

TO PAINT INVOLVES A CERTAIN CRISIS,  
OR AT LEAST A CRUCIAL MOMENT  
OF SENSATION OR RELEASE, AND BY  
CRISIS IT SHOULD BY NO MEANS  
BE LIMITED TO A MORBID STATE,  
BUT COULD JUST AS WELL BE ONE  
ECSTATIC IMPULSE.

Cy Twombly



19 Jan – 8 Mar 2024

**CHARLOTT WEISE:  
FOR THESE THOUGHTS  
WE CHANGE INTO PINK**

**belmacz**

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An exhibitionary melodrama, one writ through the “ecstatic impulse” of painting, *For these thoughts we change into pink* is Charlott Weise’s first solo exhibition with Belmacz.

Charlott Weise (b. 1991, Görlitz, Germany) is concerned with being in the world, with all its chaoticness and intoxication. Working fluidly, through the instinctual sojourns allowed for as a brush meets canvas, Charlott’s paintings attempt to resolve this experience of being in whilst also aiming to challenge or provoke what existence can be. Writ in thick swathes of oil, Charlott’s paintings are more than acts of defiance; they stand tall as gestural traces pulled from the body, the mind. In this way, her works are more like allusive play scripts than solid, didact, narratives.

Following this premise, the forms and figurative suggestions — each reaped from Charlott’s extensive inventory of female iconography — that appear in the human-sized paintings and small drawn works in this exhibition act as theatrical portals; they linger as to create a quasi-Kafkaesque *mise-en-scène*. Charlott’s instinctual approach to painting accentuates this sense of impending performativity; a tentative sense where we feel unsure of what could unfold. Indeed, rather than illustrating a grand narrative theme, here fluid brushstrokes and layers of twisting marks make steadfast narratives leak.

Dramatically unmoored, intimate, erotic and made up as if a powder blushed figure within a Fuseli sketch, the artworks in *For these thoughts we change into pink* render the artifice of an existence through the formalities of painterly action.

▼ **Charlott Weise** (b. 1991, Görlitz, Germany), was a participant at De Ateliers (Amsterdam) in 2016. Previously, she studied at the Gerrit Rietveld Academie, (Amsterdam), as well as studying under Class of Prof. Christian Macketanz, at Hochschule für Bildende Künste Dresden, and the artist Heike Dittrich, in Bautzen (Germany). Reflecting upon how femininity is performed across a range of cultural fields, from historical figurative painting to literature and the mainstream media, Charlott’s paintings can be seen as a form of intuitive image-based writing. In these images, interior worlds unfold as rich narrative *mise-en-scène*; female archetypes find themselves slipping between, in and out of, thick plotlines both banal and bombastic.

**Select exhibitions include:** *Kiss my Soul*, Dordrechts Museum, Dordrecht, The Netherlands (2023); *How to Cook a Wolf*, two seven two gallery, Toronto, Canada (2023); *Mutig Wandeln*, Kunsthalle Görlitz, Germany (2023); *Global Cows 2020*, Images Festival, Toronto, Canada (2021); *Tinted Glass*, Kunsthalle Münster, Germany (2021); *Notes on Wine*, hosted by Cascina Gilli, NEVVEN, Castelnuovo Don Bosco, Italy (2021); Group exhibition curated by Pádraic E. Moore at Classics Museum Dublin, Ireland (2020); *Koninklijke Prijs voor Vrije Schilderkunst*, Koninklijke Palais Amsterdam, The Netherlands (2020); *The Annotated Reader*, curated by Ryan Gander & Jonathan P. Watts, Quartz Studios, Torino, Italy (2020); *Vordemberge-Gildewart Award*, GEM, Den Haag, The Netherlands (2020); *Schulz & Weise*, duo exhibition with Franziska Schulz, W139, Amsterdam, The Netherlands (2019); *ampersands*, W139, Amsterdam, The Netherlands (2019). *Take me away*, A Maior, Viseu, Portugal (2018); *He at Sea*, Kunstfort bij Vijfhuizen, Vijfhuizen, The Netherlands (2018); *A Postcard from Amsterdam*, duo, Lower green, Norwich, UK (2018); *The Ashtray Show West*, Belmacz, London, UK (2018); *If I was your Girlfriend*, Belmacz, London, UK (2018); *The Yellow Wallpaper*, Ginerva Gambino, Cologne, Germany (2017); *Johnny Suede*, Damien & the Love Guru, Brussels, Belgium (2017); *CILADA*, A Maior, Viseu, Portugal (2017); *9 PAINTINGS*, Galería Formatocomodo, Madrid, Spain (2016); *NADA Miami Beach*, Galería FORMATOCOMODO, USA (2016); *Whiskers by the name of lilacs*, Galerie Rianne Groen, Rotterdam, The Netherlands (2016); *PAAREN*, PS projectspace, Amsterdam, The Netherlands (2015); *SELECTED*, Castrum Peregrini, Amsterdam, The Netherlands (2014); *Entering the Painting*, tegenboschvanvreden, Amsterdam, The Netherlands (2014).

**Awards and grants include:** Artist Grant of the Mondriaan Fund (2022); Winner Koninklijke Prijs voor Vrije Schilderkunst (2020); Nominated for Vordemberge-Gildewart Award (2020); Artist Start Grant of the Mondriaan Fund (2017); Praktijkverdieping Postacademische Instellingen Grant of the Mondriaan Fund (2014-2016); Nominated for Rietveld Academie Award (2014); Nominated for Rietveld Fine Arts Prize (2014); 2. Prize E.O. Plauen Junior Award (2012).

Charlott lives and works between Amsterdam (The Netherlands) and Görlitz (Germany).

▼ **Belmacz** is a contemporary art gallery and showroom based in central London. The gallery focuses on supporting artists to grow their practice; working with them to develop specific solo exhibitions and projects, as well as by re-contextualising their work through renowned group exhibitions. Belmacz’s showroom is a space dedicated to displaying Julia Muggenburg’s jewellery.

Founded in 2000 by Julia Muggenburg, ‘Belmacz’ is a composite name: combining the male adjective ‘bel’ (from the French for beautiful), ‘maximum,’ and ‘cz’ (from the Slavic alphabet). With a further reference to the iconic 20th century jeweller Suzanne Belperron, ‘Belmacz’ alludes to Muggenburg’s founding vision for the gallery as well as her expansive design practice.

Instagram: [@belmaczlondon](https://www.instagram.com/belmaczlondon)