

The background is a vibrant, abstract painting. On the left, a woman's face is partially visible, wearing a white lace garment. The rest of the image is filled with bold, expressive brushstrokes in shades of blue, green, purple, and yellow. The overall style is modern and expressive.

LEA FUCHS
&
LJUBOMIR DIMOV
2015

WOMEN OF SOCIETY

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Quo vadis Femina, 2015, Vienna, Austrian Parliament

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IDEA Society

Lea FUCHS

WOMEN OF SOCIETY

Ljubomir DIMOV

FOREWORD



Miklós Pálffy,
Chairman of VIC - Vienna International Council

“Women of Society. Charm, intelligence and influence is for many an historical factor. Further, full of creative ideas, knowledgeable about business and management are conveying interesting people together. An indispensable source of notions, i.e. having an important impetus for the whole spectrum of art. A topic like this represented inter alia by paintings will attract of course many.”



Dr. Stefan Stoev,
Chairman of IDEA SOCIETY

The woman is in the centre of artistic expressions since many centuries. From the Mother Goddess, over Botticelli's spring, towards Van Dongens moody portraits of women. Nothing goes on without the woman and yet she it is still inferior in some cultures.

Lea Fuchs and Ljubomir Dimov have dealt with the image of women in today's society.

In artistic dialogue they have juxtaposed warm and cold colours, mixed the various moods of women on the canvas and have brought emotional highlights to the viewers.

It's all emotion, and yet it makes perfect sense. So rational complex and yet so simple emotionally. It is the glue of cohesion of our world. A lot of time has passed and it will go on for eternity. The day before and the day after were and are determined by the woman. The force of every beginning is in her. And she will walk and form every known or undetermined path.

With their encounter Lea Fuchs and Ljubomir Dimov have created a dialog by fusion of emotions and change of mind to capture and highlight the energy of women in today's society.

The artistic messages were presented during 2015 by both artists in a series of high-quality exhibitions: At the United Nations in Vienna, in the Gallery Merikon, in the Austrian Parliament and last but not least in the Art Forum Semmering.

I thank the two artists Lea Fuchs and Ljubomir Dimov for their successful dialogue and wish all viewers a magnificent experience.



Lea Fuchs
Flow
45x55 cm, Mixed on canvas

Women have, throughout history and throughout the world, been a source of inspiration for and one of the greatest subjects of art.

Their representation in these works may tell us much about the impressions held of women across the different periods, and particularly since the emancipation of women, we may observe how these impressions have or have not changed.

This exhibition brings together the artwork of two Vienna-based artists, Lea Fuchs and Ljubomir Dimov, to establish a dialogue based on the notion of woman as a role and women as driver of today's society. For both artists, the human figure is a prominent feature of their work, the medium which carries the desired concept from creator to beholder.

Fuchs and Dimov offer us both a man's and woman's perspective of the much-discussed figure that has the right to be seen for who she is.



As the art of each age inevitably reflects the ideas, concerns, and state of the human condition and society as a whole, we might ask what the contemporary artwork of today reveals about our modern world.

Living at a time where more women are working and leading than ever before and gender equality on all levels is given such importance, what does the artwork of today express about the position of women and her contribution to society?

Ljubomir Dimov
Woman in uniform
35x35 cm, Oil on cardboard



Lea Fuchs
Mneme, Melete, Aoide
80x100 cm, Mixed on canvas

In “Mneme, Melete, Aoide” which are the three Muses of Greek mythology, Lea Fuchs presents the encouraging picture of women coming together and taking an active position with a window motive in the background.

The women are at ease, but sit confidently, and unlike the passive reclining figures in “the Beauty and the Beast”, their heads have become the highest point rather than the lowest.

In this composition, the books they hold represent the empowerment of knowledge and the freedom which comes with the ability to think and to decide.

Simone de Beauvoir’s quote, “One is not born a woman but becomes a woman,” could therefore be read in both its criticism of the socially constructed view of women but also in the positive implication that the freedom exists for the woman to become her own person.



Ljubomir Dimov
Bacchus, Diogenes and the women
150x100 cm, Oil on canvas

The woman is rarely a solo subject in Dimov's paintings, but is mostly seen in context with others and particularly in relationship to men.

Although she is usually a minority in these works, Dimov tends to bring her to attention from the crowd. She is either dressed in eye-catching colours or sits in a focal position to the whole composition.

Other portrayals however show the woman serving men, with her body exposed, or taking a submissive curtsying position in the background.



Lea Fuchs
Beauty and Beast series, Gambling
100x100 cm, Mixed on canvas

The representational women figures in Lea Fuchs' "The Beauty and the Beast" compositions can be seen lying in various poses amidst an array of abstracted shapes and colours. Geometrical patterns and animal printed textures weave across the canvas, creating a dynamic backdrop to the silhouette-like figures.

A tension is created however between the vibrant, colourful visuals and the darker symbolism of the imagery. In these works, Lea Fuchs portrays women not as subjects but as objects of passivity dominated by their environment.

By making herself a passive object, an object of seduction, woman is also dominating. Whilst being the Beauty, in other words, she also becomes the Beast.



Ljubomir Dimov
Dance on the Danube
100x70 cm, Oil on canvas

Dimov's art basis can be found in all heightened moments of human life, but strongly communicating a male view of the world. His paintings often reveals experiences that could be paralleled in the lyrical poetry, emotions which surges up, and we see moments of great or sudden revelation.

His painting "Dance on the Danube" shows in our society.

The male figure is dominant, big, important, leading, self-confidently stepping forward.

The female figure is barefooted, curtsying and holding out her skirt like a young girl, and residing in the background, expressing the ultimate dream of men.

"Shorty I'm there for you anytime you need me
For real girl, it's me in your world, believe me
Nuttin make a man feel better than a woman"

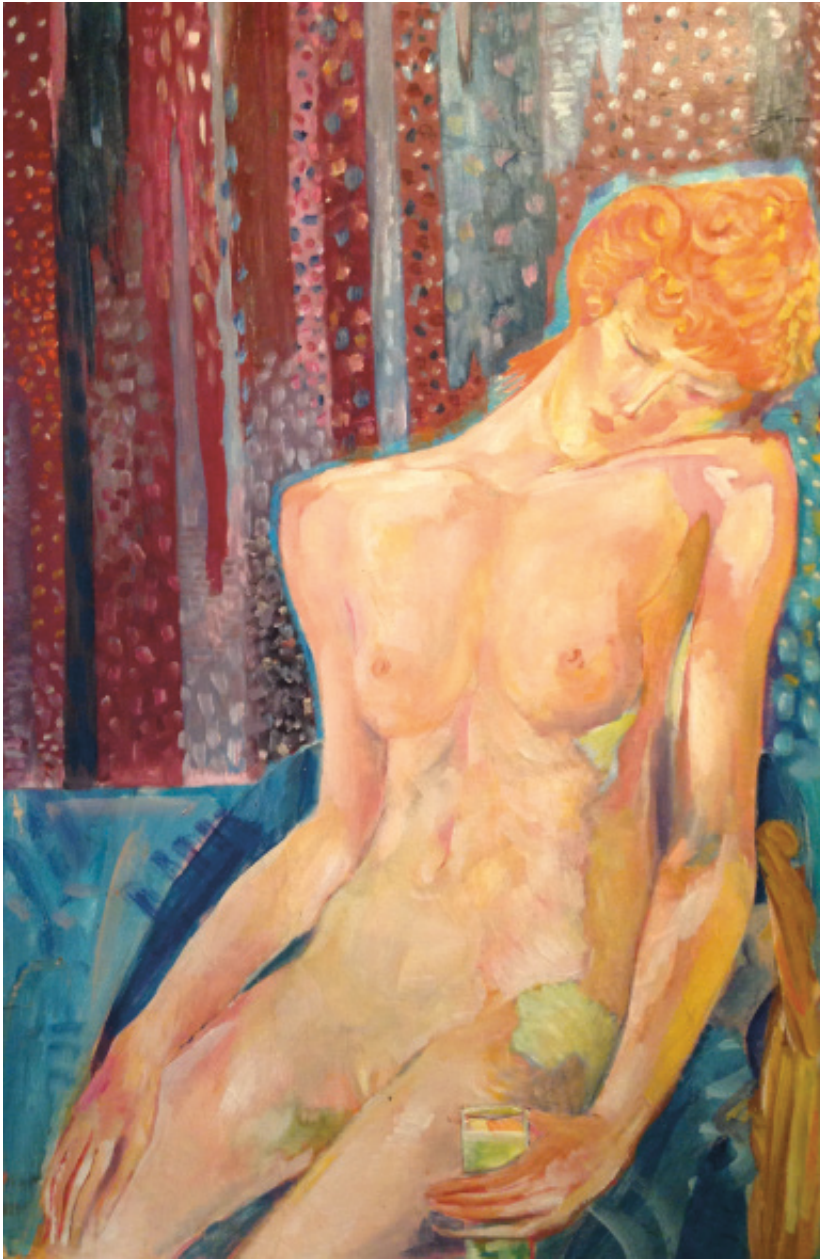
Method Man: "All I Need" Feat. Mary J. Blige



Lea Fuchs
Annunciation
60x80 cm, Mixed on canvas

The shapely figures represent typically beautiful women, and their poses exhibit the attractiveness of femininity, but Fuchs exposes the problematic relationship between women and beauty as a socially constructed connection since the beginning of history which has led the woman to be seen (and even to see herself) as an object to be observed, enjoyed and owned.

Fuchs' females are never nude, but often solitary women who are psychologically exposed and seem vulnerable and unprotected.



Ljubomir Dimov
Exhaustion
65x40 cm, Oil on cardboard

Typical of male artists, Dimov paints the female nude to glorify the female form and to highlight female eroticism.

The Intimist world of male artists is predominantly feminine.

The viewer is confronted with all the sexuality, discomfort and anxiety that the female unclothed female body may express, perhaps eliminating the distinction between the naked and the nude.



Lea Fuchs
Fereastra
120x180 cm, Mixed on canvas

In Lea Fuch's "Fereastra", however, the liberation of women is depicted both literally and conceptually, whereby the woman herself takes an active position in breaking out of the frame that has defined her.

"Fereastra," the Romanian word for "window," invites us to regard this structure which creates the ideas of positions and perspectives, depending on where one chooses to stand.

The woman in this piece is no longer directed at the viewer, but is choosing the direction she takes, leaving the dark forest behind her as she moves outwards, towards the light. The movement of the figure, her flowing garment and the curtains, represents the freedom to decide one's position and direction.



Ljubomir Dimov
The Queen of the hearts
100x120 cm, Oil on canvas

Woman is vital in our existence and for the reason she brings into development. It influences development through its various forms of expression...

... we would NOT have been able to achieve what we have achieved up to today if it wasn't for the curiosity of women.

..the whole story started in the Garden of Eden, when God commanded us NOT to eat from the Tree of Knowledge. We, men, complied, it was only Eve with her curiosity who challenged the Word of the Lord and ate from the tree. Without her, yes we would have been in a heaven but without knowledge, progress or success stories.

Eve's curiosity has always fascinated me knowing that nothing happens without challenges and trying something new. Most of the innovations happen out of curiosity.

Opening address by Raymond Nader, President, VIC Art Club at "The woman of society", 2015



Lea Fuchs
Queen of hearts
100x80 cm, Mixed on canvas



Ljubomir Dimov
Merry Christmas
90x70 cm, Oil on canvas



Lea Fuchs
Loves me or not
50x40 cm, Mixed on canvas

Lea Fuchs' solitary figures are exclusively women: dressed, semi-clad, but never nude — often lying down, sitting or looking out of a window.

All of them are looking for something - looking through windows, into themselves, probing the darkness, examining the world in their solitude. And you know that, like the young woman suggested gazing out of her poze in 'Loves me or not'.

Each one of Fuchs' female representations has a dream, a strong yearning, a sense that this moment will sooner or later pass - and that something, something unnamed and unpredictable, but something different will claim their invizible for the observer gaze.

And in the meantime each has an inner life, with neither past nor future 'but dreaming of both'.



Ljubomir Dimov
Good spirits
20x30 cm, Oil on cardboard

Freud downgraded ecstasy, writing it off, along with daydreaming, as an aberration. But Dimov's nudes can be seen as a sustained argument for the validity of these forms of mental life.

The female body in "Good spirits" is not that of a classical or majestic nude, her nakedness implies vulnerability. She is showing us her backside and the world dissolves around her, or she into the world, highlighted by the strong monochorism of the painting.



Lea Fuchs
Quo vadis femina?
100x60 cm, Oil on canvas

By painting archetypal forms and enigmatic figures, Lea Fuchs explores social factors and gender constructions as a major aspect of the human condition.

Her specialty is rendering familiar objects in combination with the human body. Perhaps her most abiding interest is the human form and all it represents, specifically as manifested by the female body.

Not only does she look at, question and shed light on all aspects of female subjectivity in her paintings and illustrations, Fuchs takes care to execute the figures that she creates so that their origins are not too distinct. In this simple and direct way she maintains the tension between abstract and figural depiction.



Ljubomir Dimov
Piece from the sky
80x100 cm, Oil on canvas

“The woman holding a piece of the sky” is one of the few pieces where Ljubomir Dimov has made a dedicated portrait of a woman.

This woman is “Luna Krasa” and represents the Slavic Mona Lisa. The action of holding a piece of the sky is a picture of both strength and fragility, and represents the notion of holding everything yet at the same time, nothing.

The woman’s reassuring gaze towards the viewer in this piece invites us to reflect on this idea and at the same time it casts an air of tranquillity which silences our qualms and questions. Luna Krasa represents the peaceful strength of the woman.



Lea Fuchs
Frozen in time
60x80 cm, Oil on canvas

Contemplation into the meaning of life can be traced in “Frozen in time”, where the question is the problem of time.

This girl looks out of a window separated by the strong window lines. She is so isolated, so in search for something, so silent.

But there is compassion - and a kind of hope. There is sadness and pain here.

Yet none of Lea Fuchs' figures are victims.



For Dimov, the woman is the composition of everything, of darkness and light, of joy and suffering. Above all, however, she is the source of love.

Ljubomir Dimov
Unconditional Love
60x80 cm, Oil on canvas



Lea Fuchs
Divine
50x60 cm, Mixed on canvas

In 'Divine' a woman sits alone, the interior around her is almost abstract. Her hunched shoulders suggest despair.

Has she been abandoned or what is she waiting for? It is a moment in which she is enclosed within herself - the only action in the painting is her poze.

And that is infuriatingly just beyond our reach.



Ljubomir Dimov
Woman with apple
30x40 cm, Oil on cardboard

Lea Fuchs' and Ljubomir Dimov's different approaches give us space in finding our own understanding of womanhood, of how we view them or ourselves, of how they can be seen either through their position or their character, and how they have been shaped by or are shaping our society.



Lea Fuchs' career path as an artist was not exactly preordained. After finishing her high-school education in Sofia, Bulgaria, she graduated at the University of Economics and Business Administration in Vienna. Before she decided to focus on her talent

and study painting, she spent several years in different countries in Central & Eastern Europe working in various management positions. Oscillating between the words of expression and business reality Lea Fuchs graduated in Painting at the National University of Arts in Bucharest, Romania. Currently she works and lives in Vienna.

Lea Fuchs is a contemporary artist, in the literal sense of the word. Her art is focused on and inspired by the things she sees and feels every day. The main topics in her oeuvre are the interior, the still life and the human body, specifically manifested by the female body. The content of the figurative works is sensual and has a deep feminist predetermination and concept. It is the position of the woman, that Lea Fuchs is most concerned with, rather than direct depictions of persons. As an artist Lea Fuchs first attracts attention with high-contrast colourful paintings that have strong reference to classical composition and European Modernism.

Selected Exhibitions

Year 2015 - Queen of hearts (Dialogue exhibition, December 2015, Kunstforum Semmering, Semmering, Austria)

Year 2015 - Quo vadis femina (Dialogue exhibition, July 2015, Austrian parliament, Vienna, Austria)

Year 2015 - Women of society (Dialogue exhibition, May 2015, VIC United nations, Vienna, Austria)

Year 2015 – Frozen in time (Personal exhibition, April 2015, Gallery Artamontzev, Sofia, Bulgaria)

Year 2014 - Fereastra (Personal exhibition, November 2014, Merikon Art Gallery, Vienna, Austria)

Year 2013 - I colori della vita (Group exhibition, August 2013, Superflash, Torino, Italy)

Year 2012 – UNARTE`014 (Group exhibition, July 2014, MNAR, Peoples Palace, Bucharest, Romania)

Year 2011 - WITHin, WITHus (Group exhibition, June 2011, Caminul artei, Bucharest, Romania)

Year 2011 - UNARTE `011 (Group exhibition, April 2011, Iasi)

Year 2010 - “The story of Project 20” (Group exhibition, February 2010, Caminul Artei, Bucharest)



Ljubomir Dimov was born 1946 in Elena, Bulgaria.

At the age of one he has grabbed the pen and started to draw. This inborn passion

leads him in front of the canvas still today. At thirteen years old he moved to Sofia and continued his education at the Art High School. Later he graduated in Painting at the National University of Arts in Sofia.

1981 he emigrated to Vienna where he currently works and lives.

Dimov's walk of life is full of challenges and difficulties, which he often addresses in colourful aspects in his art works. In Dimov's view, every artist carries his subjects inside, he just has to find the right way to reveal them to the outside world. His themes are very narrative and confront the viewer with strong emotional states. Happiness has to be suffered in order to be appreciated. Pain, sadness, happiness and laughter are braided together and capture the attention of the viewer.

Dimov uses colours, which after Chagall almost nobody dared to work with. The light, the balance and the tones make his works unique.

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Year 2015 - Queen of hearts (Dialogue exhibition, December 2015, Kunstforum Semmering, Semmering, Austria)

Year 2015 - Quo vadis femina (Dialogue exhibition, July 2015, Austrian parliament, Vienna, Austria)

Year 2015 - Women of society (Dialogue exhibition, May 2015, VIC United nations, Vienna, Austria)

Year 2013 - The master and the canvas (Personal exhibition, April 2013, Gallery Immobilien, Vienna, Austria)

Year 2013 - Musee de Monmartre (Group exhibition, December 2013, Paris, France)

Year 2012 - Künstlerhaus (Group exhibition, November 2012, Vienna, Austria)

Year 2012 - House of the European Union (Group exhibition, October 2012, Vienna, Austria)

Year 2012 - BKI Haus Wittgenstein (Group exhibition, April 2012, Vienna, Austria)

Year 2011 - Sigmund Freud Museum (Group exhibition, November 2011, Vienna, Austria)

Year 2010 - "The story of Project 20" (Group exhibition, February 2010, Caminul Artei, Bucharest)



Yoshiko Anne Pammer BA completed an Art Foundation diploma and History of Art degree in Goldsmiths University, London. Since living in Austria she has mainly worked as an English teacher, teaching both young children and adults.

Having had years of experience working particularly with young people in international projects, in the areas of art, character education and women's empowerment, she is passionate about her work playing a part in community-building.

2008 – 2012 Goldsmiths University, London, UK
BA (Hons) History of Art (1st)

2006 – 2007 Camberwell College of Arts, London, UK
Art Foundation Diploma (Merit)

2005 – 2006 School of Oriental and African Studies,
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