



REBECCA BRODSKIS

## REBECCA BRODSKIS

Born 1988, Pertuis, France  
Lives and works in Paris

### Education

- 2015 MA, Université de Caen Basse Normandie, France
- 2013 BA, Université de Strasbourg, France
- 2010 BA, Central Saint Martins College of Art and Design, London
- 2007 Ateliers des Beaux Arts de la Ville de Paris

### Solo Exhibitions

- 2020 *Tomorrow Is Another Day*, Steve Turner, Los Angeles  
*Fragments of Life*, Kristin Hjellegjerde Gallery, Berlin
- 2019 *Dependance*, Mario Kreuzberg Gallery, Berlin  
*Unsettled Disorders*, Canopy Gallery, Netanya, Israel
- 2017 *Drifting Singularities*, Sputnik Gallery, Tel Aviv
- 2015 *The Broken Faces*, Larry Art Space, Berlin
- 2014 *Identity Affairs*, Kaleidoskop Gallery, Berlin
- 2013 *The In-between*, Shift Gallery, Berlin

### Group Exhibitions

- 2020 *Endless Summer*, Sabine Bayasli Gallery, Paris  
*All the Days and Nights*, Kristin Hjellegjerde Gallery, London  
*L'Autre*, Septieme Gallery, Paris
- 2019 *Galeristes* (with Hors Cadre Gallery), Paris  
*Constellations*, Galerie du 6B, Saint Denis, France  
*Where We Once Were*, Young Space
- 2018 *Interference*, Le Studio, Paris
- 2017 *Five French Artists*, Primitive Showroom, Tel Aviv
- 2016 *Human Factor*, Ori Art Space, Berlin
- 2015 *Disfiguring, Figuring the Unfigurable*, Kelenföldi Erömű, Budapest  
*Borders*, Studio Twins, Berlin  
*Fading Spirits*, The Ballery Gallery, Berlin
- 2014 *Urban Spree* Gallery, Berlin
- 2013 *Agora Collects*, Agora, Berlin  
*Atonal*, Kraftwerk, Berlin
- 2012 *Mother*, Weserland, Berlin  
*Things Fall Apart*, ECC Atelier Haus, Berlin
- 2011 *48 hours Neuköln*, Weserland, Berlin  
CK, Prenzlauerberg, Berlin  
Kreuzköllnale Film Festival, Atelier Überall, Berlin
- 2010 *The Common Room*, London  
*Atmosphere in a Spectrum*, Crypt Gallery, London
- 2009 *A Jew In Between*, The Foundry Gallery, London
- 2008 *DA!*, *Collective Show*, Grosvenor Street, London

### Bibliography

- 2020 Lichterwaldt, Daniel. "The relationship. Rebecca Brodskis," *Les Nouveaux Riches*, June 19  
Mantelet, Juliette. "Rebecca Brodskis, The Portrait as a Mixture of Genres," *Tafmag*, May 13
- 2019 Farina, Marika J. "Rebecca Brodskis | Rapporto tra individuo e materia," *ZirArtMag*, December 21  
"rebecca brodskis," *The Kunst Magazine*, September 9  
Troynar, Luke. "Berlin Art Week Through the Eyes of an (Ex)Berlin Painter," *Goethe-Institut Australien*, September
- 2017 Simoneau, Nicolas. "Artist of the week: Rebecca Brodskis," *KALTBLUT*, June 8

## SELECTED EXHIBITIONS

# STEVE TURNER



Rebecca Brodskis: *Tomorrow Is Another Day*  
July 25–August 29, 2020

Steve Turner is pleased to present *Tomorrow Is Another Day*, a solo exhibition by Paris-based Rebecca Brodskis that features nine new highly pared down portrait paintings. According to Brodskis, all of her characters are in an “in between” state, one of suspended animation, frozen still in the precise instant before the storm hits. The figures do not come out of one particular time period. They could be from the 1860s, the 1920s or from now. They are timeless and placeless and convey an overriding anxiety that reflects a highly uncertain future.

Rebecca Brodskis (b. 1988, Pertuis, France) studied at the Atelier des Beaux Art de la Ville de Paris (2007); Central St. Martins College of Art and Design, London (BA, 2010); Université de Strasbourg (BA in Sociology, 2013) and Université de Caen Basse Normandie (Masters in Sociology, 2015). Brodskis has had solo exhibitions at Canopy Gallery, Netanya (2019); Gallery Mario Kreuzberg, Berlin (2019); Septieme Gallery, Paris (2019) and Kristin Hjellegjerde, Berlin (2020). This is her first exhibition with Steve Turner.





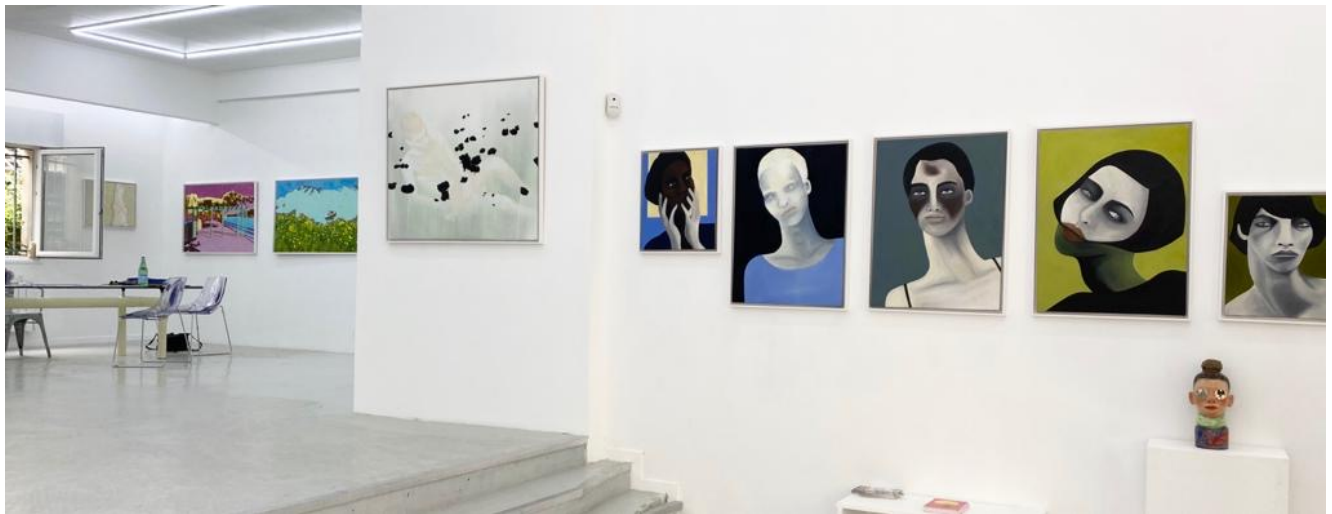
*Tomorrow Is Another Day*. Installation view, Steve Turner, 2020



*Tomorrow Is Another Day*. Installation view, Steve Turner, 2020



*Tomorrow Is Another Day*. Installation view, Steve Turner, 2020



*Endless Summer*. Installation view, Sabine Bayasli Gallery, Paris, 2020



*Fragments of Life*. Installation view, Kristin Hjellegjerde Gallery, Berlin, 2020





*Fragments of Life*. Installation view, Kristin Hjellegjerde Gallery, Berlin, 2020



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*Fragments of Life*. Installation view, Kristin Hjellegjerde Gallery, Berlin, 2020



*Fragments of Life*. Installation view, Kristin Hjellegjerde Gallery, Berlin, 2020



*All the days and nights*. Installation view, Kristin Hjellegjerde Gallery, London, 2020



*L'Autre*. Installation view, Septieme Gallery, Paris, 2020



*L'Autre*. Installation view, Septieme Gallery, Paris, 2020





*L'Autre*. Installation view, Septieme Gallery, Paris, 2020

## SELECTED WORKS





*La Caresse*, 2020  
Oil on linen  
31 <sup>7</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> inches (81 x 60 cm)



*Le Fruit Défendu*, 2020

Oil on linen

43 <sup>3</sup>/<sub>4</sub> x 31 <sup>7</sup>/<sub>8</sub> inches (111 x 81 cm)



*Le Sac Dérobé*, 2020

Oil on linen

39 <sup>3</sup>/<sub>8</sub> x 31 <sup>7</sup>/<sub>8</sub> inches (100 x 81 cm)





*Martinow, 2020*  
Oil on linen  
31 <sup>7</sup>/<sub>8</sub> x 22 inches (81 x 56 cm)



*Masha*, 2020  
Oil on linen  
31 <sup>7</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> inches (81 x 60 cm)





*Quelques Minutes Avant Le Départ*, 2020  
Oil on linen  
31 <sup>7</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> inches (81 x 60 cm)



*The Listener*, 2020  
Oil on linen  
39 <sup>3</sup>/<sub>8</sub> x 31 <sup>7</sup>/<sub>8</sub> inches (100 x 81 cm)





*The Queen of Volksbühne*, 2020  
Oil on linen  
27 <sup>1</sup>/<sub>2</sub> x 15 <sup>3</sup>/<sub>4</sub> inches (70 x 40 cm)



*Thelma*, 2020  
Oil on linen  
31 <sup>7</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> inches (81 x 60 cm)



*Attrape Moi Si Tu Peux #3, 2019*  
Oil on linen  
63 3/4 x 38 1/4 inches (162 x 97 cm)





*Bronson*, 2019  
Oil on linen  
36 <sup>1</sup>/<sub>4</sub> x 28 <sup>3</sup>/<sub>4</sub> inches (92 x 73 cm)



*Eden*, 2019  
Oil on linen  
15 <sup>3</sup>/<sub>4</sub> x 13 inches (40 x 33 cm)





*Isidore*, 2019  
Oil on linen  
19 <sup>5</sup>/<sub>8</sub> x 15 <sup>3</sup>/<sub>4</sub> inches (50 x 40 cm)



*L'homme Du Train*, 2019  
Oil on linen  
28 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>4</sub> inches (73 x 64 cm)





*Ma Vie Fragmentee*, 2019  
Oil on linen  
39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> inches (100 x 80 cm)



*Mon Reve Familier #3*, 2019  
Oil on linen  
16 <sup>1</sup>/<sub>8</sub> x 13 inches (41 x 33 cm)





Otto, 2019  
Oil on linen  
31 1/2 x 23 5/8 inches (80 x 60 cm)



*Shir*, 2019  
Oil on linen  
39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> inches (100 x 80 cm)

SELECTED PRESS



# LES NOUVEAUX RICHES

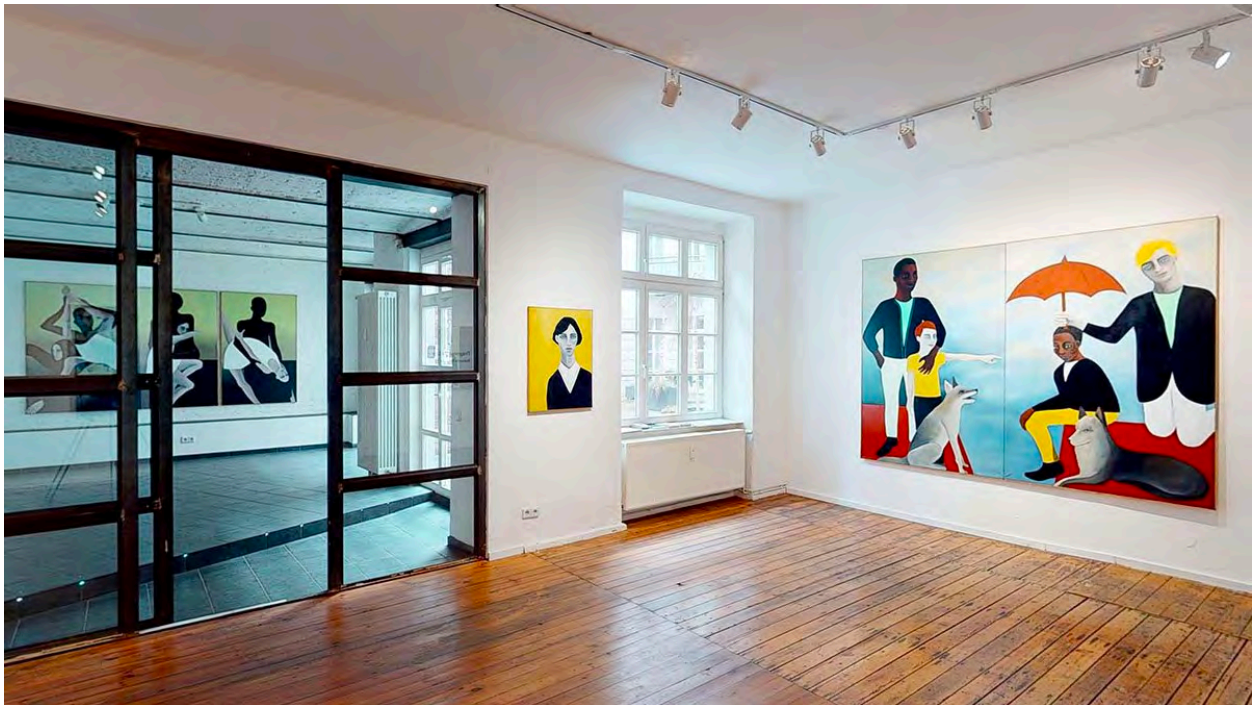
## The relationship. Rebecca Brodskis

Rebecca Brodskis (born 1988 in France) lives and works in Paris. She spent most of her childhood travelling and living between France and Morocco.

Brodskis has later lived in New York, Berlin, Tel-Aviv and now in Paris.

**INTERVIEW: DANIEL LICHTERWALDT - PHOTOS: KRISTIN HJELLEGJERDE GALLERY**

*June 19, 2020*



She studied painting at the Ateliers des Beaux-Arts de la Ville de Paris and at Central St. Martins College of Art and Design in London (2010). Additionally, she completed a Masters Degree in Sociology on the themes of vulnerabilities and social crisis (2015).

### **What are the topics you are working on?**

My work is a form of exploration through the painting of the relationship between the being and matter and the impact of the social on the individual. Captivated by moments of life that surround me, by discussions, images, or characters, I try to question those fleeting moments of everyday life that we do not remember, but that shape existence. Taking on the task of questioning the foundation of human relationships while questioning the social context in which we live, a world in perpetual change, interwoven with ties that we do not understand. I use this complex richness, the social diversity that surrounds me, the confrontation of cultures and individuals. Beyond this wealth, it is also the loss of bearings



# LES NOUVEAUX RICHES

of contemporary societies, caused by the questioning of social foundations that interests me. Pointing out the doubt, the anxiety and the disorientation of characters in totally decontextualized environments, both void and the setting of the universal. My characters are each metaphors of contemporary humen, entangled in ever-expanding social circles, wandering through the meanders of sprawling cities, condemned to extreme lucidity but constantly invaded by the fear of tomorrow.

## **Did your childhood influence your art?**

My childhood was a real gypsy one. We were moving places constantly and I was always skipping school. I was never really treated like a kid. In general, childhood has, in my opinion, a very big influence on your life so it does affect your art, that's for sure. I think because of the way I was brought up it's very hard for me to stay in the same place. Every few years I change cities. I nourish myself from the unknown of new surroundings. It gives me great energy and also a lot of inspiration for my paintings.

**Every few years I change cities. I nourish myself from the unknown of new surroundings. It gives me great energy and also a lot of inspiration for my paintings.**

## **Where does your inspiration come from?**

As I was just saying, new surroundings, new encounters are my main inspiration. I get ideas from my daily travels, people I see on the streets. Each time I stop and stare in wonder,

feeling the same irresistible jolt as I recognize my next painting. Each character I create is a fully realized individual and each is part of something bigger. Each brought into being by the act of looking, intuitively, conjured slowly in layer upon layer of paint and feeling.



## **What makes you laugh?**

At the moment, even if it will sound a bit cheesy the thing that makes me laugh the most is my two-year-old son. He is in the stage of really discovering all the facial expressions he is able to make, and he can spend hours just experimenting with that. It's incredibly funny to just stare at a little human being finding out about himself and his abilities and being always so surprised about the endless possibilities of life.

# LES NOUVEAUX RICHES

## **What is your favorite city? Which one is the most livable?**

I would say Paris is really one of my favorite cities in the world. I like its vibrance and the street atmosphere. It's a huge capital but at the same time, you can really feel like you are in a village in some areas. It has so many amazing museums, theaters, art galleries and so on. The cultural life there is really endless, and it really feels like you always have new things to discover, little hidden magical places. Having said all that, the problem with Paris is the lack of space. Sometimes you just want to breathe, to be alone and this is absolutely impossible in that city. This is why even though living in Paris is truly amazing I have now decided to move to Marseille, this big harbor city on the Mediterranean coast. Let's see.



## **2020. What will happen?**

2020 has started as a very disastrous, strange year but also extremely interesting. We are reaching a point where we all need to really reconsider the way we live. All this happens for a reason in my opinion. I hope that there will be more awareness and reflection in the future. I think in general we all need to open our eyes a bit more and act less selfishly.

## REBECCA BRODSKIS, THE PORTRAIT AS A MIXTURE OF GENRES

Juliette Mantelet | May 13, 2020



Second episode of our dossier on the portrait of the woman with the French painter Rebecca Brodskis. Between figurative art and abstraction, feminine and masculine, Rebecca's portraits blur genres. As if painting the woman in 2020 is finally talking about the human first, before distinguishing a gender.

### PORTRAITS OF THE SOUL

For Rebecca Brodskis, a portrait is above all “*a reflection of the soul*”. Curiously perhaps, it does not evoke the idea of physical resemblance or the possibility offered by the portrait to keep track of an appearance at a given moment. It immediately speaks of the soul, of the inner being. The artist likes to understand the other. In Berlin where she lived, she even followed a Masters in sociology, the study of social relations. Another interesting detail that we quickly notice, Rebecca does not say that she paints portraits, but that she paints people. And specifies that it is

especially the faces that fascinate her. On the same side as Cicero, therefore, who said more than 2,000 years ago, “*the face is the mirror of the soul*”.

If Rebecca paints men and women, we still wanted to question her on our subject of the month: the portrait of women and their journey through time and generations. She specializes in portrait bust, where the head is important. With her, we forget the body, which is only there to support the head. It is the character of the person that must stand out. What counts are the faces of his women, the centers of their emotions. And on the face, there are the proofs - or the trials - of life: we talk about the *wrinkles of life*, these marked features, memories of past emotions and our expressions, so often repeated that they mark our physical being. For the artist, faces “*are endless landscapes where so much is told*.” Rebecca paints women and their inner being, their thoughts, their dreams...Their



clear, bright, almost luminous eyes. Green or gray. Their inhabited looks. Above all, it does not confine them to their physical appearance. These women have a first name, they have an identity; Paula, Macha and even Lola are far from being the “empty shells” mentioned by the English painter Venetia Berry in one of our interviews, to denounce the historical nudes produced by certain male artists. Whether these women are friends, women crossed at random or fictitious, Rebecca wants to show their strength and their uniqueness. She admires the portraits of Marlene Dumas, for the “power” that emanates from them and is passionate about their lively and equivocal expressions. The South African painter, originally from Cape Town, studied psychology in Amsterdam. A clever mix when mixed with art.

Rebecca easily draws the parallel between the evolution of the portrait and the evolution of the place of women: if, as we mentioned in our dedicated file, the portrait has changed a lot, the place of women in Western societies has also radically changed. “The modern

*woman is no longer a simple servant, she is strong, independent and the portraits of contemporary women are in her image. It is no longer a question of women with long hair looking at themselves in their dressing table or with their three children and their dog on their knees in their large ruffled dress. Today, women are portrayed in a more brutal, truer way. Protests the artist. And his face too.”*



## **ABSTRACT FOR DIVERSITY**

Thus, the portraits of Rebecca are not purely figurative. Of course, we recognize the female silhouette with her hair, her lips, her look. But his style moves away from realism to say more. “Today we have the photo for that, so why limit ourselves only to the real aspect of the subject?”, Emphasizes the painter. Today, it was the

photo that took charge of this vocation of *“exact representation of the person”*, to use the words of our painter of the day. So for Rebecca, as much to go further by the painted portrait, to show something other than simply what we see. The artist invites us not to be afraid of *“going beyond the limits of reality”*. To express more. And it is from there that the portrait is committed.

*“Art does not reproduce the visible, it makes visible,”* said Paul Klee. And today is the time for the multiplication of representations of women. We want to make diversity visible. *“The representation of the human can be very subjective and if we free ourselves from the classical idea of the portrait it allows us to access an infinity of possibilities”*, adds Rebecca. For the artist, there is therefore no *“right vision”* of women but subjective visions. Hence the abstract art which offers the possibility of giving birth to all forms. As with Picasso and his angular cubist women, or Ana Leovywho paints women without respecting dimensions and proportions. All forms, even those that do not exist. *“I’m not interested in perfect form,”* says Rebecca. Because is there a perfect shape? *“The difference is no longer something that scares, but on the contrary that attracts. The women I paint are all very different, they are black, white, Asian. They are androgynous, rickety, or in the flesh,”* continues the painter. It is the diversity of the human. *“The liberation of gender”*. Man or woman, it is sometimes difficult to say at first glance when contemplating the portraits of Rebecca. Painting women in 2020 also means not limiting them to their gender.

## **THE WOMAN, THAT HUMAN BEING**

Rebecca is not limited to portraits of women. She also paints men. And when we ask her about the difficulty in painting what she is not, her answer reminds us of the duality of our question: *“I feel absolutely no difference when painting men or women. I feel human above all else and I paint human, of all colors and in all these forms”*. Man like woman, human beings. From the same species of homo sapiens. Or *“a species of primate native to Africa”* dixit Google, always succinct.

In the age of mega social networks, and through our artistic watch job, we get used to seeing female





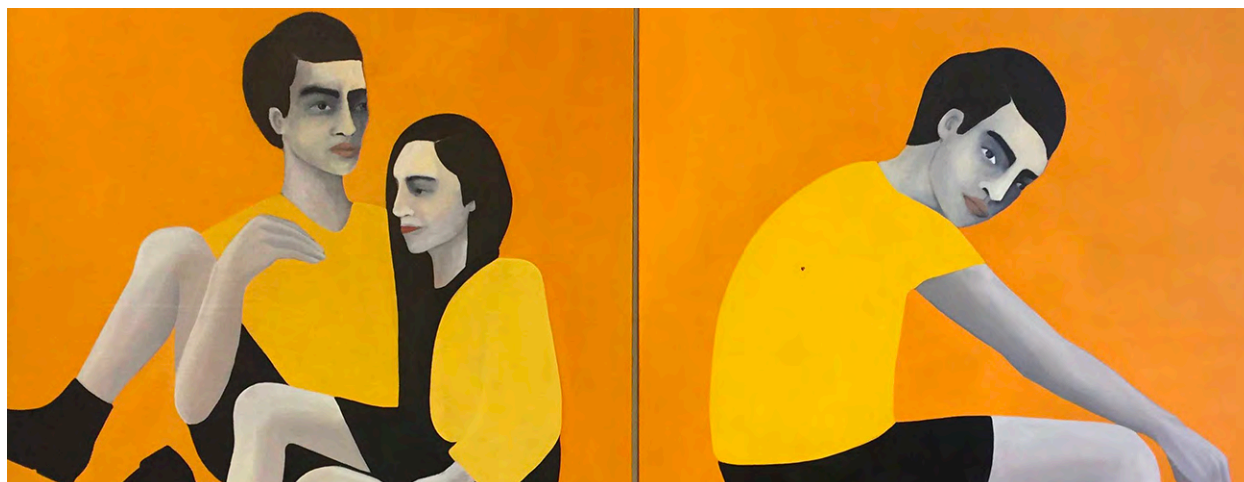
illustrators who draw women. They often talk about their knowledge of curves, want to put images of their struggles, paint it through their benevolent look of like, of sister. Jeanne Beuvin celebrates the Daughters of Surfing. Jo-Anne Henderson, the courage of women surfers. Alice Wietzel women, their naked breasts and their sunburn. And we could continue the list for a long time. When it comes to painting the man, Venetia Berry is firm: *"I don't have much to say on the subject because I am simply not a man"*. For Rebecca, *"this categorical difference between beings has no place to be"*. We get closer to certain artists who sow doubt, mix genres and curves. Like the German photographer Peter Kaaden in his ultra close-ups of mixed bodies. There are no more men or women, only truncated parts of the human body. Hair, flesh, skin. What fundamentally make us all, beyond

gender. Or like the painter Emily Ponsonby who paints women yes, but as a species and to celebrate above all *"the beauty of existence"*, the beauty of the *"human body"*, whatever it is, with its outlines, its textures. Or Sophie Dhebercourt, this artist who chooses abstraction and deconstruction to erase differences. In his paintings, the two sexes appear stripped. Their bodies are composed only of cylinders, cones and geometric shapes. Rebecca, she blurs the lines between abstraction and figuration and brings man and woman closer together. Give them the same treatment. Painted the androgynous woman, the effeminate man. And adds with intelligence that there is in each human being a share of femininity and a share of masculinity. The two sexes on an equal joint foot. In life as on the canvas.



## Rebecca Brodskis | Relationship between individual and matter

Marika J. Farina | December 21, 2019



Her continuous travel has allowed her to be able to look at the world with different eyes, to feel like a citizen of a world without borders, to be able to question the different social contexts in which we live. Rebecca Brodskis, born in France in 1988, from an early age alternates periods in her native land with others spent in Morocco, another half of her roots. He inherits the artistic vein from his grandmother - also a painter - and spends a lot of time painting in her atelier, together with her; learn the basics of the art of oil painting from this extraordinary teacher and never lose enthusiasm for the discovery of new places, scattered around the world. The young Rebecca - now at home in Paris - lived in New York, Berlin and Tel-Aviv, obtaining an artistic training at the Ateliers des Beaux Arts de la Ville de Paris and Central St. Martins College of Art and Design in London (2010) and then undertake a Master's degree in Sociology, focused on the issues of vulnerability and social crisis (2015).

His works are configured as true mirrors of his continuous reflections on the world and on himself: man is at the center of his compositions, absorbed in the void of existence or estranged from the context that surrounds him, intent on facing loss which is often felt in feeling the passing of time, in reliving latent memories and submerged by the magma of memory. She uses the oil technique, the only one that allows her to think better of the work, taking advantage of the moments in which the color must dry: a painting that takes on the rhythm of the ritual, in which action and rest become the dance that fertilizes the idea and makes it possible to transpose it into an image.

Rebecca Brodskis paints the relationship between individual and matter, "wonders *about the fleeting moments of everyday life, those that we don't remember, but that shape existence*".

Diversity, the comparison between cultures and the relationships between individuals are for the young artist an element of enrichment and favorite subjects for her works; the full backgrounds of the hair and clothes of the protagonists leave room for the characterization that Brodskis completes on the faces of the effigies. We are not always faced with the image of real models: sometimes it is friends who are portrayed, other times they are fictional characters who experience the neutral spaces of the virtual world imagined by the artist. Surface and body merge, generating fields of full color, in which the contours of matter can only be traced through the imagination. The total absence of perspective, architecture and objects, arouses the dismay of those who observe, astonished, the field in which the characters stably float and exist; monochrome backgrounds frame impalpable nuances that give matter to the complexion, making it plastic and tangible. A softness that comes in stark contrast to the sharp shapes of the physiognomies and the depth of the looks, islands on inner worlds to be investigated.



© Rebecca Brodskis - Courtesy of the artist

## BERLIN ART WEEK THROUGH THE EYES OF AN (EX)BERLIN PAINTER

**It's that time of year again: the leaves are beginning their annual metamorphosis and the nights are starting to feel ominously fresh. While these are the elegiac signs of Berlin's darker months fast approaching, they also signify the build-up to one of the most vibrant affairs of the year in Germany's capital: Berlin Art Week.**

Luke Troynar | September 2019

For French-born painter Rebecca Brodskis, the Art Week is emblematic of the five formative years she spent living in Berlin as a twenty-something, exploring the depths of her creativity and honing her craft: an “intense” period of artistic experimentation, provocative performances, wild parties, and self-discovery.

During past Art Week adventures, Rebecca recalls strolling the vast, cobbled pavements of Auguststrasse in the crisp Autumn air among great flocks of expats and Germans, drinking beer together and hopping in and out of every gallery along the way in a carefree mass of exuberance. “I saw so many excellent performances that it's hard to keep a clear record,” reflects the emerging 30-year-old artist.

One show that did burn a lasting image in Rebecca's mind was *Painting Forever!* at KW back in 2013. “It was an exhibition about the role of painting in contemporary artistic production, raising all sorts of questions around the medium and its relationship to other media—the pressure to legitimate itself and so on...it really gave me some clues on how to formulate new positions as a young painter”.



“Anouk” by Rebecca Brodskis

### EARLY BEGINNINGS

While the Art Week encapsulates Rebecca's Berlin experience, the experience itself was a period when the young artist first noticed herself taking her painting seriously—although the foundations of the central role that painting would play in her life were laid as early as the age of four, amidst the turpentine-heavy air of her grandmother's Moroccan atelier. “I remember going to the shouk with her and buying pigments, which we'd mix with linen oil. She was my first teacher—a very tough one! I was not even five and she was already teaching me the laws of perspective, ruining my paintings with big black lines if I didn't get things right”.

Many years later, after being captivated by “a certain magic” she noticed on her first visit to Berlin, those artistic seeds her grandmother sowed all those years ago came to fruition when Rebecca chose to put down roots in Berlin, a decision she recalls prompting a distinct feeling that “anything was possible”—no doubt partly inspired by the enormous flats that her and her friends could suddenly afford to live in. “It was really like being in that Jim Jarmush film, *Permanent Vacation*”.

But it was more than just the city’s material affordances that provided Rebecca with the chance to blossom; it was the unforgettable people she met and that inimitable libertine buzz that truly shaped the trajectory of both her work and her character. “Berlin gave me the time and freedom to be the person I wanted to be. Far away from the pressures of most European capitals, it allowed me time and space to think and experiment; to experience the extremes of life, to challenge my limits, to fly high and fall low...I couldn’t be the painter I am today without my time in Berlin”.

### BERLIN BY THE BEACH

In 2015, after five indelible years here, Rebecca eventually chose to change up her home base when she traveled to Tel Aviv and fell in love with the city, which she describes as a “small Berlin but with the sun and the beach” (and who can argue with the appeal of that?). Yet while the majority of her time is now spent away from Berlin, Rebecca’s ties here remain close: she invested in a *Stalinbau* apartment on *Frankfurter Allee* with her inheritance and still visits her friends here regularly. And considering her upcoming collaboration with Berlin and London-based gallery, Kristin Hjellegjerde, it seems this enduring bond will now strengthen further.



"Attrape moi si tu peux" by Rebecca Brodskis

After asking Brodskis to join a group show on portraiture in her London space in February, Hjellegjerde has also offered Rebecca a solo exhibition at the gallery’s Berlin space in *Linienstrasse*, planned to open in March 2020. “I’m looking forward to working with [Hjellegjerde], as I really love the energy she has and her very direct way of being. She’s someone who always stays loyal to her taste and her views, which I think is essential when running a gallery”.



Besides feeling the desire to build an exhibitive base here, Rebecca recognizes her affinity with other Berlin-based artists, mentioning her admiration for Sebastian Bieniek and his “unique way of making paintings feel alive”. She’s also a self-proclaimed “eternal fan” of Wolfgang Tillmans’ photography and his notorious documentation of youth and club culture.

And what about Rebecca’s tips for this year’s Berlin Art Week? “I would definitely go and see the photography of Luo Wang at the Positions Berlin Art Fair, Max Renneisen’s *Strangers in Paradise*, and *Das Jahr 1990 freilegen*, just because it’s always so good to see pictures of the 90s—an eternal source of inspiration!”



Kristin Hjellegjerde Gallery Berlin

## Artist of the week: Rebecca Brodskis

Naikee Simoneau | June 8, 2017

**Rebecca Brodskis was born in France but travelled a lot throughout her life and lived in many different cities. After spending five years in Berlin, Rebecca Brodskis now live in Tel Aviv, where she works as a painter. Rebecca Brodskis is our Artist of the week.**



High Expectations - Oil on canvas - 175 x 125 cm - 2016

### **KALTBLUT: How did you start painting in the first place?**

**Rebecca:** I started painting at a very young age in the atelier of my grandmother in Morocco. She was a painter herself and she is really the one who introduced me to the amazing world of brushes and pigments, teaching me day after day the basis of oil painting.

# KALTBLUT.

**KALTBLUT: You spent most of your childhood traveling between France and Morocco. How do both countries influence your work today?**

**Rebecca:** I wouldn't say that my work is influenced by a country, but rather by the experience of spending a large amount of my childhood on the road following my Bohemian parents. Traveling, being in contact with different cultures is really what had a huge impact on my development, bringing me to question this feeling of being in-between, which is a recurrent theme in my work.



Green Tiles-oil on canvas - 100 x 80 cm - 2017

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**KALTBLUT: We are obsessed with your painting. There is a real deepness in it, and also maybe a certain sadness. What drives you to paint? And who are your models?**

**Rebecca:** I see painting as a very vital thing in my life. It's like a meditation on myself and on the world that surrounds me. It's my own translation and adaptation of what I perceive from reality. Somehow I need it to better understand how and where I stand. It allows me to step back and to have a certain distance, to see things in a different perspective. My models are everybody and nobody; they can be my friends, a character from a film, someone who is no longer alive, or simply a product of my imagination.

# KALTBLUT.



Hyppolite F. - No 987564 - Oil on canvas - 2014

**KALTBLUT:** What is it about oil that you like so much?

**Rebecca:** I think when you start to paint using oil, it's very hard to change the medium. So even if the products I am using are very unhealthy, and even if I do get very strong headaches at times because of the turpentine fumes, I could never stop using oil. I think what I like the most about oil is the fact that it imposes its own timing on you. It's a slow process, so you can't do whatever you want; you have to wait for it to dry. Sometimes it's frustrating of course, but it also gives you more time to reflect on the work, which in my opinion is very important, especially in a world where you are usually asked to do everything as fast as possible without overthinking.

**KALTBLUT:** “Unsettled Disorders”, “Immaterial Reality”, “Portraying the Unfigurable”; a lot of your working themes seem to be more psychological than physical. How do you transcribe this feeling into a painting?

**Rebecca:** I always loved to escape the physical world and to let dreams and thoughts overwhelm me! They are often so much more exciting than plain reality. As I perceive it, my paintings are the direct expression of my thoughts and emotions. They are a true reflection of my psyche and they tell the story of my inner travels. I guess the way I transcribe this into painting is by not focusing on the details in order to access something less physical and less realistic.

**KALTBLUT:** What is your ultimate goal?

**Rebecca:** This is a very hard question and I actually don't perceive my life as directed toward a single ultimate goal. I am a very day to day person; I hate to plan things and I love spontaneity. Life is so full of surprises and encounters — why try to organize everything ahead of time? I think the main thing in life is to maintain a certain freedom — an availability to the unknown — and most importantly, to not fall prey to convention. So maybe this is my ultimate goal: to never follow the trend and to stay true to myself and to my creation as much as I can.