

# SCHWARZ CONTEMPORARY

Press release - September 2016

CLARA BRÖRMANN - pursuit of happiness

9 September to 22 October 2016

We are happy to announce the exhibition *pursuit of happiness* by CLARA BRÖRMANN (born in 1982 in Duisburg). It is the third solo show of the Berlin-based painter at SCHWARZ CONTEMPORARY.

In the large diptych *Ringdans*, the remaining very thin applications of paint create the impression of a fading fresco. Similar to a collage, where individual sections are painted or pasted over, the silhouettes of red shapes underneath the white areas of *Die Liebenden* emerge. In *Wald*, the emerging shapes oscillate with the retreating ones, so that the painting seems almost like a piece of fabric.

The cut edges, the revealed canvas, the visible different layers of paint - all these are traces of the process of creation: Clara Brörmann's *modus operandi* is a play with her painterly opposite, where the painting's *status quo* is continuously subjected to interventions until a final point has been reached, making the various steps of the process visible and rendering them parts of a new whole.

Brörmann's works create their own inherent temporal and spatial simultaneity: the numerous steps in the process generate a condensed temporality characterised by an interlinking of before and after. At the same time, a multilayered pictorial space emerges where the below of the canvas as the support and the above of the applied paint merge. And finally, in Clara Brörmann's paintings, the sides of the stretcher frames are integrated; they, too, reveal an earlier state of the painting and at the same time lend it the appearance of a sculptural object.

The five new works in the exhibition *pursuit of happiness* are an extension of this play of exploring colour, form, and composition. Searching for new possibilities of placing her abstract paintings in unusual situations for reception, the artist has added another rule to her game: the descriptive titles open up a space for interpretation that places the abstract forms into a concrete context.

The four circles turning inside one another thus become the wheel of the fickle decider of fates, the goddess *Fortuna*, who delivers happiness and unhappiness; the circle that can be made out in the large diptych can be interpreted as a trace left by the dancers in the circle, the *Ringdancers*; and the geometrical white shapes reveal themselves to be trees in close proximity in *Wald*.

The painting, the title and the beholder's associations form a net in which abstract shapes become concrete situations.

Whereas in *Fortuna*, *Ringdancers* and *Wald*, the connection between the shapes and the titles is easily made, this is not so in the case of *Die Liebenden*. It is not self-evident to associate the pointed, drop-like structures in white and red with a pair of lovers. A further coordinate helps: in the second room of the gallery, watercolours are shown from which the titles for the paintings are derived. They are modelled on allegorical representations of medieval illuminations. The structure, shapes and colours of *amants dans un lit* illustrate the translation that took place from medieval representation to abstract painting.

The additional visual material places the paintings in a further referential space, within which Brörmann confronts her paintings with the question of whether an abstract painting can embody an allegory, which itself is an image of an already abstract notion. And the beholder is called upon to ponder this question. Thus, the end of the walk through the exhibition becomes, as it were, the starting point of another walk, a second round of the game, this time with extended rules.

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The opening reception is on Thursday, 8 September 2016, from 6 - 8 pm.

Exhibition: 9 September to 22 October 2016.

For further information, please contact the gallery: [mail@schwarz-contemporary.com](mailto:mail@schwarz-contemporary.com)