

UN SPACED

A search for the raw traces to be found in our urban environment

A search for the raw traces to be found in our urban environment - a landscape dominated by architecture - are the points of departure for the work of Dutch artist Bram Braam. This search manifests itself in a sculptural and poetic representation of materiality and decay. Architectural landscapes are by their very nature subject to change, they are built for the purpose of humankind to live, work and play and, at the same time, it is this use that causes transformation alongside the influences of nature, destruction and decay. The sculptural works of Bram Braam are a reference to this eternal cycle and the transformation process of this materiality from its creation to its death.

Indebted to the tradition of Duchamp and his view on perception in our daily reality, the artist is also looking to stretch the limits of sculpture and painting, but in this case reflecting our built environment. A wall as a painting, a building as a sculpture, a landscape as the artwork. The artist plays with the tension between reality and abstraction, the works look like real fragments taken out of our landscapes but are in fact well thought out in balanced constructed sculptural works. The artist is dealing with the question: what am I looking at, is it real, is it staged, is it reconstructed, or a mixture of all these things? Questions asked more than ever in our accelerated time.

His wall reliefs and sculptures contain industrial materials such as concrete, bricks, wood, steel, plexiglass, glass, and spray paint, and show a confrontation of the different qualities of the materials and let them arise in a poetic experience of our daily environments.

The artist draws inspiration from 20th-century utopian thinking, modernism in architecture, brutalism, and its failures – a strong affinity and approach you can see back in his work related to movements as De Stijl, Konkrete Kunst and minimalism.

Another interest and background can be seen in alternative ways of using and appropriating our public space - from counterculture, do-it-yourself movements to graffiti art. The mixing of low culture with high culture, outside and inside, rough and smooth, unauthorized taking the city itself as a background and transforming it, are recognizable working methods of the artist