

Bodily traces of creatures linger forth like hybrids, out of a woven brick wall; embedded in the overarching structure of the fabric, at times clearly visible as figures, at times just abstract flecks. The initially undiscerning bodily abstractions in the work of Vittorio Brodmann, recall monster-like creatures of fables, or spirits, as well as coming of age scribbles and graffiti. But his images go beyond painting, they leave the brick wall and enter reordered back into the space: drawings are placed within a display system, the everyday observations, parodic and circus like moments, as well as abstract bodies are revealed in a form of presentation that is at once a display, and a painting, an arrangement of sorts. The images stand in a kind of nonlinear comicstrip next to each other, and find themselves again in a sequentiality, forming a loose narrative.

With the process of referencing, editing, translation, and retelling, Brodmann at once renders his work into an archaeological, as well as narrative, and process driven pursuit. Thus the figures retreat, their contour lines often punctured and incomplete, a decided or clear performance, and intermingle themselves with adjoining bodies on the tableaux. Brodmann's work handles from bodies which flow into one another, social relationships, and standardization, as well as from the continuing evolution of poses and gestures, in which the history of contemporary subjects are manifested.

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