
ALKE BRINKMANN

AXEL OBIGER

Raum für zeitgenössische Kunst

ARTIST PORTFOLIO · ALKE BRINKMANN

... Alke Brinkmann explores existential themes in her art. Her chosen means of expression is painting, through which she visualizes her own thoughts and ideas. She experiments with the materials and colours, choosing a special technique and specific format for each subject. The content of each of her works must be individually realized, transposed. If the artist feels that this is not possible, she abandons the subject. The series that she produces are a type of intuitive visual reportage of her feelings. The process of painting can be seen as an examination of her own thoughts; it is guided by both her emotions and intellect. Accordingly, Brinkmann's style is very versatile although her subject matter is familiar from the history of painting: portraits, landscapes, and still lifes ...

Alke Brinkmann paints figurative works about family, and political and historical subjects. Her approach is conceptual. These are not history paintings but rather focus on emotions that are in all of us and can be roused by visual associations and memories. It is not about the cause but about an emotional state. The respective painting techniques that the artist employs reinforce the feeling that is triggered by each image. Through her painting the artist questions events that affect her. Each image is part of the artist's search for emotional balance. And each image is an appeal to us to appreciate what we have and to reflect on our mortality.

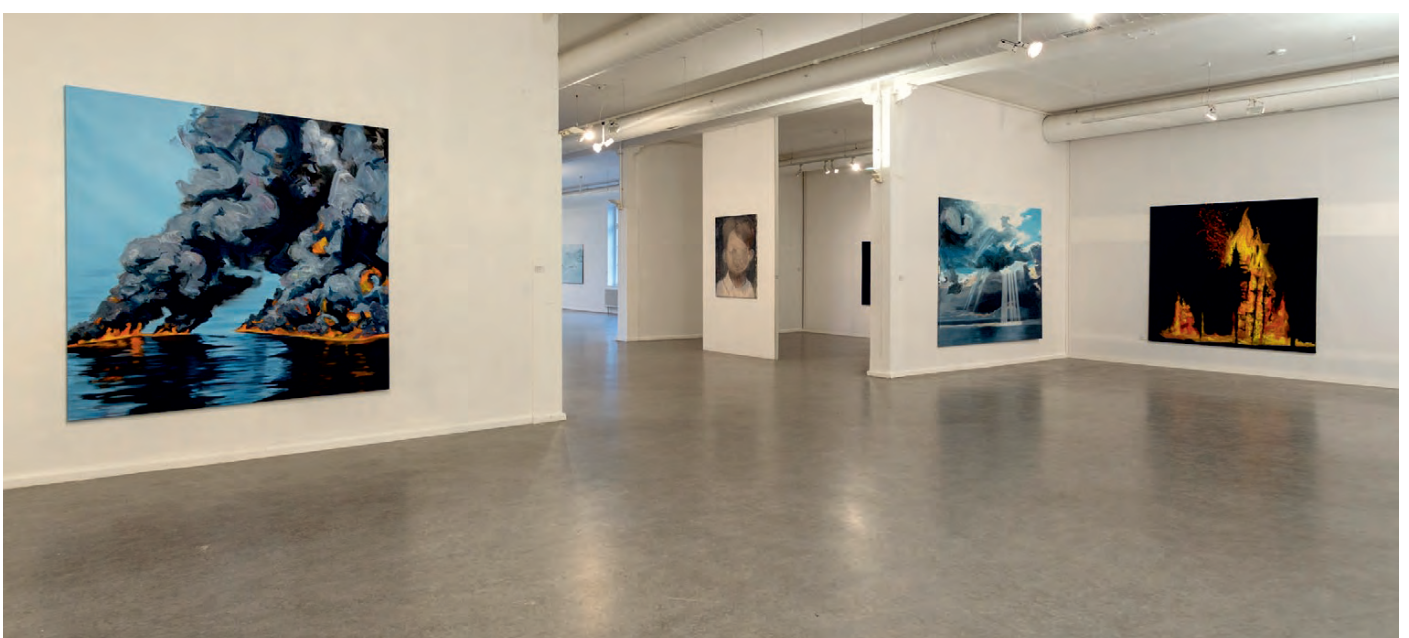
© 2013 Helen Adkins

The current works by Alke Brinkmann were inspired by her study of biology at the Humboldt university in Berlin. She has further developed her landscape painting by incorporating scientific models and images as well as art-historical references.

„What combines science and art is human curiosity. This deep desire to understand who we are and what it means to be alive.“ This quote by Siri Hustvet is probably the best way to describe the content of her work.



Exhibition view, „memory „Kunsthalle Brennabor, Brandenburg, 2013





Diary for my children, Lübbecke May second, 1945

And you should act as if the future of German matter was depending on you and the responsibility was yours.



... the youth was organized and how proud was every child, when it was allowed to wear the H.J. - uniform and could become a Pimpf or B.D.M. - girl. This is how the children learned how to practice comradeship and pudicity and order... We had such a beautiful and wholesome Germany. And this and so much more shall be taken away from us now..."

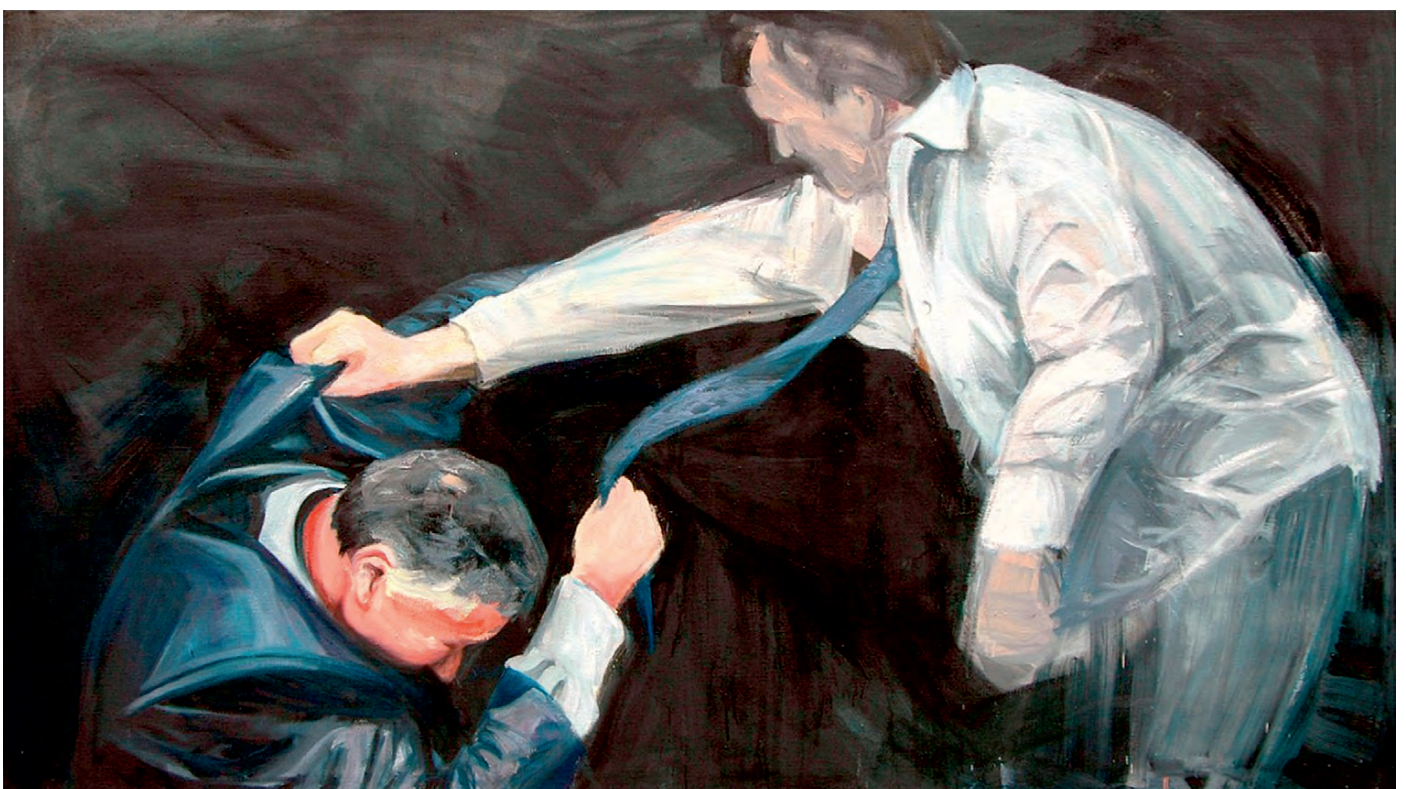
Extract of the diary of Alke Brinkmanns grandmother, written in May 1945.



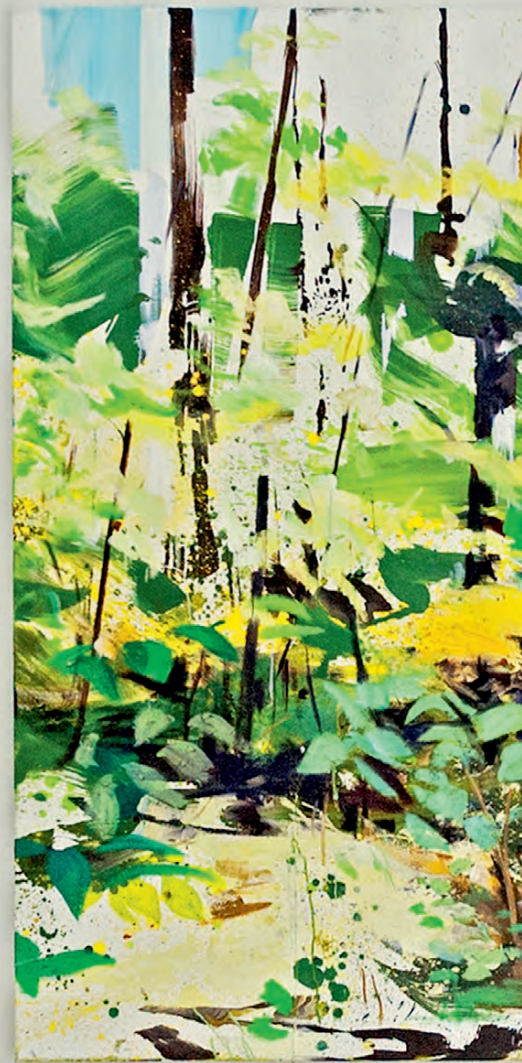
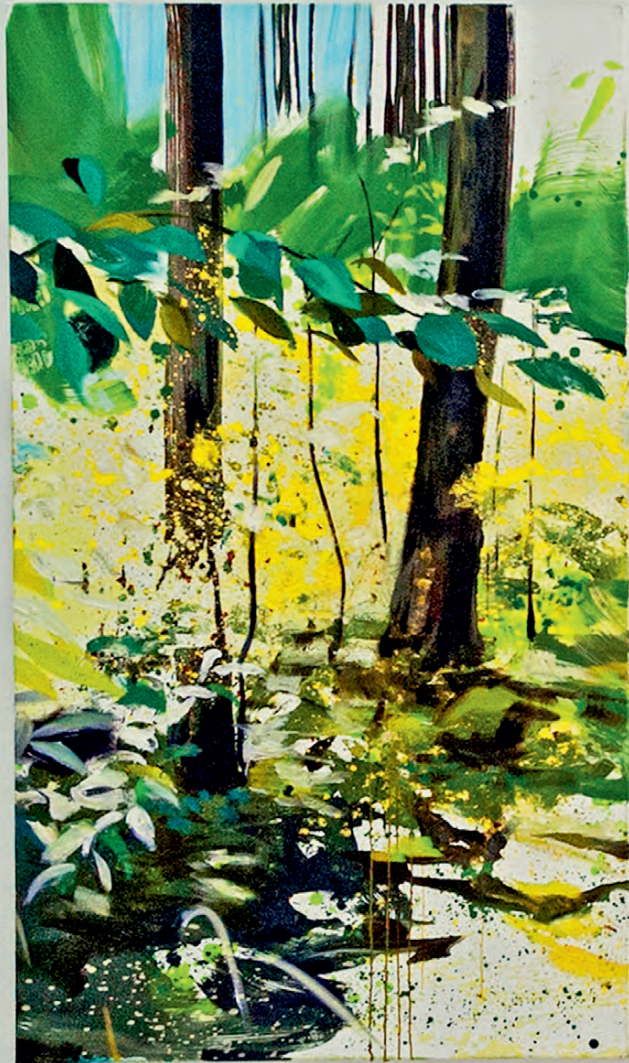
Kind I (Child 1), Thomas Buergenthal, 130 cm x 90 cm, oil on canvas, 2007



Mad Men III, 130 x 230cm, oil on canvas, 2013



Mad Men II, 130 x 230cm, oil on canvas, 2013





„Wald IX“ – „Wald XII“ (Forest IX – Forest XII), oil on canvas, each 170 cm x 100 cm, 2014



„untitled“, watercolour pencil on paper in epoxy resin, each ca. 55 x 35 cm, 2016



„Universum II“ (Universe II), oil on canvas, ca. 200 x 240 cm, 2015

„Filaments and Voids“

“The Fall of the Rebel Angels” painted by Pieter Bruegel the Elder, in the year 1562, deals with the conflict of virtue and sin. The archangel Michael is depicted fighting against the devil and his rebel army. He is seen raising his sword against the rising monsters. Trumpet-playing angels announce the plagues that befall humanity as others back him up. The golden cut marks the change to darkness. It abruptly merges into the bottomless abyss where all finally tumble down together.

For a long time this image was attributed to Bosch until Bruegel’s signature was found. The guess was not unfounded. Bruegel quotes Bosch’s pictorial language particularly in this illustration. A panel painted by Bosch on the front and back, which is exhibited on a pedestal in the Gemäldegalerie in Berlin, shows John the Baptist, on the front receiving the epiphany on Patmos which is the content of “The Fall of the Rebel Angel”. On the back is a pseudo-grisaille.

In “The Fall of the Rebel Angel,” against a black background, a circle emerges. In its outer disc, the sufferings of Christ are shown. In the center of the circle, a pelican feeds its offspring with its own blood— a symbol of the sacrifice of Christ to mankind. The painting probably belonged to an altar of the Liebfrauenbruderschaft. It is assumed that when the altar was closed the circular image was visible, which had an equivalent on the left side, so that both gazed at the viewer like two eyes.

In the installation „Filaments and Voids“, I approach the question of what a contemporary version of these pictures would look like. We know today that there is no heaven or hell. Life emerged after a big bang. Hydrogen was the origin of every living thing. The first cells formed on hydrothermal vents. We know that all life on earth is built and based on the same basic principles, and genetic testing can verify and correct evolution’s lineage.

Everyone is a complex system which is genetically encoded and epigenetically modified. We are composed of cells that interact with each other, forming organs that interact with each other, and as individuals, we are part of larger more complex systems. However, our identities as members of diverse communities are linked in such a way that our lives feel increasingly less self-determined. We are analyzed and manipulated. The systems we have created are so complex that even small causes can lead to unpredictable consequences.

The installation „Filamente und Voids“ is inspired by Bruegel and Bosch and also by the pictorial inventions of scientists. It shows the basic similarity of many social and natural structures. The paintings are associated with the interconnections of neural networks, visualizations of dark matter, and social media ... Their backs stare like the paintings of Hieronymus Bosch, with eyes focused back at the beholder. The theme of one is the tree of evolution. The other one is a visualization of big data.

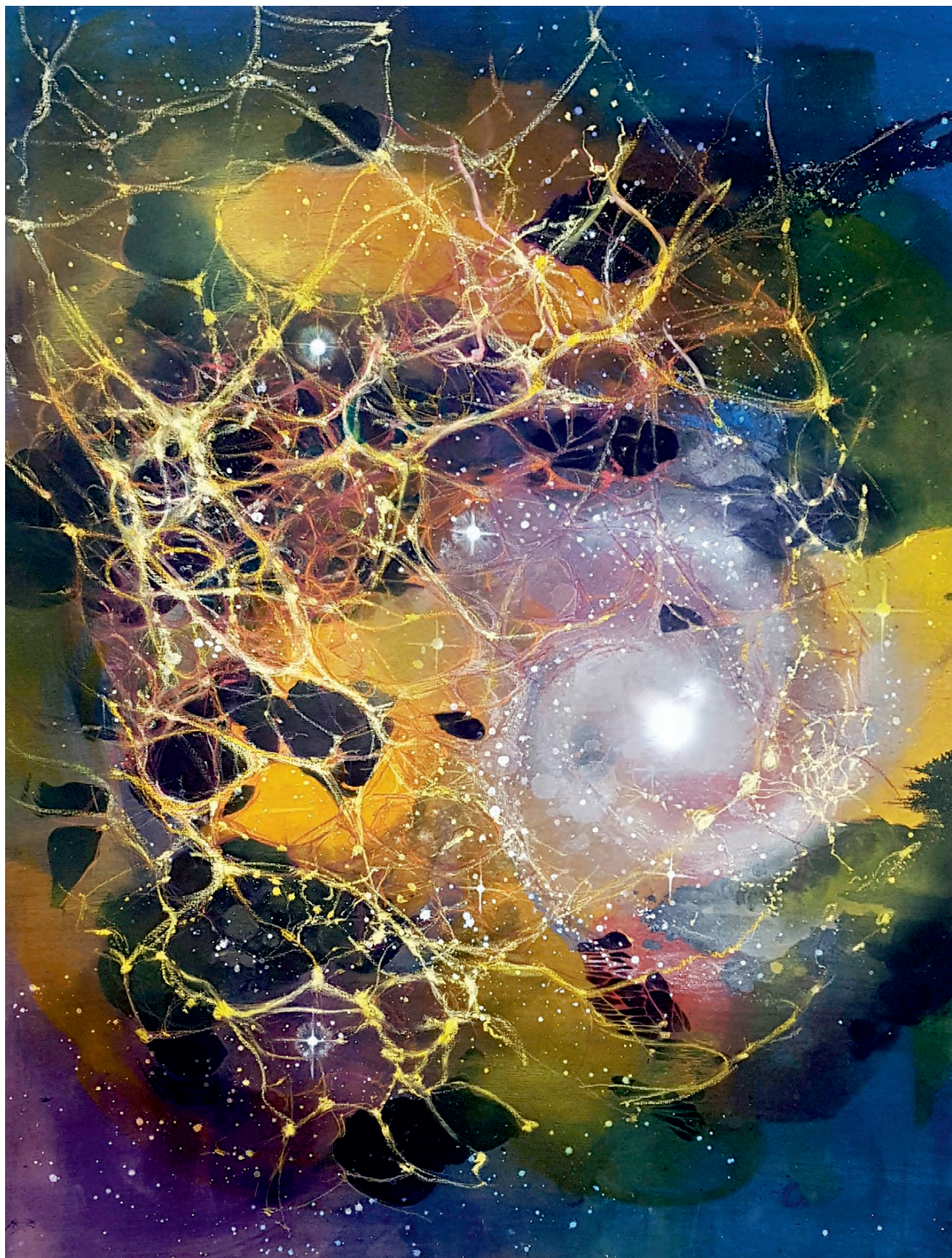
Alke Brinkmann, 2017



Filaments and Voids, mixed media on wood, each 170 cm x 130 cm, 2017



Evolutionary tree, 170 cm x 130 cm, 2017



Filaments and Voids, mixed media on wood, 180 cm x 140 cm, 2017

ALKE BRINKMANN

Born 1967 in Saarbrücken, Germany

Grew up in Switzerland, Canada, the USA and Germany

EDUCATION

- 1985-86 Exchange student in MA, USA
- 1986 Student Scholarship at the Boston University
- 1988 Abitur in Konstanz, Germany
- 1990-95 Fine Art (MA), Udk, Berlin
- 1995 Award for Young Artists from the City of Konstanz, Germany
- 2009 Associate Professor of Fine Art at the UdK, Berlin
- 2014-16 BA at the UdK and HU, Berlin (art and biology)
- 2016-18 MA at the UdK and HU, Berlin (art and biology)

SOLO SHOWS

- 2017 „Critical Mass“, with Sencer Vardarman, Axel Obiger, Berlin
- 2016 „Das Innere des Innersten, von aussen betrachtet“, with Jan Beumelburg, Axel Obiger, Berlin
- 2015 „Von Mikro bis Makro“, with Nurit Bar-Shai, Axel Obiger, Berlin
- 2014 „kein Bock“, with Katharina Moessinger, Axel Obiger, Berlin
- 2013 „memory“, Kunsthalle Brennabor, Brandenburg
„Himmel Hölle Fegefeuer“, with Betty Böhm, Galerie Axel Obiger, Berlin
- 2008 „Desastres“, Galerie Parrotta Contemporary Art, Stuttgart
- 2003 „Immer nur das Eine“ - Frauenbilder, exhibition project with Dieter Hacker
a collaboration with Zeller Mayer Galerie, Berlin, Raab Galerie, Berlin
„Adele I, Lillis Bein und die Elbe“, C 15, Collection Ulla und Heiz Lohmann, Hamburg
- 2001 „LA SILENCE DE LA MER“, Raab Galerie, Berlin
- 1999 „Der Kohl Das Bild Ein Manifest“, Raab Galerie, Berlin
- 1997 „Im Atelier“, Chaos Art Galerie, Hamburg
- 1996 „Tote Menschen“ – Fragmente III, Raab Galerie, Berlin
- 1995 „Tote Menschen“ – Fragmente I, Galerie M, Wilhelmshaven
„Tote Menschen“ – Fragmente II, Kulturzentrum der Stadt Konstanz
- 1992 „Söhne für Deutschland“, GSD Galerie, Berlin

GROUP SHOWS (selection)

- 2018 „Fortsetzung jetzt! 150 Jahre Verein der Berliner Künstlerinnen e.V.“ Zitadelle Spandau
- 2016 AXEL OBIGER @ EULENGASSE, Frankfurt / Main
- 2015 „Familie | Erinnerung“, Axel Obiger, Berlin
- 2014 „Die Feier“, 5 Jahre Axel Obiger, Axel Obiger, Berlin
- 2013 „Casino“, mit Norbert Artner, Katrin von Lehmann, Klaudia Stoll, Ulrich Vogl, Axel Obiger, Berlin
„Der Längste Weg von A Nach B“, mit G. Cürten, P. Freitag, Foyer der Deutsche Wohnen AG, Berlin
- 2012 „pinxit 2“, mit Sabine Herrmann und Wang Fu, Galerieforum Amalienpark, Berlin
- 2011 „Meer“ mit Joachim Beyer, Ellen Fur u.a., Galerieforum Amalienpark, Berlin

GROUP SHOWS (selection)

- 2011 „Zwischen Aufruhr und Verbrechen - Der künstlerische Blick auf gewalttätige Frauen“, mit Heike Ruschmeier, Francise Cactus, Mathilde ter Heijne u.a., Galerieforum Amalienpark, Berlin
- 2010 „4“ mit Gunda Förster, Victor Kegli und Simon Menner, Galerieforum Amalienpark, Berlin
„Männerbilder“ mit Chloe Piene, Norbert Bisky, Ellen Fuhr u. a. Galerieforum Amalienpark, Berlin
- 2003 Ausstellung in den neuen Räumen der Raab Galerie, Berlin
- 2002 „Junge Kunst“, Raab Galerie, Berlin
- 2001 „MORGEN IST HEUTE“, Sammlung Ulla und Heiz Lohmann, Hamburg
- 2000 „Paare“, Raab Galerie, Berlin
- 1999 „Rote Liebe“, Raab Galerie, Berlin
- 1998 „Landschaften“, Raab Galerie, Berlin
- 1997 „Wahrnehmung“, Kunstverein Gescher
„Portraits“, Raab Galerie, Berlin
- 1995 „Von Innen nach Außen“, Galerie Wiese, Rotenburg/Wümme
„non concept, 8 Visionen aus Berlin“, Chaos Art Galerie, Hamburg
- 1994 „Dr. Mutabors zweiter Frühling“, Raab Galerie, Berlin
„X Position“, Akademie der Künste, Berlin, (30 Künstler), Konzeption und Organisation mit R. Banerjee
„Race Sex and Gender“, Raab Galerie, London
- 1993 „KN neu“, Kunstverein Konstanz
- 1992 „Künstlersturz“, Galerie im Turm, Berlin
„Umbau“, Friedrichstr, Berlin

CATALOGUES

- 2004 „Alke Brinkmann Malerei“, concept by Alke Brinkmann and Bernd Kuhnert
- 2000 „The Pugstalkers“, „Schatz, ich will einen Hund“, by Alke Brinkmann and Sinje Ollen, Publisher: 3D Verlag 48 S., 7 Farbabbildungen
- 1999 „Stadtgeschichten“ by Alke Brinkmann and Nina Petrick, Edition Raab Nr:66/99, 40 S.
- 1996 „Alke Brinkmann, Schto djelatch und Ehe“, Publisher Roman Banerjee, Alke Brinkmann, Raab Galerie, 46 S., 36 Farbabbildungen
- 1994 „X Position“, Junge Kunst in Berlin, Publisher: Roman Banerjee, Alke Brinkmann, Akademie der Künste (Berlin), 218 S

STAGE DESIGN

- 1998 Stage design for „Liebhaber“, Director: Klaus Schultze, Stücke, Berlin
- 1997 Stage design for „Torquato Tasso“, Director.: T. Bockelmann, Städt. Bühne Münster
- 1996 Stage design for „Kinderlieber“, Director: Klaus Schultze, Stücke, Berlin

Artfairs since 1993

Art Cologne, Art Brussels, International Artfair Paris, International Artfair Madrid, Supermarket, Stockholm

ALKE BRINKMANN
THILO DROSTE
JULIANE DUDA
HARRIET GROß
NATHALIE GRENZHAUSER
GABRIELE KÜNNE
MATTHIAS MORAVEK
ENRICO NIEMANN
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