

# PRESS RELEASE - U37-RAUM FÜR KUNST

Anna Jill Lüpertz and Peter Stauss are pleased to invite you to the opening reception of VERONICA BROVALL - "LOGICAL SEX" on 17. Februar, 6-10 pm, at U37-Raum für Kunst  
Text von Elisabeth Kieser (into English by Sophie Weiser)

The Swedish artist Veronica Brovall (\*1975) will put on display a series of sculptures, which are, according to the artist, devoid of any sense of complex aesthetics. Through her use of a simplified language, she aspires after the Direct away from the Abstract. With "Logical Sex" Brovall aims to whisper her own logic into the ears of the civilized: penetration vs. intellectuality.

The deceptions in the mise-en-scene happens in the discrepancy between intensity and reduction. There is an ambivalence between the simplicity of the visual language and the bizarre intricate forms: The language has been reduced to plain understandable symbolisms; instead of abstraction Brovall chooses recurring patterns with collective references. In her composition she accumulates the understandable into amorphous entities. By tearing down the coordinates of our sense of reality, she confronts the viewers with the absurdity of human identity constructs.

"Field flower antipode" might be a good way to name the symbolism Brovall uses, and its material implementation: "fuck here" inscriptions adorn the rims of tossed away plastic cups and buckets, of lichens-entangled openings and over-dimensional breasts - where one expects floral patterns to be. The rough surface structures of the ceramics defy any association with idyllic housewife aesthetics. Veronica Brovall deforms the Usual, by changing its proportions and multiplying its motives. Through densification a claustrophobic atmosphere is created, that is highly charged with energy, threatening to burst at any moment. The haptic of the glazes is both attractive and revolting. Brovall places humoristic highlights by, for example, coloring the tips of the tongues. Her way of working with ceramics contradicts the usual filigree handling of porcelain – whore strip instead of beauty spa. The rhetoric method of exaggeration is used as the common denominator. Not only does the artist decipher our uncritically absorbed constitutive identity construct, but also the resulting role models and structures of our social coexistence.

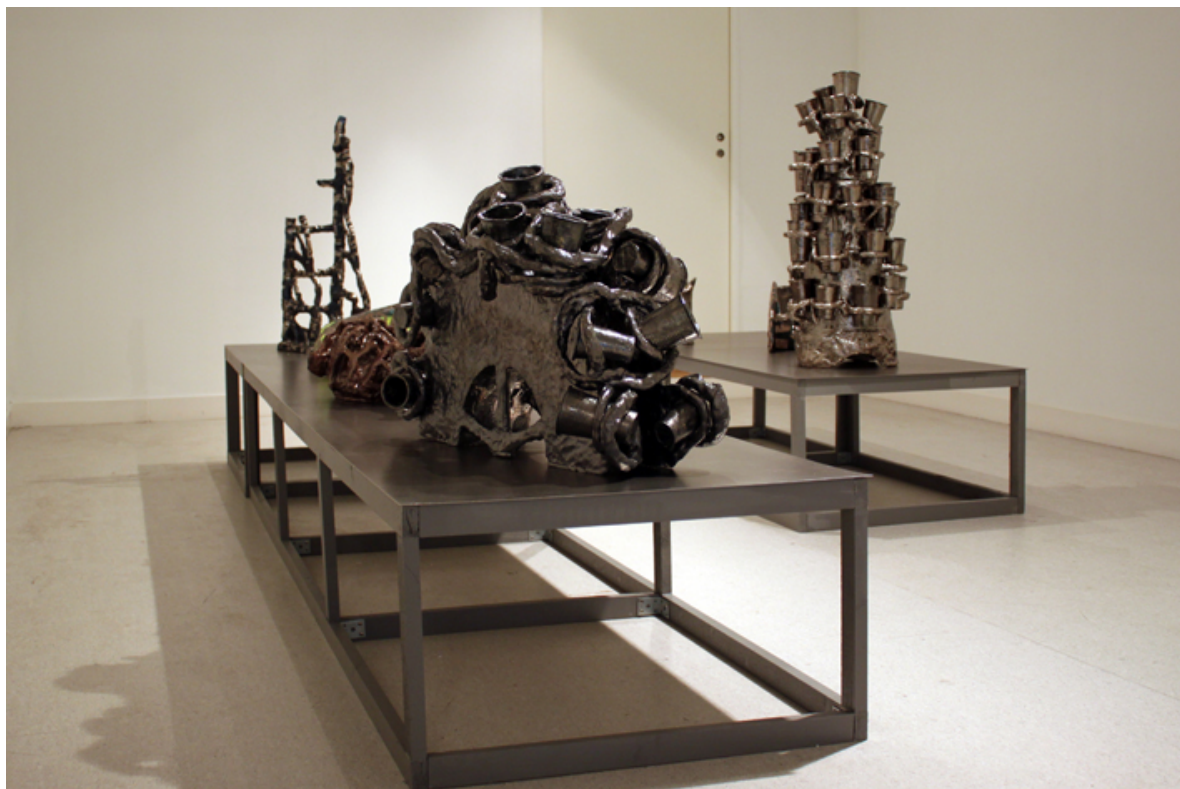
Brovalls works are not space consuming – an aspect, that can be read right along the gestures of her desired consequential reduction. The crude visual language corresponds with the relationship of content and form. In her exhibition “Logical Sex”, the brutalizing momentum functions as a raw form of a common language; the bridge between I and You. “I was here” establishes the point at which any human realizes himself. It is not a question of who was the first to leave the sentence behind, but rather everyone’s contribution to a collective memory. The viewpoint of the artist is one that generalizes and disenchant; she shows us how we are all equal. Timeliness derives through making the common language visible. In all of Brovall’s works it is always also about the essential substance. In her exhibition at U37-Raum für Kunst, Veronica Brovall illustrates a dialogical process, making a connection possible and initiating action. The human as individual thus enters the circle of the Universal.

- Elisabeth Kieser -









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