

melted down into a digital pot of banality. Misinformation runs rampant, yet critical thinking has no space to take shape.

And whirlpools of light divested them of their clothes of flesh.

This is the title of one particularly compelling painting to finish on. A cool, bright light, tinged with pinks and yellows, emerges out of and cuts into a rich blue background. This colouration evokes the visuality of either a cracked screen or fissured ice. Each are equally cold yet take part in vastly different worlds. Screens occupy every facet of our world, projecting an infinite media stream out of an intangible digital realm. It is these “whirlpools of light” that revoke our physicality, converting our being into a set of binary codes to be put on display to gain the validation of others. But where the online may try to rob us of deep engagement with one



Untitled 2024-25

another, the works of Derums offers a counter. Like the sensation of touching ice, the meditative engagement with each painting, necessitated by their visuality, initiates a reconnection with the bodily. The lustrous forms in these works evoke the celestial and the natural, their abstraction reminding us that unknowingness has always been an essential part of being. In our infancy, it was a primary caregiver who established our malleable interpretation of the world. Politically, it is news reporters and politicians who have become the stand-in for the paternal figure. [...] As the flicker of stars reminds us of their great journey, so too do the deep layers of Derums' paint evoke the never-ending stages of learning. It is one of thoughtful exchange through patient observation, readily hosted by *an expanding universe of light and bees*.

- Dan Glover

ARTIST

Adam Derums has been making art-works for the best part of forty years. His meticulous abstract paintings are immediately recognisable for their ethereal lightness, delight and unique visual language. - Prof Julian Goddard
Website www.adamderums.com
For details, please access the QR Code.

Cover: And whirlpools of light divested them of their clothes of flesh 2024-25
Graphic Design: Michelle Hyland



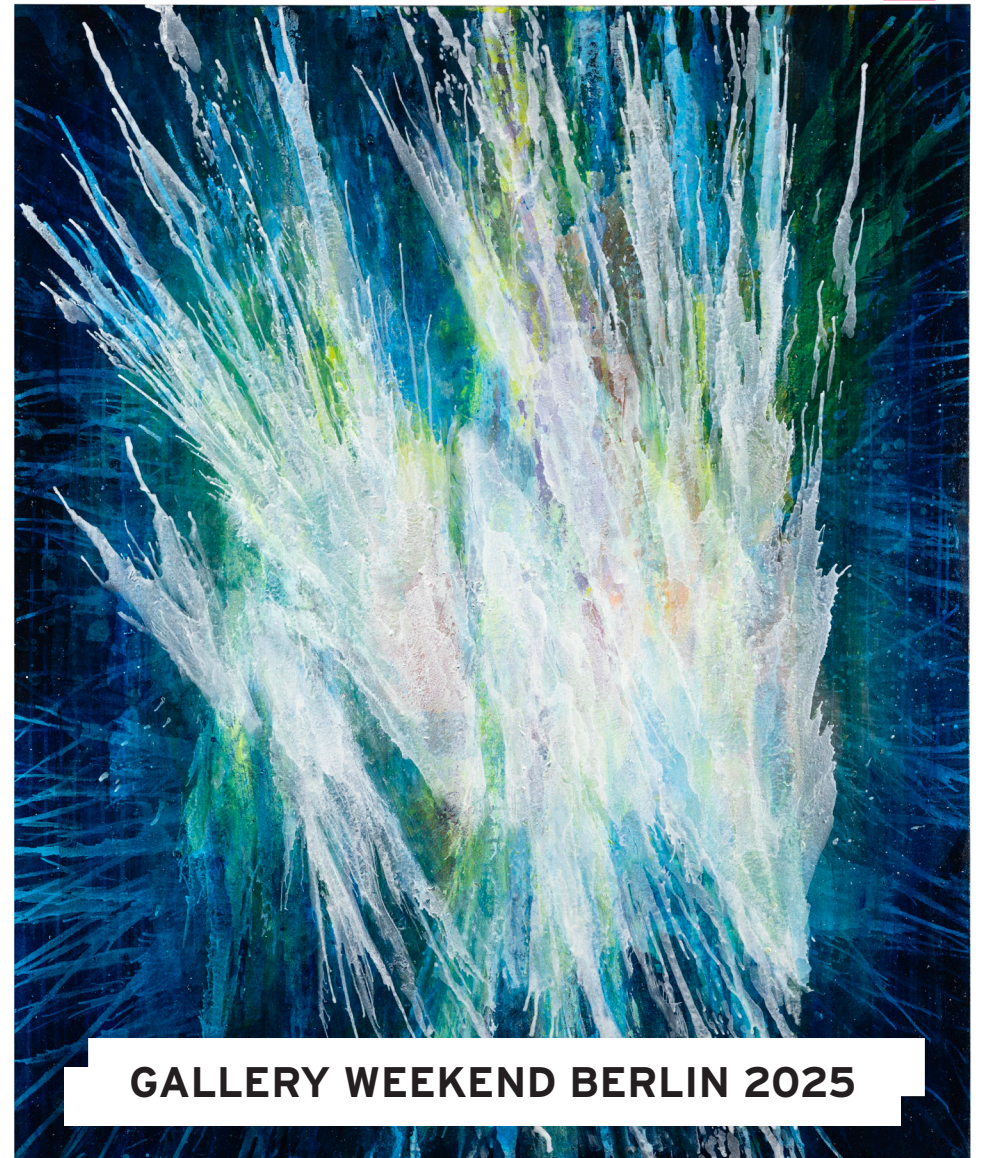
A project supported by DLGSC



Department of
Local Government, Sport
and Cultural Industries

TAKT Tapir Gallery

10437 Berlin-Prenzlauer Berg
Kopenhagener Straße 31a



GALLERY WEEKEND BERLIN 2025

Adam Derums

an expanding universe of light and bees

I have often found myself looking out into the ether of a night's sky, gazing upon the stars and contemplating their origins. These heavenly ornaments have cast their light across millions of years into a growing expanse of nothingness, their rays now peering through our atmosphere.

Adam Derums' *an expanding universe of light and bees* mirrors these aspects of the heavenly and the natural, combining metaphysical queries with the real. Like the stars, this body of works suggests both immediacy and a time-consuming expansion. Paint applied to canvas is an

instant action of marking a surface. But composition, and the knowledge

surrounding this skill, are informed by life-long practice and critical engagement with what one knows. For Derums, this process translates into an intuitive approach to painting, whereby he is guided by the medium and his tender relationship with it. It is a slow practice that produces these works, and to access the knowledge within them requires an equal exchange in patient observation.

The journey of knowing begins at birth, when the eyes, a crucial window in development, can distinguish between only light and dark. This state can be observed in works by Derums prior to these, displaying the two primary visual elements emerging out of and into one another. Neither state of luminosity is truly greater; both engage in a graceful dance as light fans out and builds within a surrounding emptiness. Throughout *an expanding universe of light and bees*, it is darkness that again provides the background upon which a new development takes place. Paint takes a multitude of forms in these works, varying between linear streaks, orb-like circles, and blooming figures that emerge out of one another. Where light once arose colourless from the dark, it now refracts into a bright palette of primary blues, yellows, and reds. Further still, red transitions into pink, blue and yellow into green, and soft purples soften the once haunting darkness.

It is as if Derums—and us by extension—has gained a new stage

in sight, and the world that surrounds is gradually becoming a discernible set of signs. Yet we remain unable to distinguish anything as something, with abstraction still at the core of these works. The paintings therefore compel us to thoughtfully meditate on our own emergence into this world. This series perhaps depicts not only the orgasmic conception of life (as has been suggested by essays on Derums' paintings prior) but further, simultaneously, reflect on the horrifying and beautiful web of life after birth.

Whilst most of us may have the ability to see or engage with this text, the paintings it describes, or the gallery they inhabit, in a metaphysically political sense we are still very much in the dark. Tensions continue to rise between major nations, with monetary infringements the new means of threatening one another. Tariffs are the current buzzword that fills our news sources, but many know them only as a symbol for impending global destruction. Explanations on how they benefit, or hinder, societies are difficult to discern and seem a source of anxiety to mount upon that which is already present. We are daily hurtling towards an unknown that is—and always has been—dictated by a select few in power. Like the webs of colour gained in an infant's evolution of sight, such sparse pieces of information allow us to gradually make out this rapidly approaching horizon. But disfiguration by abstraction

in these paintings denies us a sense of security, the exhibition title further asking us to remember the expansive realm outside us.

It reminds us that this state of dependency on an authoritative figure is a necessary stage in the progression towards understanding. Whether we rely on our parents as infants, on books, the arts, or teachers, there is always a mediator between us and the knowledge that lies outside what we know. [...] But in an age where technology strips us of intentional engagements with one another, community participation is gradually dissolving. Universities continue to cut arts funding and prefer to host lectures online. Art communities, once existing as a physical place filled by a body of people, have gradually been



Stuck forever in the enamel of daylight, 2024-25



Faintly himself, knew he had inside him his own chandelier, 2024-25