









Carry The Tray, 2012, glazed ceramic, 79 h x 63 x 52 cm



Backstabber, 2012, glazed ceramic, 73 h x 40 x 67,5 cm



Expose The Bait, 2012, glazed ceramic, 169 h x 119 x 57 cm



I Saw The Devil, 2012, glazed ceramic, 69 h x 85 x 40 cm



Still At Work, 2012, glazed ceramic, 125 h x 73 x 60 cm



The Standout I and II, 2012, glazed ceramics
 The Standout I, 83 h x 29 x 56 cm / The Standout II, 73,5 h x 31 x 51,5 cm



Open the oven...

A good neighbour is worth more than a far friend. The museum Dhondt-Dhaenens is overjoyed that we can keep our neighbours even though they have moved the gallery’s activities to Brussels. As a thriving international centre for modern art, Brussels is the pre-eminent place in Belgium for an engaged gallery to try and create a distinct profile for itself. In the short period that the gallery has been active in the capital, we have seen a solid and quick development based on effort and sustained by very good young artists.

One of these is undoubtedly the Swedish artist Veronica Brovall. She is young, shrewd and full of ambition. The new ceramic work is critical, ironic, passionate and shows great mental and physical resilience. The exhibition that accompanies this catalogue is full of exciting surprises comparable to the magical moment when the artist opens the oven door. The museum Dhondt-Dhaenens is pleased to continue following the activities of a good neighbour and to make a contribution to the catalogue of an excellent artist.

Joost Declercq

Veronica Brovall, Expose the bait

What is the use of art? Many artists, art critics and art lovers have tried to answer this question. For some, works of art are a thing of beauty; for others, they are a social statement or the expression of creative energy. Veronica Brovall is not the kind of artist that wants to announce the great truths about art in rhetorical propositions. Yet the title of her exhibition in Hopstreet, Expose The Bait, is a possible clue to her interpretation of the meaning of art.

The sculptures in glazed ceramics that Veronica Brovall unites under the title Expose The Bait form a coherent ensemble due to several recurring motifs. The artist appeals to our imagination when she combines hands with the thumb extended upward, tongues, goblets, chains and the words ‘Fuck here’ and reuses these motifs frequently. Due to their shape, colour, and texture, the sculptures look like baked chaos, rustic and uncontrolled. Yet their titles and the motifs used suggest all kinds of associations. The artist prefers that her sculptures generate a very direct effect without imposing a concrete message or interpretation on the observer.

Even though different sculptures stand together in one space, each statue is an attention-grabber in its own right. The challenging tongues on some pieces play a seductive role while giant hands with virile thumbs show how fun it all is. The ‘Fuck here’ reference seems to lend an explicit sexual connotation to the holes with different diameters that appear in the sculptures. She incidentally tackles the respectable image of fragile ceramics and feminist viewpoints related to sexual ethics with lots of humour. Veronica Brovall is resolutely opposed to the minimalist adage “What you see is what you get”. She gives much more than what you can see, just like bait is only a means to lure something into action. When you look at things this way, works of art must be the tempting bait in Brovall’s world. However, the unavoidable question that arises is: which imminent danger can be hidden behind this bait?

Since Veronica Brovall uses impulses from our society (especially youth culture) and converts them into very direct and active imagery, her works appeal to everyone. She does not work in a moralising manner; on the contrary she boosts those impulses in order to intensify the experience. In the Facebook era, a ‘Like’ thumbs up has become symbolic for an opinion. In Brovall’s sculptures they are magnified in such a way that they become grotesque exaggerations that appear whether they are relevant or not. The same is true of the recurring words ‘Fuck here’. Veronica Brovall converts the energy and vitality of our modern reality into images that, in turn, generate a new energy – the power of imagination. Just like a boomerang, her work returns smack into your face with twice as much strength.

Tanguy Eeckhout

Born in Falun, Sweden 1975, Veronica Brovall lives and works in Berlin. Brovall has participated with sculptures and collages in numerous group exhibitions throughout Europe and the United States. Solo shows have taken place at institutions such as Bildmuseet, Umeå, Sweden, Kunstverein Schwerin, Sint Lukas Gallery, Brussels, Overgaden Institute for Contemporary Art, Copenhagen and in galleries such as Rod Bianco, Oslo, Arndt & partner, Berlin, and Tatjana Pieters, Ghent. In April 2012 Brovall curated the exhibition ‘Larger than Life’, with Thomas Hirschhorn, Marcus Steinweg and herself, at Galleri 21 in Malmö, Sweden. She has recently shown her ceramic works at U37-Raum für Kunst, Berlin, Norrtälje Konsthall, Sweden and Hopstreet, Brussels. She has been invited by Jan Hoet to participate at the Western International Art Biennial Yinchuan, China in October 2012.

Brovall has achieved several prizes and grants and she is represented with larger sculptures in collections like Moderna Museet, Stockholm, Frederick R. Weisman Art Foundation, USA and Malmö konstmuseum, Sweden.

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Salz In Der Suppe, 2012, glazed ceramic, 166 h x 62 x 51 cm



Snake Bitten, 2012, glazed ceramic, 97 h x 80 x 50 cm



Logical Sex, 2012, glazed ceramic, 40 h x 20 x 30 cm



Bait, 2011, glazed ceramic, 64 h x 39 cm



Run Back For Pants, 2012, glazed ceramic, 134 h x 119 x 66 cm



Customized Cunt, 2012, glazed ceramic, 33,5 h x 30 x 25 cm



Full Moon In The City, 2012, glazed ceramic, 96 h x 40 x 37 cm



Strategical - Not Essential, 2012, glazed ceramic, 46 h x 40 x 28 cm





