



Group Exhibition ‘Resonance’

Clausewitzstraße 2, 10629 Berlin
Opening weekend 15. & 16.11.24

The exhibition Resonance showcases a group of international artists whose works, while diverse in both medium and concept, share a common pulse— subtly exploring how art resonates across boundaries, addressing profound themes of identity, form, space, and transformation.

Resonance also marks a pivotal moment for VRB Gallery. It presents a mix of artists the gallery has long supported, alongside those with whom the gallery is collaborating for the first time. As the debut exhibition in the gallery’s new showroom in Charlottenburg, on Clausewitzstraße, it symbolizes a fresh start—a redefinition and new beginning for the gallery as it continues to evolve.

Although the artistic approaches of Susi Gelb, Jonathan Niclaus, Gerhard Bär, Bill Billekvist, Bruna Sperling, Sam Cherof and Balzer Balzer may seem very different, their works create a finely tuned play of resonances—a vibrant exchange of ideas, forms, and emotions that captivates the audience. The word Resonance embodies the idea of connection with the viewer —whether it be a connection between two art works which the viewer can see, an emotional response, or shared meanings.

Resonance is an invitation to experience the overlapping rhythms of these seven artists. Their works, each distinct in form and narrative, resonate with one another, creating a space where differences are celebrated, and connections are forged. Through sculpture, painting, installation, and design, they explore themes of environmental consciousness, personal growth, emotional expression, and the evolving relationship between humanity and technology.



Susi Gelb

In Susi Gelb’s immersive installations, the line between the organic and the artificial dissolves. Gelb’s experimental approach to materials creates environments that seem to breathe and evolve on their own. Whether working with phosphorescent sculptures that glow in the dark or transforming urban landscapes with unexpected interventions, Gelb reimagines space in ways that prompt viewers to reconsider their relationship with both the physical and digital worlds.

The Monolith Compounds are layered monolithic blocks combining opaque and transparent materials. Inside, aerated concrete, salvaged debris, stones, sand, pigments, faux fur, hair, and cell phone parts are embedded. These pieces, partially sculpted by the artist, feature bold cracks and exposed inlays, giving them a look as if carved from ice. The compounds balance preservation and concealment, transparency and opacity, frozen and fluid states, existing somewhere between artifact and display.

2023, video loop, 14:40 min, 4K, Soundtrack by Fundamentalism
The film is like a real trip: it is structured by the unusual shots of an eagle roaming through the forest in search of something. It carries an eagle cam on its back and films itself in the process; the animal is the director of photography, so to speak. These images were taken in 2017 in the Bavarian Alps in collaboration with falconer Paul Klima. The migrating eagle forms the framework for five rapid zoom shots through fantastic landscapes, foam formations, forests, roots, moss, snake-like lianas, and masses of water, which Susi Gelb created in collaboration with an AI. Everything is in a constant state of metamorphosis. Even as you recognise a subject, it has already become something else. The soundtrack was composed by Greek music artist Fundamentalism.



Monolith Compound 09, 2018
Polyestergießharz, Ytong, Gips,
Pigment, Glasfaser, Sprühfarbe,
Nachleuchtfarbe, Kieselsteine,
Plastiktüten, PU-Schaum
99 x 39 x 31,5 cm

9.500 € incl. VAT



Monolith Compound 13, 2023
Polyester resin, pigments, aerated
concrete, fake fur
69 x 23 x 22 cm

SOLD

Monolith compound 12, 2023
Polyester resin, pigments, aerated
concrete, mobile phone parts, fake fur
110,5 x 23,5 x 25,5 cm

10.000 € incl. VAT



Tail_z, 2023
Videoloop, generated photos,
14min:40sec
Soundtrack von Fundamentalism
Edition No. 3 von Edition 7 + 1AP

9.500 € incl. VAT

Gerhard Bär

Gerhard Bär works exclusively with plastic waste to create design objects, light installations and art that redefines the way we perceive lavish consumption and confronts us with challenges around environmental pollution. Works of Gerhard Bär can be found in prestigious collections and museums internationally, such as Museum of Philadelphia, the Vitra Museum in Weil am Rhein, Die Neue Sammlung, Munich and in the Victoria & Albert Museum in London.

“In the beginning, there was no design—only waste and anger. Hecatombs of plastic waste, collected by the Dual System from German firms and households, fueled both outrage and archeological curiosity. These mountains of waste, like layers of ancient ruins, reveal the history and habits of modern industrial society, shaped by changing consumer trends and marketing fashions. Driven by a desire to experiment, Gerhard Bär sought innovative processes to preserve the unique character of plastic waste, giving it new life.

This obsessive quest to reveal and repurpose sets Bär apart from contemporaries like Anna Castelli Ferrieri or Jane Atfield. Through extensive exploration, designs emerged that honored the material’s nature—at times culminating in cushions made from transparent plastic filled with unprocessed packaging waste. Bär’s work echoes Nouveau Réalisme and Pop Art, demonstrating that even the seemingly useless can be reborn, rising like a colorful phoenix from our mountains of waste.” - Prof. Dr. Florian Hufnagel, Executive Director, Die Neue Sammlung, Munich



White Tiger, 2021
100 x 180 cm
Made from plastic bottles
11.900,00 € incl. VAT
Comes with light frame.



Landscape, 2022
100 x 180 cm
Made from post consumer-plastics
11.900,00 € incl. VAT
Comes with light frame.



DPRK - Angie, 2014
54 x 43 cm
From social project in North Korea
Made from plastic bags
8.300,00 € incl. VAT

Jonathan Niclaus

Jonathan Niclaus (b. 1992) is a German painter based in Berlin. Formerly an illustrator, designer, and art director, Niclaus transitioned to painting full-time in 2019, a shift driven by his deepening exploration of the medium.

His first solo exhibition in 2023, *Dickicht*—a term evoking a dense, intricately woven thicket—presented a visual paradox. The works offered both a barrier and a stencil, inviting shifting perspectives while simultaneously veiling them.

Building on these ideas, his next exhibition, *From Near to Far*, expanded the themes introduced in his debut. In these paintings, Niclaus invites viewers into a world of convergence, where tangled branches and trunks lead to ivory clearings dappled with the changing light of leaves. Bursts of pure color punctuate the landscapes, creating dynamic contrasts. His nuanced use of color constructs layered compositions, guiding the gaze in a fluid descent through the canvas. Niclaus's work captures vitality through a sequential arrangement where no element dominates. Foliage, fauna, and emotions intermingle, depicting a world where decay and rebirth coexist in harmony. His paintings evoke the essence of a mythological forest, condensing its complexity into the confines of the canvas. Through his art, Niclaus explores the interplay of nature and emotion, creating resonant works that connect deeply with the viewer's experiences and perceptions.



Jonathan Niclaus

Artist Statement

In this series, I’m exploring the journey from light into shadow, a natural progression that drew me into darkness and its layered depths. A song brought me closer to this vision, connecting it to Plato’s allegory of the cave—a story that’s never felt more relevant. We live in a society of mirrors and filters, shaped by social media, AI, and curated realities. Like the shadows on the cave wall, these images can obscure truth, leading us to question: What is real?

I wanted to capture the experience of living beneath these shadows, navigating a world where clarity is often tainted by illusion. Just as Plato’s freed prisoner sees the truth yet is rejected by those who cannot understand, this work explores the isolation that can come from seeing beyond constructed realities. In these early pieces, I use shades of green—a color close to nature but reminiscent of dark water—hinting at the hidden depths beneath our perceptions.

Ultimately, this series invites viewers to confront the boundaries between light and shadow, reality and illusion, asking them to consider where their own truths lie.

Same as this text is not written by me but by ChatGPT.



‘Asking for Another Kind of Vision’,
2024
Hand-poured resin, oil, coal, pigment,
acrylic
50 x 40 cm
1.800,00 € incl. VAT

‘I See You, my Friend’, 2024
Hand-poured resin, oil, coal, pigment, acrylic
220 x 170 cm
8.800,00 € incl. VAT

‘Partner of the Same Chord’, 2024
Hand-poured resin, oil, coal, pigment, acrylic
170 x 120 cm
7.000,00 € incl. VAT

Sam Cherof

For Sam Cherof, painting becomes a meditative act, allowing him to create and dismantle space simultaneously. The raw canvas becomes a field of exploration, where depth and flatness coexist, offering an optical play that disrupts conventional spatial understanding. The works are done on raw canvas with gesso and oil paint. Cherof is painting on the floor. Consequently the canvas around the shape gets dirty. He uses large tools such as rags or his hands, rubbing the surface to enable a direct transfer. He creates layers over layers, resulting in rather complex colour schemes which evolve during the process. By taking off most of the paint, these indecisive and transparent structures unfold.

Sections of an interview by Christina-Marie Lümen

How did you arrive at the Gesso-technique?
I was paralyzed with my work because I was so relying on always coming up with ideas, looking for perfect thing to paint. At a certain point I felt truly disinterested. I saw Joe Bradley’s paintings for the first time, his treatment of canvas and paint was so loose and free, and it just seemed fun. So, I decided to start painting on raw canvas. And I did, and the first works went horribly.

What are your thoughts on the simplistic forms, fish, shoe, flower, star...?
I like simple things for a few different reasons: First, it is the stuff came to my head, things we see all the time. They feel accessible, universal, approachable. They may stand in for something else, but I don’t know yet what this is. And yet, their simplicity relates to directness of how I make them. [The fish for example happened to come from some chop sticks-wrapping I had.]



Flowers, 2021
122 x 91.5 cm
Oil, Gesso and raw pigment on canvas
4.165 € incl. VAT

Courtesy of Stallmann Galleries

Bruna Sperling

Bruna Sperling, a Brazilian artist born in 1987 in Brasília, draws deeply from her hometown’s unique geometric architecture and vibrant cultural elements, which profoundly influence her multidisciplinary work today. Originally trained as an architect, Bruna’s artistic journey began within the structured confines of architectural studies. However, her evolving passion for creative freedom led her to explore and merge diverse mediums, transforming her practice into an elevated form of self-expression.

For Bruna, artistic freedom is rooted in a deep, intuitive connection with the creative process. Her sculptural works blend raw materials such as clay, resin, spackle, and acrylic putty, allowing her to challenge conventional boundaries of form and texture. Through her art, she encourages viewers to reflect on boundaries, pathways, and territories—both physical and emotional—inviting them to explore how personal narratives and cultural differences ultimately unite us.

“We are all humans with similar desires. We can feel something familiar even when we are far from home,” Bruna reflects. “The waters that flow here are the same as there; there is only one sky, and we are all connected by the radiance of the same moon.”

In Brazil 4 & 5, created in São Paulo in 2023, Bruna revisits her roots through a modernist lens. Her work reflects the city’s defining features—monumental scale, expansive open spaces, and a connection to the vast blue sky. While her earlier works delved into the complexities of space and time through intricate textures and freehand modeling, these recent pieces adopt a more nuanced approach. They embrace expressive layers of acrylic and oil paint that subtly conceal underlying narratives, creating a dynamic interplay between surface and depth. These layers may serve as symbols of Bruna’s ongoing quest for a sense of home—a reunion with her origins, seen from a fresh perspective through her artistic evolution.



Brazil 5, 2023
Acrylic on raw cotton canvas
110 x 80 cm
1.800 € incl. VAT



Brazil 4, 2023
Acrylic on raw cotton canvas
110 x 80 cm
1.800 EUR incl. VAT

Selassie

Gabriel Selassie Tsagli, a multidisciplinary artist with roots in Ghana and Berlin, paints with vibrant spontaneity. Using bold colors, he captures fleeting emotional moments, reflecting the natural evolution and growth of life. His work blends childlike naivety with boundless imagination, offering a raw and honest exploration of joy, pain, and the fluidity of emotional landscapes.

Selassie has gained international recognition by presenting his works to some of his idols like Basquiat, Virgil Abloh and Bahati Simons and had solo exhibitions in the VRB Gallery in Berlin and at Galerie Monica Ruppert in Frankfurt. He curated his first show with other striving artists at Mahalla during Berlin Art Week and has collaborated with global brands such as Nike, MCM, Asics and more.



Eshina, 2023
Oil and Acrylic on canvas
190 x 198 cm

SOLD

Selassie

The colours also carry an important symbolism. They are a reminiscence of the colour impressions of his childhood, such as the colourful beads his grand-mother made or the multicoloured fabrics his aunts' dresses were made of. In Selassie's world, they have an even deeper meaning: "I think in purple, speak in blue, feel in green, breathe in yellow, my touch is orange, and when it starts, it's red." - Selassie



The Boy Who Fell From the Apple Tree (Self Portrait)
2023
Oil and Acrylic on canvas
190 x 198 cm
9.500 EUR incl. VAT

Bill Billekvist

Bill Billekvist (b. 1992, Sweden) is based in Oslo and graduated 2022 from the Oslo Academy of Fine Arts. In 2021/ 2022, he has exhibited at Podium, Kösk, Hos Arne and Coullisse Gallery.

In this showcased work, Billekvist explores how to redefine the “front” and “back” of a painting, using unconventional materials such as high-tech ripstop and transparent textiles as his canvas. His approach integrates framing, fabrics, and textile details into the painting’s identity, moving beyond traditional techniques to consider the artwork as a fully realized physical object. This fascination with framing and textiles has evolved through projects like Soft on Soft, where he used soft oil chalk on transparent netting, allowing the frame’s contours to emerge like a skeletal structure beneath delicate skin.

Additionally, Billekvist incorporates International Toplac Plus, a high-gloss premium paint typically used for boat-building materials above the waterline. This unique material, with its UV filters for increased durability, introduces an industrial element to his works, emphasizing surface quality and resilience. The combination of unconventional textiles and this glossy, protective paint challenges traditional painting materials, blending fine art with industrial precision.

The transparency of the materials further disrupts conventional perceptions of orientation, allowing viewers to see both the painted surface and the underlying frame. By doing so, Billekvist transcends the boundaries of front and back, transforming his paintings into spatial objects that extend beyond two dimensions, where texture, structure, and materiality play as central a role as imagery.



RIPSTOPCOVER, 2023
Toplac, oil, soft wax on Rip Stop,
170 x 144,5 cm

4.800 € incl. VAT

Balzer Balzer

The Bubble-Light by Balzer Balzer is more than a lighting fixture; it’s a narrative-driven sculpture that captures the interplay between raw material and industrial design. Glass appears to billow out from within a stainless-steel cage, as though caught in a moment of expansion, evoking both movement and tension. Drawing inspiration from industrial bunker lights, the designers reimagined the utilitarian metal grill—originally meant to protect—as an integral aesthetic feature that shapes and restrains the glass as it cools and solidifies. This sculptural approach transforms the lighting object into a dynamic, expressive form that changes with the viewer’s perspective.

Each Bubble-Light, offered in various colors and translucencies, filters light uniquely, adding both function and artistic depth. The piece invites viewers to see it as layered artwork, blending elements of containment and release, strength and delicacy, uniting industrial heritage with modern design.



Bubble-Light (Purple Rose/Berryl Green) // approx. 22 x 13 x 30cm // Stainless Steel, Glass, Pigment, Various Materials //2023 Sixth Edition // Numbered & Signed // Unique

2.000 € incl. VAT

