

An abstract painting with a textured, layered appearance. The color palette is dominated by earthy tones: greens, yellows, oranges, and browns. There are also cooler tones of blues and purples scattered throughout, particularly in the upper and lower right areas. The brushstrokes are visible and expressive, creating a sense of movement and depth. The overall composition is non-representational, focusing on color and form.

# Harry Drewes

Paintings 2008 – 2019

[www.harrydrewes.de](http://www.harrydrewes.de)

“Art does not reproduce the visible but  
makes visible.”

Paul Klee

“Perfection is achieved, not when there is  
nothing more to add, but when there is  
nothing left to take away.”

Antoine de Saint-Exupéry

*These quotes may accompany my journey, though  
I may not be able to reach the goal.*



*Detail of the charcoal drawing  
“Autumn still life” on page 29*

# Harry Drewes

Paintings and Drawings

2008 – 2019



*Detail of the painting “Salt marsh”  
on page 11*

## The painter

Harry Drewes lives and works in Hamburg and came about photography and drawing to painting. In 2008 he began private painting studies with Ute Reichel in Hamburg and on the island of Sylt. Since 2011 he focused on painting and exhibited periodically in and around Hamburg.

His pictures are painted with acrylic on canvas and open space between reality and imagination. He loves motifs with harbor corners, as well as natural landscapes and flowers. The colors themselves play a major role for him. Various fine brush strokes build interwoven areas of interacting colors, giving something shimmering to the paintings.

In his current works he explores the space between realism and abstraction and uses color patches to create images which the viewers themselves can compose into landscapes.

## From physics to painting

As a physicist, I worked in the development department of a Hamburg-based company. My areas of specialization included optics and color recognition. After privately attending a course on the basics of painting during my last years of working as an employee, I could not let go of this art. Now I am a physicist and a painter in one person.

What do they have in common these different disciplines? Both need intuition and creativity and they often use similar terms. They speak of space, element, color, size, direction and interactions. Both deal with symmetry but also with the deviations of it, which can make a picture really exciting. Like the artist, the theoretical physicist must continue to think ahead, not knowing whether there will be confirmation for him later.

Now the painting process is my experiment and the pictures are the results. One can not test their effect with scientific tests. This requires people looking at them, be it at an exhibition or here in the catalog. I would like to invite you to this.

The painting "Flower garden" I painted at the easel in the middle of a flower garden. I concentrated on the colors, which I saw before me, to mix them as paints as accurately as possible on the pallet, and to bring them out of the impulse to the canvas. The shapes were at first secondary, but shapes sometimes emerge later - as if by themselves.





*Flower garden, acrylic on canvas, 49 x 80 cm, 2017*





*Field path near Nütschau,  
calligraphy pen on Papier, 15 x 21 cm, 2017*

I made this drawing with calligraphy pen on paper in small format. The material is easy to take along and well suited to spontaneously draw outdoors in nature. In this way, I try to reduce my impressions to the essentials with just a few lines.

The painting “Summer day” I started outside at the easel, on a hot day end of June. But to get finished it needed many hours of painting in the studio



*Summer day, acrylic on canvas, 50 x 80 cm, 2018*



*Salt marsh, calligraphy pen on paper, 15 x 21 cm, 2018*

Salt marshes form the transition between sea and land in tidal waters and represent biodiversity for nature and exciting color transitions for the painter. The desire to paint "salt marsh" arose spontaneously, during a walk in the dike foreland of Wremen at the Wurster Nordseeküste in

northern Germany. I would have liked to paint there in nature, but the way was too difficult to take easel and colors with me. So I made a drawing to capture my impression and many photos. The next day, still directly impressed by the experience, I painted.



*Salt marsh, acrylic on canvas, 40 x 60 cm, 2018*



Painting this motif from Strynø harbor was my wish since I enjoyed the summery atmosphere on the small island of Strynø in Denmark..

*Strynø harbor, lithograph print, 35 x 50 cm, 2014*

The lithograph print “Strynø harbor“ was created during the Summer Academy 2014 in Norden at the lithography workshop with Linda Peters.

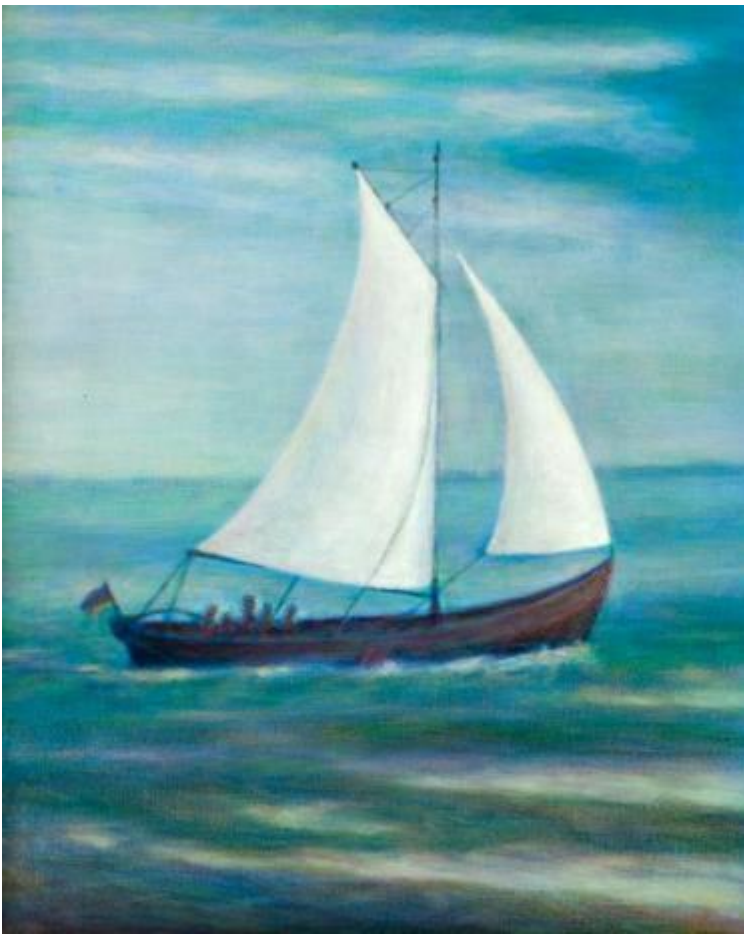




*Strynø harbor, acrylic on canvas, 50 x 70 cm, 2015*



I saw this big cloud over the wadden sea just before a thunderstorm came up. It had not started to rain yet and I could take a photo. The painting “Cloud over the wadden sea” was created a bit later in the atelier with my memories about the colors and contrasts of this dramatic moment.



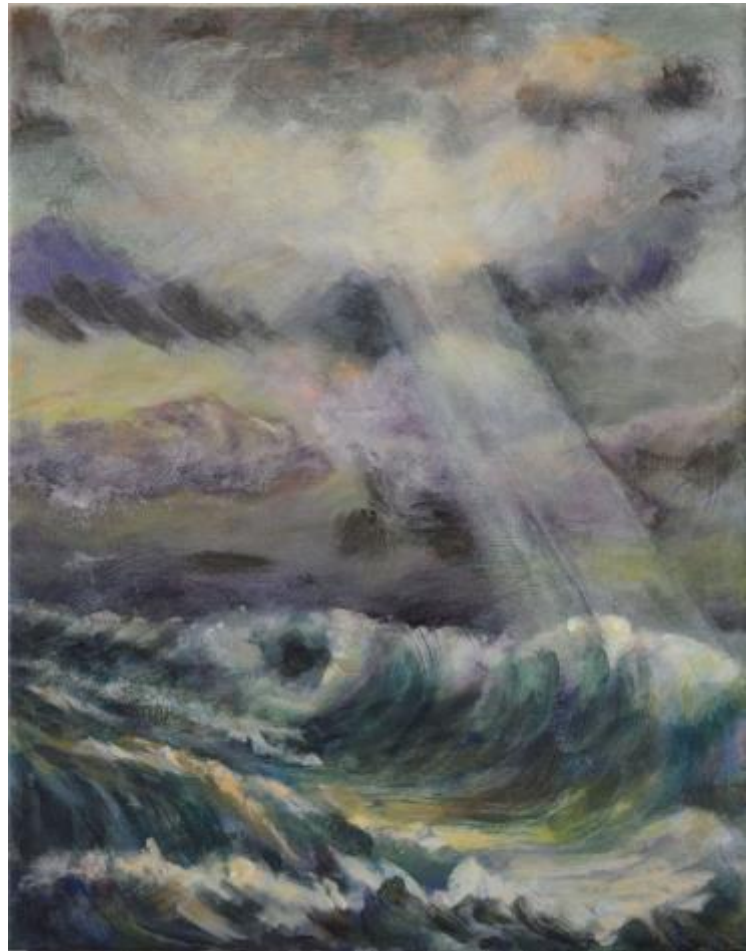
*Lighter Ronja passing Wyk  
acrylic on canvas, 50 x 40 cm  
2011*



*Cloud over the wadden sea, acrylic on canvas, 60 x 80 cm, 2017*

At the beginning of the year 2018 the three paintings "storm, sunshine and rain" were created. Inspired by the often very fast changing weather at the German North Sea coast, the idea was born to devote a triptych to these forces of nature. It is a painting of inner landscapes, a world of ideas. I thought of the North Frisian Hallig islands and their inhabitants, who are so exposed to the weather.

*Triptych storm sunshine and rain*  
*acrylic on canvas, 45 x 105 cm*  
2018









*Fishing harbor on Kalvø  
calligraphy pen on paper, 15 x 21 cm, 2017*

Kalvø is a small Danish island located on the east coast of Jutland at the Little Belt near Aabenraa.



*Fishing boats in Ditzum, acrylic on canvas, 50 x 70 cm, 2013*



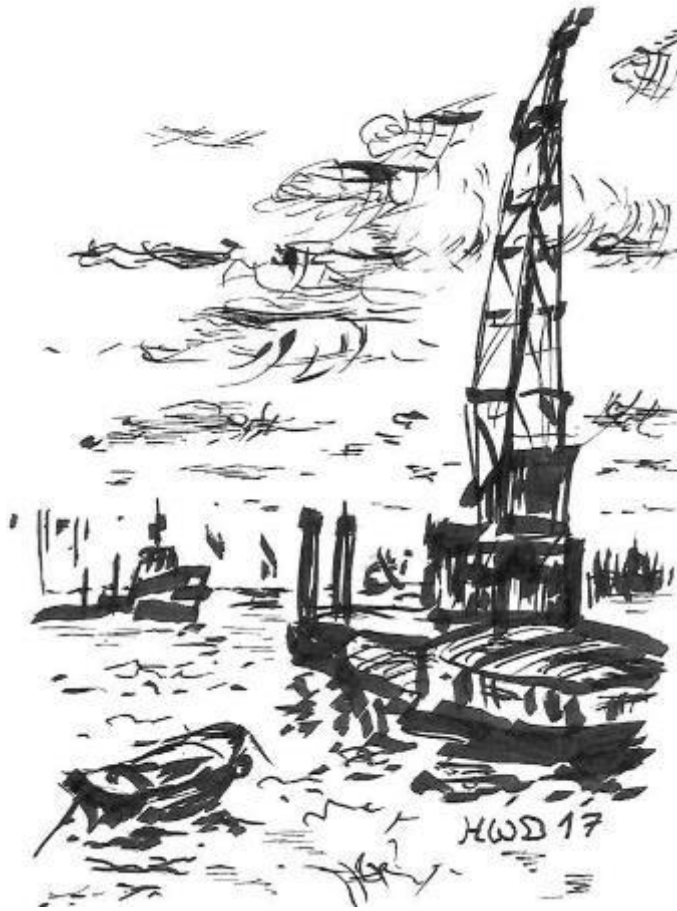
My painting "Steps to the sea" was inspired by a bathing staircase at the middle pier in Wyk auf Föhr at the German North Sea coast. Many observations in different weather, wind directions, water levels, sometimes with larger waves, sometimes with smaller waves, led me to my interpretation.



*Steps to the sea,  
reduced to character size  
calligraphy pen on paper, approx. 3 x 3 cm*

*Steps to the sea  
acrylic on canvas  
60 x 60 cm, 2016*





*At the Hamburg Oevelgönne harbor,  
calligraphy pen on paper, 21 x 15 cm, 2017*

Graffiti on the bridge Geestheller Damm  
in Bremerhaven



*At the river Geeste, acrylic on canvas, 40 x 60 cm, 2009*

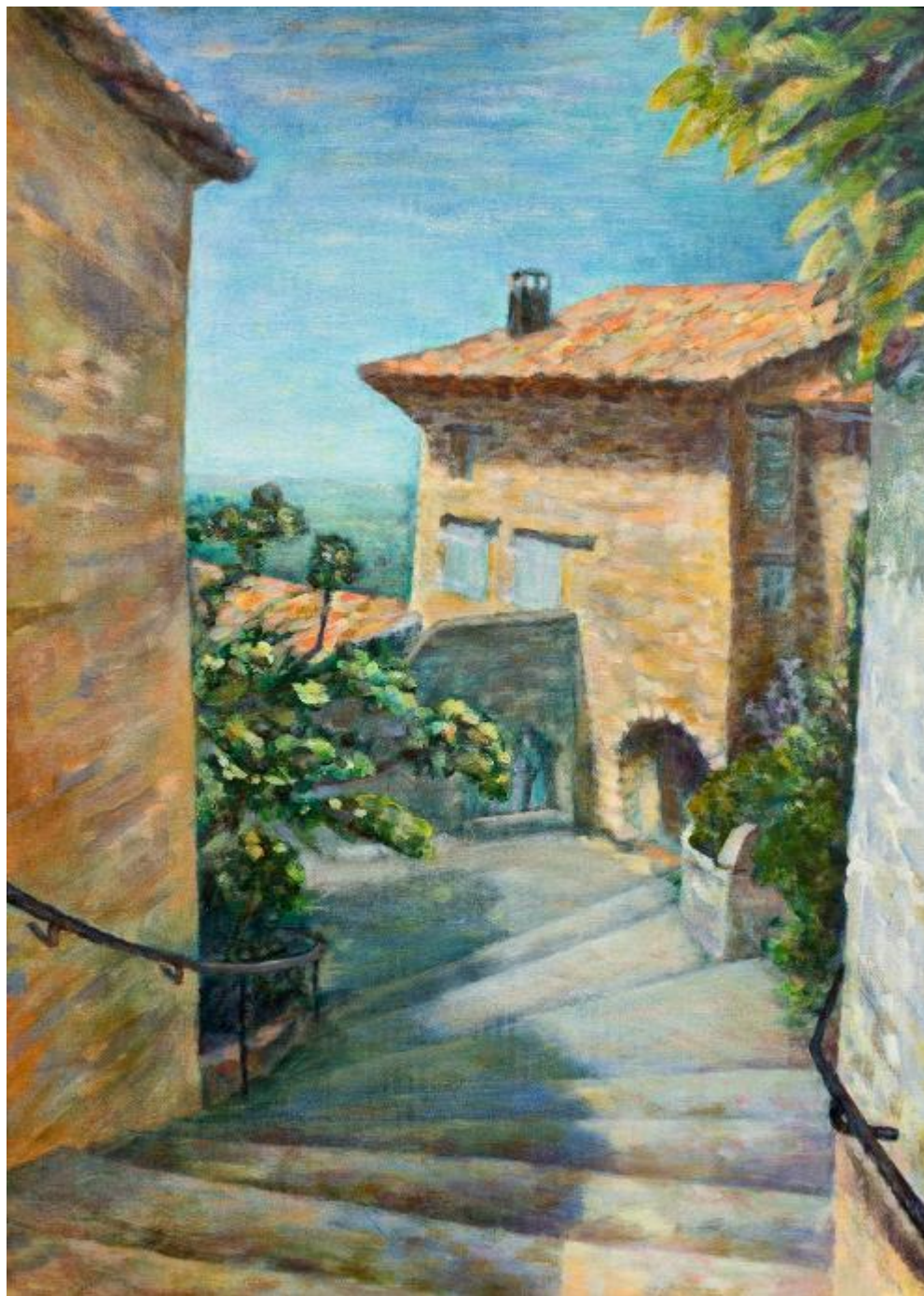




*Dentelles de Montmirail, charcoal on paper, 42 x 54 cm, 2015*

The drawing "Dentelles de Montmirail" and the painting "Rue des Soustets" were created in May 2015 on a painting trip to Provence in Séguret. For the drawing, I climbed up a steep hill on the outskirts of the village to the ruins of the castle and had a magnificent view of the Dentelles of Montmirail.

The painting shows a view from above into the "Rue des Soustets", which begins with a staircase leading down. On this stairs I placed my easel and painted.



*Rue des Soustets, Séguret*  
*acrylic on canvas*  
*70 x 50 cm, 2015*





*Inspired by Seurat, charcoal on paper, 42 x 46 cm, 2008*

*Budding hopes  
acrylic on canvas  
60 x 60 cm, 2014*





*In the city park,  
calligraphy pen on paper, 15 x 21 cm, 2017*



*Autumn still life, charcoal on paper, 42 x 61 cm, 2017*





*Still life with fisherman buoy*  
*acrylic on canvas*  
*50 x 70 cm, 2011*



*Still life with figure*  
*acrylic on canvas*  
*50 x 70 cm, 2011*

*The apple*  
*acrylic on canvas*  
*50 x 70 cm, 2008*



*Play of colors*  
*acrylic on canvas*  
*60 x 80 cm, 2012*



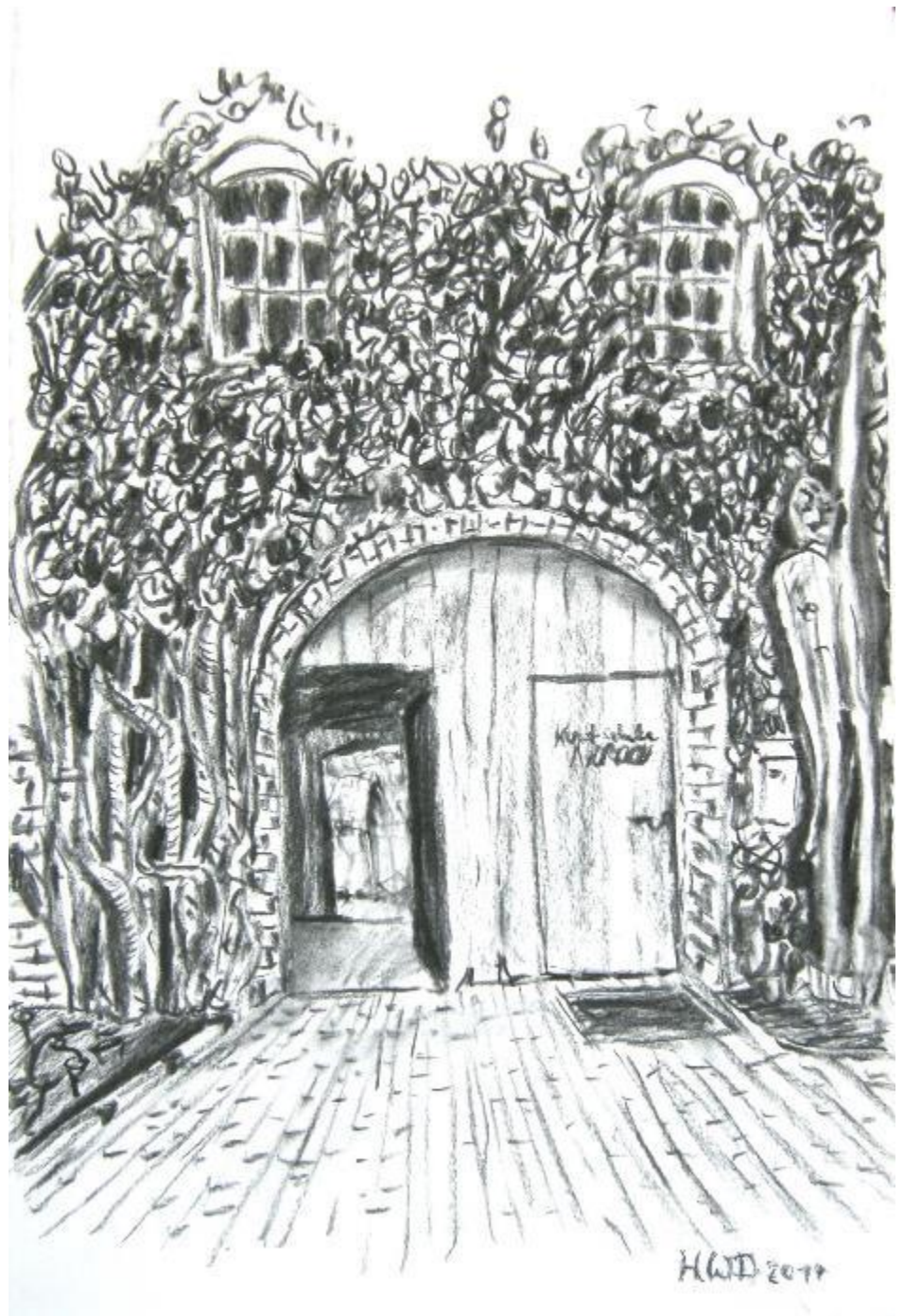




*Dark forest,  
charcoal on paper, 42 x 61 cm, 2011*



*Female gardener,  
charcoal on paper, 42 x 61 cm, 2013*



*Gate to the Villa*  
charcoal on paper, 50 x 33 cm  
2014

In summer, when it's not too hot, I'm always looking forward to taking my easel out into a garden or a field. This is how the new picture "Reverie" emerged. Even if I continue to paint later in the studio, somehow the mood captured during the first brush strokes will be remembered and affect the picture.



*Reverie,*  
*calligraphy pen on paper, 15 x 21 cm, 2019*

Here I tried to make a drawing of the painted picture with calligraphy pen.





*Reverie, acrylic on canvas, 50 x 60 cm, 2019*





*Birch trees at a field edge, calligraphy pen on paper, 15 x 21 cm, 2017*



*Men planting cabbage, acrylic on canvas, 60 x 60 cm, 2016*



*View, acrylic on canvas, 50 x 60 cm, 2014*





*Klappholttal, acrylic on canvas, 50 x 60 cm, 2011*



We could not see without light. Our main source of light is the sun. Other objects reflect light, just as the moon reflects the light of the sun. But in addition to the sun, there are many other self-luminous sources of light such as stars, meteors, fire, flames, lightning, glowing lava, and man-made illuminants.

A very special light source is the Aurora Borealis or northern light. It has magical appeal, especially on artists and physicists. Northern lights are formed when particles of the solar wind hit atoms in the upper layers of the Earth's atmosphere and ionize them. In the subsequent recombination light is emitted.

Painting Aurora is fascinating for a painter who is also a physicist

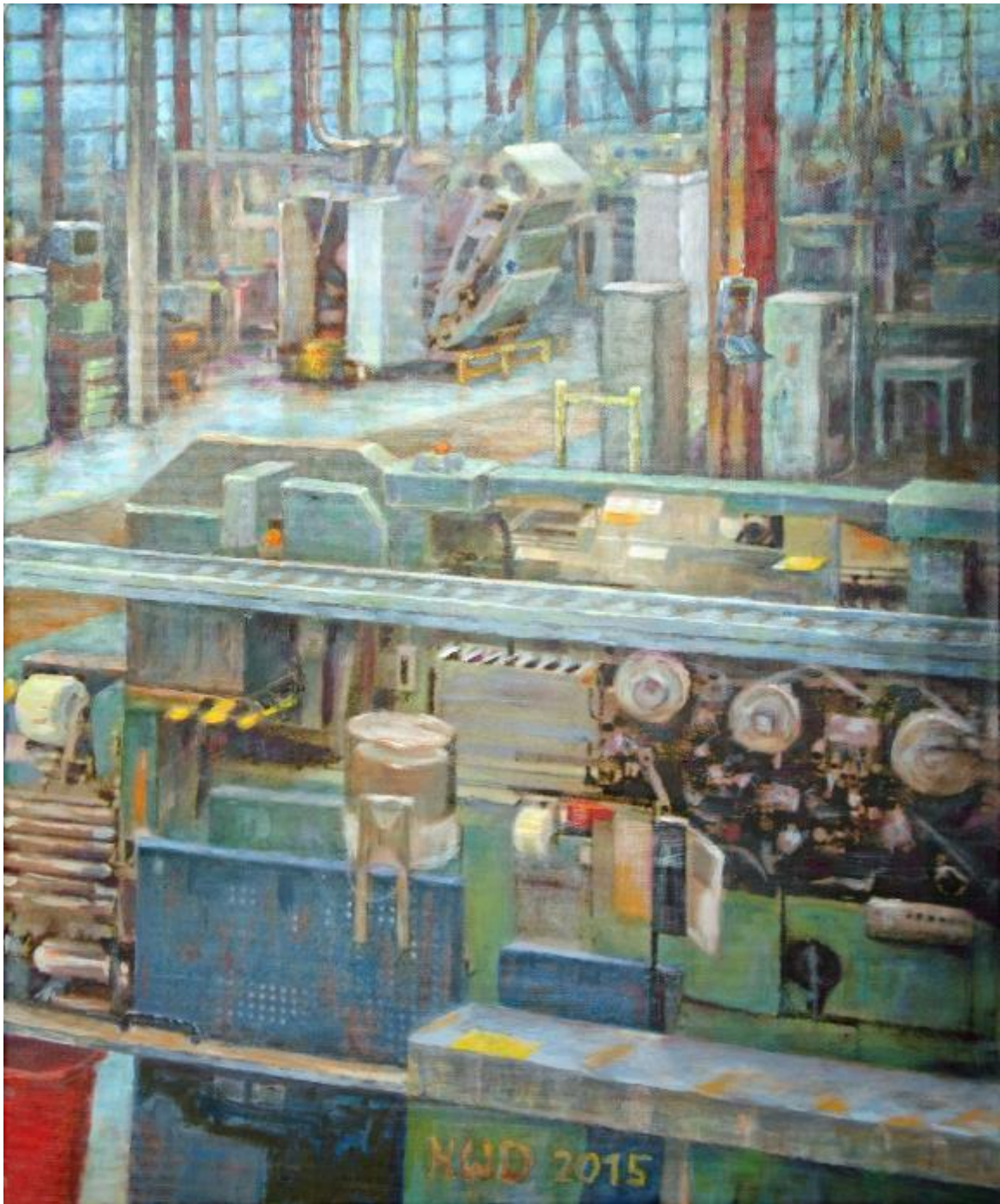
*Northern lights, acrylic on canvas,  
80 x 70 cm, 2018*



## Commission painting

I also like to paint according to the wishes of customers. Then the project will be discussed in advance and I will introduce my ideas. One example of this is the adjacent painting “The Factory”. The starting point was the desire of the customer not to use a photo but a painted picture as a background image for his website.

*The Factory*  
*photo collage on canvas, painted over with acrylic*  
*60 x 50 cm, 2015*







Harry Drewes  
Painter and Physicist



## Vita

1951	born in Bremerhaven
1957 – 1969	School in Bremerhaven, favorite subjects arts and math
1970 – 1978	Studying physics at the Technical University of Braunschweig (Diplom)
1979	Civilian Service and member of “Workgroup against Nuclear Power” in Braunschweig
1980 – 1985	Fraunhofer Institute for Wood Research (WKI) in Braunschweig
1986 – 2011	Research and Development at Körber AG in Hamburg (later at the subsidiary Hauni Primary), special fields: optics and color recognition
since 2008	Studying painting with Ute Reichel in Ahrensburg
2009	Entry into the artists group “Nordlichter unterwegs“
since 2011	Retired physicist, more time for painting
2013	Besides painting study of color theories and philosophy of color
2014	Lithography workshop with Linda Peters at the Summer academy in Norden, Eastern Frisia
2015	Painting workshop “In the footsteps of Cézanne” with Ute Reichel in Séguret, Provence, France
2016	Free painting workshop with Johann Nußbächer at the Summer academy in Norden, Eastern Frisia

## Exhibitions

2009	Group exhibition at “Haus der Natur” in Ahrensburg near Hamburg  Exhibition of the artists group "Nordlichter unterwegs" in the gallery “Alte Post“ in Westerland/Sylt
2012 – 2014	Three solo exhibitions at the Portuguese Restaurant “BEI UNS” in Hamburg
2014	Group exhibition with the topic "Our View on Allmende" at the Allmende in Ahrensburg near Hamburg
2015	Joint exhibition “Experiment with figure and landscape” with Heike Dittrich and Ursel Wiesen-Klomp at the City Library Husum  Solo Exhibition at the Restaurant "BEI UNS" in Hamburg
2016	Joint exhibition “Paintings in oil, acrylic and watercolor” in the Town Hall of Ammersbek near Hamburg  Group exhibition “Skies and More” in the painting studio of Ute Reichel at the Allmende Wulfsdorf near Hamburg
2017	Solo Exhibition “Landscape and coast” at the Restaurant "BEI UNS" in Hamburg
2018	Group exhibition “New works of the painting group” in the painting studio of Ute Reichel at the Allmende Wulfsdorf near Hamburg
2019	Joint exhibition “Clouds, sea and more” together with Josephine v. Oettingen in the Forum Alstertal in Hamburg

## Exhibitions

- 2019      Joint exhibition “From earthly landscapes and distant worlds - art meets physics” together with Rose Demant in the Gallery Kunstraum Farmsen in Hamburg

## Presentations

- 2014      Workshop “Farben sehen” (Seeing Colors) at the annual convention of Individual Psychology "Kunst und Psyche" (Art and Psyche) in Berlin together with Dr. Isolde de Vries
- 2015      “Seeing Colors - The colors in Physics and Painting”, a presentation in the course "Frauen informieren sich" at the Hamburger Volkshochschule
- 2019      Contribution “The polar lights from the point of view of physics and painting” in the MINTarium Hamburg on the main topic “Art meets physics” by Prof. Peter Möller



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All other repro images

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Hamburg

Harry Drewes is a physicist and worked in a larger Hamburg based corporation. His special subjects were optics and color recognition. He came to painting through his interest in photography and drawing, which had always existed. In 2008, in the last years of his working life, he began a private painting study and since 2011 he concentrated on painting and exhibited periodically in and around Hamburg. His pictures are painted with acrylic on canvas and open space between reality and imagination. He loves motifs with harbor corners, as well as natural landscapes and flowers. The colors themselves play a major role for him. Various fine brush strokes build interwoven areas of interacting colors, giving something shimmering to the paintings. In his current works he explores the space between realism and abstraction and uses color patches to create images which the viewers themselves can compose into landscapes.

