

LE COSTUME GROTESQUE

October 18, 2014 - December 21,
2014

C L E A R I N G, Brussels

The show is a proposal for the grotesque Costume of the Artist.

Explicitly referencing the Habit de Tabletier, the Ivory carver, depicted by Nicolas de Larmessin with a big clock around his neck, and an ivory pleated chessboard hanging around his hips. Resting on his shoulders is an ivory tusk. The surrealistic aspect of these figures, dressed as if to attend a costume ball at the court of Louis XIV, removes them from the grime of the workplace and brings them into the realm of the marvelous.

Larmessin is the more poetic version of August Sander who famously depicted an encyclopaedia of Industry, though in an entirely different manner.

The head of the carver in the original Larmessin etching has been abstracted into an anamorphic, organic element. The brain? That which is indelible, but not made of cloth or skin; that which wears us out. Speculation in all the drawings via the ornament, which destroys lucidity, archive and logic, and brings in its wake amulets, communication, fury.

Your jacket is cool. It has to be from this very famous designer everyone is talking about, but was in fact bought in a medium sized city in Germany, 15 years ago for about 30 Euros.

Once these facts were established, with quiet agreement the indifference towards the person wearing this jacket sitting at the round table with 6 other guests of the wedding was demonstrated.

Later that night, this jacket was borrowed and worn above the fine dress, only the tips of the fancy frays could still be seen.

Selbstverliebt, she dances watching herself in the mirror of the Presidential suite and documented this moment with a series of sexy selfies on instagram.

There is no currency like access.

Viola Yeşiltaş



installation view

left:

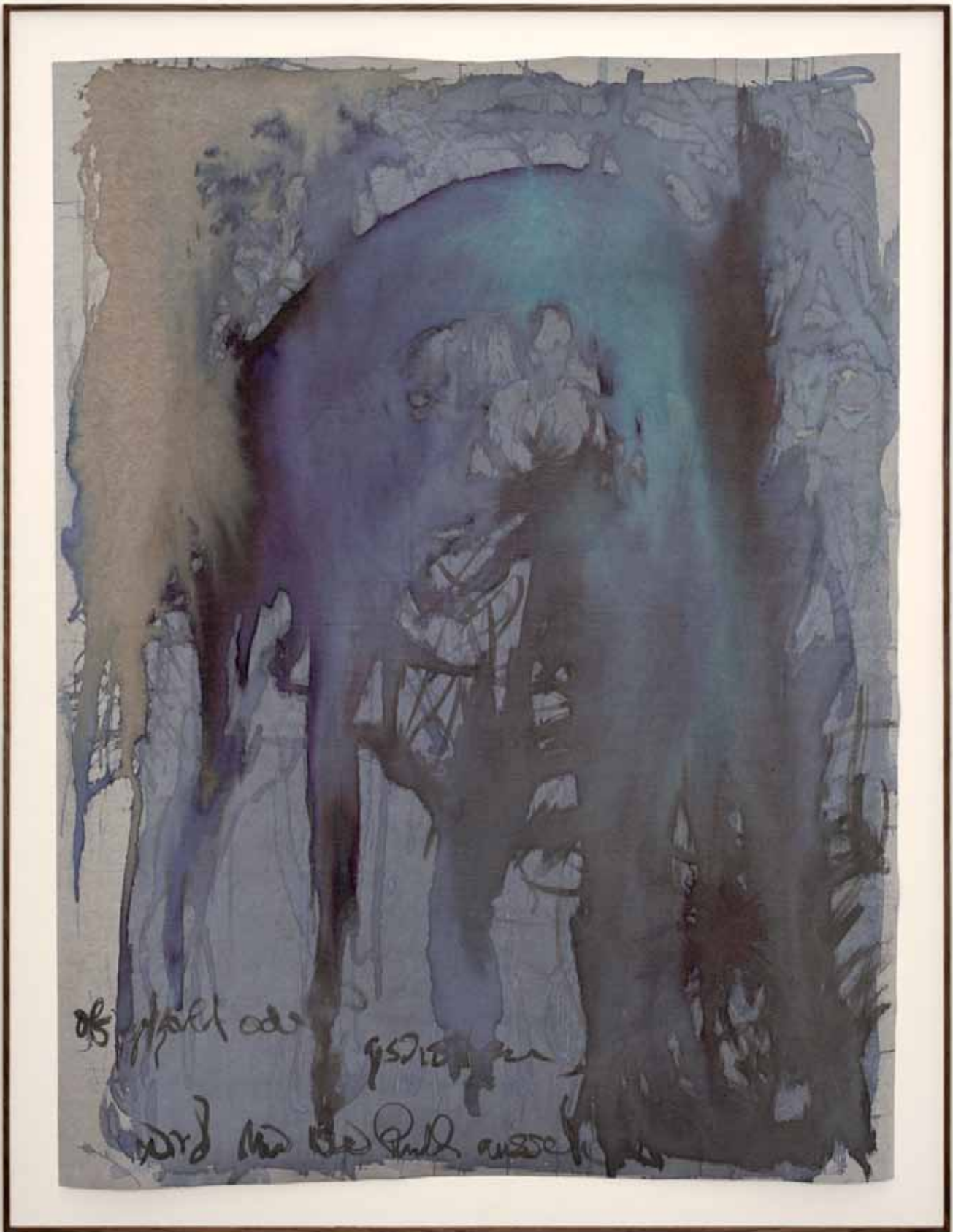
Untitled (I really must congratulate you on your attention to detail), 2012-2014,
silver gelatin print (B&W), 50 x 55 inches (127 x 139,7 cm)

right:

Ob gefaerbt oder geschoren, der Wolf wird nie wie ein Pudel aussehen, 2014,
fountain pen ink on reverse of grey vinyl, 55 x 75 1/2 inches (190,5 x 139,7 cm)



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Untitled, 2014,
fountain pen ink on paper, 19 1/2 x 25 1/2 inches (49,5 x 64,7 cm)



installation view



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Wenn das Besondere nichts besonderes ist II, 2014,
site specific installation, laser cut plywood, 18 1/4 x 38 1/8 inches (46,3 x 96,8 cm)

right:

Hirnausfall wegen Weltallergie, 2014,
fountain pen ink on reverse of white vinyl, 55 x 75 1/2 inches (139,7 x 191,7 cm)



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Habit de Tabletier, 2014,
in collaboration with Liz Hopkins,
color c-print, 4 x 6 inches (10,1 x 15,2 cm)