

Althuis Hofland Fine Arts

'Fabric Faces, Powder Phrases'

Hannah Perry, Julie Verhoeven, Vaginal Davis, Soshiro Matsubara, Sophie Lee, Isabel Yellin and Marliz Frencken

The group exhibition 'Fabric Faces, Powder Phrases' includes works by artists Vaginal Davis, Marliz Frencken, Sophie Lee, Soshiro Matsubara, Hannah Perry, Julie Verhoeven, and Isabel Yellin. All art works within the exhibition include references to the construct and deconstruction of feminine based aesthetics through the use of symbols, materials, posture and behaviour.

Vaginal Davis

Davis likes to say she was "hatched" in Los Angeles, where she was also "born and braised," a "doyenne of intersexed outsider art." A performer, painter, curator, composer, writer, cultural antagonist, film scholar, and erotic provocateur, Davis first gained notoriety in the late 1970s LA art-punk scene. In the New York Times, Guy Trebay has called her "a bedrock of cultural life in Los Angeles," and in Art:21, Ali Fitzgerald has described Davis as "a complex mixture of queercore punk antics and MGM studio glamour," featuring performances characterized by "giddy, satirical stabs at the old-world order, leveling criticism at white privilege and the patriarchy with nuanced wit and game-show-style camp." In his touchstone work on Davis, *The White to Be Angry*, Jose Esteban Munoz called it "terrorist drag." "I don't fit into mainstream society, but I also don't really fit into 'alternative culture,' either," Davis recently told the New Yorker. "I was always too gay for the punks and too punk for the gays. I am a societal threat."

In recent years, Davis has invented for herself an entirely new genre: "make-up paintings," of which a few are on view at the exhibition 'Fabric Faces, Powder Phrases'. The small-scale cameo-like cosmetics-and-tempera paintings of women are often nose-less and with large eyes and pursed lips, painted on matchbooks, cardboard, envelopes and letterhead, and occasionally annotated with handwritten phrases. They often also include perfume, hairspray, and various other products of "traditional" femininity, and are emblematic of Davis' break from the social shackles of prescribed feminism.

Vaginal Davis lives and works in Berlin, Germany. Her recent important exhibitions and performances include Parliament of Bodies at Documenta 14 (2017). Memory Island at the Tate Modern in London 2011; Dejecta at the Museum of Contemporary Art, Los Angeles, in January 2011; My Pussy is Still in Los Angeles (I Only Live in Berlin), at the Getty as part of Pacific Standard Time, 2012; Vaginal Davis is Speaking From the Diaphragm, in Berlin 2012; HAG—small, contemporary, haggard, Participant, Inc., 2012, among many others.

Marliz Frencken

Over more than forty years artist Marliz Frencken has been painting and sculpting repeatedly women - varying from very naïf sketches, to intensely abstract and photo realistic oil paintings, alongside finger sculpted and vividly assembled three dimensional objects. A fascination Frencken explained quite accurately in an interview with writer and curator Hanne Hagenaaers in Mister Motley Magazine; 'If you have missed your mother as a child, you always retain that physical longing. Just like a child that has died and always stands by your side, the longing remains, even as a grown woman. I lost a dog that I adored and it walks forever beside me, as it were. Your body is the measure, the source, all experiences are stored somewhere in the body. You make a drawing out of that individual physicality and in those proportions.'

The use of the female figure can from this perspective be seen as a manner of outlining the self - or making a self portrait by means of looking at the bias of one's own gender. Her portraits are therefor somehow the feminine answer to portraying a woman in a male dominated domain of female portraiture throughout art history.

Within the exhibition Frencken will show a group of figurative oil paintings deriving from the early 90's, spanning between youth and decay, alongside a group of 12 breastfeeding women from different backgrounds depicted as Madonna with child.

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Marliz Frencken (1955,NL) graduated from the Academy of Fine Arts Arnhem in 1980. Selected exhibitions include Peter Kilchmann gallery, Zürich (2015), Kunst Vereniging Diepenheim, Diepenheim curated by Hanne Hagensaars (2015), Museum het Valkhof, Nijmegen (2015), Middle Gate Geel '13, Geel, curated by Jan Hoet (2013). In the 80's and early 90's Frencken was represented by gallery and publishers Bèbert in Rotterdam.

Sophie Lee

Working across sculpture and moving image, Sophie Lee weaves together ideas about history and cultural production with more oblique narratives of the everyday. Within the exhibition Lee presents a video centred loosely on the extraordinary figure of Hildegard von Bingen (1098 -1179 CE) - a German Benedictine Abbess, writer composer, artist, theologian, natural philosopher and Christian mystic. While Hildegard experienced her visions in 12th century Germany, Lee's video understands them as pointing beyond that specific time and space, towards questions connected to the mind-body relationship, feminism, spirituality, and the long history of psychedelic tropes in art and broader visual culture.

Sophie Lee lives and works in Berlin. She was an artist in residence at the Ateliers in Amsterdam (2017-18), and received her Ba from the Slade School of Art in 2012. Recent exhibitions include Cave in Grottesque, Yaby, Madrid (2017) and MOSTYN Open, Mostyn, Wales (2017). Lee has also presented work at Rowing Projects, London (2015), IMT Gallery, London, (2014) (Solo) and SPACE, London (2013).

Soshiro Matsubara

Source material for many of Soshiro Matsubara's art works are images of lovers found in old magazines, online searches and documented anecdotes in art history. The painting and sculpture presented describe the love story of early 20th century Viennese artist, Kokoshka and his obsession for his muse, Alma Mahler. This affair is detailed in letters and photographs and most notably in the creation of a life size doll made in Alma's likeness. Here the use of art as a tool to expose one's obsession with a lover or beauty by means of creating fictional realities based upon fantasy plays an important role. By isolating these love stories from their original context Matsubara researches the historical meaning of erotic images in a contemporary perspective.

Soshiro Matsubara (b. 1980, Hokkaido, Japan) lives and works in Vienna. He is co-founder and director of XYZ collective (Japan) and recently founded the online antique platform 'House of Mutsubara' where the artists shows the historical and found source material for his art works. Recent exhibitions include Schiefe Zähne, Berlin, Freedman Fitzpatrick, Los Angeles; Brennan & Griffin, NY; Misako & Rosen, Tokyo; Galeria Dawid Radziszewski, Warsaw; XYZcollective, Tokyo; Paramount Ranch 3, XYZcollective, Los Angeles; Pollock Gallery, Dallas; statements, Tokyo; Bel Ami, Los Angeles; Shane Campbell Gallery, Chicago; 356mission, Los Angeles. Current exhibitions include 'Engagement, Tolerance and Hospitality' at Croy Nielsen, Vienna.

Hannah Perry

Hannah Perry uses video as an assemblage of short found and self-shot film footage, of written and spoken words, slang language, phrases and sound clips deriving from whatever enters her gaze on a daily basis. By using a cut-and-paste style, the linearity of any kind vanishes, and is swapped for a deliberate edit of confusion and messiness. The work demonstrates a strong resemblance of a street-wise attitude, bringing up materials, texts and images referring to a girl becoming a woman in a male dominated domain, revealing both moments of strength and weakness, being deeply personal as well as fragments defining a generation growing up between make belief lives and harsh reality. Her most recent works deal with an intensely personal yet universal exploration of the experience of loss, and mark the first time Perry has chosen to address the tragedy of the recent suicide of her best friend and artistic collaborator, Pete Morrow.

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Morrow's diaristic writing and verse provide the basis for her moving inquiry into romance, psychosis and our relationship to death, along with the words of young people from London South East College, Plumstead, who Perry met through a series of workshops at Somerset House.

Hannah Perry (1984 in Cheshire, UK) lives and works in London, UK. Perry is a British artist working in installation, print and video. Recent exhibitions include: Gush at both Somerset House, London as well as at Towner Eastbourne (2018), 'Rage Fluids' at the Kunstlerhaus, Graz curated by Jürgen Dehm 2018. Her work has been shown at: ICA Off-Site, London, 2015, Zabłudowicz Collection, London, 2014, 'Private Settings: Art After the Internet', MOMA Warsaw, Poland, 2014, 'A sense of things', Zabłudowicz Collection, London, 2014, 'Kicking My Game', Royal Academy of Arts, London, 2014, and Stedelijk at Trouw, Stedelijk Museum, Amsterdam, 2013. Recent solo exhibitions include: CFA, Berlin, 2016 and Arsenal, Montreal, 2016. In 2014 Hannah Perry was invited to compose a performance at the Serpentine Gallery, London upon an invitation of Hans Ulrich Obrist.

Julie Verhoeven

Julie Verhoeven's artistic praxis moves easily between art, fashion and design.

Blaring pop music and fashion, paintings and interiors, hairstyles and films, anything can nourish Verhoeven in her search for inspiration. Often the body as a whole or its parts are used as the outlines for bold, and whimsical versions of femininity avant la lettre. Domesticity and beauty are blown up to campy proportions, yet rest in Punk believes and flirt with post-feminine irony.

Within the exhibition the artist will show a new site specific installation presented in the window and cellar of the gallery, including a new video work entitled 'Misery Loves Company'.

An installation - as put in her own words 'that is rather miserable. A little bit unsettling and disturbed. A reaction to my colourful work of late, and my attempts to fight against excess and overload and melancholia.'

Julie Verhoeven (1969) - lives and works in London. Verhoeven's formal training was in fashion design where she has gone on to collaborate with global brands including Marc Jacobs, Versace, Louis Vuitton, H&M, M.A.C, Mulberry and Peter Jensen amongst others. Since 1997, she has taught womenswear on the MA at Central Saint Martins. Verhoeven continues to exhibit internationally, including most recently at Frieze art Fair - Projects and the ICA, London.

Isabel Yellin

Dysmorphic and abysmic, stitched in crushed velvet and imitation leather, Yellin's forms conjure a language from another time or place, a tongue that folds the body and desire. Many 'cuddly' sculptures hang from the walls or lay on the ground, acting as surrogates for thought, revealing human - often female - characteristics by means of posture, and material.

Isabel Yellin (1987 in New York City) lives and works in Los Angeles. Yellin received her M.A. in Painting from the Royal College of Art in London in 2014. Recent solo and group exhibitions of her work include 'Cuddle Puddle' at Althuis Hofland Fine Arts (2018), 'Velvet Concrete' at M leblanc Gallery, Chicago (2018), 'All Hands on Deck' (2018) at Ben Maltz Galleries at Otis College, 'It'll Come' (2017) at Night Gallery in Los Angeles, and 'Summertime' (2015) at Galerist in Istanbul. Yellin's practice has been the focus of articles and reviews in The New Yorker, Artforum, and LAWeekly, among other print and online publications. Earlier this year, Yellin received a Pollock-Krasner Foundation Grant.*

The office

In the office two paintings by Jay Miriam are on view. Jay Miriam's paintings of everyday people, in everyday situations, explore the tension between faithful representation from memory and the transformative act of painting. Born in New York City, Miriam received a BFA from Carnegie Mellon University, and is currently in the Master's program at the New York Academy of Art. She has had recent solo exhibitions at Half Gallery, New York, (NY) and Ornis A. Gallery, Amsterdam.

In the office we have more works by the artists from the exhibition.