

VITTORIO BRODMANN

Simulations

SEPTEMBER 5—OCTOBER 18, 2025

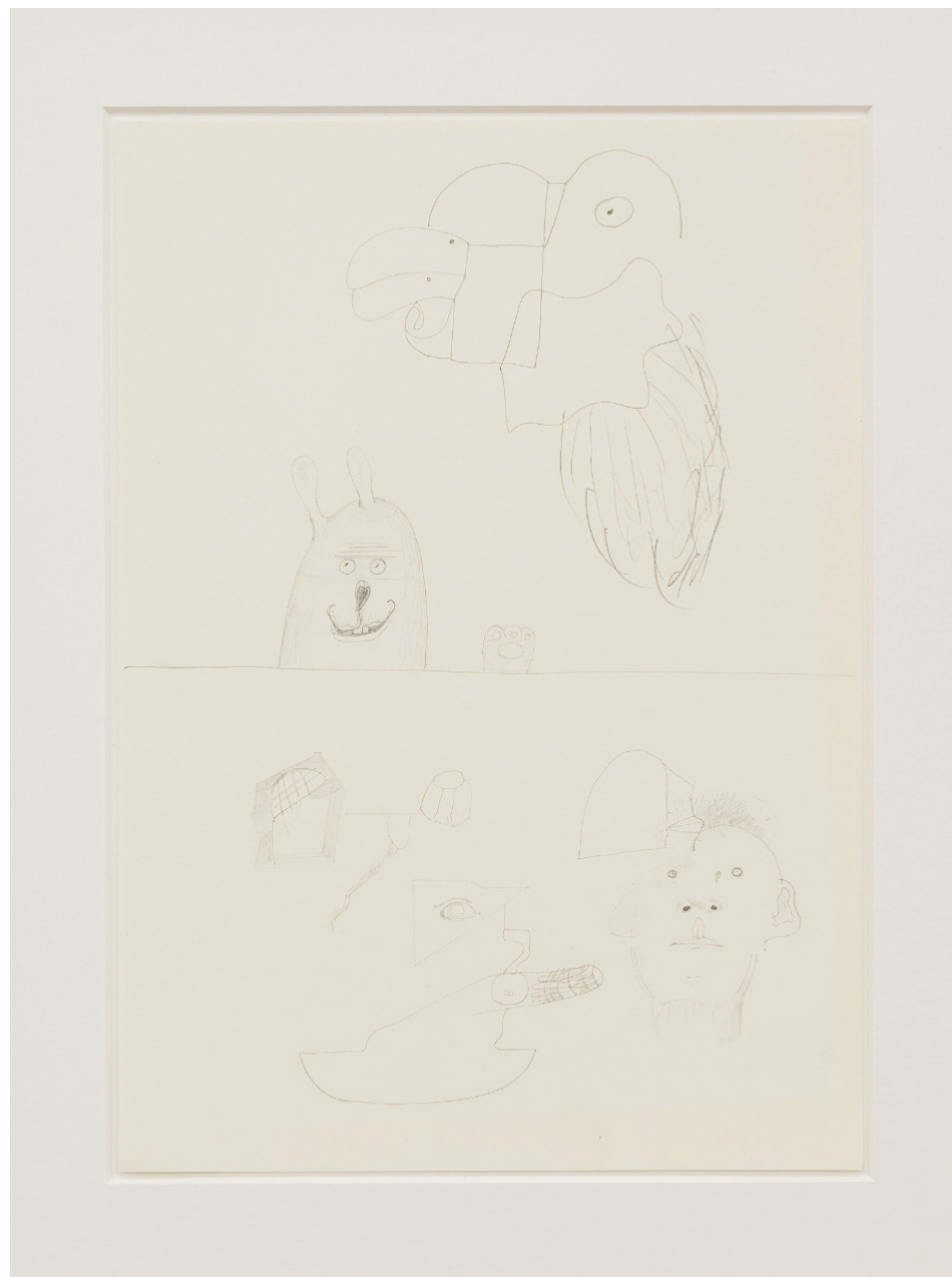




Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 62



Vittorio Brodmann, *Collaboration and Conflict*, 2025
Oil on canvas
150 × 120 cm; BROD/P 429



Vittorio Brodmann, *Collaboration and Conflict*, 2025

Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Pollution*, 2025
Oil on canvas
60 × 90 cm; BROD/P 430

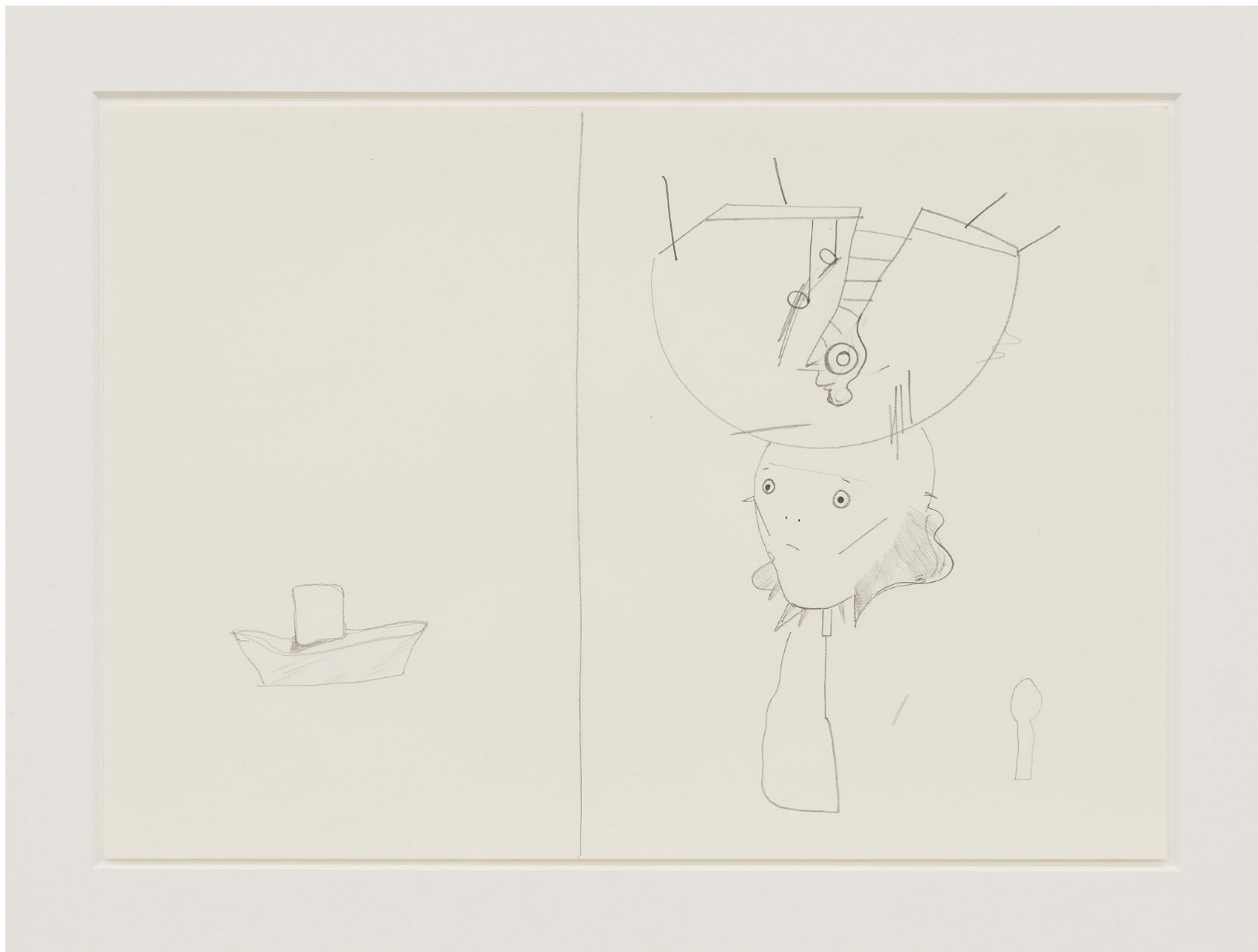


Vittorio Brodmann, *Pollution*, 2025

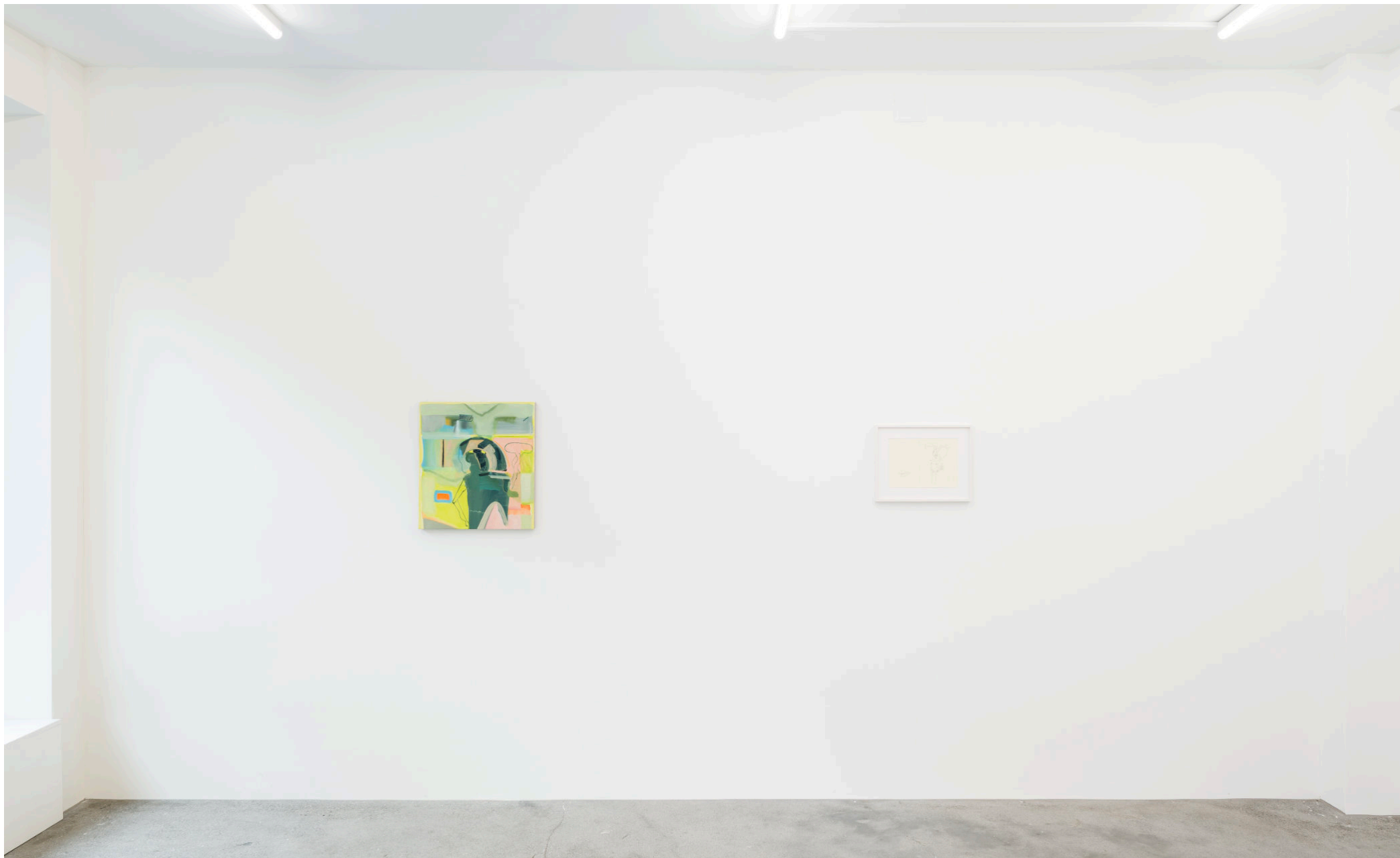
Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 64



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Envy*, 2025
Oil on canvas
55 × 50 cm; BROD/P 435

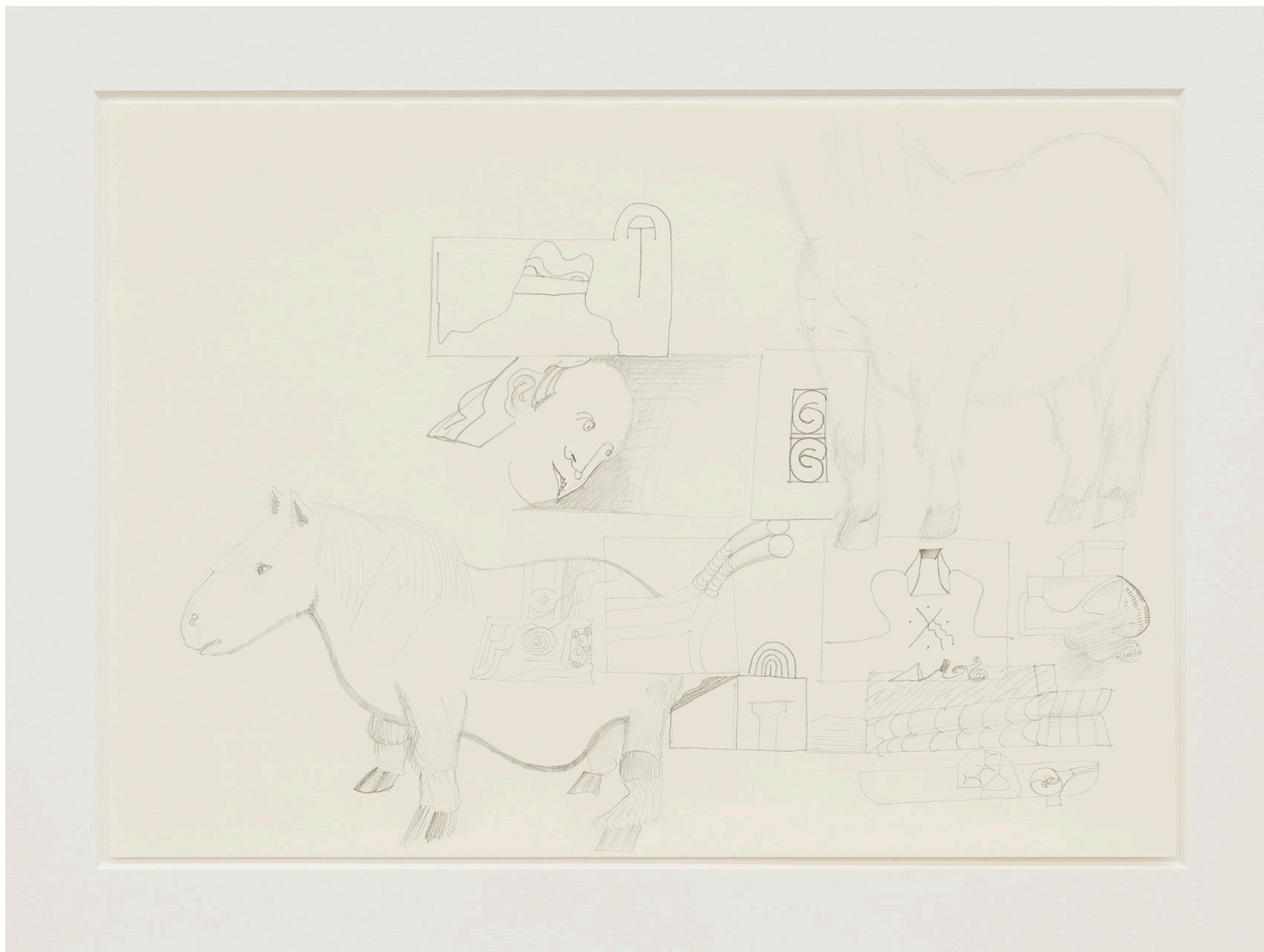


Vittorio Brodmann, *Envy*, 2025

Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 67



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich

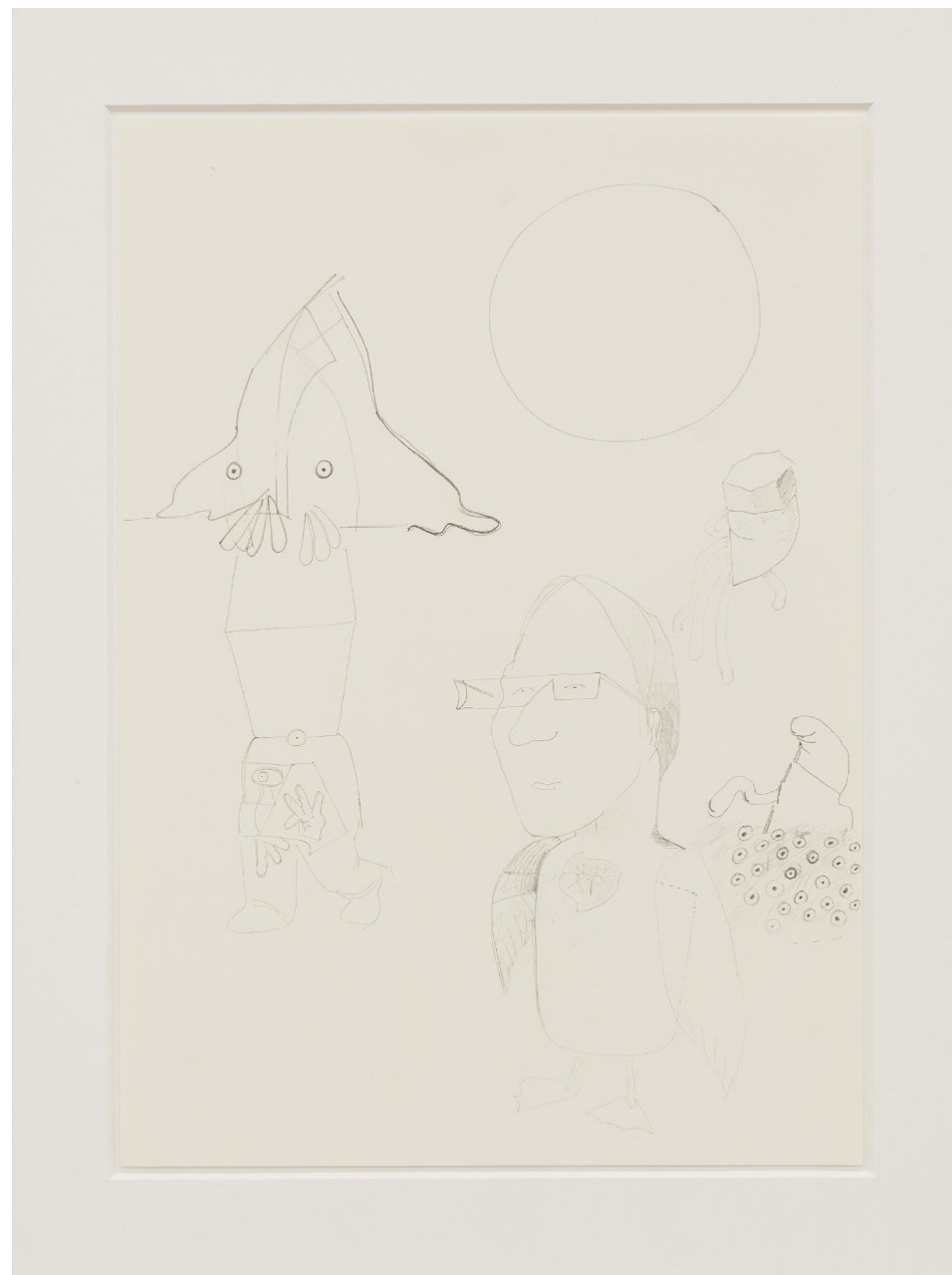


Vittorio Brodmann, *Flat Landscape*, 2025
Oil on canvas
50 × 55 cm; BROD/P 436

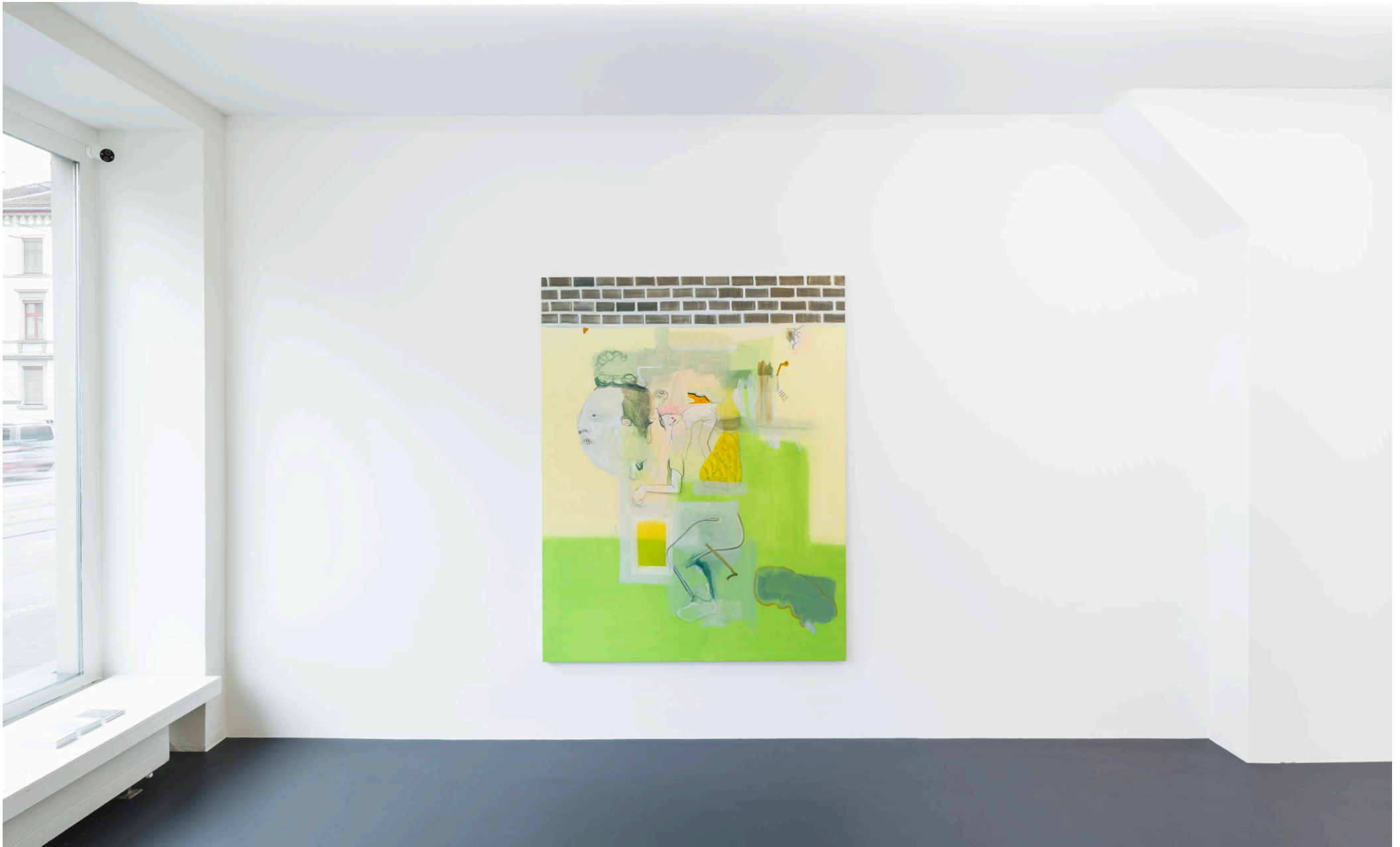


Vittorio Brodmann, *Flat Landscape*, 2025

Detail



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 63



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Temporary Structure*, 2025
Oil on canvas
190 × 150 cm; BROD/P 427



Vittorio Brodmann, *Temporary Structure*, 2025

Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich

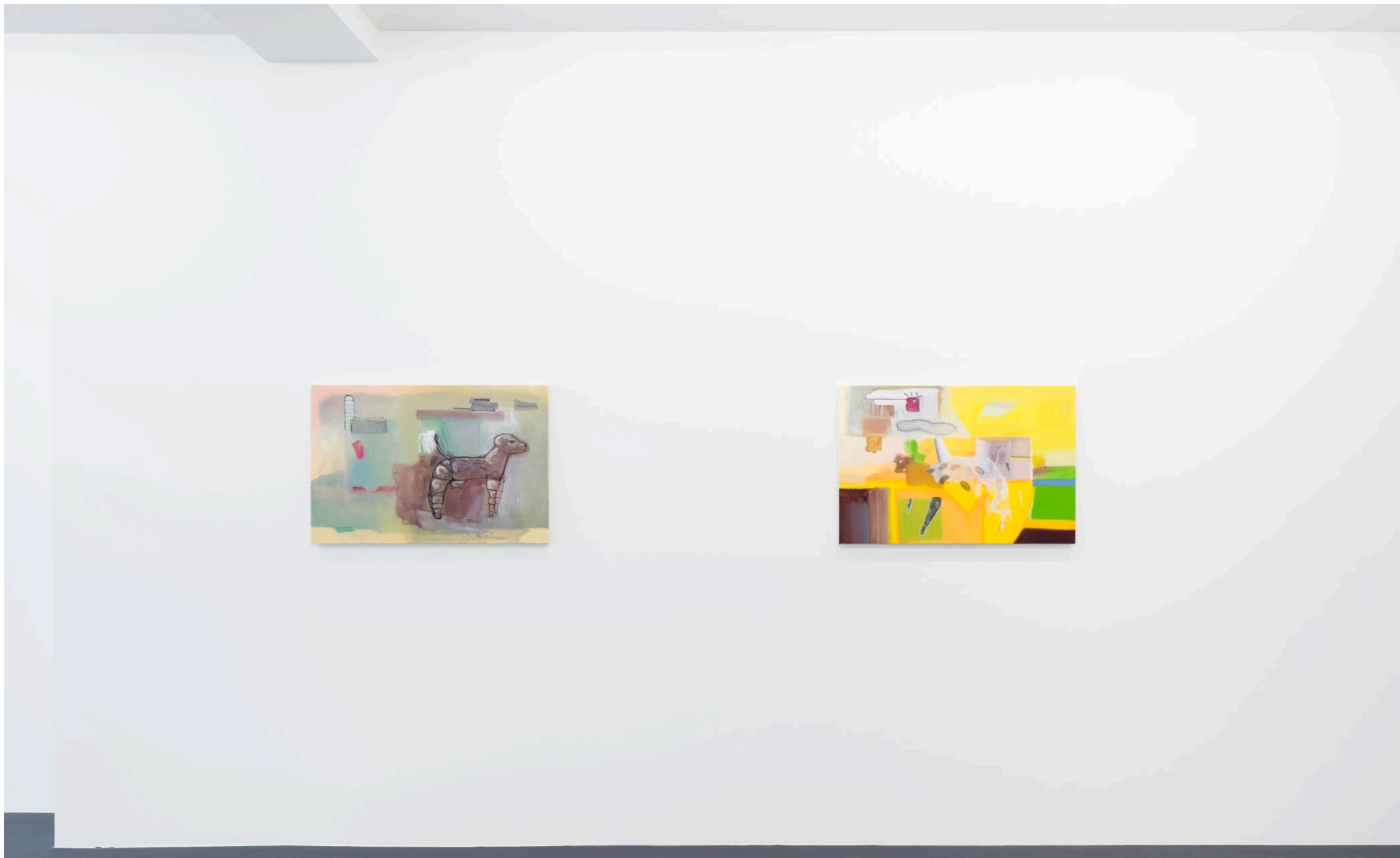


Vittorio Brodmann, *Primordial Slop*, 2025
Oil on canvas
180 × 135 cm; BROD/P 428



Vittorio Brodmann, *Primordial Slop*, 2025

Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *The Future of Farming*, 2025
Oil on canvas
60 × 90 cm; BROD/P 431



Vittorio Brodmann, *The Future of Farming*, 2025

Detail

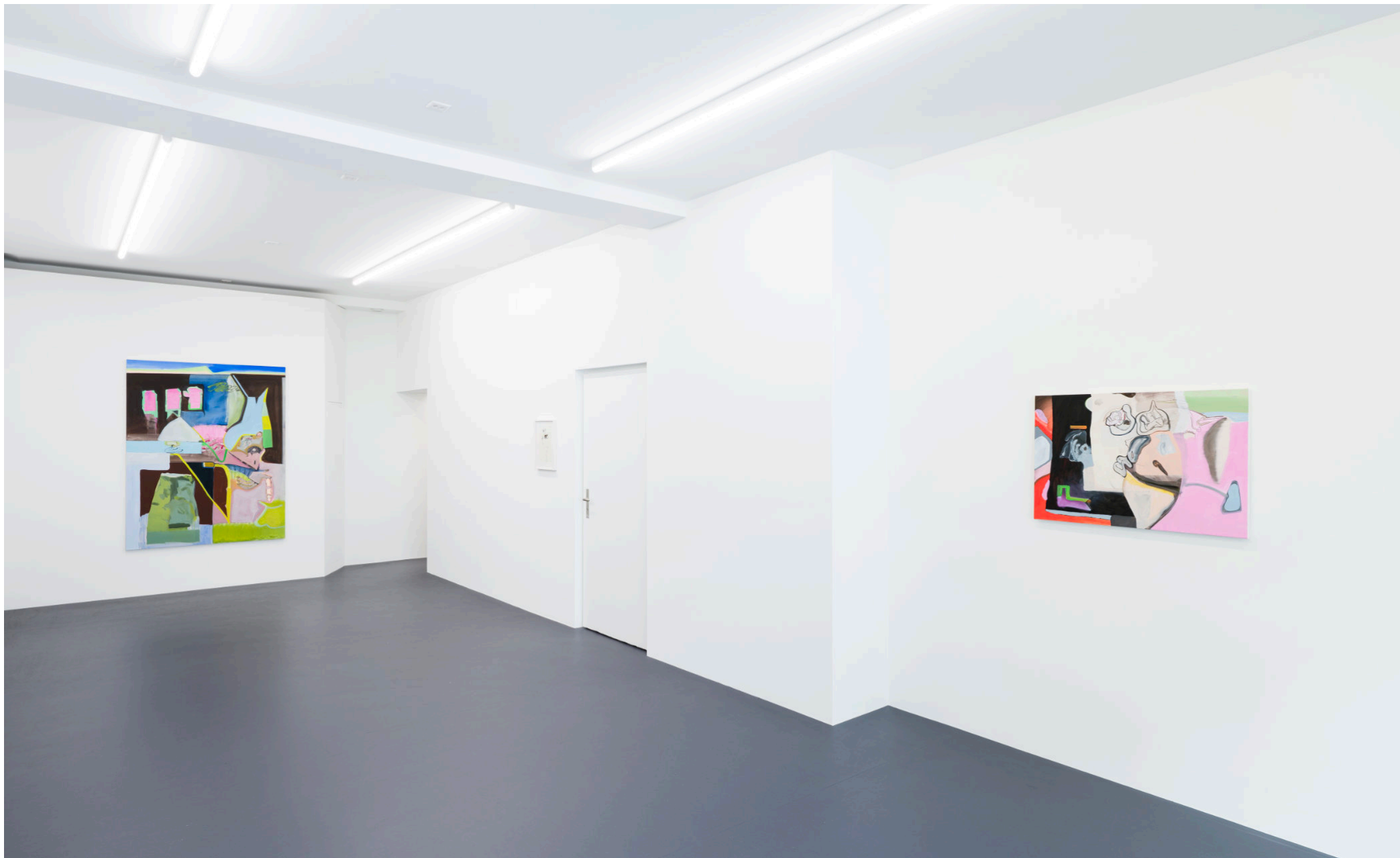


Vittorio Brodmann, *Powered by Cows*, 2025
Oil on canvas
60 × 90 cm; BROD/P 432



Vittorio Brodmann, *Powered by Cows*, 2025

Detail



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich

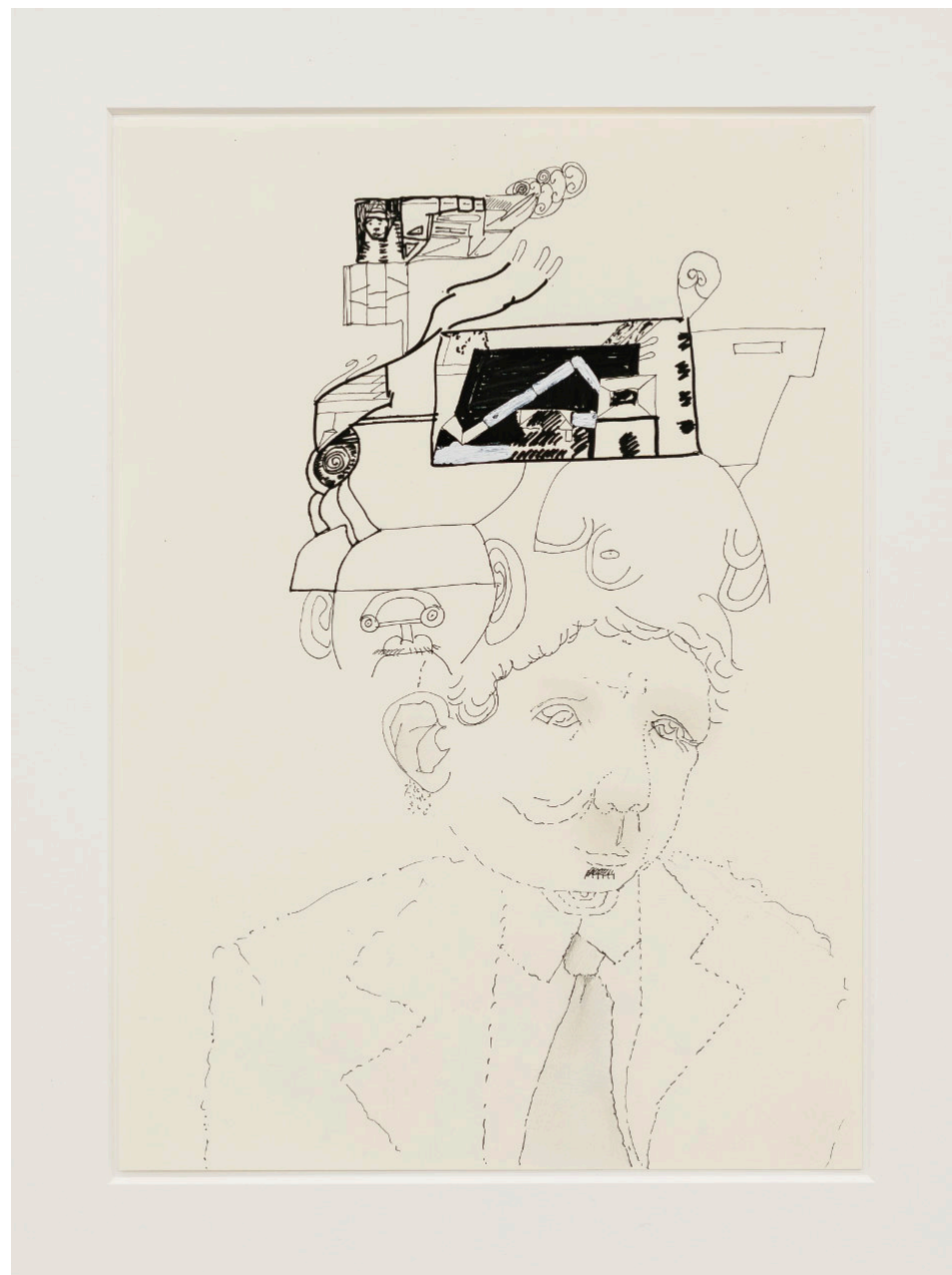


Vittorio Brodmann, *Repetition* 2025
Oil on canvas
60 × 90 cm; BROD/P 433

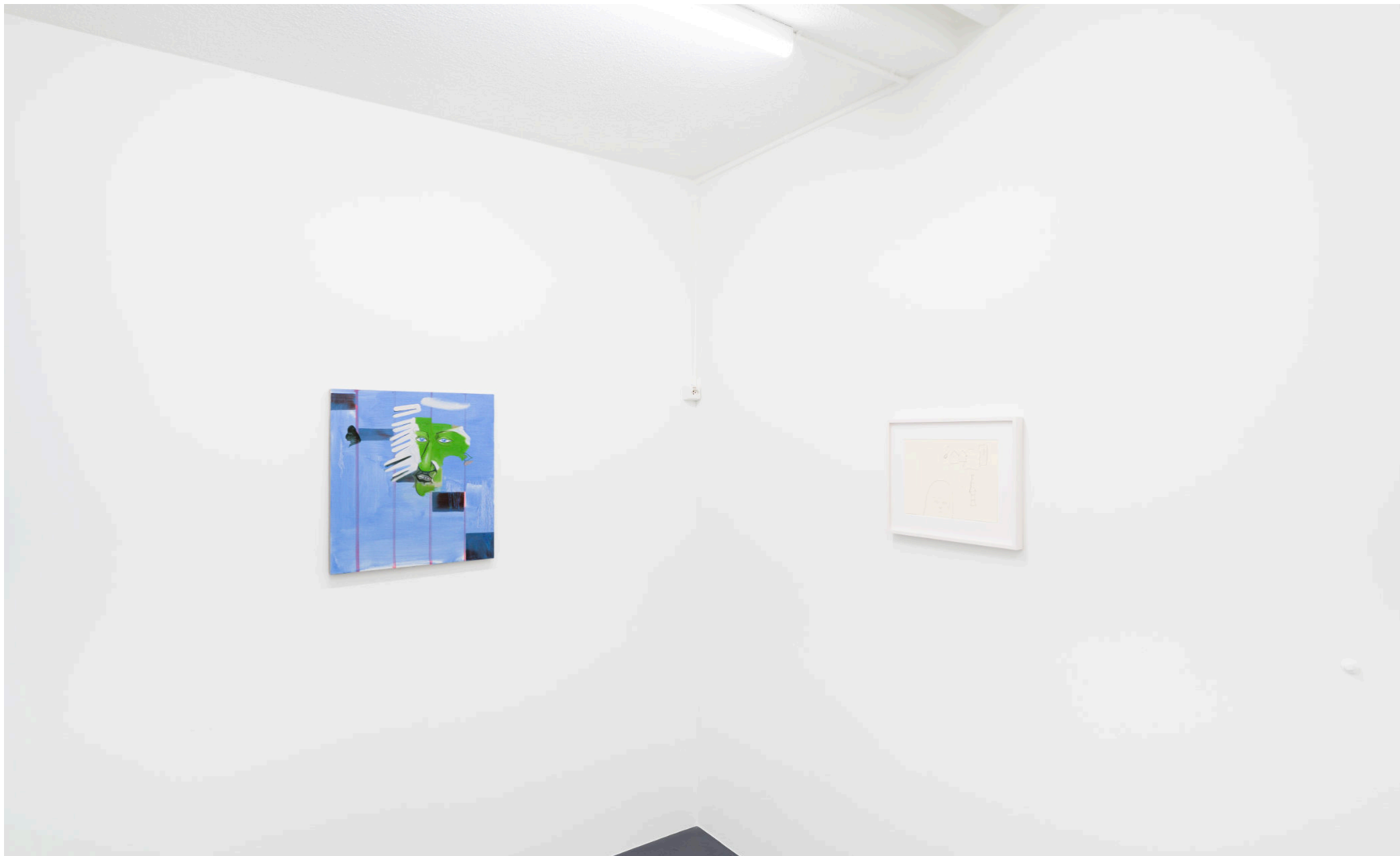


Vittorio Brodmann, *Repetition* 2025

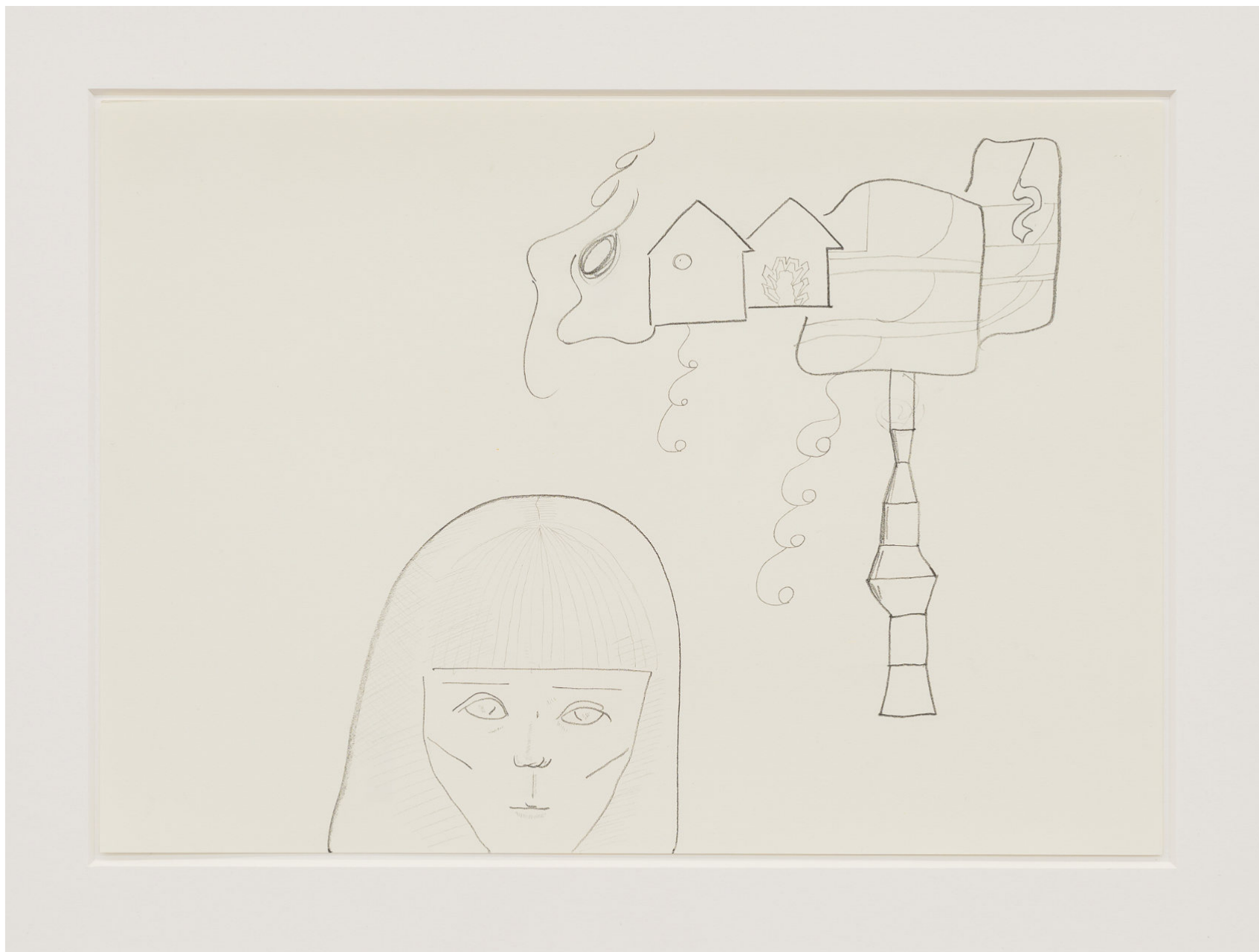
Detail



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 61



Vittorio Brodmann, *Simulations*, 2025
Exhibition view, Galerie Gregor Staiger, Zurich



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 65



Vittorio Brodmann, *Blue Surrounding*, 2025
Oil on canvas
55 × 50 cm; BROD/P 434



Vittorio Brodmann, *Blue Surrounding*, 2025

Detail



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 60



Vittorio Brodmann, *Untitled*, 2025
Pencil on paper
29.7 × 21 cm; BROD/WP 66

VITTORIO BRODMANN

1987, Ettingen, Switzerland

Lives and works in Berlin

Berlin-based, Swiss artist Vittorio Brodmann's multi-faceted practice encompasses a variety of media including performance, sculpture and video, but the main focus lies squarely on painting. Brodmann's canvases feature a changing cast of often anamorphic and cartoon-like characters which populate his compositions constrained only by the extremities of his surface - a pareidolic imaginary space within which the protagonists' relationships, conflicts and anxieties are enacted.

Figures slip into undefinable shapes and forms, assuming both comical and misshapen proportions. Features exaggerated, noses are elongated and butts protrude, all up against landscapes and backgrounds whose tones recall popular cartoons, such as the likes of 'Ren and Stimpy'. As animated figures and doodles collapse and mutate into each other across the canvas, Brodmann marries deliberate approach with coincidence - the scenarios hold defined narratives, but remain at once open. Brodmann continuously entertains this balance, most notably in situating the works in between both the slapstick and earnest.

Brodmann's compositions and themes disclose references, in equal measure, from the surreal automatism of Andre Masson and Ernst Ludwig Kirchner's intense colour palette to traditional Japanese Yokai prints, renderings of phantom-like entities often with no distinct shape. Sitcom set-ups and one-liners can be seen to inform Brodmann in tandem with the aesthetics of early Nickelodeon or Cartoon Network animations. Recent paintings see Brodmann working within the format of a square, dimensions which do not traditionally lend themselves to figuration. Under this constraint, his figures attempt to resolve the lack of horizontality or verticality by extending and stretching their form, an endeavour in adapting to the circumstances they find themselves in. As the forms strive to conform to this more abstract-friendly format, they separate from it again the very next moment, as if evading the very solution they set out to attain.

The artist is part of the upcoming debut edition of 'Basement Art Assembly Biennial BAAB_Issue 00' and has recently participated in the exhibitions 'La Haute Note Jaune' at Fondation Vincent Van Gogh, Arles, 'Schlaraffenland' at Dortmunder Kunstverein, and 'Phone Sleeper' at Drei, Cologne.

Vittorio Brodmann (*1987 in Ettingen, lives and works in Berlin and Zurich). Selected solo exhibitions include: 'Glue', Fitzpatrick Gallery, Paris (2024); 'Hide in the Structure', Galerie Gregor Staiger, Milan (2023); 'Vehicles', Page (NYC), New York; 'A Day in the Life of Bakery', Kunstraum Schwaz; 'Begutachtung des Lecks', Galerie Gregor Staiger, Zurich (2020); 'Zweig im Regen', Kunstverein Nuremberg (2019); 'Calamity', Sant'Andrea de Scaphis, Rome (2019); 'Annual Exterior Project 2018', Kunsthaus Baselland, Basel (2018); 'Two Birds, Two Stones', Freedman Fitzpatrick, Los Angeles (2018) and 'Water Under The Bridge', Kunsthalle Bern (2016). His work has been featured in group exhibitions including 'Schlaraffenland', Dortmunder Kunstverein, Dortmund (2024); 'Hoi Köln, Teil 3: Albtraum Malerei', Kölischer Kunstverein, Cologne (2024); Kunsthalle Zurich, Switzerland (2023), and many others.