

GERD BANNUSCHER

GERMANY

Gerd Bannuscher was born in King Sacker / North Frisia, Germany on July 22, 1957. Since 1987 Gerd has been a self-employed freelance artist. He had solo exhibitions in Hamburg, Bargteheide, Flensburg, Lübeck, Baden-Baden, Stuttgart, Worpswede, Ahrensburg Westerland / Sylt, Copenhagen, Abu Dhabi and group exhibitions in Kronach, Worpswede, Lübeck, Venice, Stade, Knittlingen, Stuttgart, Bad Schussenried Haigerloch, Böblingen, Amsterdam, Copenhagen and Vienna. Since 2003 Gerd Bannuscher has worked for the Sultanate of Oman.

Today Gerd Bannuscher lives and works with his family in Eichede / Schleswig Holstein.



MICHA LOBI

RUSSIA

Micha Lobi was born in Siberia in 1966, and lives and works in Russia. Even as a boy he enjoyed painting against the advice of his parents. Lobi studied physics and mathematics at the university, then after military service, he entered the academy of arts. His thoughts and inspiration, but also his ideal of beauty have been influenced by the German painters Dürer and Holbein, as well as by Flemish art of the 15th and 16th centuries. In contrast to the medieval painters, who often worked on commission, Micha Lobi paints only following his inspiration. He contemplates his works as a kind of still life, in which instead of vases and fruits he includes different elements and figures from the Middle Ages and the modern epoch.

Micha's opinion is: "Firstly it's of great importance to me to provide every spectator with his own association combined with every painting. It can be compared with a piece of music, which sets off different emotions for each of us." Lobi concentrates his artistic activities mainly on oil painting, but also as an illustrator, graphic artist and portraitist he has achieved something truly amazing.



FRANK C. HAUSER

AUSTRIA

Frank C. Hauser is a person without borders. This concerns his residences, his art and other activities. Hauser lives anywhere and nowhere. Artistic disciplines he puts into practice are - among other things - painting and designing jewelry and cinematographic surroundings.

Hauser had exhibitions all around the world. His art opens a world of symbolism and refers to occult and art historical traditions. He is not a magical realist nor a surrealist, but he calls himself a 'magical surrealist'. His art work can be classified as 'technological surrealism'.

Early in his life Hauser wanted to become an artist. Forced by his parents, he followed a scientific education and the academy of arts at the same time. He graduated in physics and parapsychology. Later on prof. dr. Frank C. Hauser benefited from this combination of studies. "Because of this, my work radiates a well-considered, scientific attitude of life," he explains, "mixed with the fantastic insanity of the artist."

Another part in Hauser's artistic development was his fascination for the plasticity and beauty of the female body. This resulted in art work that combines eroticism and surrealism, together with a breath of neo-Art Nouveau. Due to Hauser's twofold background, his models tend to absolutely anatomical perfection.



RICHARD BLASZCZYK

ITALY

Richard Blaszczyk is an Italian artist who developed his own style representing the subjective experience in its structure and spiritual growth. He was born in Pilar in 1950 from a Polish-Italian family, moved to Florence (Italy) in 1952 in Pian de Giullari. His parental house was an artistic salon of Florence of the time, where he was influenced by Masters Luigi Michelacci, Bechi and Giorgio Giorgetti, who were frequent guests there.

From 1968 to 1970 Richard studied at the Academy of Fine Arts in the classes of Maestro Emanuele Cavalli (Scuola del Nudo) and Silvio Loffredo. He scrutinized and copied the drawings of Renaissance Masters in the Gabinetto dei Disegni in the Uffizzi Museum. Acquiring experience in the Studio of Pietro Annigoni together with other pupils such as Romano Stefanelli, Blaszczyk learned the technique of tempera grassa. In 1970 Blaszczyk became an active participant in the young artistic movement where he met with Maestros Giorgio De Chirico, Luciano Guarnieri, Jozef Volgesang. The meeting points at the Gallery Casa di Dante, Bar delle Giubbe Rosse, Arco di San Pietro, turned into an artistic refuge of Florence in the early seventies.

From 1970 to 1972 Richard participated in various international exhibitions in Italy. After many years of exploration Richard came to maturity, delivering his individual message. The paramount characteristic of this concept reflects the postulate that the continuum of life nowadays is a mirror of events and ideas from our past and the history of humankind. This is the art of subjectivism, where the individual (subject) is the central viewpoint. Richard had a few expositions in the Netherlands: Holland ART FAIR, Joconde's cabinet and Downw_arts, Michael Baks.





SIGN OF POWER

50 x 66,5 cm / 19.7 x 26.2 in. - oil on canvas - 2012



LADY OF MYSTERIOUS PLACES

65 x 50 cm / 25.6 x 19.7 in. - Graphite on paper - 2012



VIRTUAL CONNECTION

56 x 40 cm / 22 x 15.7 in. - Mixed media - 2012

FRANK HAUSER

AUSTRIA

What is your main motive, your main driver as an artist?

For me it is the only way to express what I experience and feel in my inner consciousness. I try to find ways to make myself recognizable in this world. My art is just one of those ways.

Which old masters or artists from the more recent past inspired you most and how?

I respect the Old Masters for their techniques. Hieronymus Bosch in particular, because he had the courage to represent what he felt. Even more so as it was quite an extreme venture in his day and age. More recent artists I could mention are Dalí, Magritte, Pollock, Picasso, Matisse, Renoir and Modigliani, whom I appreciate for their spontaneity and their unusual techniques.

Which contemporary artists do you admire and why?

I admire Gerard Di Maccio for his perfectionism and his highly personal representation of general images of the present era.

Is there a work of art of yours to which you feel the strongest attachment or which has changed your career? If so, which one and why?

That is the art work Cyberform (see also Dreamscapes 2010). It symbolizes man's suffering. That work was decisive in setting my direction – the exact rendering of my feelings for myself and for society. It is that work which set me off in recording the Interstellar world.

To what extent is your work influenced by the outside world?

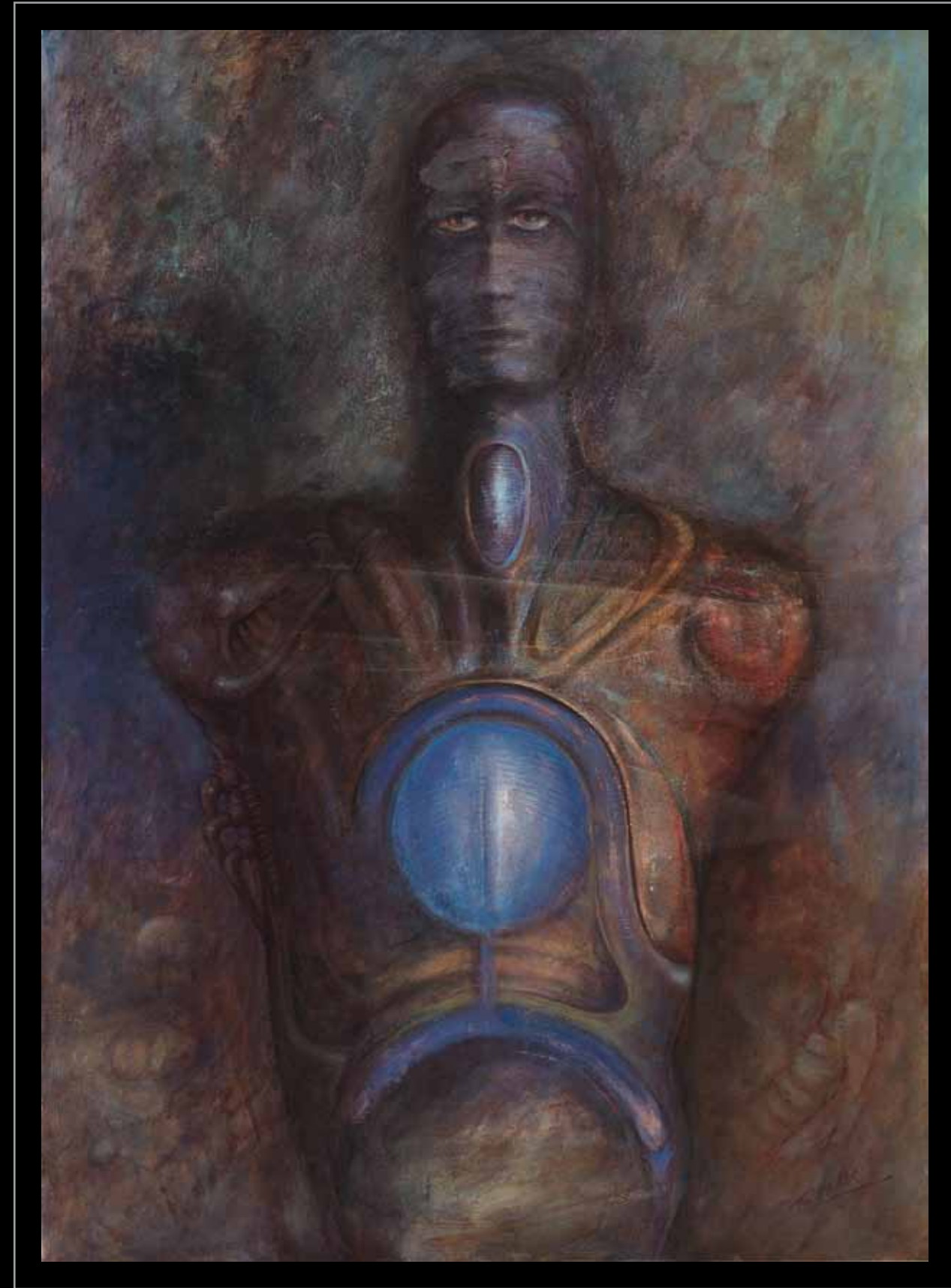
In principle, the external world has no effect on my work. Of course, you are always influenced, whether consciously or unconsciously. The datum "World" unavoidably affects your everyday life and is reflected in your work. As an artist I feel extremely lonely, because you can never represent what is taking place inside your mind.

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THOUSAND DEAD

73 x 62 cm / 28.7 x 24.4 in. - oil on canvas - 2010



HALF JACK

110 x 80 cm / 43.3 x 31.5 in. - oil on canvas - 2009