



Michael Broschmann
Selected works



surplus, variable materials, variable dimensions, exhibition view Rundgang Kunstakademie Düsseldorf 2025



Worldwide, there are estimated to be around 30,000 apple varieties. What is available on the market seems very selective by comparison. Their names suggest a world of exclusivity: Royal Gala, the dandyish and diva-like appearance of everyday rural life or the dandyish and diva-like appearance of everyday rural life or Admiral, Golden Delicious, Cameo, Jonagold, Granny Smith, Pink Lady. In this respect, the pear is more sluggish: Williams, Conference, Abate Fetel, Bonne Louise, Packham, Petersbirne, Bürgermeisterbirne—these are more indicative of everyday rural life or local politics. With its allegedly up to 5,000 varieties, one could imagine how much more attention the apple has received in the course of its coexistence with humans. Even though there are so many more of them, the appearance of apples seems far more uniform. Whether similar characters or different ones from a more uniform movie, they offer more abstract roles: perfect for identification or free speculation as they provide fewer concrete references to locate them. Determining attempts bounce off their round sleekness almost perfect geometry. The fact that it can be reduced to a simple shape between heart-shaped and circular, unnoticed. The extent of the resulting associative leaping power is a sign of the apple's wide-ranging career. In an as target for national heroes such as William Tell or the stimulus for scientific thinking by stars of the Enlightenment, a penchant for agency. For although the etymology of geometry refers to taking and keeping measurements plenty of room for geometry. Tidy up in limbo, contours seem strongly without the infinite free scalability of (ancient Greek 'land measurement'), it would be difficult to imagine geometry detached from their language that allows for both malleability and impertinence. Like souvenirs, they are prepared for obvious proximity to the other peculiarities, such as mass and matter. Like souvenirs, they are prepared for obvious proximity to the surroundings. It is no wonder that abstract textures—such as mealy or crunchy—tend to come to mind more quickly than localisable flavours such as sweet or sour. The contours are now ready for further modulations: The shape can still be distorted as desired to suit content according to one's own ideas. In addition, the way is now clear for scaling. For if pears and many other types of fruit usually barely exceed life-size in their representation—as if this were their most important recognisable feature—there seems to be no limit to the apple. Its megalomania is immeasurable. So one can even think of geographical encirclements such as the Big Apple or symbolic expansions: The *globus cruciger* (in German 'Reichsapfel') is named for obvious proximity to the globe: the sphere as a representation of a totality, as a linking of the highest to an even higher order, as the world and as the eye itself? A pompously inflated point. How satisfying it is to make a point... one that is open, that is clear enough not to need further explanation, and yet offers so many new possibilities: a ball, a globe, a heap, immeasurable accumulations, constellations, clusters, villages, cities, maps, planets (Greek 'wanderers') - here we could go much further - noted down with a ballpoint pen and inverted. The temptation to hold a planet in your hand, in your eye: a one-point planetarium.

The resulting formal shells are particularly prone to being filled with endless variations of symbols. Although the position of the forbidden fruit was once vacant, Renaissance painting could not refrain from giving it the face of an apple. Probably also because the Latin word for 'apple' ('mālum') was supposedly irrevocably close to the word for 'evil' ('mālum'). The fact that the former refers to a general round and seeded tree fruit rather than the actual apple has been conveniently disregarded. Although it could once have been quince, medlar, date, mulberry or lemon, it had to be the apple. Even before that, the roundness and red or golden colour of the apple was considered Venus' symbol of love and attractiveness, but also of temptation, while the apple orchards of the Hesperides, a gift from Gaia, promised immortal power and divine favour. Thus, throwing an apple was considered a clear sign of a confession of love, although a throw by Eris, the goddess of discord, sparked the Trojan War. In comparison, the pear seems much less loaded. As its form is not so easily reducible to contours and vectors, it also has less symbolic projection surface to offer. One would be too distracted by the more unpredictable curves, the distortions caused by its high, cap-like forehead.

Since the pear's skin is so much thinner and matte, it is a more opaque thing: at most, a quiet but constantly cracking surface; too rough to allow the bouncy associative leaps afforded by an apple's slickness. Some kind of blurring never allows full orientation; it is bound to gravity from an early age. Its now loose ends do not allow the pear to pick up speed—not round enough. Or perhaps it was once the shape of an eye or a sipping—close but also estranged—extrapolation of its form to become universal. Pointing to an immediate shape of an eye or a sipping—close but also estranged—pushing it, they are not yet completely free. However, the clarity of the eye and thus that holds them. Initially obscuring a view, approaching the clarity of the eye and thus perhaps characterise them more than what can be attributed to them. Still hanging, they cling to a structure in the rose family has so much more to offer. The fig, with its symbolic connection to shame, could also have taken on this role. Or the peach, which, like the apple, refers to a multiplicity, an accumulation of individual juice pods, but no uniform elements is a prerequisite however, seems to appear particularly often as a global container. Encompassing everything, it presents itself from the outside as a homogeneous mass and has itself become a shell. For the possibility of its smooth, structured slicing with a knife—essential for its attention-economy—or on the drawing board, it must be held together somehow. An apple's skin cannot be peeled off, but by cutting it you can feel the uniformity of its contents. The clear division of its typical uniform elements is a prerequisite for its picturesque appearance and a convenient decorability. Curved leaf, hole with worm stem, almost round, pumped up, plump, juicy, but not too much, a slightly thicker top that sometimes decreases towards the bottom emphasises an independence from the ground, a mobility, a kind of rebelliousness, an independence. It can also be taken, thrown, used and generalised. As much as this frictionless-ness offers comfort, the takers, throwers, users and generalisers are also bound in their referentiality, which renders opaque to them how many other fruits or things the apple's formative features and arrangements of components have already been applied to: how many other possible spaces of creation have been appropriated and cluttered.

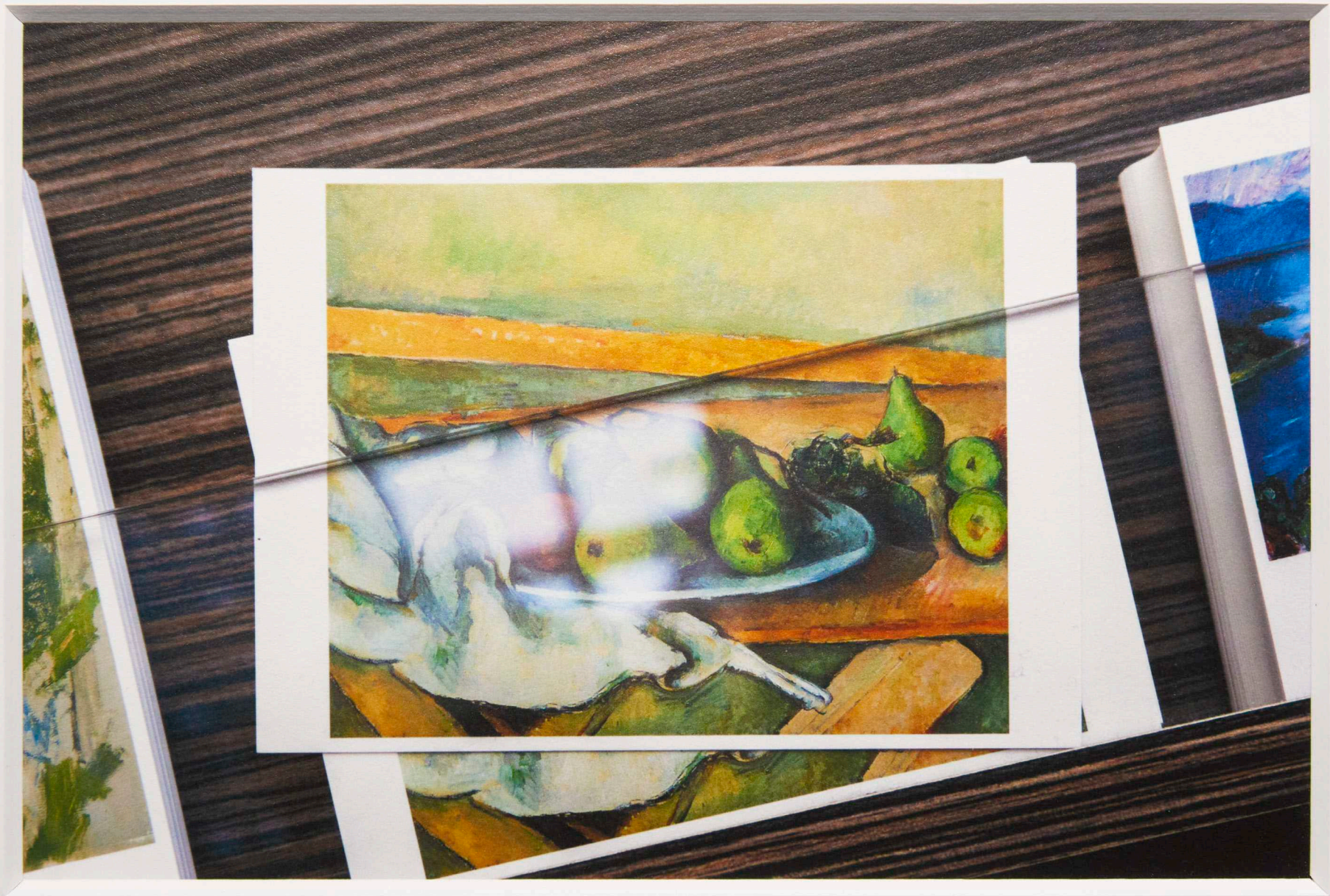


Photo print on paper under passe-partout, 20 × 30 cm, 2025, exhibition view *you were always on my mind*, DFI e.V. Düsseldorf

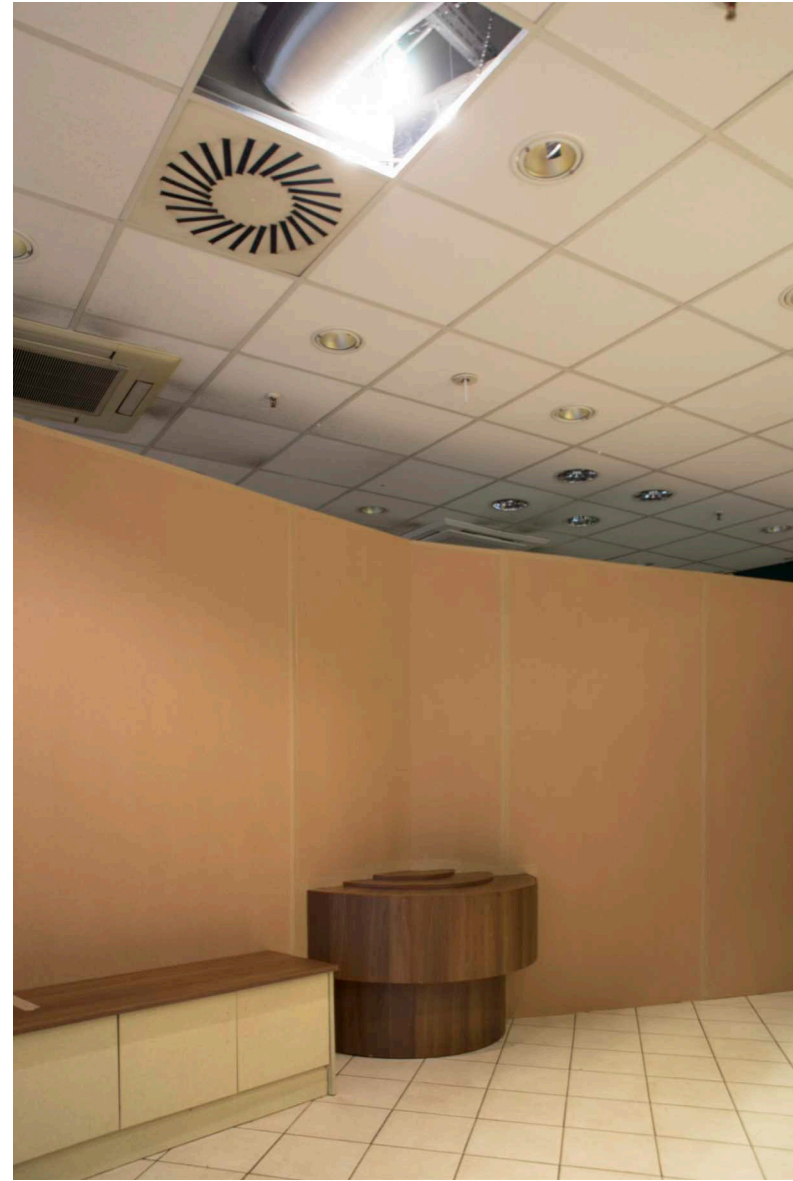
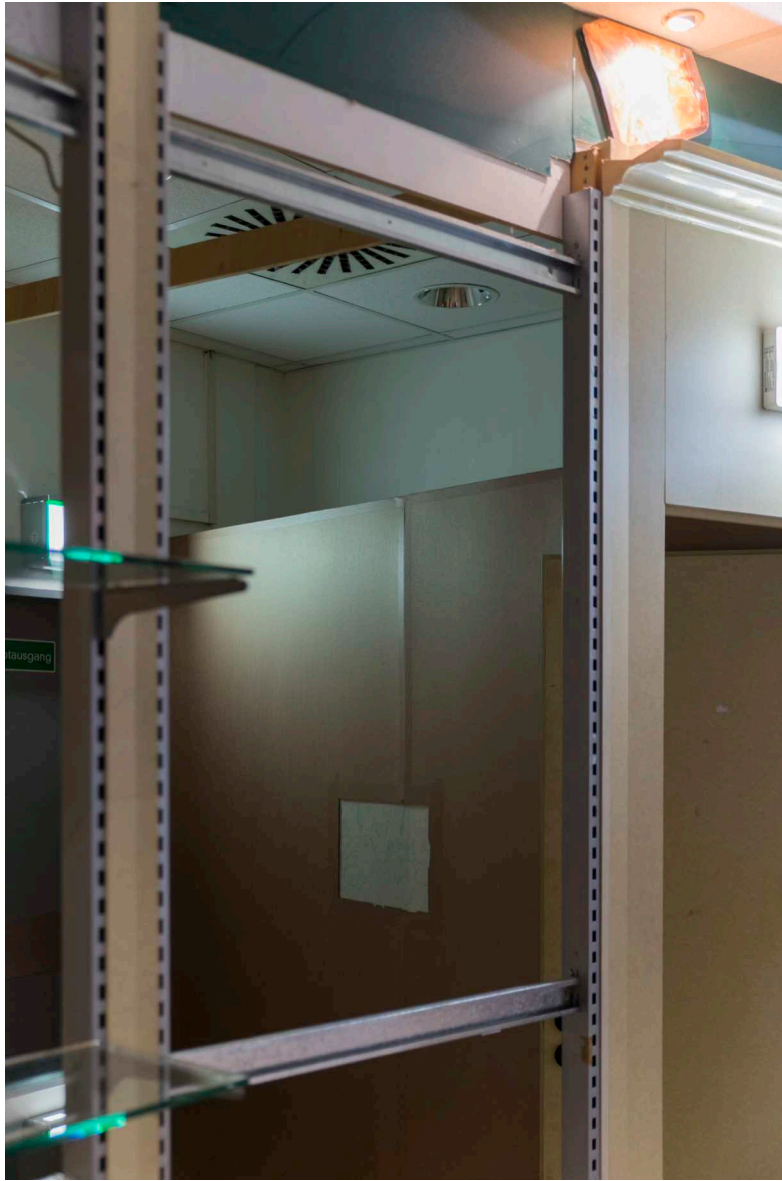


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VOLL



Installation view *a moment ago* at Stella Berlin 2023, cardboard, package tape, display furniture of former chocolate shop, lightbulb, found objects



letters, oil and marker on canvas, 110 × 81 cm, 2023





peel, oil and marker on canvas, 100 × 120 cm, 2021



Untitled, crayons on paper behind glass and cardboard, 29,7 × 42 cm, 2023



Installation view *a moment ago* at Stella Berlin 2023
Cardboard, package tape, display furniture of former chocolate shop, found objects



bite, styrofoam, plaster, plastic, plaster bandages, wooden handle, aluminium, pigments, 2023





spell, acrylic and marker on paper, acrylic glass, mdf, metal screws, wood screws, beech wood, plasticine, 133 × 158 × 4 cm, 2021/2023



red dwarf, oil on canvas, 90 × 115 cm, 2022



Dickicht, oil and marker on pvc fabric, 115 × 90 cm, 2023





trypa, styrofoam, pencil on paper, papier-maché, decorative plastic egg, shellac, acrylic, epoxy, pigments, 49 × 34 × 7 cm, 2024



Untitled, oil on canvas, 115 × 100 cm, 2024



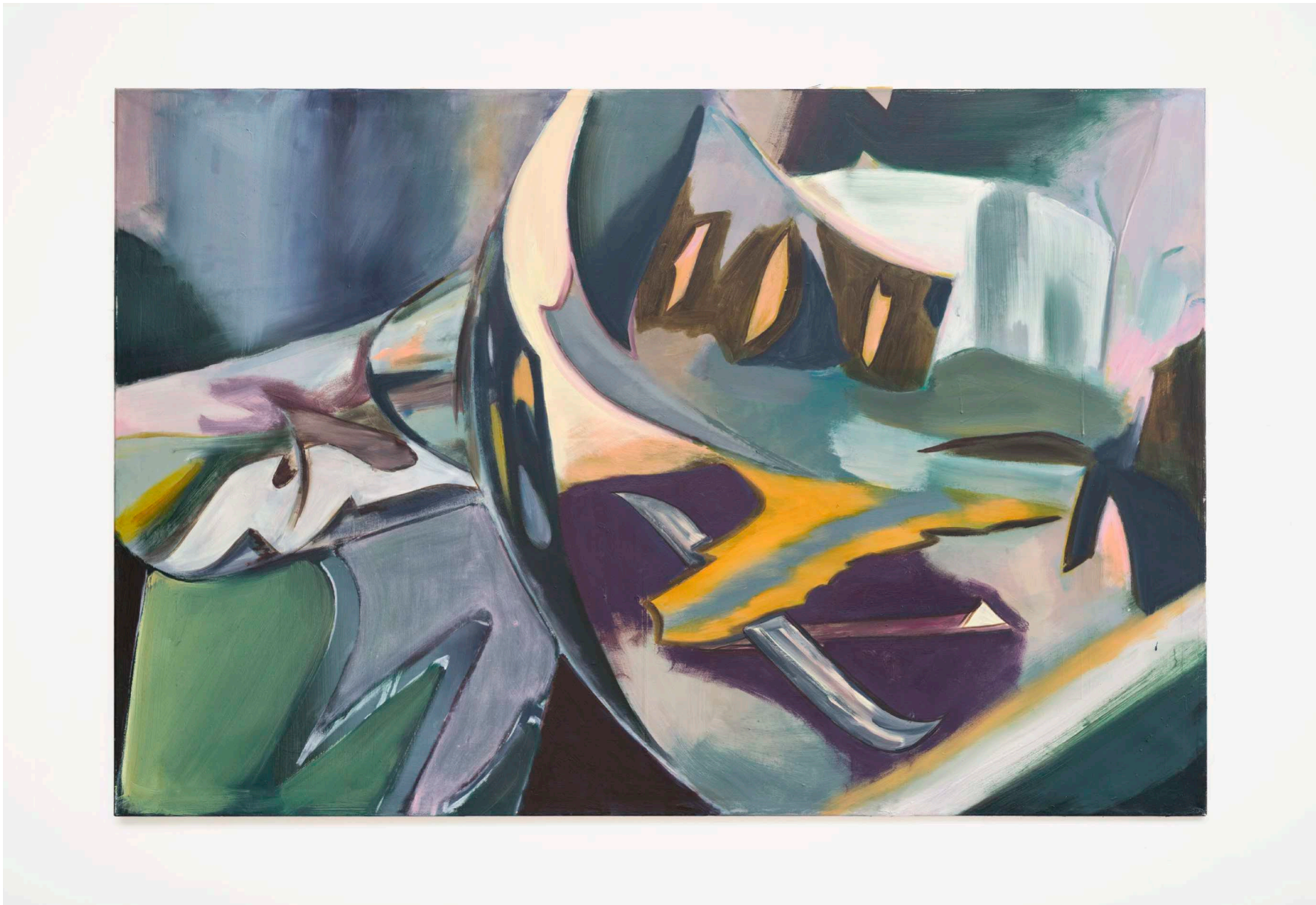
mapping evidence, oil on canvas, 180 × 220 cm, 2020 - 2021



bokeh, modelling clay, multiplex, tinted acrylic glass, cardboard, acrylic, billiard balls, decorative balls (glass), wooden rods, 45 × 80 × 35 cm,
exhibition view *walkbyebye* Alte Münze, 2020



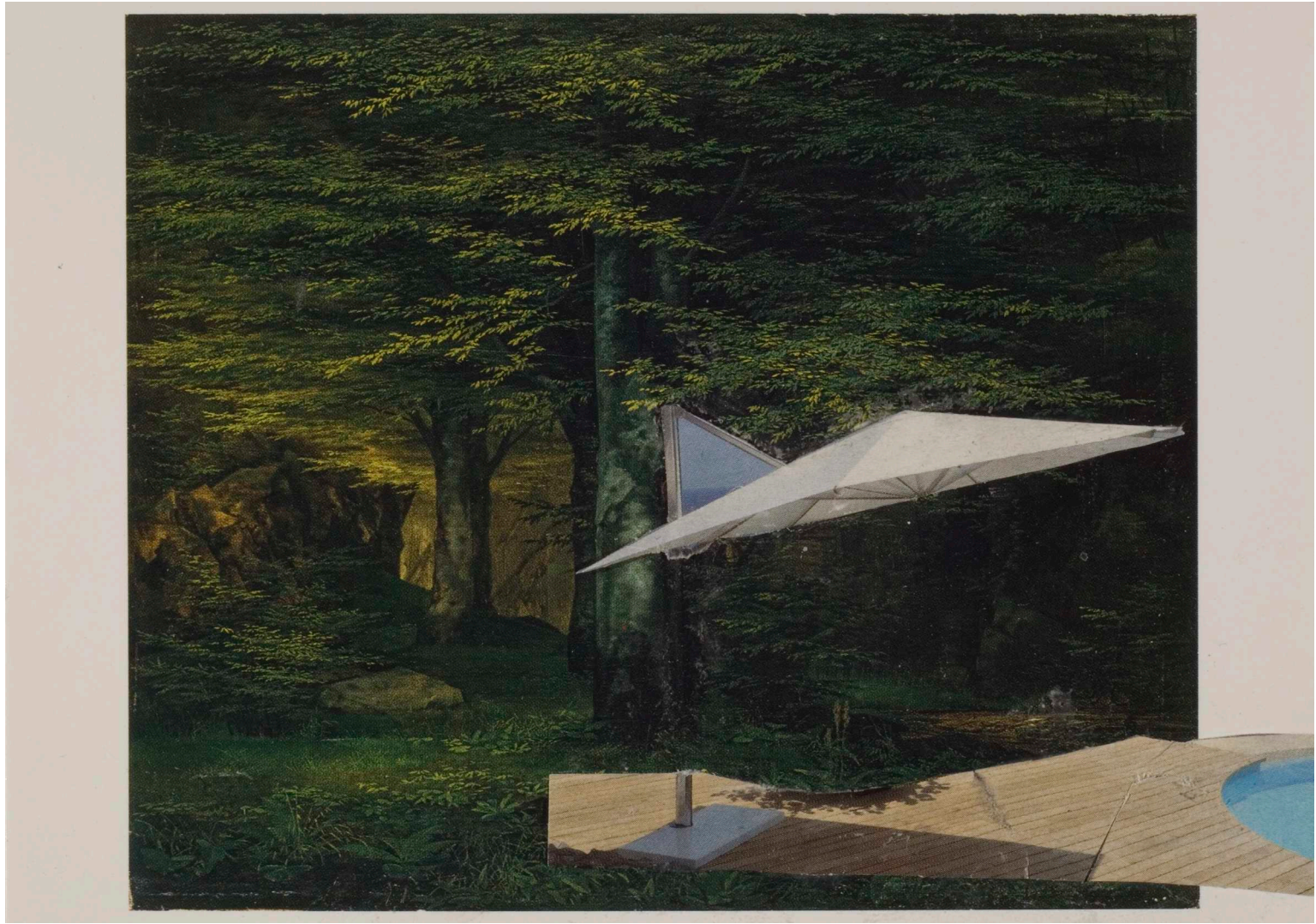
Detail of *bokeh*



rear mirror, oil, lacquer, marker, acrylic on canvas, 120 × 180 cm, 2021



from the series *Architektur & Wohnen*, magazine paper on postcards, 14,5 x 10,5 cm each, 2015





competition
Oil on canvas
140 × 170 cm 2019
Exhibition view
Graduation show
Gerrit Rietveld Academie
Amsterdam



car

Oil on canvas

120 × 150 cm

2019

Exhibition view

Graduation show

Gerrit Rietveld Academie

Amsterdam



Pool, mdf, maple, lacquer, ceramics, steel, cardboard cup, 220 × 270 × 50 cm, exhibition view graduation show Gerrit Rietveld Academie Amsterdam, 2019



bulb (cardboard, acrylic paint 2020) and *croissant* (modeling clay 2020) in *twist* (aluminium table, transparent pvc foil, cut-outs of cutting templates on paper, table cloth weights, ribbon, bended decoration skewer, 61 x 61 x 87 cm 2022) exhibition view Kritikölln, Top Berlin, 2022



flags, acrylic, marker on paper, 131 × 95 cm, 2019 behind works of Nina Laaf at **Nudge**, Tilde Amsterdam, exhibition view



Daily Subway Specials, together with Agata Milizia, Airport benches, spraypaint, printed paper, sound speaker, exhibition view Senatssaal Dresden, 2017

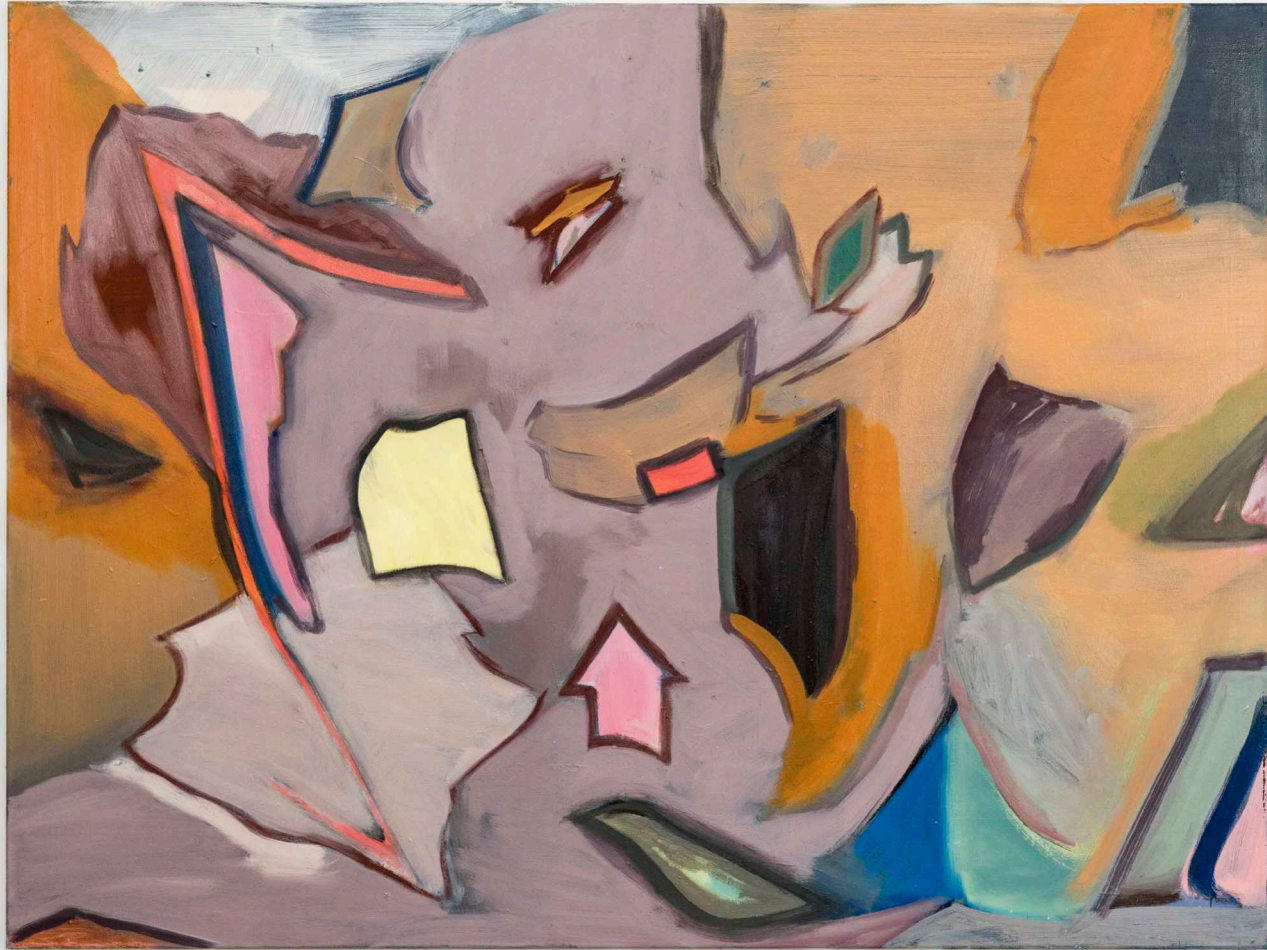




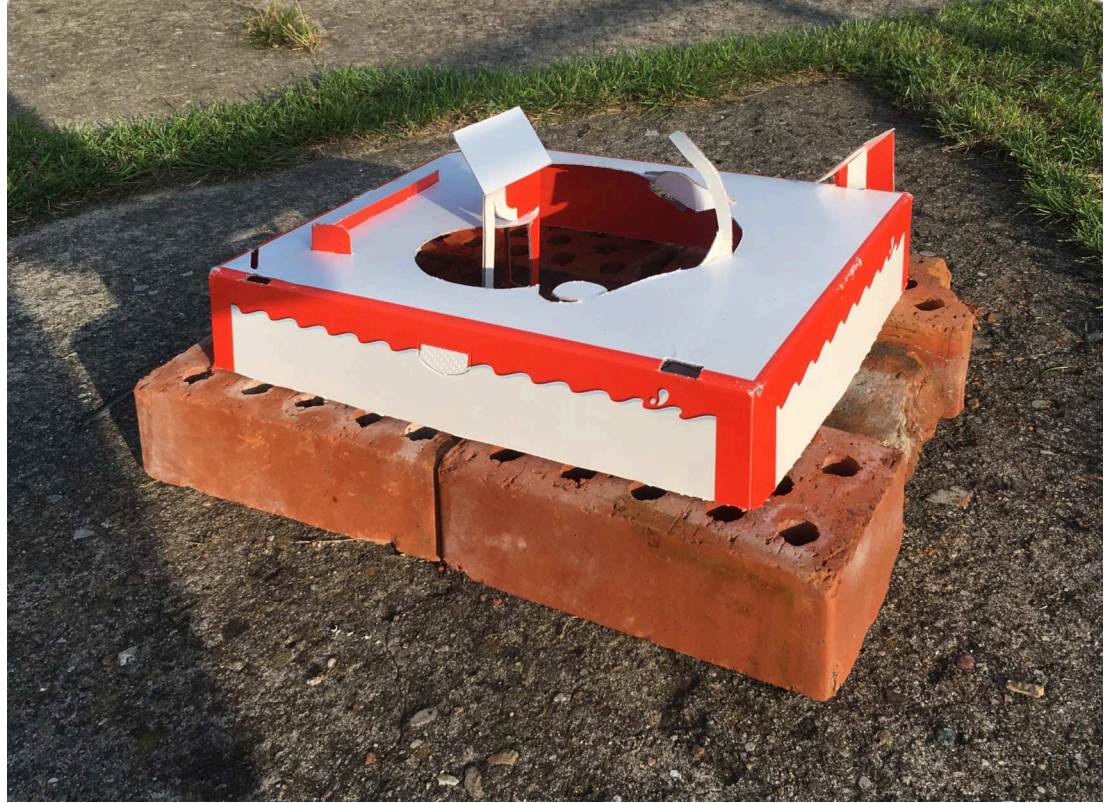
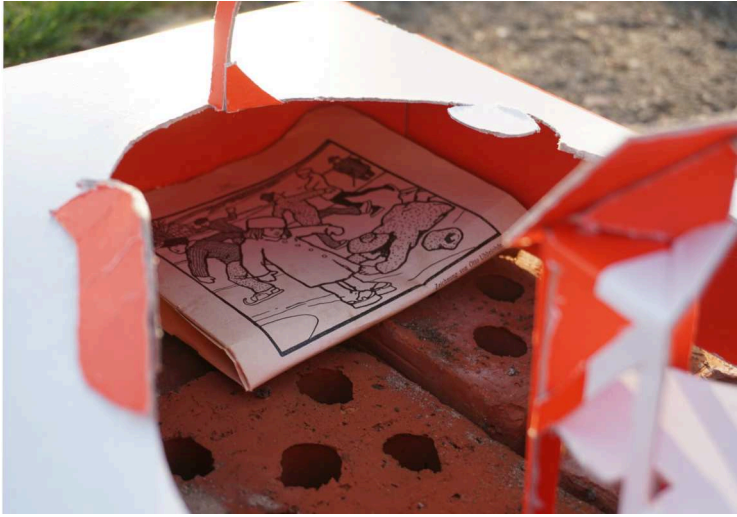
Block town, oil on canvas, 160 × 210 cm, 2021



Sticker, vinyl sticker on window, variable sizes, 2018/2023



bird, oil on canvas, 120 × 160 cm, 2021



pond, cardboard, bricks, paper, exhibition view, 2019





column, cardboard, printed paper, 50 x 50 x 300 cm, Gois Portugal, 2017



waves, ceramics, plaster, pulp, print, acrylic, variable dimensions, 2017





blow up, fiberglass, tent fabric, kite fabric, kite, ropes, 2018, exhibition view on an open air exhibition on Texel



Detail of *blow up*