



surplus, variable materials, variable dimensions, 2025



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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' ('mălum'). 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.

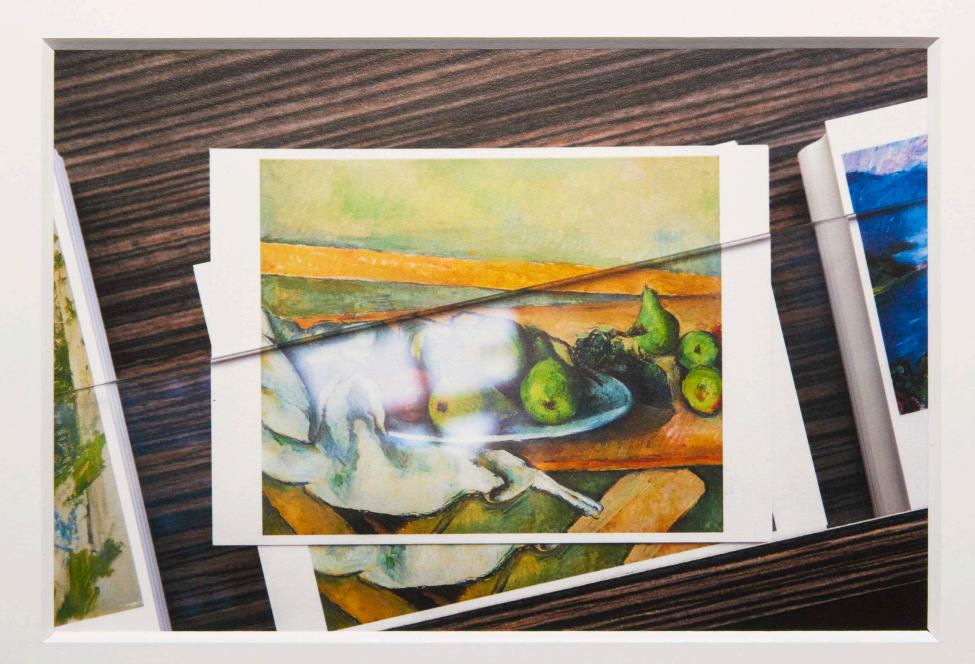
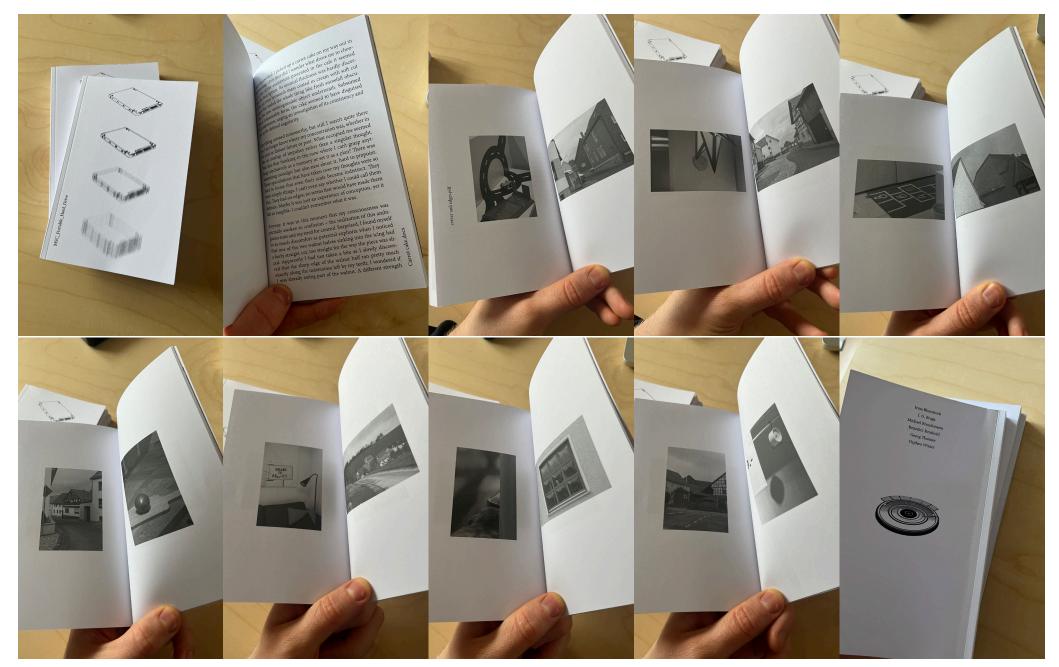


Photo print on paper under passe-partout, 20 × 30 cm, 2025, exhibition view *you were always on my mind*, DFI e.V. Düsseldorf

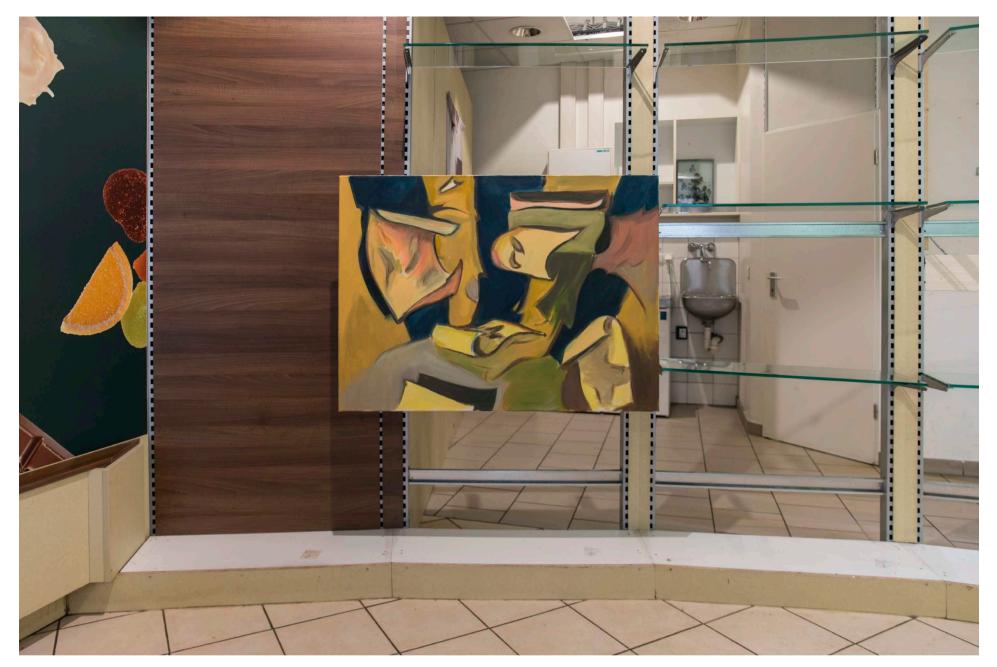


"Carrot cake.docx" / "center and edges.pdf" as my contribution to "MSC_Portable_Hard_Drive" (an anachronistic Sci-Fi-book with fictional shared authorship), released as <u>Stella</u>'s participation in <u>Systema</u> Marseille 2023 complete text and photo series: <u>https://michaelbroschmann.info/wp-content/uploads/2024/02/Carrot-cake.docx-center_and_edges.pdf</u>

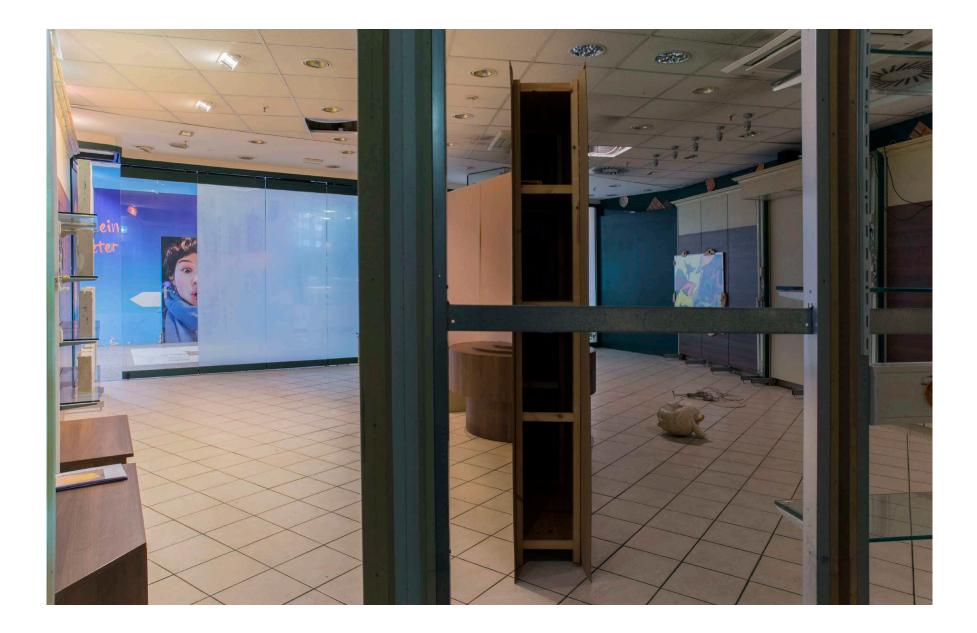


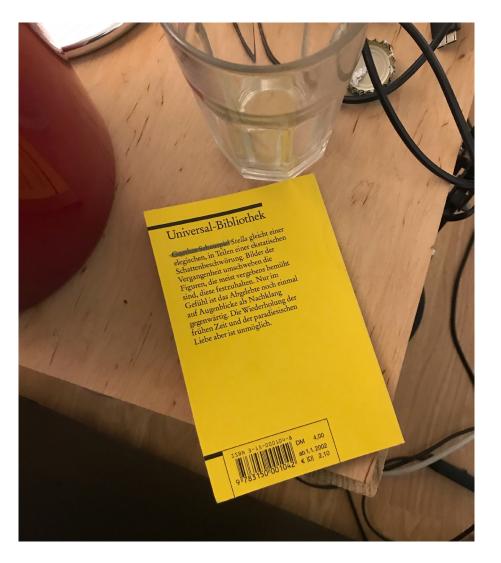


Installation view a moment ago at Stella Berlin 2023, cardboard, package tape, display furniture of former cholocate shop, lightbulb, found objects



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

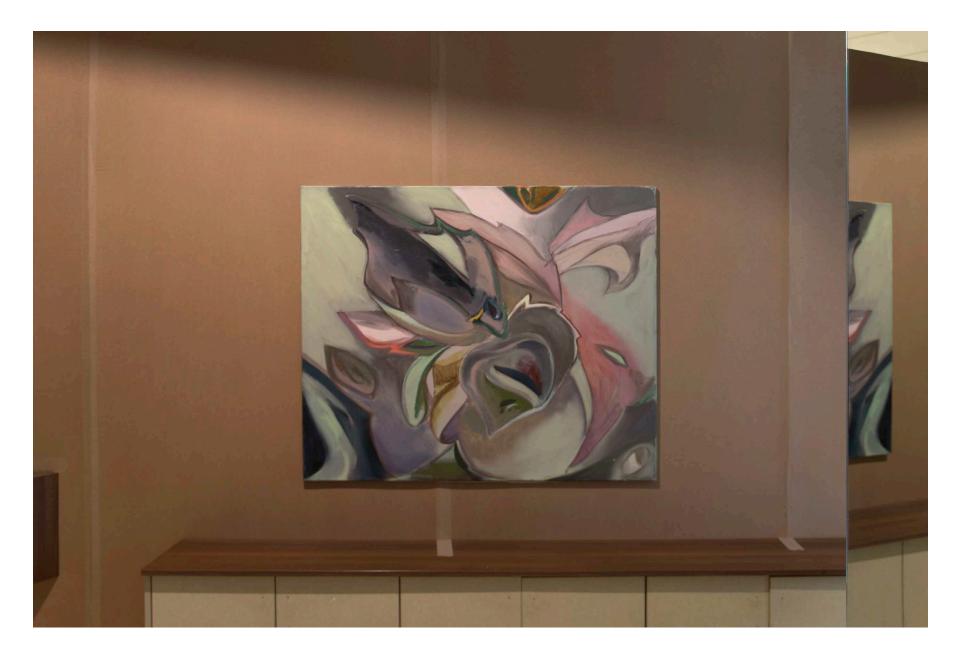




Unterstützt mit Mitteln des Projektfonds Kulturförderung Friedrichshain-Kreuzberg







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



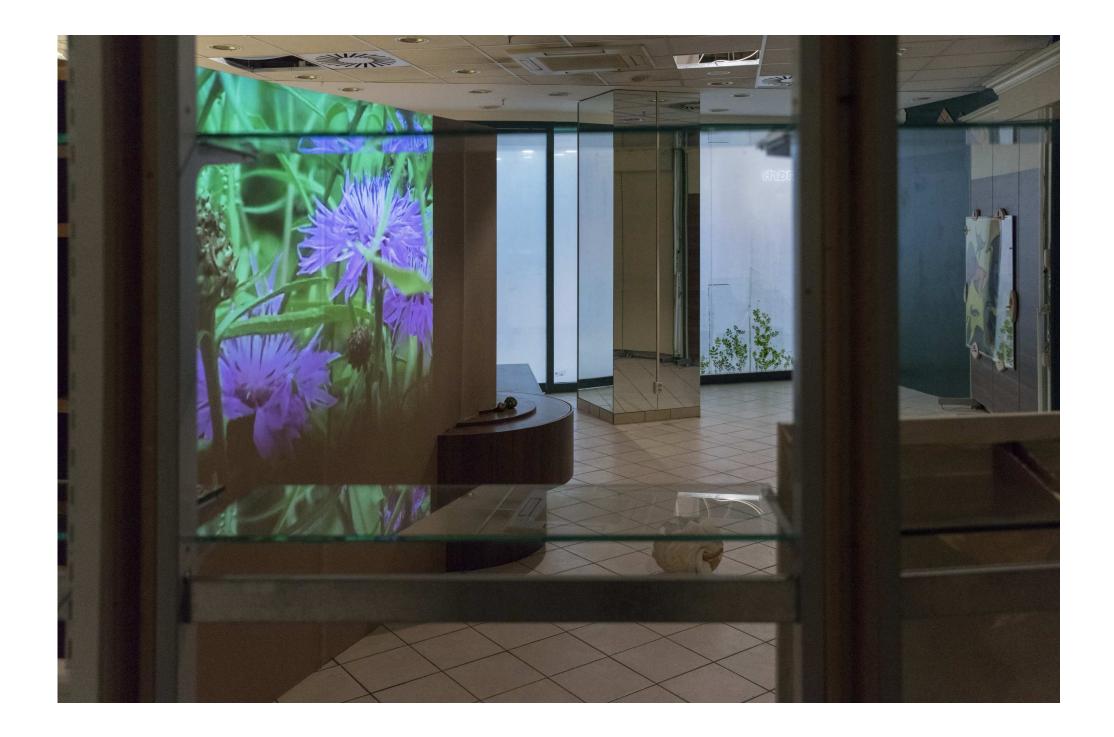
Untitled, crayons on paper behind glass and cardboard, $29,7 \times 42$ cm, 2023



Installation view *a moment ago* at Stella Berlin 2023 Cardboard, package tape, display furniture of former cholocate 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





Sticker, acrylic, marker between aluminum rails, screws, nylon and steel wing screws, acrylic glass, hotglue, multiplex, solder, approx. 77 × 101 × 1,5 cm, 2024







trypa, stryrofoam, pencil on paper, papier-maché, decorative plastic egg, shellac, acrylic, epoxy, pigments, $34 \times 49 \times 7$ cm, 2024

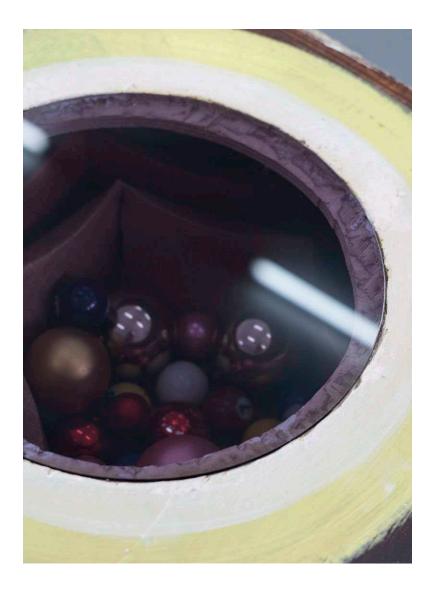


Untitled, oil on canvas, 100×115 cm, 2024





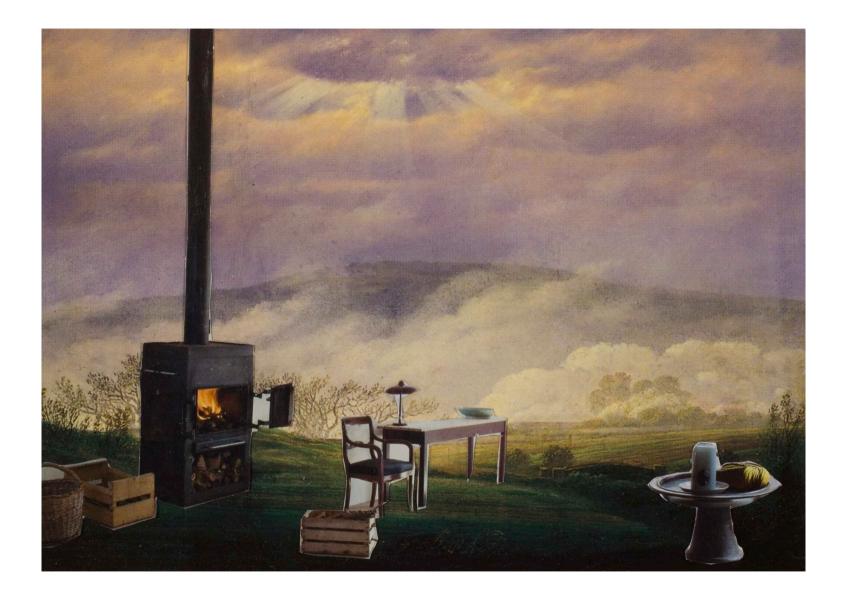
bokeh, modelling clay, multiplex, tinted acrylic glass, cardboard, acrylic, billiard balls, decorative balls (glass), wooden rods, $45 \times 80 \times 35$ cm, exhibition view *walkbyebye* Alte Münze, 2020



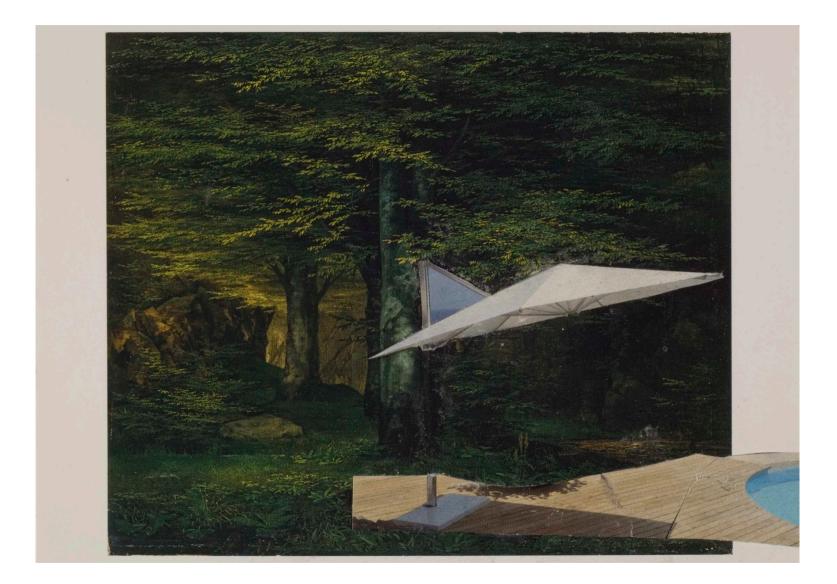
Detail of *bokeh*

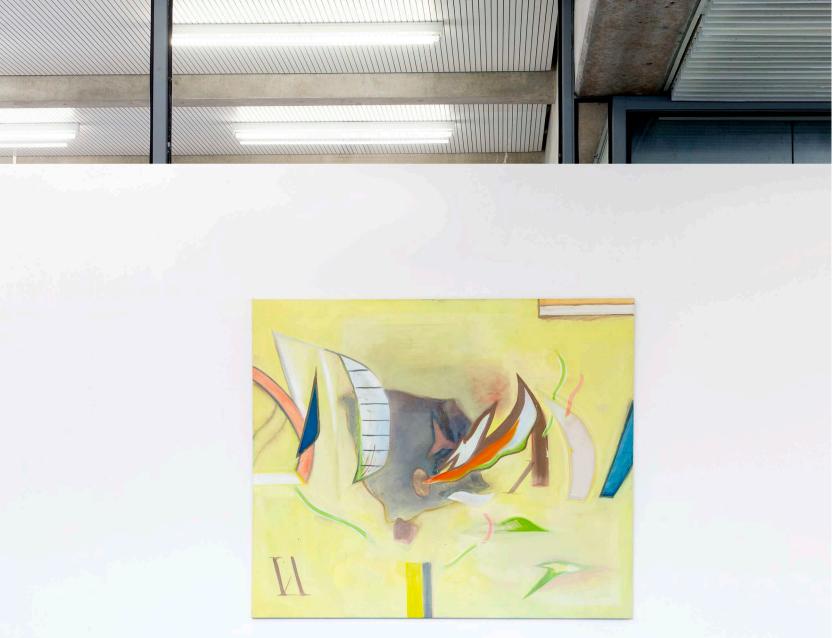


rear mirror, oil, lacquer, marker, acrylic on canvas, 120×180 cm, 2021



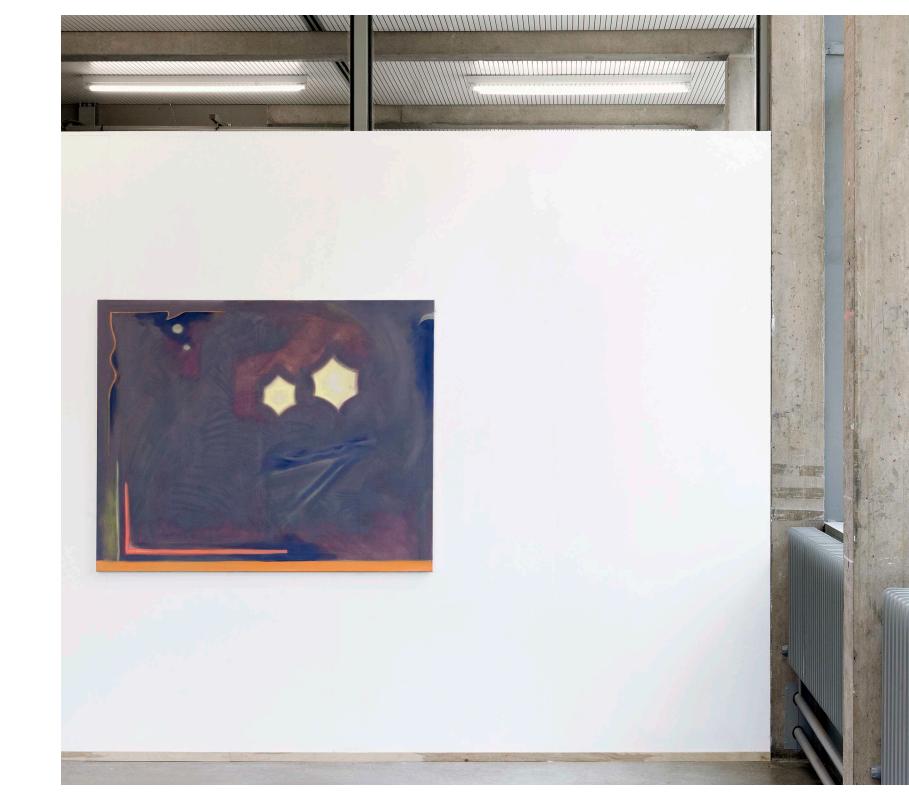
from the series *Architektur & Wohnen*, magazine paper on postcards, 14,5 x 10,5 cm each, 2015





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 Kritkölln, Top Berlin, 2022



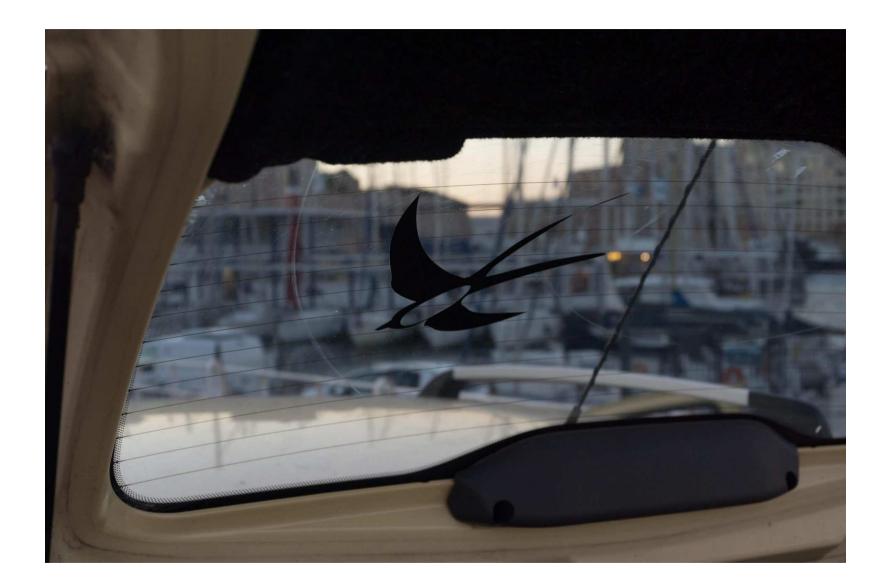
flags, acrylic, marker on paper, 131 × 95 cm, 2019 behind works of Nina Laaf at *Nudge*, Tilde Amsterdam, exhibition view



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



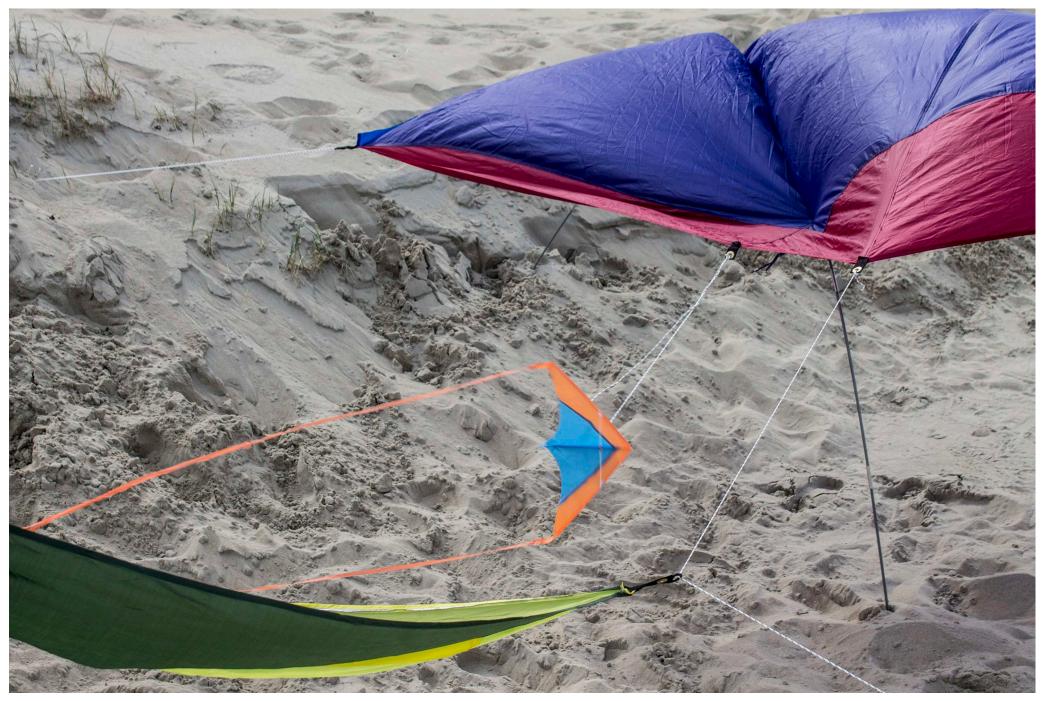








blow up, fiberglass, tent fabric, kite fabric, kite, ropes, 2018, exhibition view on an open air exhibition on Texel

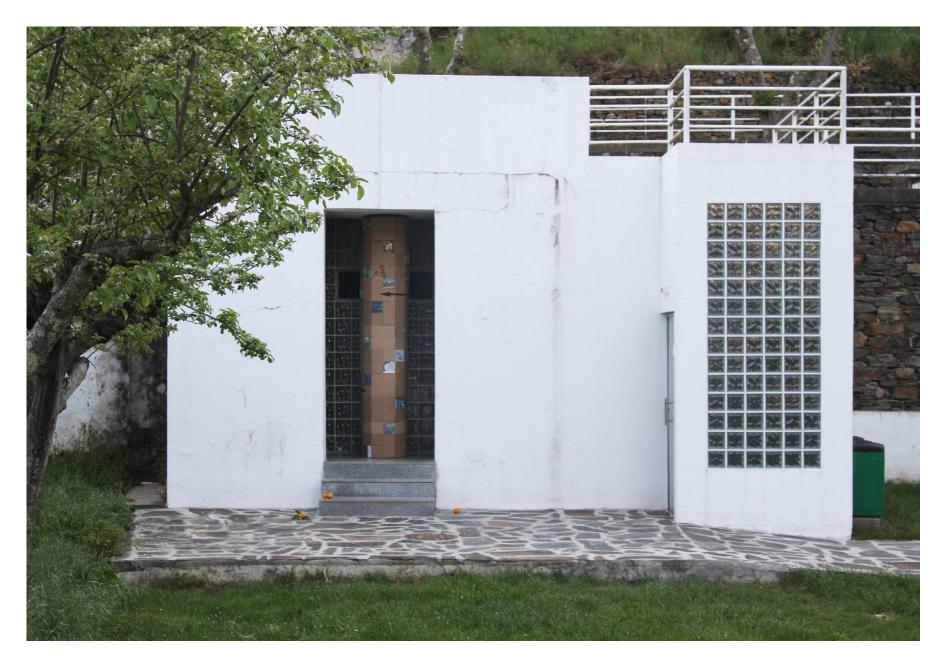


Detail of *blow up*





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







