

ELIZABETH XI BAUER / BRADWOLFF PROJECTS

present

marine lover: snakes and metal

marlene dumas, abraham kritzman, violeta paez armando, ulay, müge yilmaz
curated by àngels miralda

opening: 22 october 2022

exhibition: 22 october - 19 november 2022

This exhibition is the second part of the project originally presented at **Sally's Fault**, Amsterdam. The first edition, titled **Marine Lover: Wax and Water**, focused on the transformative liquid state that artworks must pass through on their path to solidity. In the second iteration, elements reach a culmination of material transfer as noble metals that once freely flowed. The snake is introduced as a mythical signifier of fertility - referencing the feminist literature of Luce Irigaray.

In a city where streets are made of water, that substance flows into the heart of the land. This was where I learned that a palm on the ground miraculously releases this pulsating sifting matter. Moisture hangs low touching the ground with its milky thick organs that leave a trace like a slow moving slug. Carrying with it soil, rock, and silt towards the open mouth for the departure, weaving ever-deeper fence-like channels, intertwining streams, individual islands that shift with sand like eels in the shallow banks. Green growth, tadpoles, water fleas, carp. Identical clouds on the wide-open sky - there are no mountains here to block the view of that continent. Sea-spray, blood-drop, a tear on that cheek that tastes like the wild untameable sea.

Artworks also move through liquid states before taking their final form. There is the initial moment when fundamental matter is in the process of being made. Wax is molten, poured into casts or layered dips. Watercolour seeps and swims through paper fibres before evaporating and leaving behind pigment. Even oil paint dries on the studio wall before it is finally finished. In this second part of the exhibition we have taken it one step further - molten metal glows red with raging energy. Like the molten core of the earth, this liquid substance from which we live, but are barely ever able to see. The rugged mountain is but the dry crust that tops the currents of a red hot interior sea.

Marlene Dumas is one of the referential artists in the medium of watercolour. She is also known for her paintings and drawings with charcoal and mixed media as well as her writings about numerous subjects. Her watercolours are often portraits of imaginary faces, recognisable historical figures, or friends that were usually copied from photographs but seem to come even more alive and true to the subject. With a few strokes, a portrait captures the soul of the sitter through the flowing medium of water that denies the artificial stillness of documentation.

In *Woman Giving Birth to a Snake* (1989), Dumas combines a few of her usual subjects. Women and sexuality are repeated themes in her work through various series of nudes. Here however, a series of rapid lines depict the inside and the outside of a sprawling woman. Her hands quake with grabbing motions as she gives birth to the head of a snake. The extended body of the creature meshes with her insides and anonymises her invisible facial features. In ancient Greece, Pliny recorded several instances of a woman giving birth to a snake; this was considered to be an omen of social unrest and war. *This work has been kindly loaned by the collection of ABN Amro (Amsterdam).*

Marlene Dumas (b. 1953, Cape Town, South Africa) is a leading reference in contemporary art. Her work has been the subject of numerous solo exhibitions recently at: Palazzo Grassi, Venice; Musée D'Orsay, Paris; Munch museet, Oslo; Albertinum, Dresden; The Beyeler Foundation, Basel; Tate Modern, London; Stedelijk Museum, Amsterdam; Zacheta, Warsaw; Moderna Museet, Stockholm; Serralves Museum, Porto; Haus der Kunst, Munich; and the MOCA, Los Angeles among others.

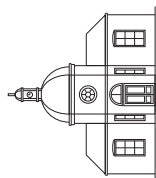
Abraham Kritzman works in painting, drawing, sculpture, and printmaking across a wide range of media and materials. His subject matter reaches across time to ancient archetypes and story-telling that often reference the layering of history and parallel interpretations. Kritzman experiments with mediums and materials, always bringing his pictorial style and focus on mark-making into new areas. During his residency at Sally's Fault in summer 2022, he produced his first bronze-works which are shown in this exhibition.

Bronze casting is an ancient art that is still widely used today. *Bells And Tremors at Chris's* (2022), uses the lost-wax method combined with bronze-casting. The original wax was created with a method developed by Kritzman and Paez Armando that allowed for wax material to be 'painted' onto a sculptural body. The properties of the wax allow it to disappear as the molten metal slowly replaces all of its nooks - resembling an alchemical transformation. In *The Ten Windows* and *The Bell at Pampus 1-10*, (2022), Kritzman's narrative line is visible in abstractions and fragments that cut across time in visible layers. Similarly, *WR The shift and the contort* (2022), and *WR Facing the serrated edge* (2022) are sculptural oil paintings that scrape away the material in its liquid state to reveal the gouache crimson background. Kritzman's works have followed several liquid transformations, whether oil drying on canvas, wax melting and stiffening, or the molten bronze pouring onto disappearing wax that combusts into air.

Abraham Kritzman (1983, Rehovot, Israel) has held solo and duo exhibitions at Sally's Fault, Amsterdam; Elizabeth Xi Bauer, London; Danielle Arnaud Gallery, London; the Artist's House, Jerusalem; Atelier 35, Bucharest; Hezi Cohen Gallery, Tel Aviv; Kav 16 Gallery, Tel Aviv. Recent group exhibitions include: Herzliya Museum of Contemporary Art;

Elizabeth Xi Bauer
15 stratton street | london
www.elizabethxibauer.com

BRADWOLFF PROJECTS
oetewaterstraat 73 | 1093 md | amsterdam
open thursday till saturday from 13.00-17.00 hrs
[during exhibitions] and by appointment
contact +31 (0)6 513 999 54 | info@bradwolff.nl
www.bradwolffprojects.nl



Tel Aviv Museum of Art; SMAC Gallery, Cape Town; Ashdod Art Museum; The Negev Museum of Art, Beer Sheva; Elizabeth Xi Bauer, London; Blyth Gallery, London; Arebyte Gallery, London.

Violeta Paez Armando's practice combines sculpture, writing, and performance. Paez's work critically engages with sci-fi narratives, and ideas of monstrosity informed by queer and decolonial discourses in order to explore questions around permeability and malleability. She has recently graduated from the Sandberg Instituut in Amsterdam and has gone on to several residencies and exhibitions in the city. In the summer of 2022, she collaborated with Abraham Kritzman in the residency and exhibition at Sally's Fault. Her previous experimentations with glass have also converged into a test with the medium of bronze.

Her works continue investigations in the female monster and the symbology of ancient figures relevant to our times. In *Molting* (2022), silicone is stretched into a snakeskin formation and bound over a metal frame. Snakes have long been associated with fertility and rejuvenation because of their ability to moult its old skin and produce a fresh layer. Here, this hide emphasises the female monstrosity depicted opposite in the drawing of Marlene Dumas. Pliny said of snakes that they are able to heal their spring nausea with the juice of wild lettuce. Produced in bronze, *Tail: synthesis* (2022) depicts a dragon's limb through the lost wax method, an organ-like pendant hangs from the ceiling like a mummified luck charm with a glass lens that reflects light but also reveals the interior.

Violeta Paez Armando (b. 1994, Cordoba, Argentina) presented Love Revealed, or How to Keep All This Warmth at Bay in 2021 at PuntWG, Amsterdam, Netherlands. This project was the final culmination of a 3-month residency at airWG supported by the Mondriaan Fonds. Event-based work has been presented at P/////AKT in the context of a solo exhibition by June Crespo, at De Appel, and the Sandberg final exhibition at Het Hem, Zaandam. She is a co-founder and organiser of softcore reading together with Al Primrose.

Ulay born Frank Uwe Laysiepen was a pioneer of Polaroid photography, performance and body art. Formally trained as a photographer, Ulay was a consultant for Polaroid between 1968-1971. From 1976 to 1988, Ulay collaborated with former partner Marina Abramovic. Their performances such as *Relation Works* and *The Lovers: The Great Wall Walk*, as well as others made them icons of performance art. After breaking up with Abramovic, Ulay focused on photography, exploring the medium and its boundaries to address the position of those marginalised in contemporary society and re-examining the issues surrounding nationalism.

The two photographic works by Ulay in this exhibition are from the *Patagonie* (2010) series in a larger body of work called *Waterfonie* (2009). These two photographs were exhibited at Bradwolff Projects in the year 2010 in the presence of Ulay and curated by Christine van den Bergh. Together with his son Jurriaan Löwensteyn he traversed 6,000 kilometres through a landscape often called 'the end of the world.' Here, he searched for waterfalls, glaciers, and rivers to photograph with two Nokia N82 phones. This vintage technology captures the vast rugged vistas of young and glacial mountains as well as the foggy images captured through a Leica binocular telephoto lens. His search for water at this edge of the continent is tied to his prescient understanding that water is life but also the most undervalued natural resource. From the still and controlled canals of Amsterdam, Ulay's project brings us to the force of water in mountainous territories.

Ulay (b. 1943, Solingen, Germany / 2020, Ljubljana, Slovenia) has held exhibitions internationally since the 1970's. Recent solo exhibitions include the Ulay: The Great Journey (Spurs Gallery, Beijing, 2022); retrospective exhibition ULAY WAS HERE (Stedelijk Museum, Amsterdam, 2020-2021); Ulay: Life-Sized (Schirn Kunsthalle Frankfurt, 2016-2017), Ulay: I Other (City Gallery, Ljubljana; VIVACOM Art Hall, Sofia, 2016-2017), Ulay: Polaroids (Nederlands Fotomuseum, Rotterdam, 2015).

Müge Yilmaz is known for her work with feminist science-fiction where community and belief form talismans for survival. She works in performance, photography, sculpture, and installation mixing deep pasts and lost mythologies with speculative futures. Water has also been a frequent concern in her practice - her first presentation at the Rijksakademie in 2013 *Circles of Necessity* (Halay), included an arrangement of water bottles in a circle acquired from shops around Amsterdam that import the bottled substance from around the world.

In *Vibrational Objects* (2014) Yilmaz uses molten aluminium and wood to create dripping pools of matter that spurt like waterfalls over canyons. The materials are important in symbolising the chemical tension that exists in the work - if the wood contains any moisture the metal can produce an intense explosion on contact. Instead, the prepared materials show the intensity of contact in delicate wisps of burned matter around the reflective surface of aluminium. This miniature landscape made of wooden forms is a precursor to the development of her wooden beings that have populated installations at the 16th Istanbul Biennial as well as the current Venice Biennale. These characters, made of hand-carved wood, live surrounded by the element essential to life - water - and are hybrid entities that emerge from primordial pools in a constant state of transient evolution.

Müge Yilmaz (1985, Istanbul, Turkey) was resident at the Rijksakademie van Beeldende Kunst in 2013-14 and was resident at the Asia Cultural Center (Gwangju) in 2016. Her work has been exhibited in major exhibitions worldwide such as at the 59th Venice Biennale, 16th Istanbul Biennale, 11th Shanghai Biennale, PERFORMATIK17 (Brussels), M HKA (Antwerp), Kunstfort (Vijfhuizen), Kunst im Tunnel (Düsseldorf), and Museum Arnhem among others.

Special thanks to Elizabeth De Witt for ongoing support and ABN Amro who has kindly loaned Marlene Dumas, Woman giving birth to a snake (1989) and Christine van den Bergh for loaning two works from Ulay, In Patagonia (2009). Technical support by Kees Janmaat. Translation by Pia Louwerens.