

**Clara Brörmann**

*Symmetria*

Exhibition: September 15 – November 19 2022

Opening: Wednesday, September 14, 5 – 8 p.m.

Second floor

In the paintings of the artist Clara Brörmann, who also "painted figuratively in her student days frequently", one does not recognize a depictive human figure. And yet her often large vertical formats refer to the human body, the human measure. They are multi-layered, abstract paintings, composed of round and angular, sometimes pointed forms in bright saturated colors, which were created processually over a long period of time. With a depth of the stretcher frame of around 7 cm, they almost show object like presence in the space.

Like people on their skin or clothing, for example, Brörmann's pictures occasionally have superficial imperfections: Some paint is standing or peeling off, has been sanded off or you can see slight bumps or crusts, where paint was applied along an adhesive tape that was later removed. The history of creation is thus kept present by the artist: as a consciously made visible part of her work, which - from assembling and covering the painting support with her own hands to the last brushstroke - is also always physical labor. The edges of the canvases, which are often covered with trickles of paint, bear witness to this.

In the exhibition *Symmetria*, on view in the spacious bright rooms of RL16 on the second floor of Rosa-Luxemburg-Strasse 16, Clara Brörmann shows six works from her current, eponymous series *Symmetria* (2022), a couple of *Turning Point Paintings* (since 2020) and *Lantern Paintings* (since 2020) as well as smaller framed works made of colored transparent paper (*Diaphanbilder*, 2022). All of them have not yet been presented in Berlin.

The title *Symmetria* (Eng.: Symmetry) is an exemplary reference to the Roman architect, engineer and architectural theorist Vitruvius (1st century BC), who used the originally Greek term in his *Ten Books on Architecture*. For the motif of the invitation card, Brörmann again played with the well-known sketch *The Vitruvian Man* (ca. 1490) by Leonardo da Vinci, who in it already referred to Vitruvius' theory of proportion. Clara Brörmann has printed the catchy, meme-like motif that we all know in some way - be it from art class, from a holiday in Florence, from the Italian one-euro coin or our health insurance card - mirrored on top of each other, increasing the symmetry effect. It should also be mentioned here that da Vinci himself wrote the text on his drawing, which he partly took from Vitruvius's theory of proportion (and in which, translated into English, one can read: "4 fingers make a palm ... 24 palms make a man"), mirror inverted.

Clara Brörmann's paintings from the *Symmetria* series – in which various symmetries can be discovered – are exhibited adjacent to each other at RL16, allowing for comparative viewing.

Visiting an exhibition in real space is also always a physical experience. Thus, especially with and in *Symmetria*, Clara Brörmann not only invites us to recall moments of 20th century art history (such as Hans Arp, Sonia Delaunay, Oskar Schlemmer, Hilma af Klint, Le Corbusier, or Frank Stella), but above all to enter into a direct dialogue with her paintings: to compare ourselves with the proportions depicted therein, to reflect on one's own body, its dimensions and radius of movement and to pay more attention again to these characteristics and their importance for our sense of self - also against the background of ongoing digitization and the trend towards virtual encounters and smart technologies.

Text: Barbara Buchmaier