

Preview
Issue

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Best

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Photo by Ed Kavishe, fashionwirepress.com

Introducing our Associate Art Editor KURT VON BEHRMANN

Vivid colors and the dark tones make Kurt von Behrmann's work compelling and intriguing



German Metal

Dog years



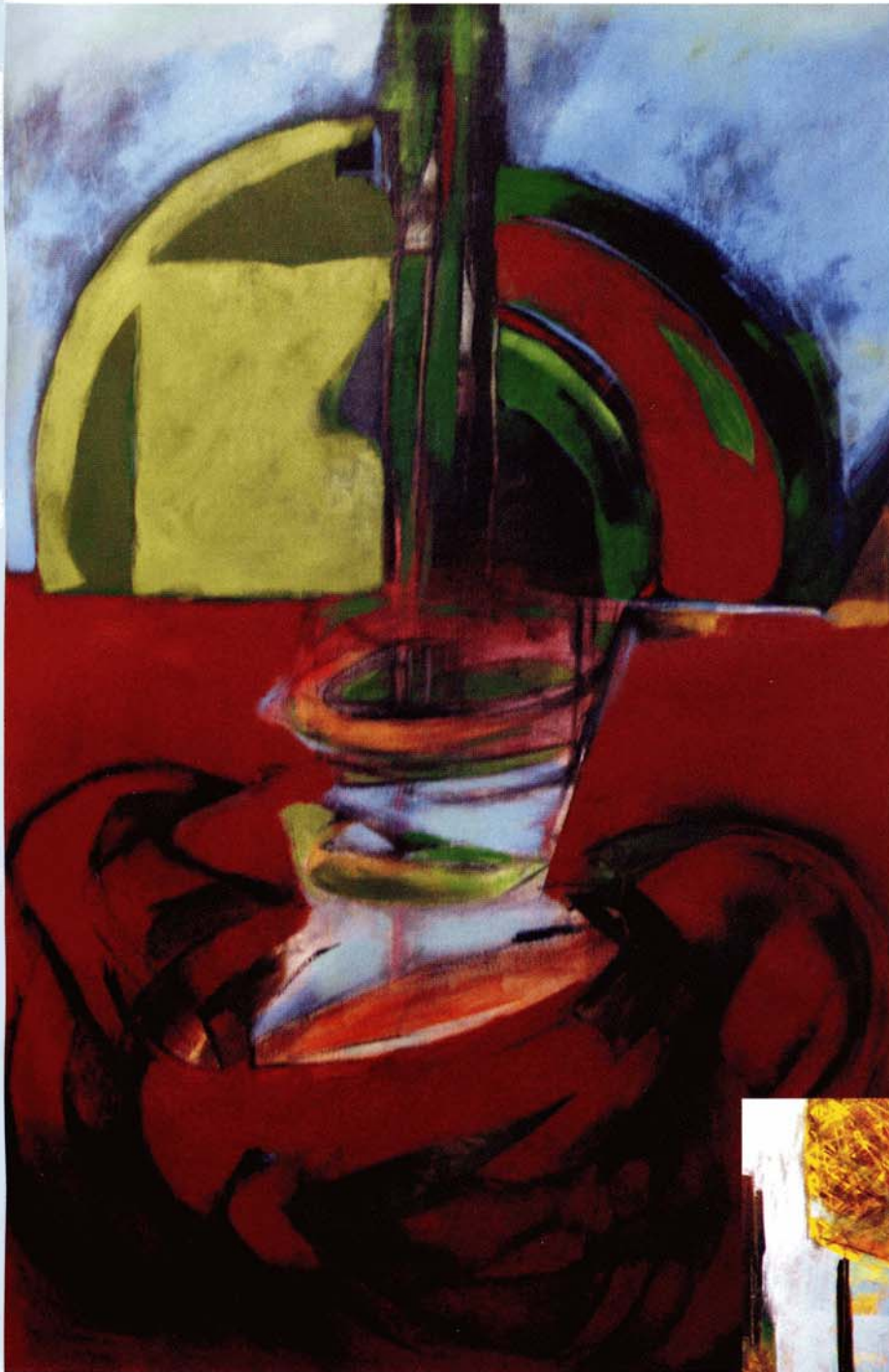
Visual artist Kurt von Behrmann may have never met his father – who died before Kurt was born – but it's clear after seeing von Behrmann's work that his father, who was an artist, art critic, and poet in Germany, passed on his artistic genes to his son. That – and the concert pianist grandmother who made sure he took plenty of art courses, his attainment of a BFA from the Art Academy of Cincinnati, and an MFA from Cranbrook Academy in Michigan, and plenty of hard work – account for his artistic success.

"My grandmother, who raised me, told me that I always had a piece of paper in my hand," von Behrmann says. She still has a big box with my drawings." He is also an avid student of the many famous artists whose work he has traveled to see and the artists he has forged relationships with during his life. Asked which painters he has most enjoyed or who have had a big influence on him, von Behrmann says, "There are so many artists that I admire, but if I were to name a few, I would include Swiss sculptor Alberto Giacometti; Charlie Berger, an art teacher who taught me how to draw and was very inspirational to me; sculptor Ed Hamilton; Detroit artist Ruth Lampkins; and German-born artist Eva Hesse. Also, I love Japanese and German art and both have had a big impact on my work."

In addition to painting, von Behrmann also has taught art and is a freelance writer. He works mainly in acrylic but has also employed unusual methods and tools. "One idea I developed is where the stretcher become part of the piece," he tells us. In my work entitled Red, Yellow, Blue, there are actually three canvases, and their frames resting inside of each other, and you can see each painting underneath. Another piece called Woven is actually strips of canvas that I wove, creating texture and depth in the work.

"I think my work talks about the here and now and trying to find the shapes and forms that really address that," he says. "When I did 'Woven' with the strips





Pots

of canvas, I was thinking of damage – of things being torn apart. A canvas is a metaphor for something deeper, stripping beneath layers to find the truth. We're all being affected by current events. Even though some of my work has a darker undercurrent to it, I like to use bright colors to overlay the mystery underneath. If you use colors that are too dark, it makes them too serious. Using vivid colors in my work forces me to be more creative.

"No matter what, for me my art is always a learning experience," he concludes. "I'm not 'ho-hum' about it. It's always a challenge for me and there's always something new to learn. All I need is a crayon and a board or piece of paper!"



Blue Summer