



# Axel Becker

9<sup>th</sup> - 13<sup>th</sup> October 2019

Zagreb Fair

Pavilion 6 - Stand 3D, 4D, 5D, 6D

Zagreb   
Fair

Axel Becker is in love with evocation and synthesis: *necessaria tantum*, i.e. nothing more than necessary in his works, never beyond in his paintings. In fact, he directs his minimalist observation to a series of strict monochromes that are absolute in themselves (more or less large, rectangular or square), then assembled together or on which metals melt like 'holes' that secretly wink at Alberto Burri or like 'cuts' of Fontana's spatialist origin. These metal incrustations 'externally' reflect virtual light beams, affecting the monochromatic 'interior' of the painting: magmatic sediments that 'open' and 'unveil' 'the other' of the painting by means of significant glares that unite the uniform background of the canvas with the Nature that is luminous and deprived of a recognizable form (significantly, perhaps, an unreachable beyond). It seems as if these simple and 'poorly' minimalistic paintings contain a lifelong experience.

He goes his own way following the footsteps of the non-existentialist 'nothing', but reducing to zero the globalized consumerism against Nature from which again could start the way of 'redemption' and which is almost symbolized by the above-mentioned absolute and 'basic' monochromes rooted in the suprematist experiences of Kazimir Maljevič from the beginning of the twentieth century (an abstract art free of practical and aesthetic purposes, favouring a pure plastic sensitivity), the experiences that derived those of Yves Klein in 1950s.

In Axel's works we do not in fact find a 'radical' or extreme, brilliant and sunny view at the monochrome, but the monochrome itself is seen by aggregations (by 'fragments' or 'pieces'), or as a background, precisely due to the overlying presence of metal incrustations, drifting continents that cool their magma and reintroduces an abstract-figurative visionary ('abstract-concrete' would probably said Lionello Venturi) strange to Klein, the visceral subjective and descriptive emotionality, typical of the Western world, brought back to us together with an intriguing technical skill. Undoubtedly, in the foundations of these Becker's experiences are two main factors: minimalism and lyrical and symbolic evocation.

On monochromatic canvas sometimes are deposited the mentioned metal drippings: the object or the natural sensation alluded by our artist are present and absent at the same time, and Minimalism thus reaches its maximum level. A Minimalism. However, that often takes over 'poetic' and, so to speak, almost 'neo-romanticist' accents, touching, but only briefly, lyrical abstraction, the abstraction *lyrique* whose birth was decided by Georges Mathieu in 1947. Thus, in a dynamic contrast to the rational 'norm' of a strict monochrome and 'geometrical' canvas (universal and timeless form that becomes the spatial element of its abstract art and a colour, a fundamental system that underlines the visible reality), the Abstract expressionism 'timidly' emerges above it: informal drippings and gestural fusion of shining metals reveal irrational deep and primordial seas, unknown skies, distant universes and galaxies, 'foreign' territories (external, but also internal to my own 'I'). Above the pure reason stands the revenge of the Freud's and Nietzsche's irrationalism. The lyrical expressiveness thus distances Becker from the experiences of programmed art, analytical painting and conceptual painting. By transferring the purity of the colour on the canvas according to cold and rational schemes, he puts on the total zeroing the gestuality of matter in its original state before taking the form, aiming to find a new way to obtain an image of beauty painted by light on the painting surfaces.

The essence of these fundamental (water, air, fire, earth) and 'alchemical' elements is a flame that does not destroy, but melts, unifies, creates, vivifies: water as petrified in its natural flow, a consolidated magma 'eruption' solidified on the surface of the inner emotions and thoughts about Nature, the 'frozen' melting of metals that reminds of planets quilted with craters, moons, water drops, waterfalls, vibrations of liquids stopped and stuck in their dynamism, changing the liquid state into solid, conveying the emergence into the motionless dimension of eternal, melting together eternity and contingency.

Thus, that single apparently uniform colour is enlivened in myriad of vital impulses that lead to a peaceful reflection, veiled by a suffused lyricism in a close empathy between the author-chemist (Becker) and the observer-spectator who gets involved in the work.

The artist's task – it seems that Becker alludes to it – is to overcome the seemingly irreconcilable dualism between vivid spirit (the darting and informal metals) and amorphous matter (the abstractly geometric monochromes) reflected in the correspondence between the exterior 'workshop' and the interior 'laboratory', giving rise to the possibility that all the metals present in the womb of the Earth can symbolically be destined to become silver and gold (perfection in all matter): thus the union between the false opposites heals the 'decomposition' of the 'logic' matter itself, imprinting in it that irrational *quid* and *absurdum* that tones it. Axel's 'silver' metal, his melted tin in drops spread on the surface, puts this element in contact with its alchemical symbolism, which is the breath and thus, the breath of life.



**Banker**, 28x25 cm, Keramiplast, Wood. 2019



**On the Beach**, 30x20 cm (x 5), Keramiplast, Wood, Metal, 2019



**Love**, 45x16 cm, Keramiplast, Metal, 2019



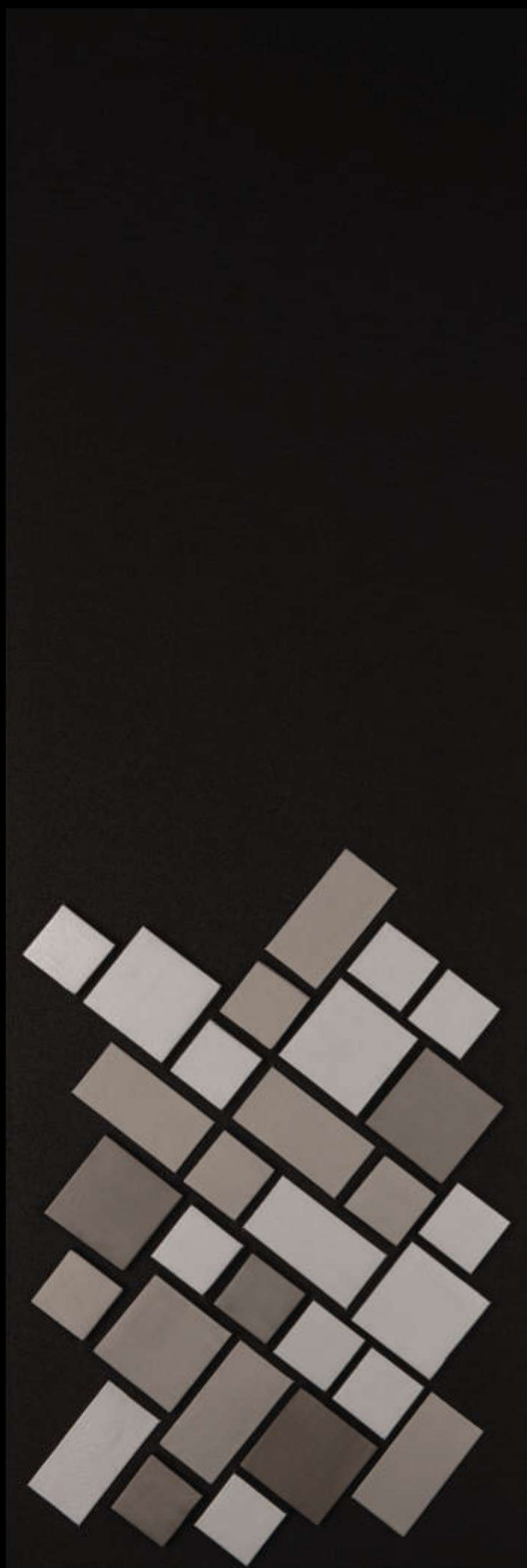
Waterfal - blue, 60 x 80 cm, Acryl, Tin, Canvas, 2019



Splash - blue, 60 x 60 cm, Acryl, Tin, Canvas, 2019



**Waterfal - grey, 40x120 cm, Acrylic, Tin, Canvas, 2019**



**Winter, 40x120 cm, Acrylic, Canvas, 2019**



**Dance of the Metals, 90x60 cm, Acrylic, Tin, Canvas, 2018**



**Sculpture – Beginning I**, 73 x 53 cm (front), Painted Fibreglass, 2019

Contact:

ATELIER A.

Emil - Haag - Str. 19

71263 Weil der Stadt, Germany

+49 173740 9044

[www.atelier-axelbecker.com](http://www.atelier-axelbecker.com)

ATELIER  
axel becker



The artist Axel Becker was born in 1965 in Frankfurt/Main. He has a degree in economics and is the author of more than 65 publications in the field of finance. He has been active as an artist for over 20 years and has had several exhibitions in Germany, Italy, Slovenia and Croatia. Axel Becker has developed his personal expression through three-dimensional paintings in a minimalist style. The simplicity, clarity and minimalism of his works represent an authentic contrast to modern society overloaded with information, yet satisfy at the same time all artistic expectations.

In the summer of 2018 Axel Becker worked as a master student of the well-known art professor and sculptor Josip Diminić. Becker worked in his studios in Labin and Diminići.

Axel Becker is a member of the Württembergischer Kunstverein in Stuttgart.

**PUBLISHER** *Atelier A.* / **CATALOG EDITOR** *Romana Becker* / **INTRODUCTION** *Giampaolo Trotta* / **TRANSLATION** *Et Cetera, Zagreb* / **PHOTOS** *Đani Celija* / **DESIGN, LAYOUT** *Ivona Verbanac* / **PROOF-READING** *Romana Becker* / **EXHIBITION SETUP** *Axel and Romana Becker* / **PRINT** *Jung & Brecht, Weil im Schönbuch* / **NUMBER OF COPIES** *1000 copies*  
Zagreb, 2019.

On cover: **Sculpture – Beginning III**, 73 x 53 cm (front), Painted Fibreglass, 2019

