JENNY BROSINSKI
Make A Wish

November 6 – December 19, 2026
Esther Schipper, Berlin



Detail: Jenny Brosinski, *Epeios (no one bent his knees again)*, 2026
Oil, oil stick, acrylic, fabric and glue on canvas

We are happy to present *Make A Wish*, an exhibition by Jenny Brosinski with all new paintings. This will be the artist's first solo exhibition with the gallery following the announcement of her representation in September.

Jenny Brosinski's paintings are cool, serious, and at times funny, but also fragile and moving. How can all of this be true at the same time? This is why the artist chose to be a painter: The medium allows her to accommodate these different qualities in a single work. The surface holds several decisions taken over time, giving them a silent stage. The individual steps that make up the painting – a circle of blue, an apparition in white, a cross in red – are clearly visible; you can trace every move. There is no attempt to take away what has been done. There is hardly any painting, you would almost say, considering the limited amount of elements that form the composition and the generous space around the motifs. There is a constellation of lines, and colors. In this theater of reduction, each step carries the weight of a main act.

The open, blank canvas remains visible in every work, and you cannot help but think about a clean slate, both as a background and as a metaphor. Yet the surface is not hard white; the fabric is slightly beige, gray, or brown. It is unprimed and shows the traces of its material production. On this empty field, every painting appears to articulate a new beginning, the birth of color, a statement in a few forms. Yet, in terms of art history, such a new start is hardly possible. Brosinski came to work in the 2010s in a field where many stylistic and conceptual approaches were available, none of them dominant. A silly cartoon could be just as valid as an existential color-field painting or some scribbles suggesting a morse code from the soul. Brosinski took a mix of such elements to articulate her own path. Dialogue with existing positions was and still is a part of that journey, and requires precision in seeing what is akin and what is different. She appreciates the open space around a motif, like in Martha Jungwirth's paintings, but not the fast, expressive brushstroke. She likes the sensibility of Cy Twombly's handwriting but is not looking for a mythological

context. Thus, her work has developed as an act of differentiation. Objectively, there was no clean slate at all, rather a dense field of positions, which makes it all the more interesting that her work is nevertheless able to evoke such a fresh feeling.

Whether the artist takes a motif that can be faintly recognized or not (is that a bird, a drone, a pair of eyes, a table?), the point is that all motifs have been looked at with an abstracting eye, and they come to us in a reflected, modified way. A lot of the shapes have an organic feel – they could be human, animal, or plantlike. But – and this is relevant – the artist does not finish the sentence that she starts, in terms of form or identities. She does not go in detail about the character of a fragment. Basically, she treats a figure in the same way that she treats a dot or color field. The painting is about the co-existence of such fragments, some with and some without human traits. Abstraction is not just a style here, but also an operational aspect of painting, paving a way in the work which enables the viewer to connect the dots and find coherence between disparate parts.

The paintings are on alert; they always look a little tense. They are not unlike human beings. They speak to the viewer in terms of energy and presence. We meet with them, have encounters in a short glimpse, read gestures before words are spoken. The titles give an additional entrance to the paintings, maybe a less obvious path that you had not yet taken: *It's always teatime*, *Flying Cow*, or *I wouldn't bother*. The title sets a tone or suggests pinning down an image or story. Serious and casual, precise and loose, the paintings keep sending different signals that do not necessarily match. Their visual language, with scratches and wipes has a streetwise quality that makes them accessible and immediate. Yet they also aim for the temple of high art, where gestures are weighed, balances are checked, and paintings only pass the test if they keep the grace of form intact over a longer stretch of time.

Excerpts from an exhibition text
by Jurriaan Benschop.

Jenny Brosinski was born in Celle, Germany. In 2012 Brosinski completed her Meisterschüler studies at the Weißensee Academy of Art Berlin. She was shortlisted for the Berlin Art Prize in 2014 and in 2024 nominated for the Hans-Purrmann Prize of the City of Speyer. Brosinski currently lives and works in Berlin and Blankensee.

Selected institutional solo exhibitions include: *Mistakes that already ended & stories that may never be true*, Stufen zur Kunst, Kunstverein Hannover/Stiftung Niedersachsen, Hannover (2026); *Funny Bone*, Kunstverein Oldenburg (2024); *There Were No Birds To Fly*, Kunsthalle Emden (2023); *Doch.*, Kunstverein Schwerin (2021).

Selected group exhibitions include: *Helen Frankenthaler moves Jenny Brosinski, Ina Gerken, Adrian Schiess*, Museum Reinhard Ernst, Wiesbaden, (2025); Skulpturenpark am Kesselhaus, Städtische Galerie Offenburg, Offenburg (2024); *Soft? Tactile Dialogues*, MoMu, Antwerp (2018).

The artist's work is held in the following collections: Berlinische Galerie, Berlin; Busch Risvig Collection, Denmark; Ernesto Esposito, Italy; Hannecart Collection, Belgium; Kai Loebach Collection, United States; Kunsthalle Emden; The Margulies Collection, Miami; MMCA – National Museum of Modern and Contemporary Art, Korea; Museum Reinhard Ernst, Wiesbaden; Public Collection of the City of Gothenburg; and Sammlung Wemhöner.