

MARIA BRUNNER

SCHNIPSELS TRAUM

21.04.—24.07.2021, Galerie Elisabeth & Klaus Thoman, Vienna, Austria

KATHEDRaLe

29.02.—08.04.2020, Galerie Gisela Capitain, Cologne, Germany

Das Nichts und das Hermelin

04.12.—18.05.2019, Galerie Gisela Capitain, Albertusstrasse, Cologne, Germany

General Rouge und sein blauer Pudel

8.9.—13.10.2018, Galerie Schloß Wiespach, Hallein, Austria

GENERAL ROUGE

07.09.—11.11.2017, Galerie Elisabeth & Klaus Thoman, Innsbruck, Austria

MALEREI

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Maria Brunner, Florin Kompatscher. Der Himmel hatte Fieber

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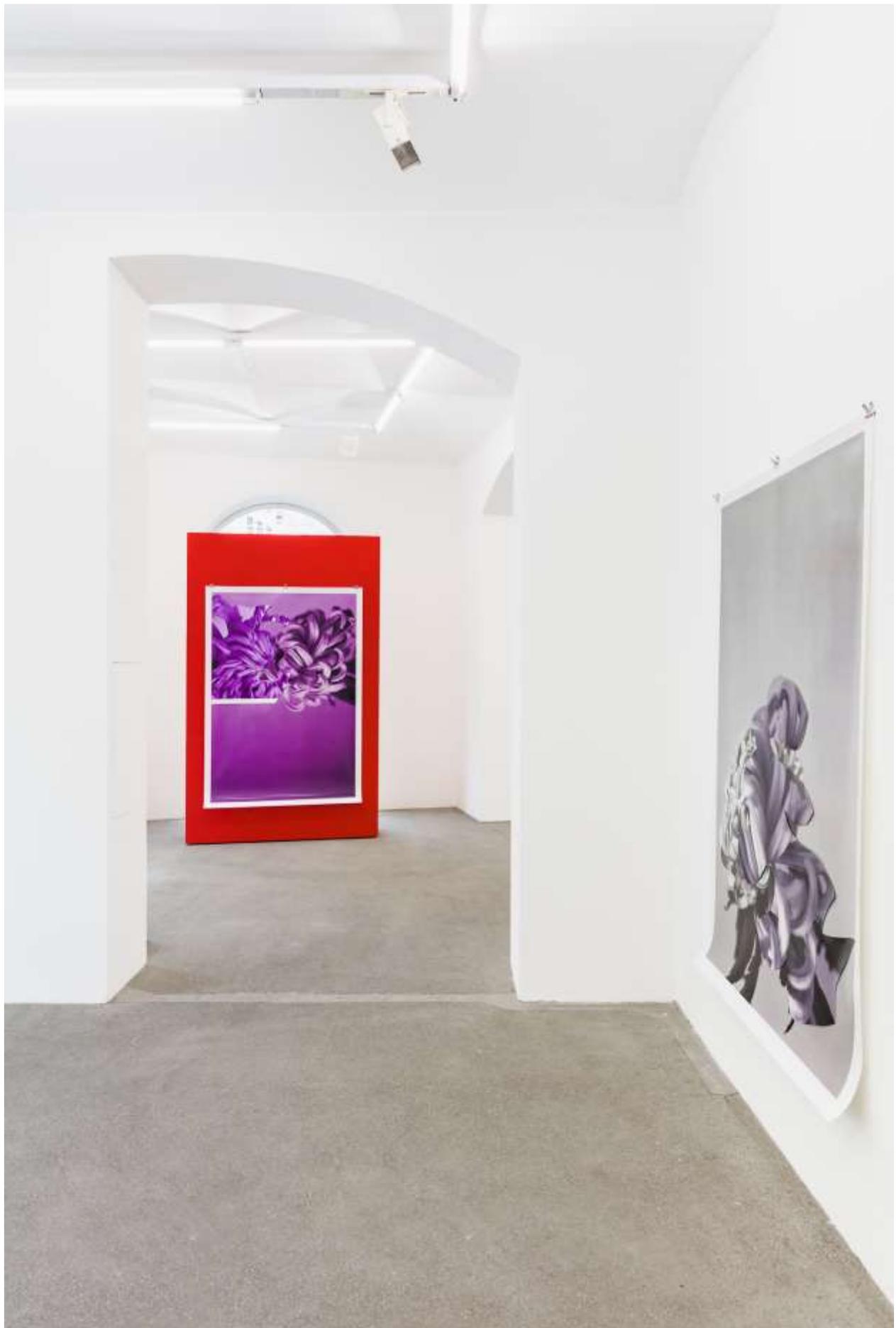
In her fourth exhibition at Galerie Elisabeth & Klaus Thoman, Maria Brunner shows several new large-format works. Brunner pins close-up photographs of blossoming chrysanthemums onto the white walls of the gallery using simple staples. The shapely flowers were photographed in analogue in front of a neutral background and - as if through a filter - coloured monochrome in shades of violet, grey and blue during processing. On the single photos, the artist attaches different paper scraps of the same floral motif. The arbitrary shape of these paper fragments seems guided by the lushness of the tongue-shaped petals. On the other hand, the snippets seem to have a life of their own, for example when they are cut out in an E-shape or straight as a candle and attached to a photograph, giving the work its title (*E*, 2021; *PLUSMINUS*, 2021; *L L (DOUBLE L)*, 2021).

The repetition of a motif and overlapping of levels as a process of image making can be observed in Brunner's work in photography as well as in painting. *Untitled* (2011) depicts the portrait of a woman whose features are reproduced on the same canvas doubled within the face. This results in a blurred moment in the otherwise hyper-realistically painted image. This is taken up again in the still life of *verwelkte Amaryllis* (2014) within the play with blur/sharpness. Here the eye is drawn to the clear form of the withered leaves, there to the blurred face of the woman. Her dual presence seems to become a new reality.

Maria Brunner's most recent painting, *I'm glad, I'm not me* (2021), also enters this humorous interaction with the viewer. The canvas shows a smiling face flashing out of an abstract yellow surface, as if through a peephole. Positioned on the back of the red wall, the large canvas (220 x 170 cm) turns away from the exhibition and towards those looking through the shop window from outside. In order to be able to recognise the fading mischievous face, one must either approach the painting very closely or wait for the evening hours. To then be able to view the work without the strong reflection of the daylight.

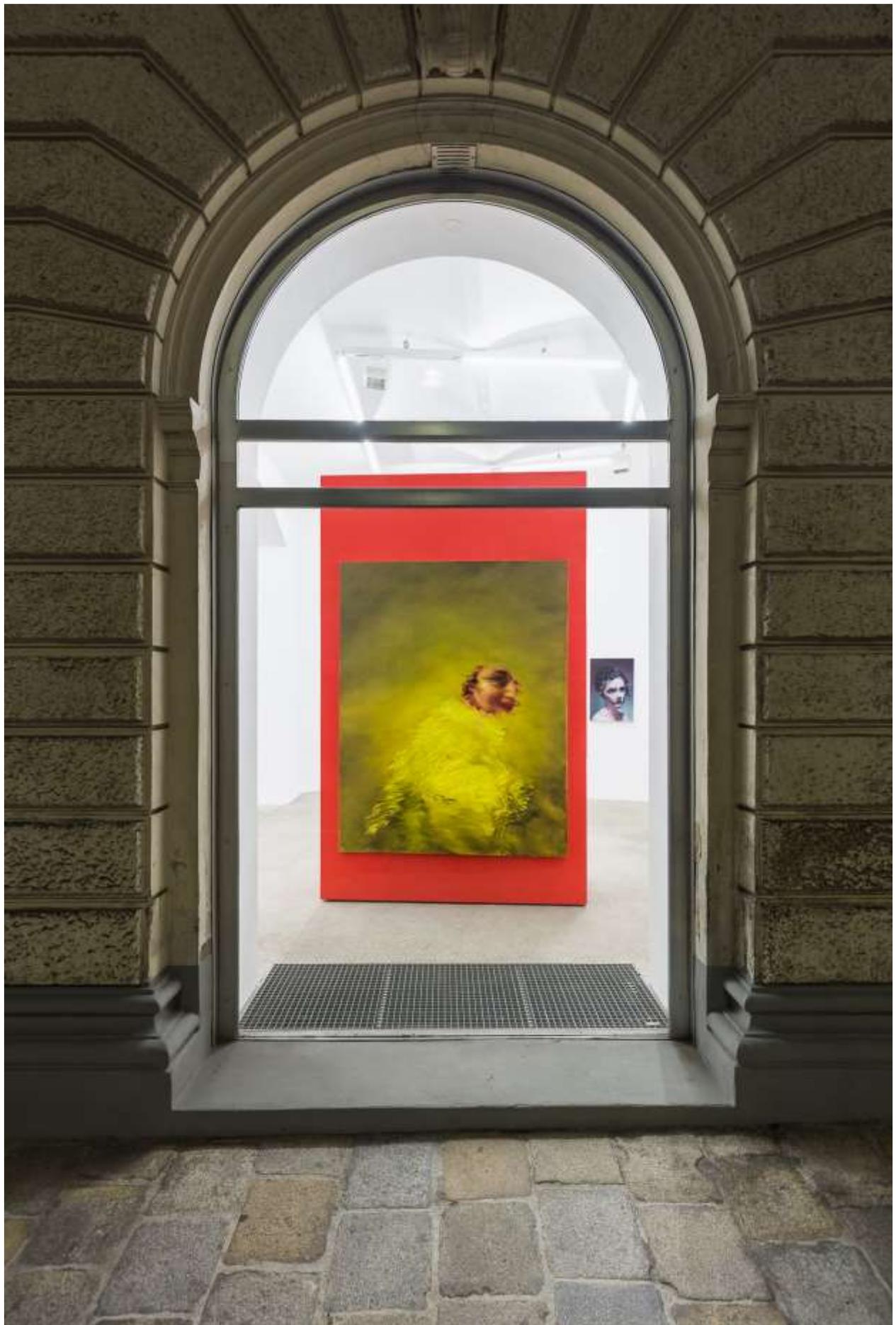












Framing concept by the artist



Maria Brunner

LL (DOPPEL L)

2021

Photographs, artist frame

233 x 163 cm

Unique piece

Brn/F 21003



Maria Brunner

LILA SCHNIPSEL

2021

Photographs, artist frame

221 x 153 cm

Unique piece

Brn/F 21004



Maria Brunner

PLUSMINUS

2021

Photographs, artist frame

220 x 152 cm

Unique piece

Brn/F 21001



Maria Brunner

BOULEVARD

2021

Photographs, artist frame

224 x 152 cm

Unique piece

Brn/F 21008



Maria Brunner

E

2021

Photographs, artist frame

220 x 180 cm

Unique piece

Brn/F 21006

KATHEDRaLe

29.02.—08.04.2020, Galerie Gisela Capitain, Cologne, Germany

In the exhibition „KATHEDRaLe,“ Maria Brunner shows ten large-format photographs of views of the Cologne Cathedral printed on transparent PVC lamella curtains.

The exhibited works refer to an earlier group of works by the artist: the 1997 series of photographs „Domhotel“ based on the film „Not Reconciled“ (1965) by Jean-Marie Straub and Danièle Huillet, adapted from the novel „Billiards at Half Past Nine“ (1959) by Heinrich Böll. The film tells the story of a family of Rhineland architects over three generations. One setting of the film is a room with a balcony in the Domhotel in Cologne, with a view of the Gothic cathedral. Brunner took the photos of the Cologne Cathedral in this very room. The recurring motif is the view out of the window, in various variations: the transparent curtain in front of the balcony window is sometimes open, sometimes closed or moved by the wind, and the image detail that Brunner has chosen also changes.

From the analogue black-and-white photographs of 1997, a completely new conceptual work has emerged that plays with spatial perception, transparency, and the transitoriness of images. Brunner detaches the photographs from their original context and releases them for a purely aesthetic examination. Depicted scenery and interior design - both of the depicted and the real space - and their perception become essential motifs of the picture.

The motifs are printed in extreme magnification on industrially manufactured industry curtains, which in their material characteristics contrast with the pictured historical building, with the ornamentation of the cathedral carved in stone. In contrast to the massive, static architecture of the cathedral is the lightness, flexibility, and transparency of Brunner's chosen material.

The installation of the works in the room restructures the gallery spaces and, at the same time, refers to them. The space of the hotel room in which the photographs were taken determines the given spaces. Brunner arranges the room in such a way that the viewer takes the perspective of the hotel guest, thus conveying an unexpected spatial experience to the visitor.

Just as the photographs capture a fleeting moment, the works themselves represent such a fleeting moment. The lamellas are in constant movement. The empty spaces created by the transparency of the material are complemented by the environment of the works. This environment is also constantly changing, lighting conditions change; people act in the space. The works have a cinematographic character. Although they are not moving images in the true sense of the word, they are in constant transformation.

As in her early, conceptual photography series „The Last Tango,“ 1996, and „Interior,“ 1997, Brunner deliberately plays in this presentation with pictorial levels, principles of perception, spaces, interior and exterior, both formally and in terms of content. Spatial overlaps take place on several levels: In the motif itself, the exterior space immanent in the picture, the cathedral façade, becomes a fixed component of the hotel room inventory. The transparent projection surface, cut into lamella, allows views through it to inscribe themselves into the motif. What is depicted is repeated in reality. The curtains are installed in the room in such a way that the visitor can look at them from both sides; he is located simultaneously in the inside and outside of the motif. Boundaries between an inside and an outside become blurred, the outside becomes part of the inside and vice versa. The curtain becomes a synonym for the thought that one pushes back and forth. Maria Brunner's core themes, which she also addresses in her painting, are manifested in the exhibited group of works: The creation and perception of the surface as space and vice versa, as well as the possibilities of

representing a three-dimensional object on a two-dimensional surface. The opening of the pictorial space into real space is also a recurring theme in Brunner's work. The reference to her painting reveals itself not only in the attempt to define a space through objects, in the superimposition of pictorial levels, and the play with principles of perception but also in the examination of materiality and fabric.





Das Nichts und das Hermelin

04.12.—18.05.2019, Galerie Gisela Capitain, Albertusstrasse, Cologne, Germany



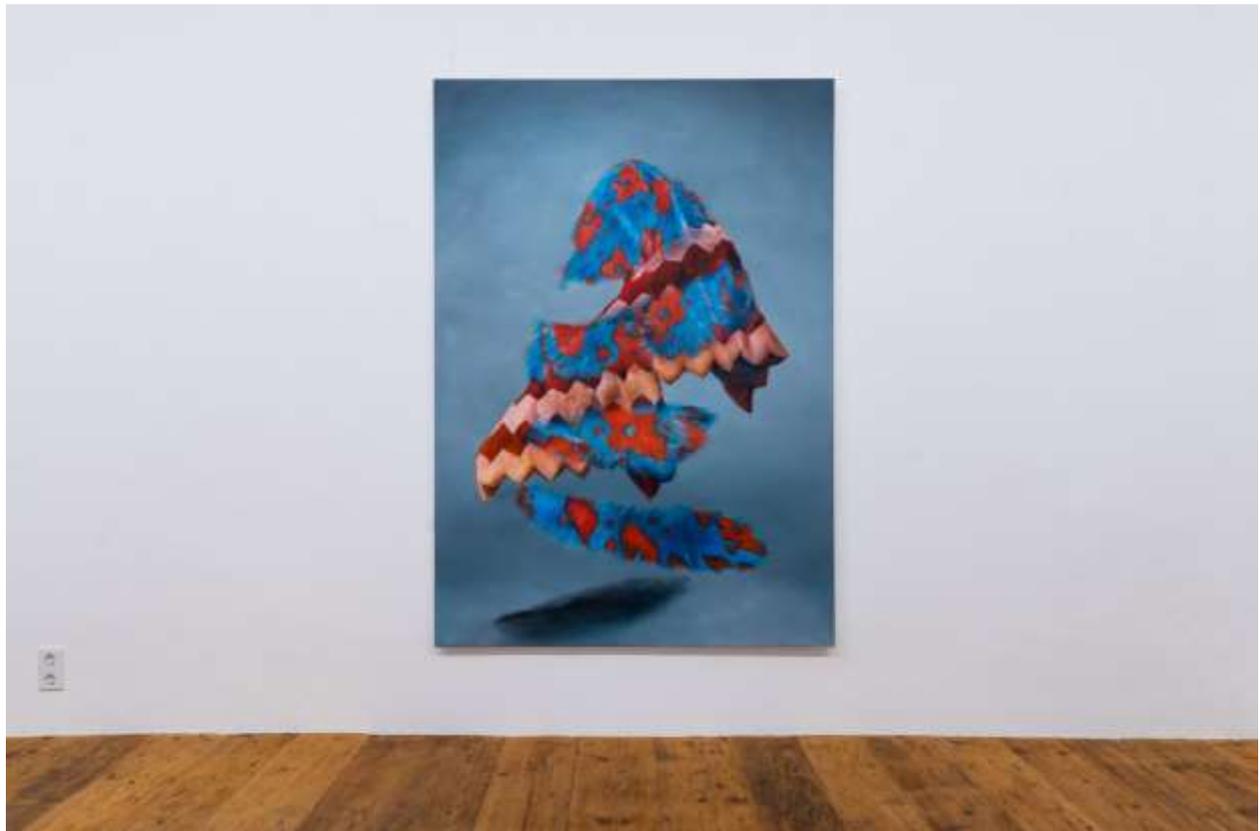


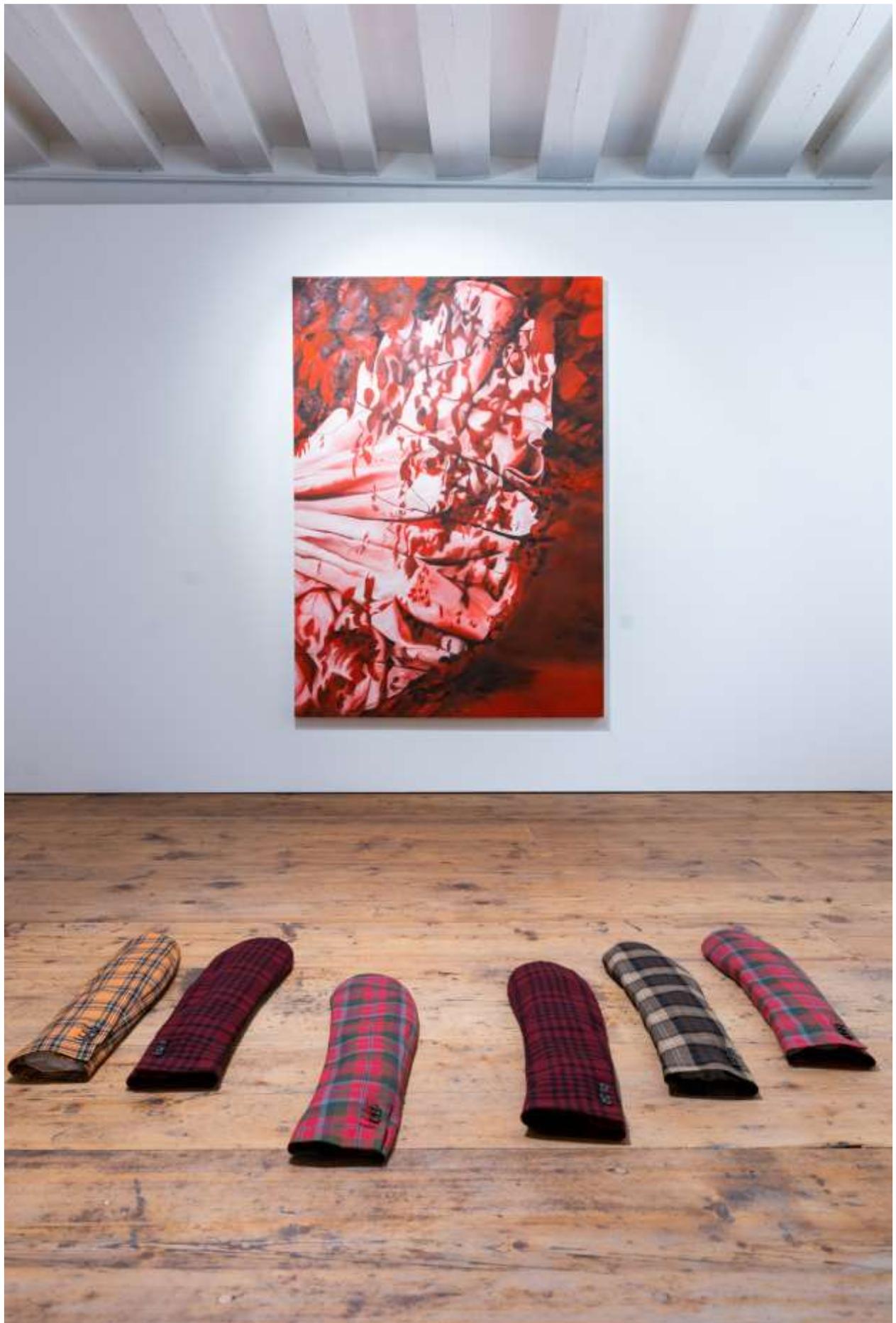


Photos © Galerie Gisela Capitain, Cologne

General Rouge und sein blauer Pudel

8.9.–13.10.2018, Galerie Schloß Wiespach, Hallein, Austria













GENERAL ROUGE

07.09.—11.11.2017, Galerie Elisabeth & Klaus Thoman, Innsbruck, Austria





Photos © Galerie Elisabeth & Klaus Thoman/Bernhard Sickert

MALEREI

04.02.—13.05.2017, Galerie Elisabeth & Klaus Thoman, Vienna, Austria

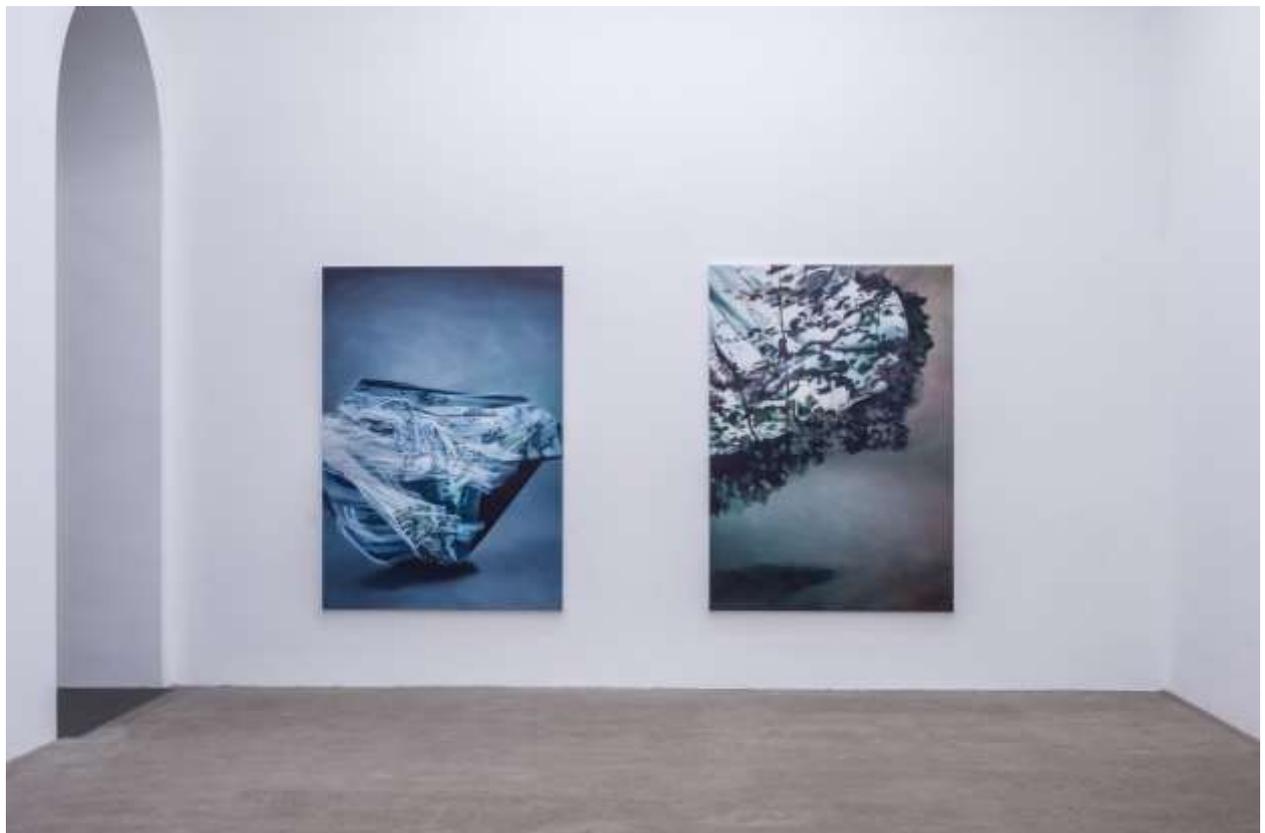
Gallery Elisabeth & Klaus Thoman will be showing the third solo exhibition with works by Berlin based artist Maria Brunner. Six large-scale oil paintings, all painted in 2016, as well as a piece of jewellery created for the exhibition will be presented.

The creation process of Maria Brunner's oil paintings is time-consuming. The artist faces pictorial challenges which are dictated to her educated eye by the history of painting. Large-scale, seemingly monochrome gradients, the overlapping of details, various levels and depths of field characterize Maria Brunner's fine painting.

The exhibition will be accompanied by a catalogue with texts by Martin Prinzhorn and Elena Brugnano – published by Gallery Gisela Capitain and Gallery Elisabeth & Klaus Thoman.









Photos © Galerie Elisabeth & Klaus Thoman/Michael Kimmel

MARIA BRUNNER

07.06.—30.08.2014, Galerie Gisela Capitain, Cologne, Germany

In her sixth solo exhibition at Galerie Gisela Capitain, Maria Brunner celebrates a festival of painting. Central to the exhibition is a series of medium format floral still lifes, each showing the inflorescence of one, or a maximum of two, white amaryllis.

In the series, the artist remains faithful to her painting style. As usual, all works are executed in a photorealistic manner. However, this time there is no overlapping of images, no surrealist shifting of perspective – neither in form nor content – but rather a clear representation of a single motif in different variations; always presented in a neutral space, defined solely by color.

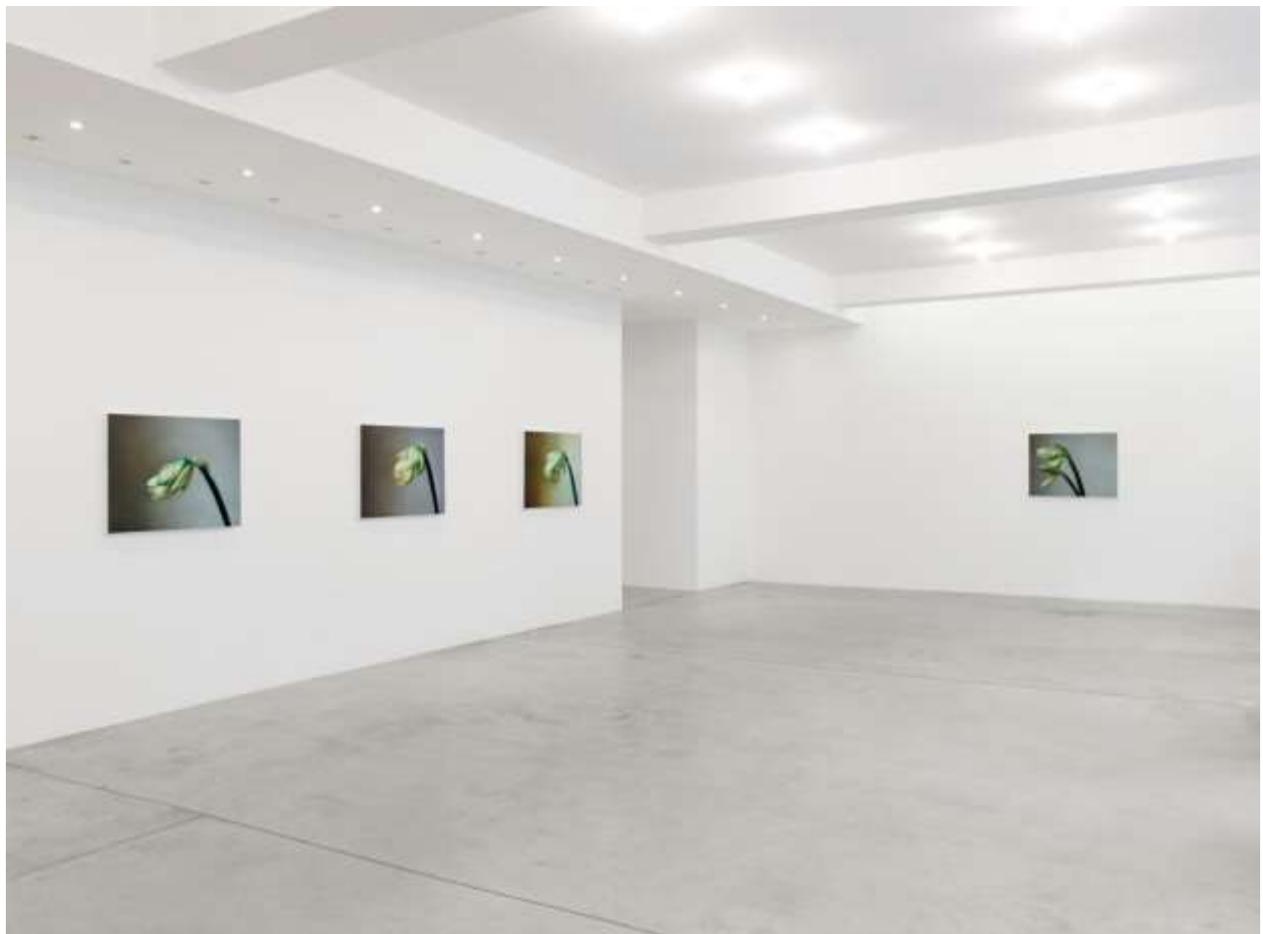
This thematic concentration projects painting itself into the foreground. Brunner intentionally uses the restriction of subject and palette as a focus with which to show the polyvalent nature of painting all the more clearly. One is surprised by the range of the color spectrum despite the singularity of motif, as Brunner says.

The isolated motif also leads to an abstraction of representation that transcends the purely figurative and allows fundamental structures to emerge.

The tension between the figurative and the abstract, between concentration and variety, is buttressed by the motif itself. The paintings are still lifes in the truest sense of the word. They are still, and at the same time they are full of life. As in Karl Blossfeldt's *Urformen der Kunst*, they seem to possess the energy of life, as if the flower could open at any instant. This impression is formally reinforced by a deliberately employed blurriness that suggests movement and opens the paintings to the broadest possible array of readings.

The tension maintained by these individual canvases runs through the exhibition like a thread. On the whole, the images, with their varying states of development, seem like a time lapse, but upon closer inspection the actual blossoming, the moment of sublime beauty, is missing. It is present in every picture nonetheless, either as the possibility of things to come, or the possibility of things that were and are now succumbing to entropy.

The artist chooses the motif of the flower consciously, in full knowledge of the art historical context that she is navigating, but the history of the floral still life and its possible symbolism are non-factors in this decision. For Brunner, the flower is much more neutral, something that accompanies our everyday lives. In the end, the theme of painting is broken by the two pieces of jewelry that complete the exhibition; a ring and a necklace, both designed by the artist. The presentation of these two pieces represents the first official appearance of Brunner's „alter ego” Mizzl (Viennese for Maria), through whom she refers to her painted world and extends it to a sculptural level.







Photos © Galerie Gisela Capitain, Cologne

KLAR SCHILF ZUM GEFLECHT

04.05.—29.06.2013, Galerie Elisabeth & Klaus Thoman, Vienna, Austria

The process of creating of Maria Brunner's oil paintings is a time-consuming one. The artist takes on the painterly challenges that the history of painting presents to her trained eye. Large-scale monochrome colour gradients, overlapping details, different levels and depths characterise Maria Brunner's very fine painting.

The composition is determined by the collage-like encounter of several, mostly alien realities. The motifs are taken from the everyday world of the media, from magazines and from her own photographs, from which she combines extracts, details or backgrounds in her paintings. Specific formulations are undoubtedly biographically conditioned. It is certain that a substrate, an essence emerges here, which can be influenced in its surface, but the search for the subjects, the image search is more like „deep-sea fishing“.

She stages tableaux in which the seamless transitions of the most diverse photographic sequences create an irritating „multi-layeredness“. Perspective guidelines are ignored, creating an unexpected new spatiality. Maria Brunner overturns classical expectations and traditional visual concepts - a surprise effect that challenges our perceptual habits. The viewer is drawn into a sometimes mysterious, sometimes threatening irrational reality. The mixture of the harmless, the lovely and the sweet with the abysmal conveys an oppressive mood and lures with its irresistible seductive charm.

„I have said goodbye to the idea of being able to say anything. Symbols mean nothing, or the etiquette from the outside, the object in the picture is not the same as the word in the sentence. In spite of all the attempts at meaning.“ M. B.



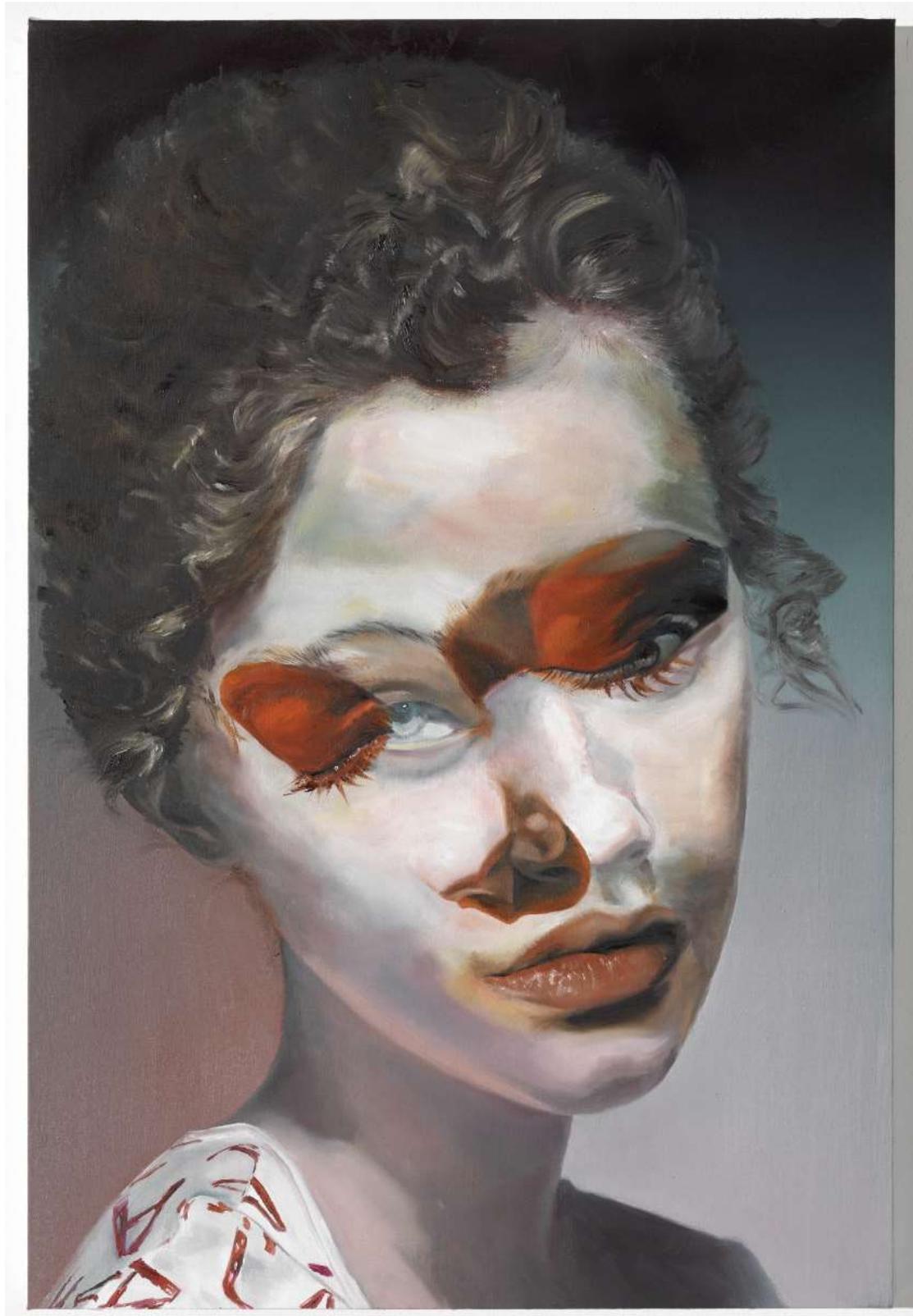




Photos © Galerie Elisabeth & Klaus Thoman / Lena Kienzer

Maria Brunner, Florin Kompatscher. Der Himmel hatte Fieber

08.09.—21.10.2012, Kunstverein Offenburg, Germany



Maria Brunner

Die Übertriebenen und die Idioten, 2011

oil on canvas

90 x 60 cm

Brn/M 110007



Maria Brunner

Die Übertriebenen und die Idioten, 2012

oil on canvas

90 x 60 cm

Brn/M 120001



Maria Brunner

Die Übertriebenen und die Idioten, 2012

Oil on canvas

90 x 60 cm

Brn/M 120003



Maria Brunner

Die Übertriebenen und die Idioten, 2012

oil on canvas

75 x 60 cm

Brn/M 120006





Maria Brunner
Traum im Traum, 2001
gouache on paper
210 x 150 cm
Brn/P 010001

MARIA BRUNNER

21.05.—28.06.2011, Galerie Elisabeth & Klaus Thoman, Innsbruck, Austria

Boundaries are blown open, caesurae breached, things apparently not matching are made compliant, forced into the overall structure of the picture. Causing irritation is part of the game. Occasionally we discover surreal elements. And it is not easy to tell reality from fiction. (...) Always, though, it is the pretty guise, the fiction, that makes painting, as Maria Brunner understands it, so very appealing to the observer. In her painting parlour, her studio, the painter is on her own, intent on her colours, her brush, and her canvas. As soon as the pictures leave the protected space, are hung in the gallery, at a fair, or in a museum, they lose their innocence, they will have to open up to the observer, they can lift their secret. And only pictures bearing a secret inside them ultimately are good pictures.

Jürgen Knubben, Kunst Forum Rottweil 2010

The first solo exhibition by Maria Brunner at Galerie Elisabeth & Klaus Thoman shows new oil paintings by the artist. Maria Brunner composes her images like collages from various photographic templates and in the process avails herself of the classic painting techniques. Her pictures bear titles such as *Beulenporträt* (bump portrait) and *Ich ist ein Anderer* (I is another), *Liquid Palisander* or *put your eyes in your mouth*. Elements, appearing to have been assembled arbitrarily, metallically shimmering candy wrappers, a woman's made-up eyes, mirroring glass balls, she arranges into fictitious realities. Conventional perspectives are left behind and turned upside down, surreal dream worlds open before our eyes.



