in a changed mood, different colours. My first model: the designer himself ADRIAN REBER

WÜLCHLI ... achtzig Elefanten schwer 140 x 140 cm Freiburg 2006

HIMMEL 140 x 140 cm Freiburg 2006

for them being ... work in progress Stand mitte August 2018

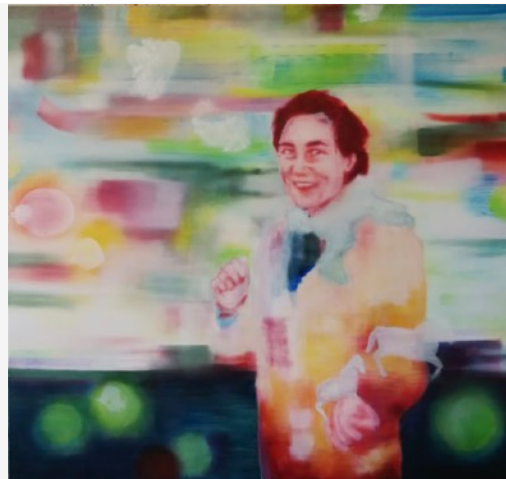
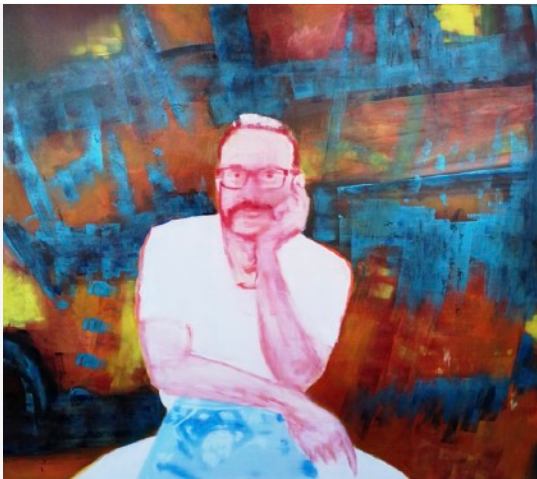


for him being
hyperpresent hyperintense
140 x 150 cm

chribbelig
150 x 170 cm

noisy soft and loose
160 x 170 cm

dadaesk stoically explosive
150 x 160 cm



for him being
uncompromisingly hard and gentle
140 x 160 cm

furiously tenderly delirious
160 x 170 cm

for her being
wonderfully inspiring and surprising
150 x 160 cm

a wizard of images
160 x 160 cm

NEXT Already planned for some time, the portrait of the designer **ADRIAN REBER**. Of course in our sky suit.

Very spontaneous **DANIEL HELLMAN**, I made friends with him on facebook and asked him. Immediately. His acceptance was just as direct and simple. I am very much looking forward to this meeting with the so very talented and taboo-free performer.

I have known **GERHARD JOHANN LISCHKA** for over 35 years. However, our paths rarely crossed. At the end of summer I met him again by chance after a very long time. A short, very pleasant moment that convinced me that I wanted to paint the great art thinker, the very charming, charismatic artist philosopher, in the midst of his MINDART. A wonderful not least intellectual challenge.



Last but not least, **RAPHAEL URWEIDER**, the poet, although or precisely because I'm kind of afraid of poems, I never understand them, an other big challenge.

Four exciting and very individual personalities. Four very different movements. Four tough challenges. Four long journeys into foreign art worlds.

FRANZ BRÜLHART *1960 MALER

Portraitist / Artist / Art Mediator / Exhibition organizer
Member of the compagnie karine jost



grown up in Ueberstorf CH

1980 Matur Kantonsschule Obwalden
81-84 Studium der Kunstgeschichte, Uni Bern
84-86 Ecole Supérieure d'Art Visuel in Genf
86-87 Aufenthalt in San Francisco
87-91 Bern
91-92 New York
92-94 Bern
94-98 Berlin
98-2001 Ueberstorf
01-10 Freiburg

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my wish list:

DIMITRIS PAPAIOANNOU *Künstler*
CONSTANZE BECKER *Schauspielerin*
CHARLIE WINSTON *Sänger*
MICHAEL FEHR *Schriftsteller*
MARIZA und MISIA *Fado Sängerinnen*
BARBARA MORGENSTERN *Musikerin*
WOLFGANG ZÄH *Künstler*
MIRIAM CAHN / MAURIZIO CATTELAN *Künstler*
BLIXA BARGELD *Idol*
DM STITH und FANTASTIC NEGRITO *Musiker*
WERNER HASLER *Musiker*
BEATRICE BRUNNER *meine Galeristin*
KATHLEEN BÜHLER *Kuratorin*
JARED MARKS *Tänzer*
MAYA HÜRST *Streetartkünstlerin*
PATRICIA KOPATCHINSKAJA *Geigerin*
HEINER GOEBBELS *Musiker*
MICHEL HUELIN *Maler*
NORBERT BISKY *Malerfreund*
COLIN VALLON *Pianist*
DAVID SCHNELL *Maler*
FRITZ HAUSER *Drummer*
and of course BJÖRK + BRIGITTE FONTAINE + THOMAS HIRSCHHORN

... this list is in constant change