

TORSO

Clara Brörmann

02.04–14.05.2022



Information

TICK TACK (2019) is a new destination for contemporary art in Antwerp. TT realises, presents and promotes international exhibitions and video art screenings, complemented with publications and an extensive digital archive.

Housed in the brutalist complex 'De Zonnewijzer', a 1955 key work by architect Léon Stynen, TICK TACK occupies a historic duplex at a vivid city intersection, facing the tram stop and landscape park 'De Harmonie'. The 5-meter-high window functions as an interface between artists and audience and between private and public space.

The TICK TACK program is dual. By day, TICK TACK presents exhibitions, at sunset, the window transforms into a projection screen under the name CINEMA TICK TACK, a new and exclusive platform that brings video and digital art to the public space. Reaching numerous of daily passersby and commuters, CTT serves as a channel, stimulating a connection in its urban setting.

As a result, both day and night, TICK TACK constantly challenges the physical and mental boundaries between inside and out.



TORSO

Clara Brörmann (1982, Duisburg) lives and works in Berlin. She studied Fine Arts with Prof. Daniel Richter, Prof. Anselm Reyle, and Prof. Robert Lucander at the University of the Arts in Berlin.

Clara Brörmann's works are created by combining simple geometric shapes. The process of destruction and renewal forms the basis for the construction of her paintings. Shapes and structures are created and with the next action, they are removed or effaced. Paint is applied and then wiped off or covered over. Constructivism is itself dissolved as a result of the working process.

Brörmann exhibited recently at Contemporary Fine Arts, Berlin; Schiavo Zoppelli Gallery, Milan and Schwarz Contemporary, Berlin

With TORSO, Brörmann will debut 3 new series of works at TICK TACK. Later this year, paintings from the *Laternenbild* and the *Symmetria* series will travel to Berlin for a solo exhibition at RL16.

Clara Brörmann's paintings are aesthetic objects that counter the digital status quo of rapid image scrolling. With her work Brörmann insists on the autonomy of painting as a medium. One source of this moment of resistance is the sheer physicality of the images, the various layers and elevations of the surface, which are the outcome of a "long, complex [working] process"¹ in the studio. In this sense Brörmann's paintings become concrete by revealing the painter's work to the viewer and also making it readable to some extent. Cracks disclose hidden layers of colour. The raised surface structure and the alternation between glossy and matt segments invite speculation as to the tools used and the materiality of the colours – and the artist's use of acrylic filler. "You have to be clear about the formal qualities of the paint application," says Brörmann. Brörmann conceives her paintings in series such as *Lantern Paintings* (2020), *Turning Point Paintings*, (2018–2020), *Head Paintings* (2014–2020), *Torso Paintings* (2022) and *Symmetria* (2022). Each of these feature varieties of clearly defined geometric and dynamic overall compositions and repeated motifs. In the most recent paintings the artist references figurative forms, pointing to the roots of all her work. "My painting comes from figuration,"² Brörmann says, by which she also means that the human body is central both to the production and the sensory perception of her work. Her art connects the gestures of painting with the gestures of viewing. Brörmann's paintings function like playful apparatuses that allow the artist to share her knowledge of material, light and colour with her audience. The raised surfaces feel like a subtle invitation to move through the room and discover ever-new nuances revealed by the shifting perspectives and lighting conditions. And this creates a friction that allows the various actors in the exhibition space to communicate with one another.

Oil paint takes relatively long to dry. The painter forgoes mixing her colours, instead using the paint straight from the tube. This way of working requires patience. For Brörmann, making art is not something that takes place outside everyday life, but as part of it. "Art comes from existential tension."³ Such temporality is perhaps necessary for the layers of meaning that characterise these images to accrue. Their pluralistic nature means they need time to be appreciated fully. Not because they are in anyway detached or standoffish. Quite the opposite: "Art is something that is made for everyone; it's not some elitist thing." Brörmann sees her canvases as a democratic medium through which to reach as many people as possible.

The traces of colour on the canvas-covered outer edges of the stretcher frames point to the painting's beginnings. Small cracks tell of its drying. "I want the process to leave traces," Brörmann says. Like a surface protocol, each painting records every application and removal of paint, the tearing off of layers of colour and the movements of sandpaper. Yet all of this follows a formal methodology determined by the artist.

Brörmann talks about her play with form and colour as a way to "hold onto the energy in the paintings". This is not about alchemy or some other mystical pursuit but rather a "generosity towards the development". In other words, the way particular painting processes are structured can also mean that they sometimes simply accompany the emergence of a painting, providing space for certain developments and thus consciously "allowing something to happen". Then comes the moment when the painting suddenly works "as a whole" and in its details. Only then is the work complete.⁴

1. Email from the artist, February 2021
2. Phone conversation with the artist, March 2022
3. Email from the artist, February 2021
4. Email from the artist, February 2021





Exhibition text

Patience, a love of experimentation and a particular sensitivity towards the materiality of the paintings feed into the painting process. Brörmann describes painting as a “negotiation between myself and the painting”,⁵ a form of open dialogue with the canvas. “The paintings are my counterparts.” It is in allowing for improvisation, for surprises to happen, for the unexpected to arise that makes her art alive. Which in turn gives rise to a political spark. This can be described as the recognition of the possibility of shifting from the tracks of routine thinking and acting onto unknown tracks, in order to affect some sort of change, small or large.

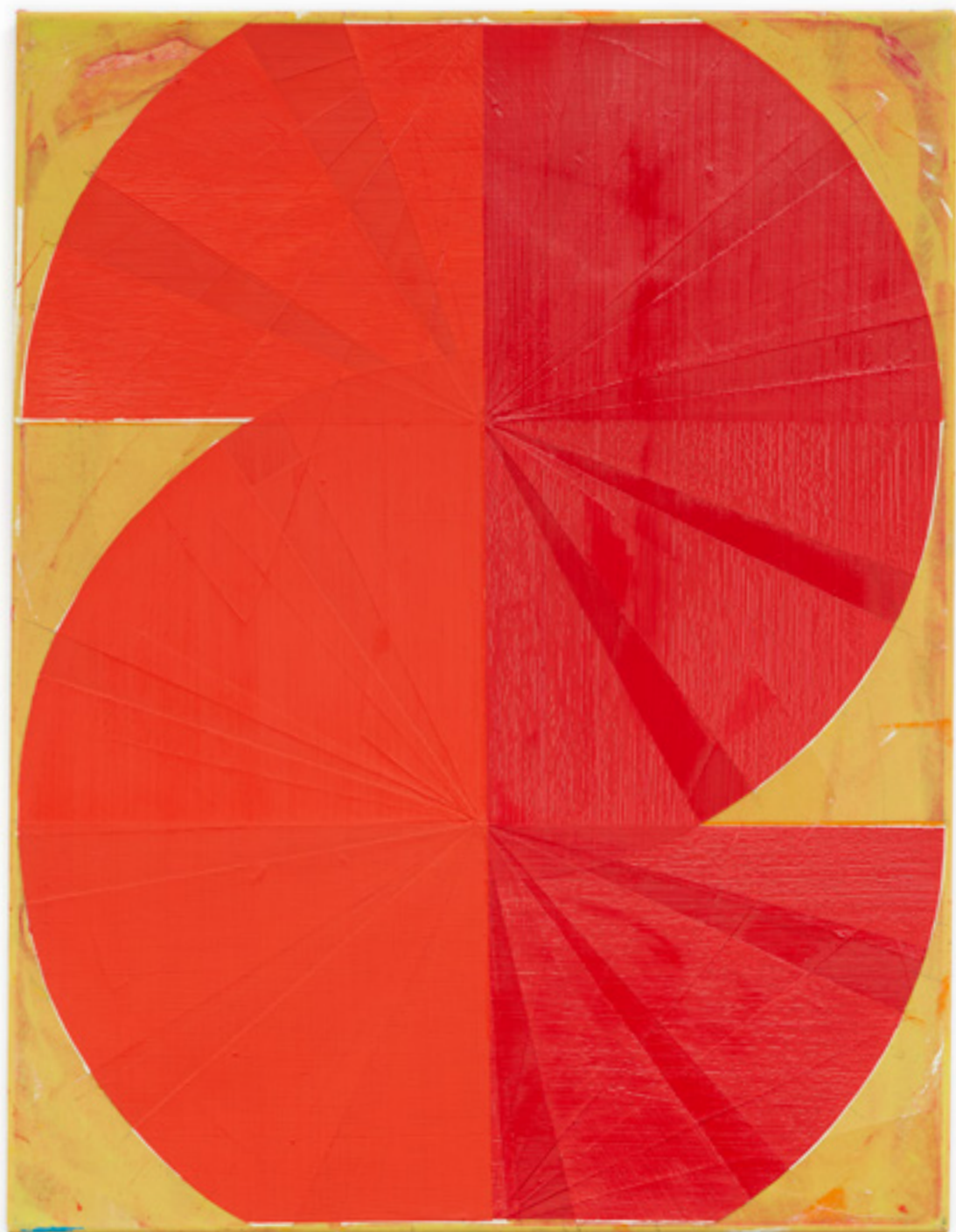
Kito Nedo, 2022

← *Streichholzbild*
2021
oil on canvas
140×80 cm and 50×60 cm

↑ *Symmetria 6*
2022
oil on canvas
180×130 cm

5. Clara Brörmann cited here by Wilhelm Werthern in: *Le Monde diplomatique* 13.10.2016





↑ *Torso 16*
2022
oil on canvas
65×50 cm

→ *Torso 14 (detail)*
2022
oil on canvas
65×50 cm





← *Torso 16 (detail)*
2022
oil on canvas
65×50 cm

↑ *Torso 14*
2022
oil on canvas
65×50 cm



Symmetria 3
2022
oil on canvas
180×130 cm



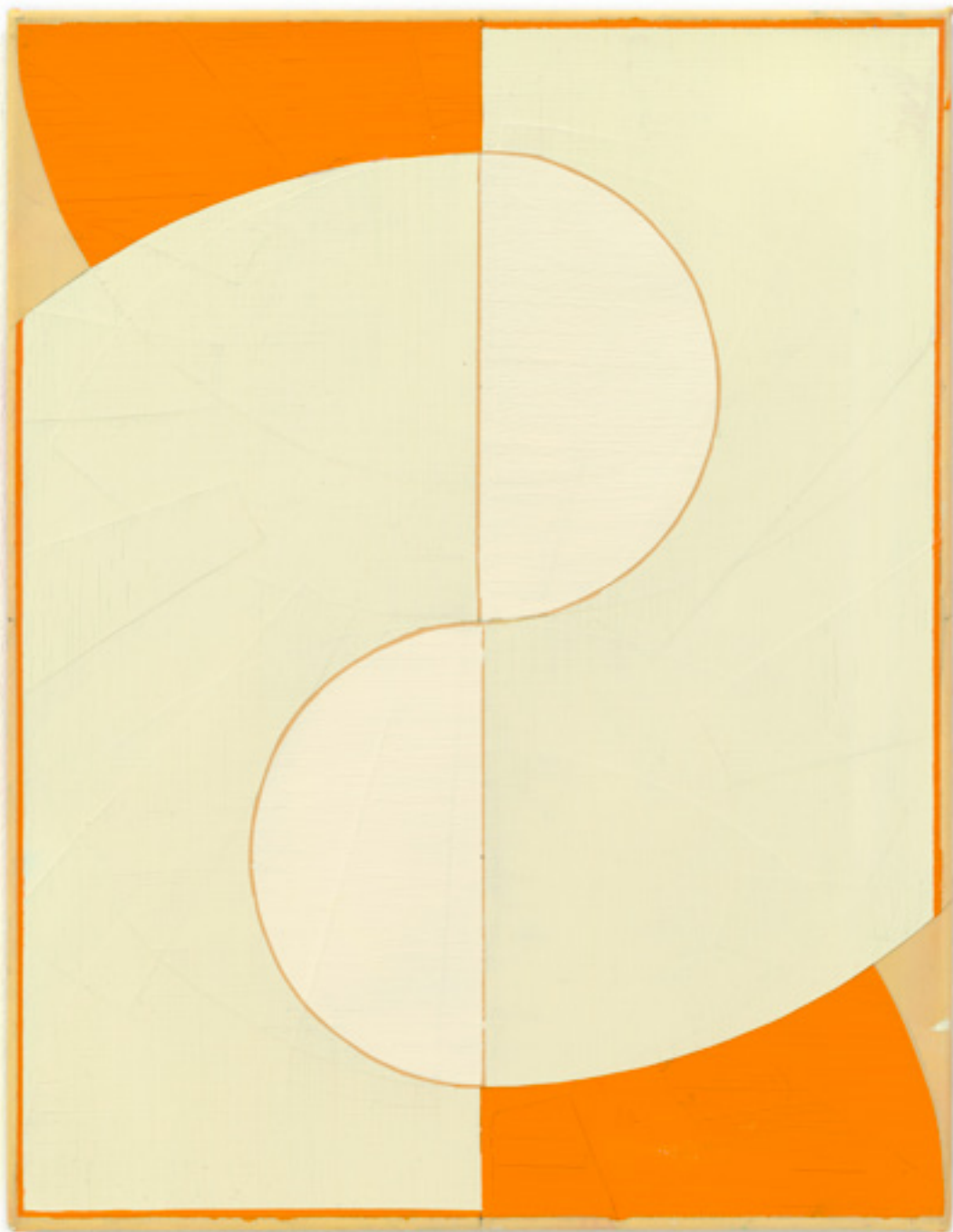
Symmetria 5
2022
oil on canvas
180×130 cm





← *Torso 15*
2022
oil on canvas
65×50 cm

↑ *Torso 11*
2022
oil on canvas
65×50 cm



↑ *Torso 13*
2022
oil on canvas
65×50 cm

→ *Torso 15 (detail)*
2022
oil on canvas
65×50 cm





Streichholzbild
2021
oil on canvas
140×80 cm and 50×60 cm



feminin
2021
oil on canvas
140×100 cm and 50×60 cm



Laternenbild 21
2022
oil on canvas
120×90 cm

Laternenbild 16
2022
oil on canvas
120×90 cm





Berta
2021
oil on canvas
100×140 cm and 50×60 cm

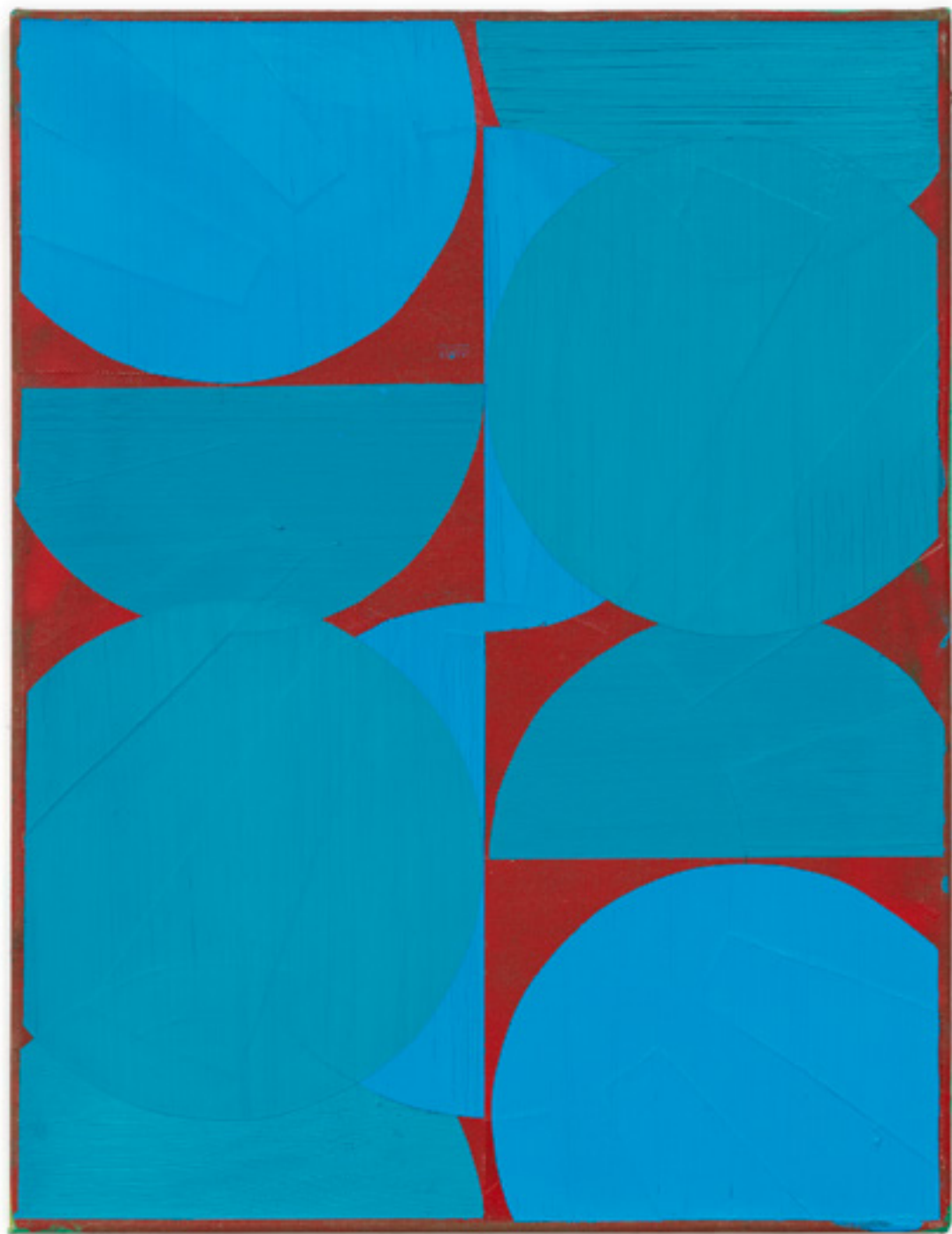


↑ *Laternenbild 20*
2022
oil on canvas
120×90 cm

→ *Symmetria 2 (detail)*
2022
oil on canvas
180×130 cm

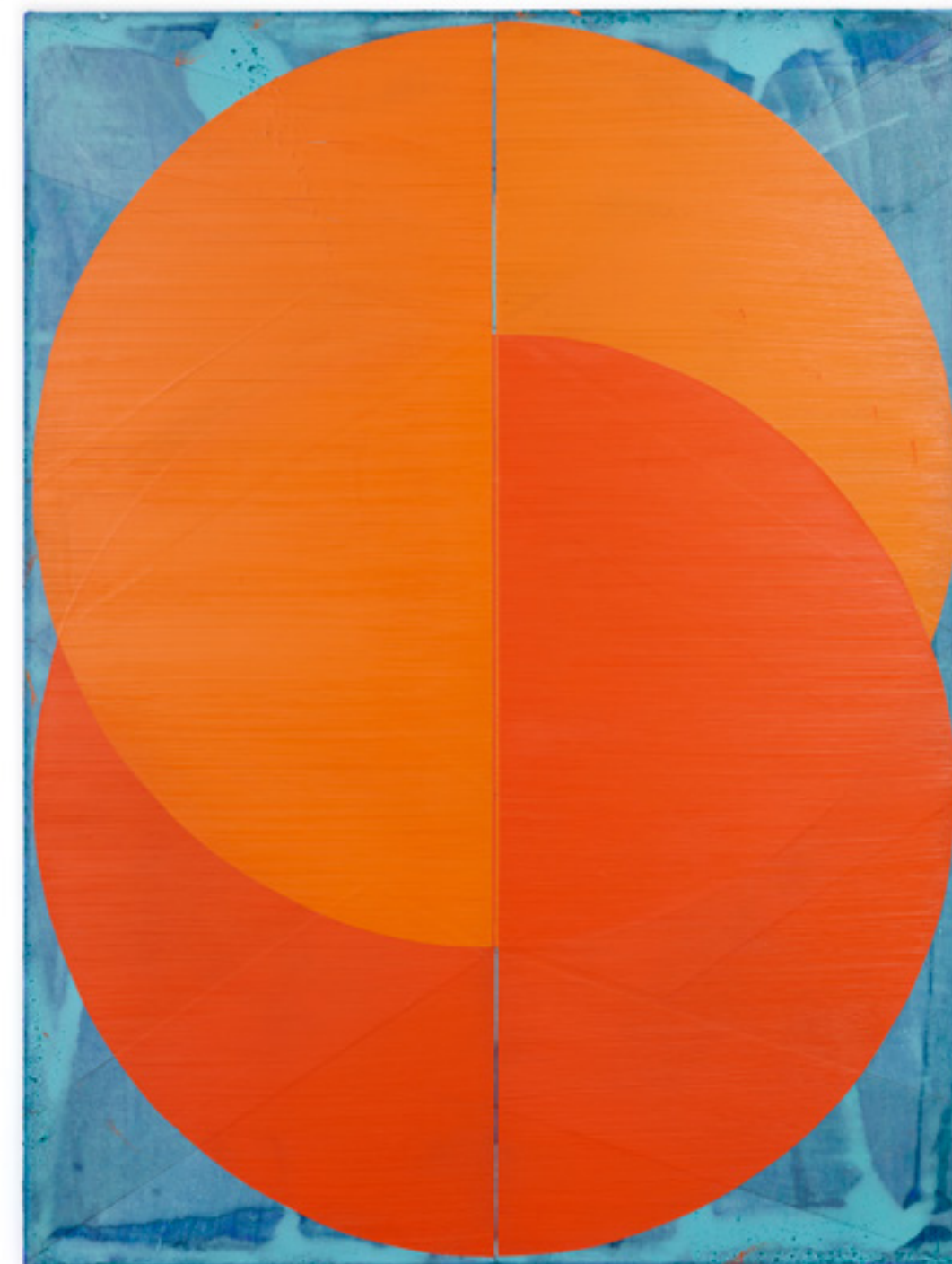






Torso 12
2022
oil on canvas
65x50 cm

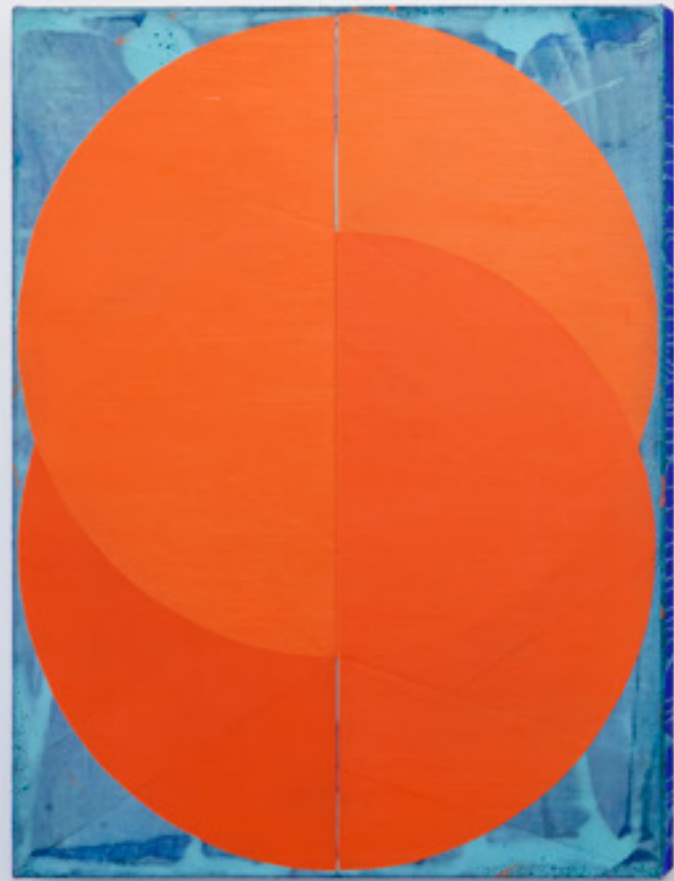


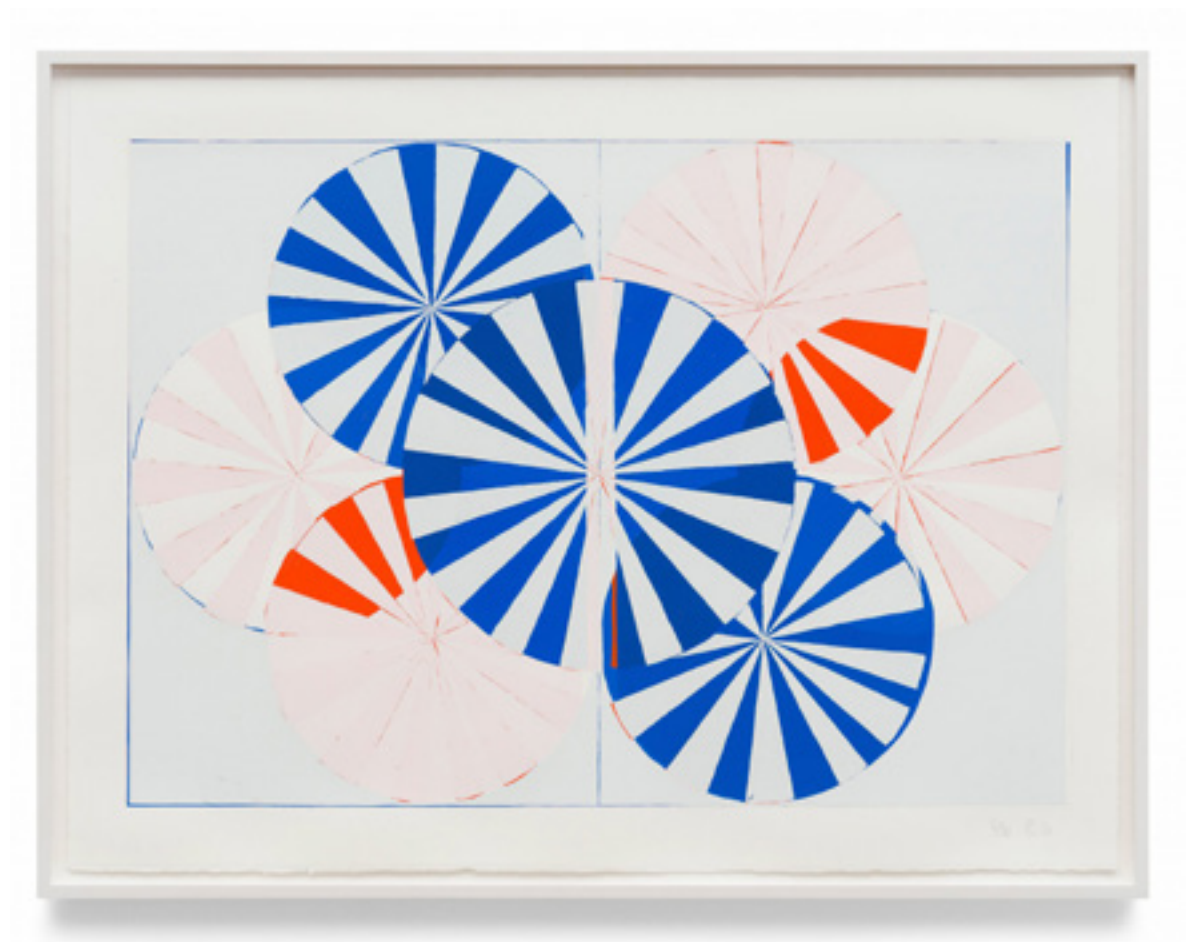


← *color me fred*
2019
oil on canvas
90×150 cm and 50×60 cm

↑ *Laternenbild 19*
2022
oil on canvas
120×90 cm







Prismen
 2020
 screen print on St Cuthberts Somerset paper
 56×76 cm (unframed)
 edition of 26
 courtesy of the artist and Handsiebdruckerei Editionen
 photo: Roman März

CINEMA TICK TACK

Ukrainian for Beginners

20.03–25.05.2022

Curated by Nikolay Karabinovych

At this very moment, a human and political tragedy is unfolding. TICK TACK stands by the people of Ukraine and all people opposing this war.

Ukrainian for Beginners is a video program curated by Nikolay Karabinovych for CINEMA TICK TACK functioning as an ensemble in which non-obvious voices will sound with greater force.

Nikolay Karabinovych (1988, Odesa) is an artist and curator who lives and works in Brussels and Kyiv. He was the assistant curator of the 5th Biennial of Odessa. His practice is mainly focused on the dramatic social histories of Eastern Europe.

An important goal of this program is an acquaintance or meeting Ukraine. The video program is arranged chronologically.

This first part consists of video works produced in the 90s presenting:

Ute Kilter
Yuri Leiderman
Kirill Protsenko
Miroslav Kulchitskyi
Oksana Chepelyk
TOTEM

Later, a second and third part will introduce works by Ukrainian artists produced in the 00s and 10s.

The works will be screened into the public space of Antwerp and will be exclusively streamed live on our website from Sunset to Sunrise on a daily basis.

FUNDRAISER

The artists whose work will be shown in this program are in different places; some of them are hiding from the bombs in the underground right now. Others managed to move to a safe place, some were forced to leave in anticipation of the war, and someone else is still on the run. We call upon your solidarity to donate and directly support these artists and their families in the search for safety and the fight for freedom. Your help is needed.

Your help is needed. 100% of donations will go to the participating artists as financial and moral support. All amounts, also symbolic ones, make a difference.

After donating, proof of payment with your initials to the artist accounts is provided.



TICK TACK vzw
IBAN: BE71 0018 0741 7669
ACCOUNT: 0018 0741 7669
BIC/SWIFT: GEBABEBB
BANK: BNP Paribas Fortis
Paypal: info@ticktack.be



“This video program was not planned in advance. Unlike the war in Ukraine, which has been going on for more than 8 years. On the morning of February 24, the entire territory of the largest country on the European continent was bombed. Is this the right moment to talk about art? – I do not know. Walter Benjamin, Hannah Arendt, and others will never be able to answer this question for me. But I am convinced that every opportunity to talk about Ukraine is essential even now when it is somehow too late. Every voice of Ukraine has to have a chance to be heard. This had happened before: waves of interest in Balkan, Syrian, Afghanistan art rose and then slowed down. What will be left after the war? Perhaps that is what you will see in this program.

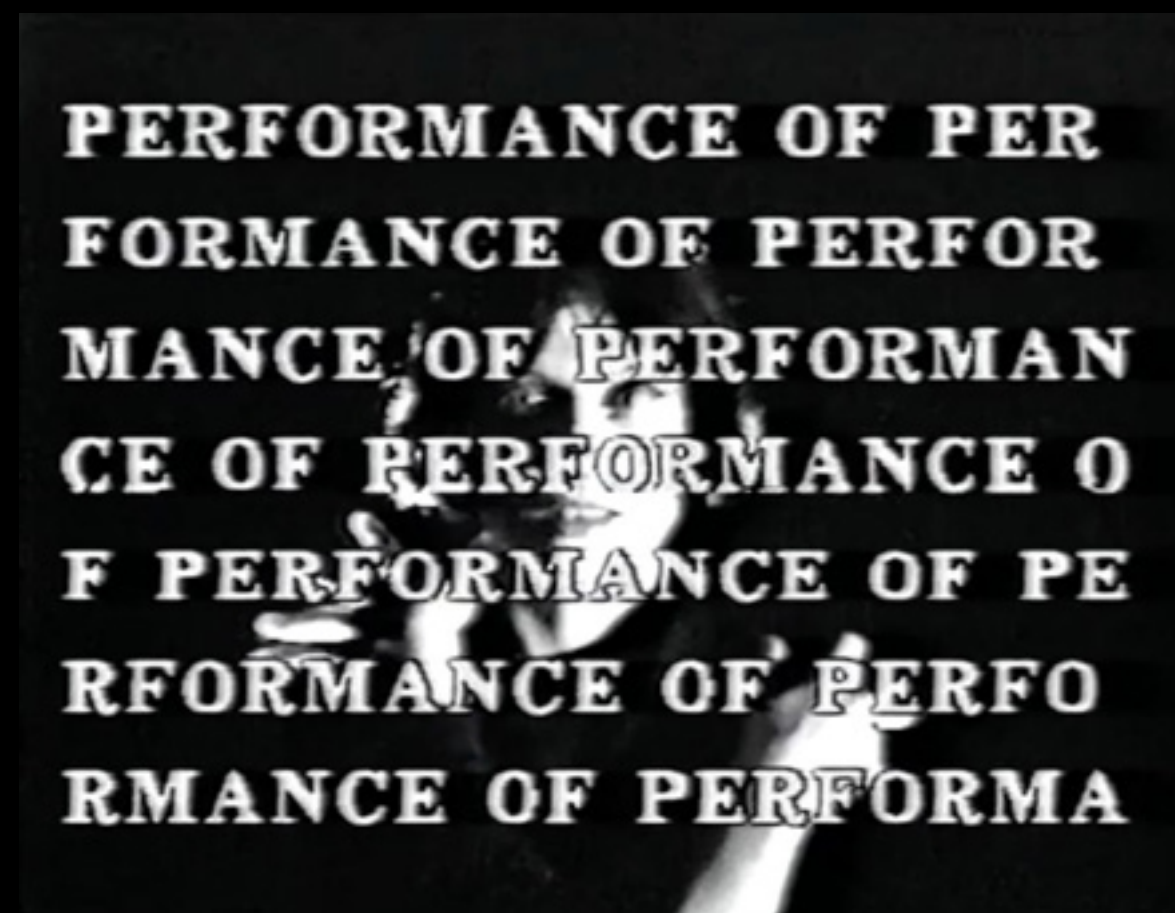
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The paths of Ukraine and Belgium are very complicated and not so intertwined. I have been researching this for several years now. Unfortunately, with rare exceptions, Ukrainian art remains a sort of intrigue. Therefore, an important goal of this program is acquaintance, or meeting Ukraine.

The most straightforward and accessible principle by which this program is arranged is chronological. The first part of the program consists of video works produced in the 90s. The existing canon of representation of this period in Ukrainian art is available to the general public. But, my task as the curator of this program is to create an ensemble in which non-obvious voices will sound with greater force.

It is impossible to start a conversation about what is happening now without looking back."

– Nikolay Karabinovich, March, 2022







Colophon

TICK TACK is a new destination for contemporary art in Antwerp, founded by Tijs Lammar, Vincent Lemson, Patrick Vanden Eynde, Arne Jennard

TICK TACK staff:
Tijs Lammar, Mathias Swings,
Patrick Vanden Eynde, Colombe Fassin

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Ute Kilter, Yuri Leiderman, Kirill Protsenko,
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Handsiebdruckerei Editionen

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We Document Art

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With the support of our partners:





Two-monthly catalogue

Clara Brörmann
TORSO
02.04–14.05.2022

TICK TACK

Opening hours:
THU–SAT, 13:00–19:00

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CINEMA TICK TACK

Opening hours:
MON–SUN, sunset–01:00

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