

Yummy Yummy

(Instant) seduction and gluttony flavour

Group exhibition

FLATLAND gallery

20th January – 9th March, 2019

NEW YEAR's Opening party

Sunday 20th, 4 -6 pm

FLATLAND is thrilled to announce its new group exhibition: YUMMY YUMMY. It deals with various forms of the appeal of art in its contemporary context, taking the deliciousness of its term as a starting point for an examination of current ideas of seduction and gluttony. Curator Josephine van Schendel (b. 1996, Amstelveen), recently graduated cum laude from the Royal Academy of The Hague, has selected works by 8 international artists, comprised of Flatland Gallery's represented artists and guest artists.

YUMMY YUMMY evokes instant temptation that pushes afar the reasoning mind. It employs different thematic complexes: slick and glabrous surfaces and its tactile and textural qualities, consumption in/of contemporary art and the manufacturability of new universes and skins. The show questions the captivating moment a work of art becomes too flawless. When the beauty of a good artwork becomes disturbing. Various forms of fleshy surfaces can be discovered, that seem so smooth a feeling of awkward allure arises.

The exhibition is a show that gives you the munchies, with the bittersweet aftertaste included. Working with the notion that authenticity and inadequacies are the brilliance of failure, the different works in the exhibition are orientated towards blowing up and externalizing the mundanities of daily life. The works seemingly create an omnipresent magnetization towards a bubbly outside, whilst challenging the earnest notions of commodification. Through this visceral exploration of works, the question arises: how art can be perceived as instrumentalized desire?

Pinar & Viola (Amsterdam, The Netherlands/Istanbul, Turkey)

Pinar & Viola is a successful designer duo whose practice is poised between art, aesthetics and politics. They have mastered the craft of so-called 'couture-digital': digital detailed craftsmanship to create visual ecstasy. Coming from an anarchist community of fairyland they have a critical standing point which they express often in a sensually visual and fun way, that will generate reactions in the mind of the viewer on his identity for example. It's wrapping paper for awareness. With 'Anarchist Queer Interactive Novel', they propose a universe of computer generated skins and romance. Surprisingly, through this depiction of love the digital textures become graspable in such a way that the connection with our real bodies are questioned. While being artificial in a full-fleshed hyper-real space, the bodies seem irresistibly celestial in its shroud of realness.



Pinar & Viola Future Fuck, Radical Queer Revolution 2015 digital composition, 80 x 116 cm

Cédric Fargues (1988, Figeac, France)

Young artist Cédric Fargues, (also gardener, beekeeper, pastry chef and florist) lives in a small town in the middle of France. Fargues has already exhibited in many solo exhibitions that carry titles such as 'Queer thoughts', 'Petite croix d'amour', 'Poubelle la vie', 'Artoast' and 'Bébéfleurs', from which last exhibition FLATLAND has received a loan for YUMMY YUMMY. In his work he refers to the aesthetics and social codes that are prevalent in social media and other realms of pop culture. In YUMMY YUMMY a used mini greenhouse is presented. It functions as a digital herbarium. A simulacra of bébéfleurs (sugar-coated marzipan mini plants) adorns a shiny marzipan baby Christ. Fargues points out in an ironically manner the authenticity and reproducibility of both plants and our own existence. What is nature? How, in today's technological world, do we relate to it? In addition, the work evokes an inevitable association with genetic manipulation. Recently the first genetically engineered babies were born, Lulu and Nana. A controversial upheaval in the medical world, a high point in the scientific, in which the DNA of twins is tinkered, so that they are no longer susceptible to contracting HIV. The baby Christ in the breeding box shows a prognosis on the feasibility of our existence, both natural and artificial.

Jan Steenman (1994, Geneva, Switzerland)

Graduated only in 2018 from Royal Academy of Art (KABK), The Hague, Jan Steenman's (1994) practice focuses on the textural potential of the body and the celebration of craftsmanship in an era of rendered imagery. His work emerges from an interest in trying to bring together ancient and modern times. Through various media, such as sculpture and video, he questions matters revolving around authenticity and imperfection, as well as the conjunction of high and low culture, consumerism and vulnerability. In YUMMY YUMMY he is showing an object of plaster, that hangs from the ceiling, and looks like a giant backbone from an ancient species. A primitive object, fierce, yet tender and far removed from today's digitalized reality.

Ruud van Empel (Breda, 1958)

The latest digital collage of Dutch artist Ruud van Empel (Breda, 1958) shows a large close-up of a purple flower deck. The large size of the print (150 x 120 cm) offers a somehow bizarre perspective, one that doesn't exist. With this new digital based photo work the artist demonstrates his devotion to create nature nearly to its most abstract and purest form through his pallet of digital creations. Even more beautiful than real life. Yet, even though real nature has its flaws and unpredictableness, it also has its own form of structure, its repetitive character. Every season the rules are the same. With his sense for perfectionism, Van Empel knows to bring across this rigidity, in a natural manner.



Ruud van Empel, Floresta Negra #1, 2018, 150 x 120 cm, Archival Pigment Print

Alice Browne (1986, Oxford, United Kingdom)

Alice Browne is a painter who uses her canvas to investigate the spacious notion of imaginative places alongside historic themes of worship, ownership, sacrifice, travel and futurology. In *CELLA I: Temple Unknown* (2017), boxes, shadows and frames float and mingle with recognizable candlesticks, sunglasses, fried egg sweets and a gaping aorta. A chaotic shrine to an unknown deity, filled with glossy mementos and sacrificial offerings, in a sickly sweet pastel and neon palette. By using both recognizable objects of our polished mundane world and abstracted shapes, she explores how images can move beyond representation, into the realm of autonomous entities with their own power and intent.



Alice Browne CELLA I Temple Unknown 2017 acrylic and oil on canvas 240 cm x 204 cm

Guy Yanai (1977, Haifa, Israel)

In Guy Yanai's vibrant coloured oil paintings his subjects are extremely common, depicting still lifes of plants, living rooms, suburban architecture and sailing boats. Enhancing the contemporary element, his unique technique, structured in meticulously layered horizontal rectangular blocks and stripes, remind of digital screens. Yet Yanai's subjects negate an easy reading. Such as the plant in pot exemplify Yanai's ideas of borders, geographical limitations versus artificial (man made nation and state borders). On the edge of figuration and abstraction, Yanai, with his interplay of colours and forms, accomplishes to elicit placeless and timelessness, allowing the viewer to easily identify himself/herself with the artist's imagery.

Jocelyn Lee (1962, Naples)

Jocelyn Lee is an acclaimed photographer from the United States known for her consistent and careful approach towards her subject: people. She is particular interested in our vulnerable stages of life, including adolescence, pregnancy, middle age, sexuality (complete with sagging skin and

scars), old age and illness and our relationship with nature. Manoeuvring back and forth between levels of intimacy and unease, Lee purposely looks for spaces that are not too distracting, to encourage the viewer to focus on the individual and psychological exchange.

Consistent in her work is a focus on the visual and tactile qualities of the material world, emphasizing the chromatic and textural richness of flesh, fabrics, and foliage. Her work 'Raising the Crabapple' shows a girl reaching out to pick an apple, and doing so, she caresses slightly the blossom flowers. It is as if Lee is exploring the extraordinary sensuality of our material world—the texture and colour of our living constructed environment. This work is an homage to the nature of skin, hair, plant, earth, the seasonal cycles and youth.

Jans Muskee (Nieuw-Amsterdam, 1961)

Jans Muskee has been developing an independent artistic language that has consistently managed to confront his audience with unfamiliarity in homely settings. His works are deeply rooted in the use of everyday scenery, like modern day homes and Dutch street environments. For YUMMY YUMMY, Muskee is presenting his newest work 'Het viaduct', with a scenery of new urban green as backdrop: an unmanaged space in the middle of the city radiating with biodiversity. With this secret wilderness behind, the protagonists are caught with spontaneous gazes: the man and dog seem unruffled, while the woman seems to be interested in the man with a hint of exoticism and curiosity.