



GALERIE
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cruel Fruits

Rachel von Morgenstern

The elements are familiar, yet no longer congruent with their previous appearances: nebulous formations in watermelon pink, Solero ice yellow, or lagoon blue. Colors that might evoke consumer culture or flora and fauna—though, if so, they would be delightfully artificial interpretations of nature, with synthetic flavorings not entirely out of the question. Hot/Cold, warm and cool; contours sometimes blurred, sometimes brought into sharp focus. Some paintings seem barely able to hold themselves together, and yet they do.

Rachel von Morgenstern's painting is a one-shot painting: it either works, or it is lost. This method allows for no overpainting, no corrections, no concealment. It closely resembles the one-shot technique in film, where a single, often elaborate scene is recorded without a cut. If a mistake occurs, the entire take must begin again from scratch.

Perhaps this also explains the nervous tension—in the best sense of the word—that seems to keep many of these paintings taut, suspended in a moment between fleeting materialization and imminent disintegration. Transparency does not necessarily mean clarity. Everything is laid bare in this painting, which openly displays its own permeability: the translucent polyester ground conceals nothing—not a brushstroke, nor even the stretcher frames, which are now often painted red, white, or black and thus become part of the overall composition themselves. And although only a few elements often come together with apparent ease and understatement, every stain, every sweep, every field occupies exactly the place it is meant to occupy. Delicacy is strength.

The sweet fruits—the tutti frutti—of this group of works by Rachel von Morgenstern meet the decadent, ice-cold atmosphere of Bananarama's 1980s anthem Cruel Summer. For the artist, who works in short series, CRUEL FRUITS marked a particular moment within her practice. These were the last paintings completed before she would leave the studio she dearly loved and move into a new one. New spaces always imply the possibility of new painting. More dramatically put, this was the last chance to work in precisely this way.

And so Rachel von Morgenstern gathered her entire vocabulary once more into the pot and set herself free: following, almost casually, the accidental traces and markings that had accumulated in the studio over time—remnants of earlier paintings, and signs capable of summoning those paintings back through viewing alone.

From past compositions, new constellations emerged. Perhaps even more freely than in earlier series, with everything riding on a single throw of the dice. "I have," the painter says, "my own pictorial strategies and my own set of rules—and this time I was remarkably successful in ignoring all of them." A calculated risk. A jazz improvisation that occasionally abandons its own parameters. Variations employing similar forms and different colors; at times blurred, at times razor-sharp; sometimes quiet, sometimes loud. And do not the black, precisely placed marks amid the Solero yellow, lagoon blue, and watermelon red indeed resemble a form of notation?

Rachel von Morgenstern's paintings convey an intimation of their own temporality—a brief flare-up occurring in the very instant of their making. Moments that flicker like stars before burning out again, their planetary remains falling across the canvas like confetti. Each painting a coordinated action in which, nevertheless, anything could happen. A farewell party in the studio before everything is cleared away. Champagne spirits. And soon, summer will arrive.

Text by Katharina Cichosch



Rachel von Morgenstern (*1984) lives and works in Frankfurt am Main.

On translucent polyester canvases, Rachel von Morgenstern's fields of color, gestures, and transparencies unfold in a dynamic equilibrium. Each formal decision responds to the one before it, while light and material generate subtle spatial depth. Forms oscillate between stability and dissolution, allowing viewers to trace the painting process and witness how color, material, and surface coalesce into a vibrant pictorial field.

After completing her diploma at the Offenbach University of Art and Design (HfG Offenbach) in 2013, she continued her studies as a master student under Franz Ackermann at the State Academy of Fine Arts Karlsruhe (AdbK Karlsruhe). She subsequently received an artist residency fellowship at the Opelvillen Rüsselsheim. Her work has been presented in solo exhibitions primarily in Frankfurt am Main and Leipzig, as well as at art associations throughout Germany and, more recently, in Spain. Her paintings have been featured at art fairs including ARCO Madrid, Art Cologne, and Art Düsseldorf. In addition, she has participated in group exhibitions in Berlin, Munich, Vienna, and Los Angeles.



Rachel von Morgenstern

Untitled, 2024

Acrylic on Polyester

200 x 150 cm

Price: 10.900 € (incl. 7% VAT)



Detail





Rachel von Morgenstern

Untitled, 2024

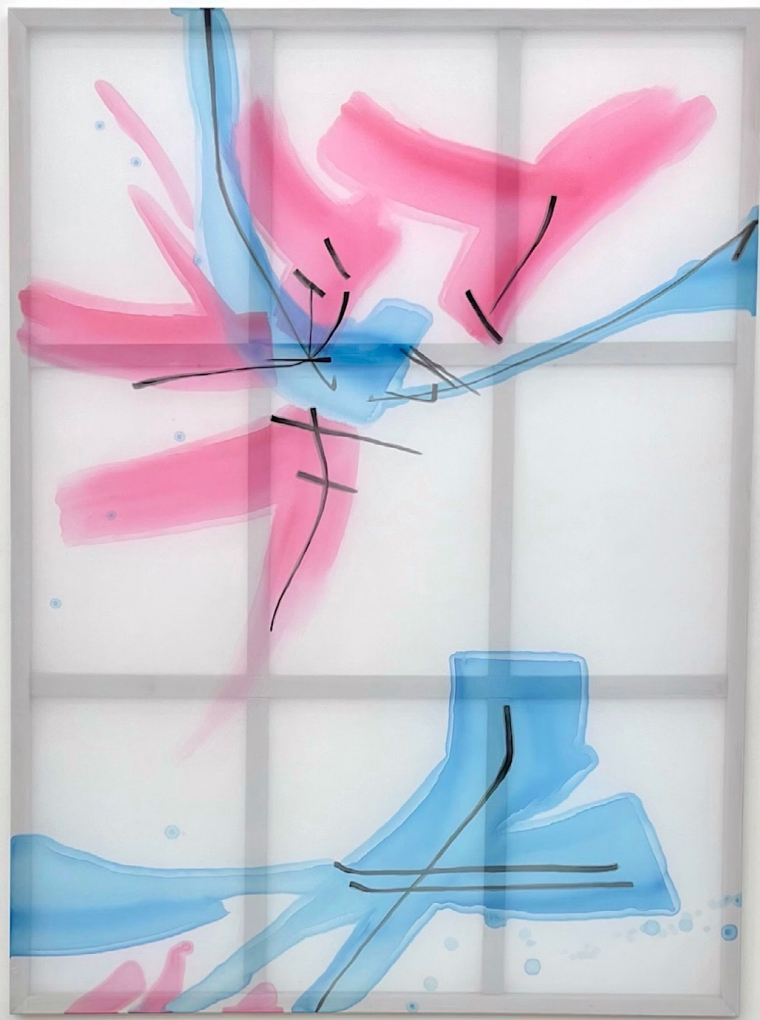
Acrylic on Polyester

200 x 150 cm

Price: 10.900 € (incl. 7% VAT)



Detail view





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Untitled, 2024

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Rachel von Morgenstern

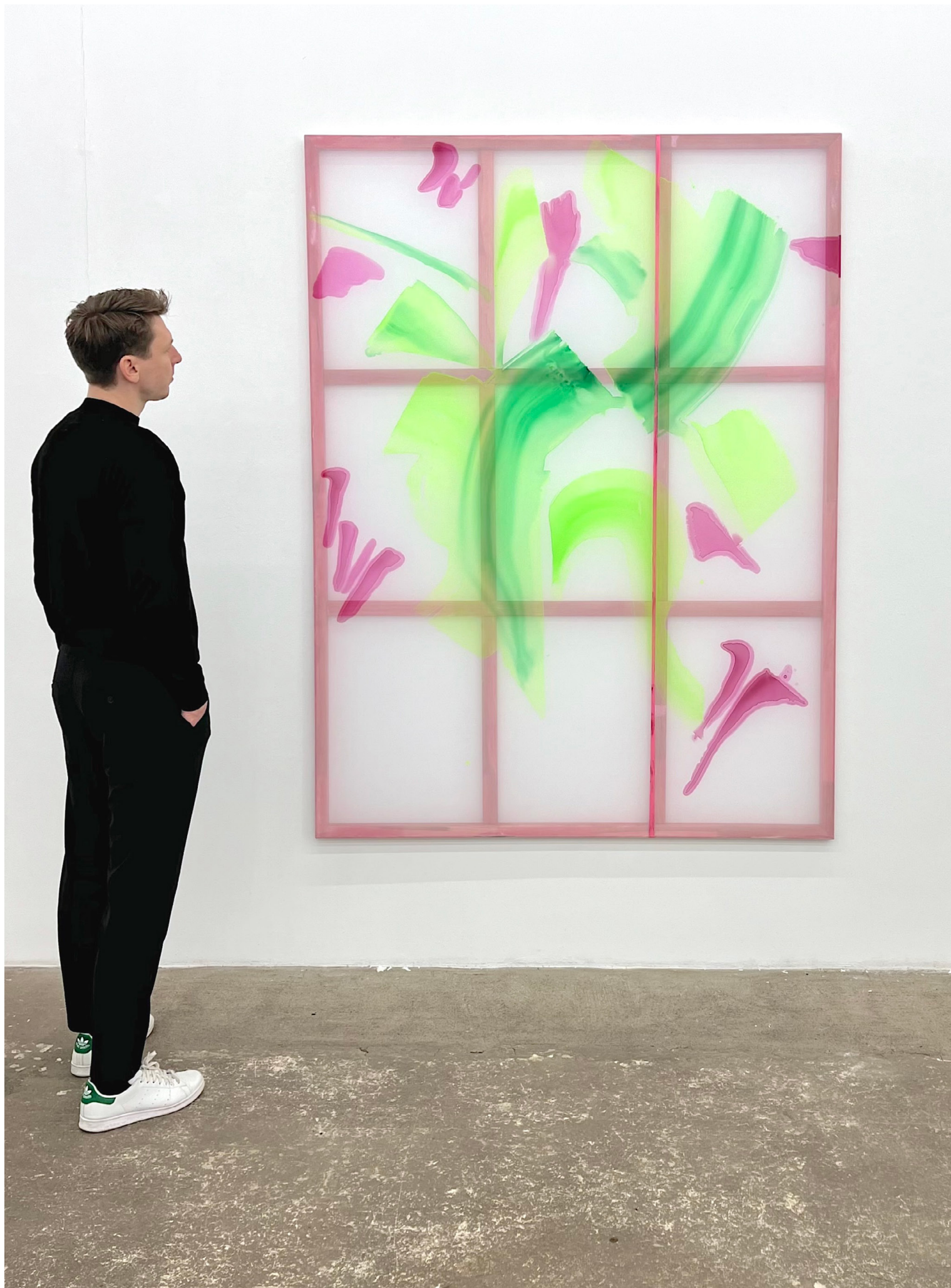
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Rachel von Morgenstern

Untitled, 2024

Acrylic on Polyester

135 x 115 cm

Price: 7.800 € (incl. 7% VAT)







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Rachel von Morgenstern

Untitled, 2024

Acrylic on Polyester

120 x 95 cm

Price: 6.900 € (incl. 7% VAT)





Rachel von Morgenstern

Untitled, 2024

Acrylic on Polyester

50 x 40 cm

Price: 3.000 € (incl. 7% VAT)



Rachel von Morgenstern

Untitled, 2024

Acrylic on Polyester

50 x 40 cm

Price: 3.000 € (incl. 7% VAT)



Rachel von Morgenstern

Untitled, 2023

Acrylic on Polyester

18 x 24 cm

Price: 2.200 € (incl. 7% VAT)



Rachel von Morgenstern

Untitled, 2023

Acrylic on Polyester

18 x 24 cm

Price: 2.200 € (incl. 7% VAT)



Rachel von Morgenstern

Untitled, 2026

Acrylic on Polyester

135 x 115 cm

Price: 7.800 € (incl. 7% VAT)



Rachel von Morgenstern

Untitled, 2026

Acrylic on Polyester

135 x 115 cm

Price: 7.800 € (incl. 7% VAT)

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