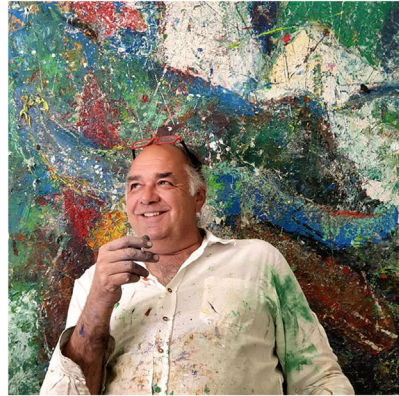
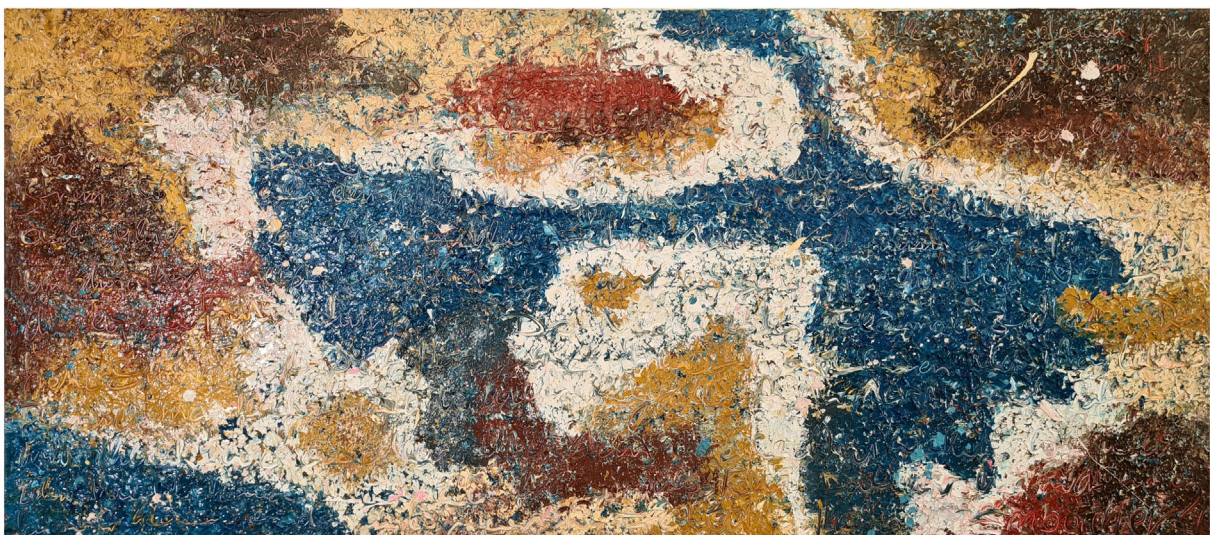


Bernard Embacher - artist

Bernard Embacher's art is characterised by perception with all the senses. A synaesthetic pictorial sound pervades all the groups of works in his diverse artistic oeuvre. The Austrian artist, born in 1964, has exhibited his work in many places, including Istanbul, Los Angeles, Rome, Milan, Genoa, Venice, Madrid, Marbella, Vienna and in Kitzbühel, where his studio, the KUNSTWERK, St.Johann in Tirol, is now located. Italian television dedicated an artist portrait to him. A practising musician himself, his art work is inseparable from the world of sound: colour and form are always connected with musical tones, rhythm, pauses, connection, dissociation... unity verso fragmentation, harmony verso discordance, tension verso resolution. Bernard Embacher's participation in the Weissensee Classical Music Festival, in the run-up to which he was artist in residence, exhibitions with musical interventions and video installations at concerts bear witness to this musical component of his work.



NACH OBEN UND UNTEN No23
65x145 cm 2021 Öl auf Leinwand





Lance
jeweils 40x40 cm
2020/21 Öl auf Leinwand



Vorhang



Kurt

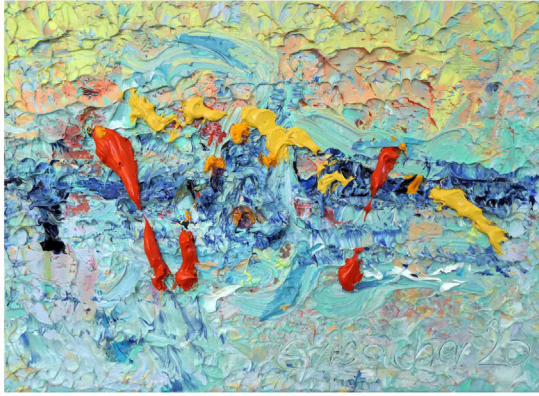
The artist became known for his oil paintings. In order to consciously distinguish his work from the smooth true-to-life traditions of fine art painting, Bernard Embacher avoids the use of the paintbrush, instead using a technique he himself developed which emphasises his unique method and style of painting. The tonal value of colours, the tints and shades, the paint itself, play a key part in creating the plasticity of the works. He applies paint in thick layers and works on it with the spatula and with crumpled, folded or rolled up sheets of paper. Low and high contours create a remarkable sense of space and depth, and onto the smooth surfaces of the oil paint he adds traces of pure pigment, which are blown on, along with charcoal, powdered glass and chalk.

SOFA No9
155x120 cm 2020 Öl auf Leinwand



SCHNEEBALL
61x32 cm 2022 Öl auf Leinwand





FOEN
30x40cm 2020 Öl auf Leinwand

Every square millimetre of the picture has the same value and contributes equally to the rhythmic effect of the painting. The paste-like application of the paint opens up a sculptural experience and yields a dynamic viewing experience: being taken into the depths of the work puts the motif of the painting into the background and opens up whole new worlds. Zooming closely in reveals the minuscule traces of colour as if they were tiny multifaceted micro-organisms. For motifs, Embacher moves naturally and freely between different fronts: his themes vary from references to historical art, with innuendos and hints referring to classic genres, all the way up to abstract art. What is essentially here, is his polyphonic painting style.

OHNE
95x175 cm 2022 Öl auf Leinwand



SOFA No22
120x100 cm 2021 Öl auf Leinwand

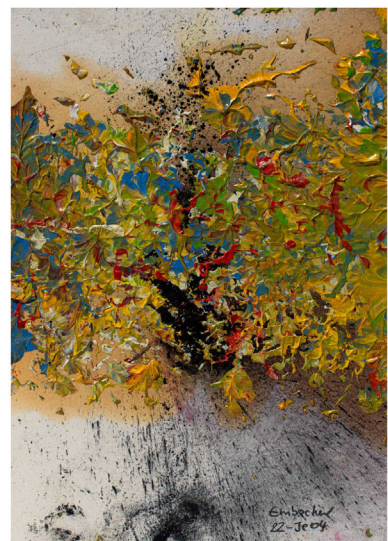
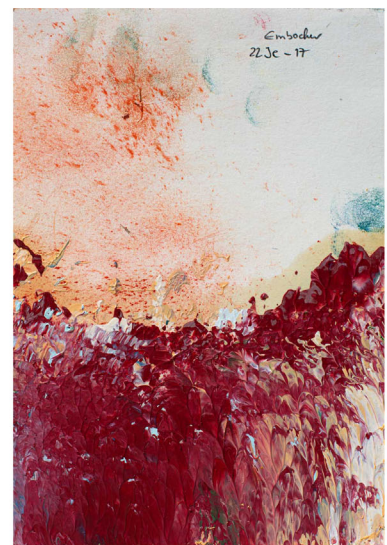
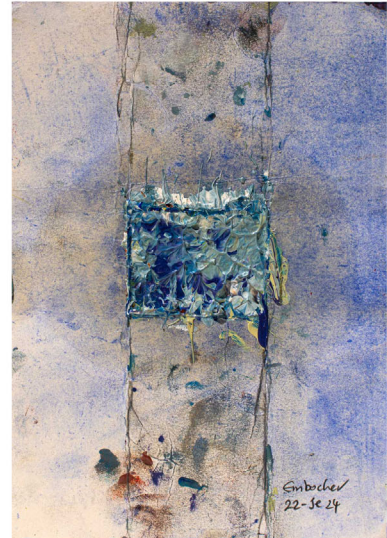


FLAG No17
100x190 cm 2021 Öl auf Leinwand

Strings

These come into being not only through their use as a painting medium, but also as an important by-product of the painting process, becoming works of art in their own right. They also serve to remind us of Embacher's highly informal painting style. Smooth, crumpled or folded, he uses sheets of paper to spread and shape the paints and to weave them together over the canvas. The strings are characterised by chance, spontaneity and the unconscious behind which there is also intention. Colour and form are independent instead of purposeful. The thick traces of oil paint form a strong contrast to the matt, light paper through their shine, plasticity and colourfulness. Fine lines in which the paint runs in places evoke the association with scribbled writing, which also gives the strings a sketchy character. In addition, there are traces of pigment dust, smudged fingerprints or leaking linseed oil stains. He named these pieces of paper his 'strings', using the analogy of the strings on a musical instrument, and there is a strong link to musical expression which is fundamental to all his works. Just as the strings of an instrument are set in vibration to create music by using bow strokes or by striking or plucking them, so is the paper brought to life by the artist's hand to help create his works of art. The overall effect, through the combination of colours, is of a 'sound picture' on the canvas. An optical resonance which, just like the acoustical overtones and resonances of an instrument's strings, creates much more than just one pure simple tone.

Saiten
21x15cm 2022
Ölfarbe, Pigment, Leinöl
auf Papier



Sceneries

Bernard Embacher's oil paintings already seem like objects in their plasticity. With *Sceneries*, the artist departs even further from the category of the flat canvas painting and conquers space. He mounts bundled strips of canvas on a flat canvas that seems to grow out of itself as a support for its own fabric. Divested of its actual purpose as a picture carrier, the canvas presents itself in a new dimension. The attention to the materiality of the object's surface is intensified by the renunciation of multi-colouring. Strong plasticity allows the light to become the designer and the viewer to become the discoverer.

RESTITUTION

145x145 cm 2022

Acryl auf Leinwand auf Leinwand



Motivs

Rhythm and tempo resound from the onomatopoeias that Bernard Embacher reproduces with enamel varnish in spontaneous gestures on cardboard. Images like sound boxes from which the tone of voices and instruments resounds. Parallel lines that suggest notations reinforce the impression of visible sound. The musicality immanent in his work is most obvious in these works by Berner.

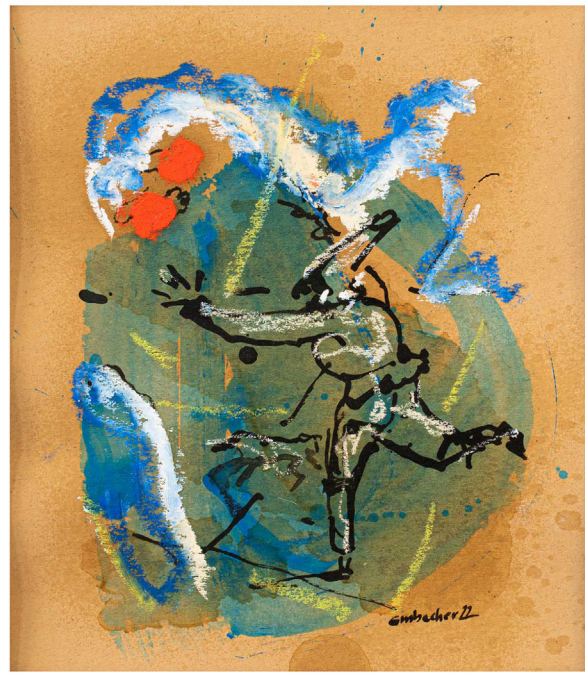
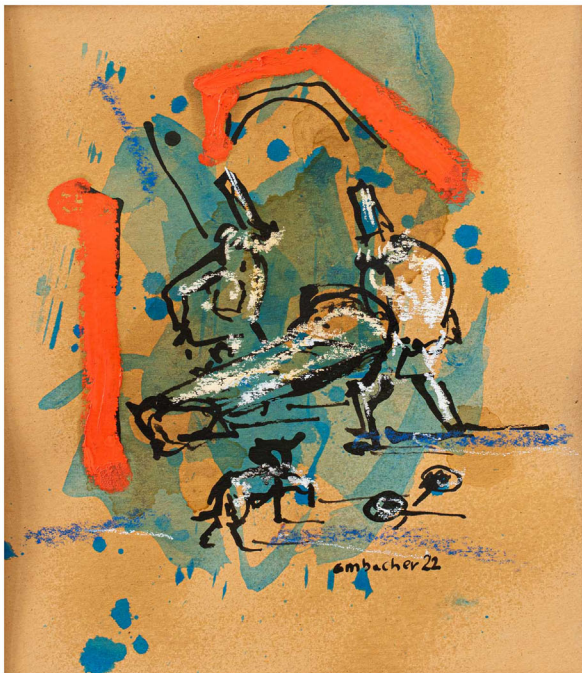
Motive No 17, 11, 6, 8
36x34 cm 2021
Emaillack auf Karton



Amusements

Pulcinella, from which figures such as Pierrot, Punch or Kasper emerged, occupies an important place in Bernard Embacher's oeuvre. As a hermaphrodite who gives birth to himself from the eggs in his hump, he is a multiple individual and philosophical archetype. In mixed media on cardboard, Bernard Embacher devotes himself to this principle, which we encounter in multi-layered, paradoxical form. Pulcinella: "Who am I? I am an idea. But an idea of what? That's the crux of the matter, I am an idea to which the thing is missing."

Belustigungen No 8, 12, 2, 1
30x26 cm 2021 Kreide, Tusche, Acryl auf Karton





Foundwounded

Bernard Embacher uses and adapts man-made articles that have been abandoned by their owners. Like toys that are no longer needed and end up in some odd corner, these articles have lost all meaning to those who used to use them. They no longer have their original significance, as if they have been hurt, offended or wounded, and artistic intervention becomes a healing process for them. The fact that they can again be valued, renewed and embellished gives them a second and meaningful existence as works of art.

FOUNDWOUNDED No7
20x16x12 cm 2021 Öl auf Gefundenem

FOUNDWOUNDED No11
26x26x15 cm 2022
Öl auf Gefundenem auf Karton



FOUNDWOUNDED No4
26x26x15 cm 2022
Öl auf Gefundenem auf Karton



Makro

Embacher's paintings are characterised by a rhythmic liveliness of the entire surface. If one disregards the motif of the painting and penetrates into the depth of the layers of colour, a new cosmos opens up. What is astonishing to the naked eye is expanded and surpassed by photography. High magnifications make hidden pictorial worlds visible.



Film

Arden Reed said: „Everything beomes interesting if only you look at it for long enough. „ The viewing process, including much more detailed viewing, is the idea behind Embacher's "Video Painting", and he takes delight in finding visual extracts that he very carefully selects, rather like the composition for a painting.

The camera acts as the frame for the scene and is statically directed at the chosen view. There is no camera movement, no zoom, and also no story or dramaturgy such as introduction or closing credits. The interest is in the chosen motif and how it may change in the course of the viewing time. The resulting changes may be predictable but are not controlled, and they occur randomly, such as passing clouds, falling drops, humans or animals that appear and disappear, or even blades of grass moved by a breeze.



These changes, some of which are minimal, can activate the camera's autofocus. While the human eye continually and rapidly adapts to any new situation, the changes in focus here are much more gradual and are clearly presented and easily comprehensible. Composition and timing are essential factors in Embacher's films, and these are embraced in the lack of a soundtrack and in the emphasis on black and white, both of which aid concentration on the process of viewing the film, with a duration of 30 minutes per setting.



URTEIL
125x180 cm 2021 Öl auf Leinwand

Bernard Embacher

im KUNSTWERK

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Bernard Embacher



Bild im Raum

