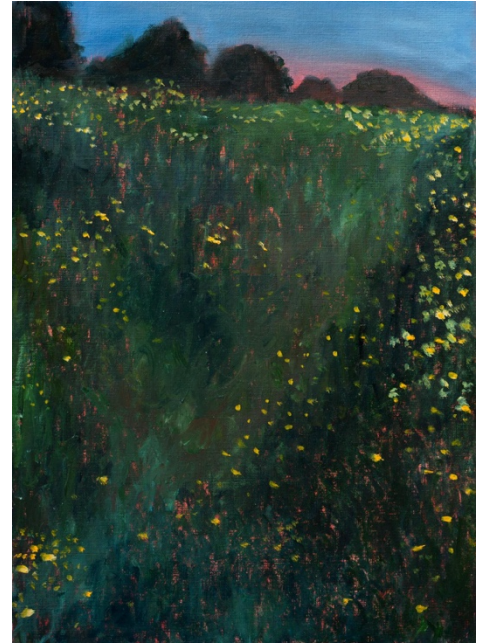


PRESS RELEASE

AMIT BERMAN

Unfamiliar, Luminous, Remote

September 10 – November 1, 2026
Avenue d'Ouchy 70, Lausanne



Unfamiliar, luminous, remote, 2026
Oil on paper, 33 x 24 cm

There is a particular tension in being alone. Solitude can be chosen: a space of privacy, concentration and freedom. Isolation, on the other hand, can be imposed by circumstances beyond our control. Between these two states, Amit Berman's paintings search for a place from which to look, remember and reconnect.

Unfamiliar, Luminous, Remote brings together a new body of paintings and drawings made across Israel, Italy and Switzerland during a period marked by movement, uncertainty and displacement. Borrowed from the novel *Love, Leda* by Mark Hyatt, the exhibition title describes three conditions that coexist within the paintings: the unfamiliar, the remote and, increasingly, the luminous.

The exhibition finds its point of departure in the work of Simeon Solomon. In *The Sleepers and the One Who Watcheth* and *The Mystery of Faith*, Solomon brings together sleeping and watching bodies, spirituality, desire and contemplation. His figures seem suspended between waking and dreaming, presence and absence. This encounter offers a point of entry into Berman's own understanding of the body as a space where desire, memory and something less tangible can coexist. In Berman's paintings, the body is visible but never entirely available, absorbed into shadow, colour and atmosphere. Solomon's combination of sensuality and spirituality provides a framework through which Berman's interest in intimacy, solitude and the interior life can be approached.

Berman's images often begin with photographs taken by himself or by his partner: fragments of bodies, domestic spaces, figures at rest or landscapes encountered along the way. Yet painting does not simply reproduce these images. It transforms them. Figures soften, contours dissolve and colours shift, allowing a fixed photographic moment to become unstable. His characteristic blurring creates a space between recognition and disappearance, where memory, perception and imagination can overlap. The painting becomes not a record of an experience, but a place where that experience can change.

The influence of Edvard Munch also runs deeply through Berman's understanding of the figure as a carrier of emotional states. As in Munch, the body can become a vessel for anxiety, desire, loneliness or longing. Yet Berman's figures are quieter and more porous, often dissolving into their surroundings. Where Munch's figures can embody an intensified psychological state, Berman allows emotion to become dispersed across the image, moving between the body, its surroundings and the atmosphere of the painting.

A different, more contemporary resonance can be found in Félix González-Torres, particularly *Untitled (Ischia)*, made with domestic light bulbs. González-Torres's engagement with place, memory, absence and the fragility of presence offers a compelling parallel to Berman's transformation of personal images into something open and shared. In both practices, a specific place or intimate experience can become less a fixed representation than a trace—something that carries memory while remaining open to change.

The movement between countries becomes another form of transformation. In Israel, the works emerged from fear, escape and uncertainty, as moving between temporary homes and shelters created a sense of being suspended between places. In Italy, this experience shifted towards relief and freedom. The works made there—drawings and oil paintings on paper—register an increasing attention to the countryside and to nature as an imagined space of possibility.

In Switzerland, this attention to nature continues through a renewed sensitivity to light, greenery and mountains. Landscape allows Berman to work more intuitively with colour, gesture and atmosphere. A mountain, a tree or a shifting sky does not need to describe a place precisely; it can become a sensation or an imagined space of openness. Nature becomes not an escape from experience, but a way of transforming it.

This transformation can be felt in the movement from the darker, more enclosed atmosphere of earlier works towards the light, landscape and greater spatial freedom of the later paintings. Darkness does not disappear; it is absorbed into new configurations. Softer edges, blurred transitions and shifting colours make the boundaries between figure and landscape, interior and exterior increasingly permeable.

Throughout the exhibition, painting itself becomes a form of grounding. In the midst of movement, it offers continuity; when a place does not yet feel like home, the act of painting can create one. The canvas becomes a temporary territory in which uncertainty can remain unresolved and experience can be transformed.

Unfamiliar, Luminous, Remote therefore traces a movement rather than a fixed destination: from solitude towards connection, displacement towards belonging, darkness towards light. What begins as a photograph can become a painting; a body can become atmosphere; a landscape can become freedom. Berman's work remains within these processes of transformation, inviting us to consider what happens when an experience passes through memory, place and the act of painting.

Text by curator Danniell Tostes

Sunday, September 13th: At 11 am, Talk with Fabienne Levy & Amit Berman about the artist's resilience and resistance through difficult times at Avenue d'Ouchy 70, 1006 Lausanne

@fabiennelevygallery #UnfamiliarLuminousRemote #AmitBerman #FabienneLevy