

SUPERDEALS, Brussels
Clara Brörmann, *new paintings in old light*
9 .4. 2016, 7 pm

The exhibition New Paintings in Old Light is an experimental set-up that can be seen on 9 April 2016 for just a few hours at Superdeals.

The Berlin artist Clara Brörmann will create an unusual exhibition situation where visitors are invited to experience the works shown in one evening in two different settings. While the opening will take place during daylight, from 8 pm onwards, the works will only be illuminated by candlelight.

Brörmann, whose artistic practice can be described as an inquisitive search for new perspectives on her works, frequently places her work in contexts that invite us to take on an unusual point of view. In the exhibition New Paintings in Old Light, the candlelight creates an environment that is unusual for the presentation of contemporary art. The “old light” ensures a new perspective on the paintings. This evening, visitors to the exhibition become direct participators in the playful interrogation of her works.

The genesis of Clara Brörmann’s works can be described as a constant juxtaposition of opposites: system and chance, construction and deconstruction, order and chaos encounter one another in her paintings. The execution of a concrete visual idea, a planned composition of forms and colours, is followed by a spontaneous reaction to what has been created, an intuitive, unplanned intervention into this composition. The application of paint is partially reversed, the painting’s surface is sanded, wiped, or peeled off. Here, the painter assumes the role of a sculptor who works on the object “painting” with sanding paper and a palette knife. Earlier layers of paint stand out from newer ones. Sometimes only a very thin layer remains, creating the impression of a very faint fresco. The shapes resulting from peeling off paint are to the exposed canvas often like negative or positive shapes, as is the case in *Tapisserie Nr. 2* and *Tapisserie Nr. 3*. Sometimes, they create a strong spatiality, an above and below; the white panels in *Ich gehöre Dir nicht* seem to hide something.

In addition to this spatiality, the paintings are also characterised by a peculiar temporality, a before and after, which makes it easy to follow the process of their creation.

At the end of this process marked by construction and deconstruction is always a painting that is characterised by a harmonic composition of different forms, and behind them, as it were, a visual noise.

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