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Kasper Bosmans / Jasmina Cibic / Lara Fluxà / Ella Littwitz / Rubén Verdú

## *Real Beauty*

curated by Oriol Fontdevila

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08.06.2019 – 09.11.2019

**ADN Platform presents the group exhibition *Real Beauty* curated by Oriol Fontdevila**

- The exhibition offers a vision about how the notion of beauty is being recovered by contemporary art.
- On June 8, the opening day, curator and some of the artists will be present at the exhibition.

**June 8, 2019** - ADN Platform presents *Real Beauty*, a group exhibition which shows how contemporary art revisits the idea of beauty through the works of five local and international artists. Oriol Fontdevila, curator of the project, highlights that beauty and sensuality are returning to art concerns.

Whereas 20th Century art considered beauty as deceptive, a subject to regard with suspicion –or even treated directly as a totally negligible aspect by those same avant-garde and post-vanguard movements that tried to remove it from art practice– beauty is once again featured on the agenda.

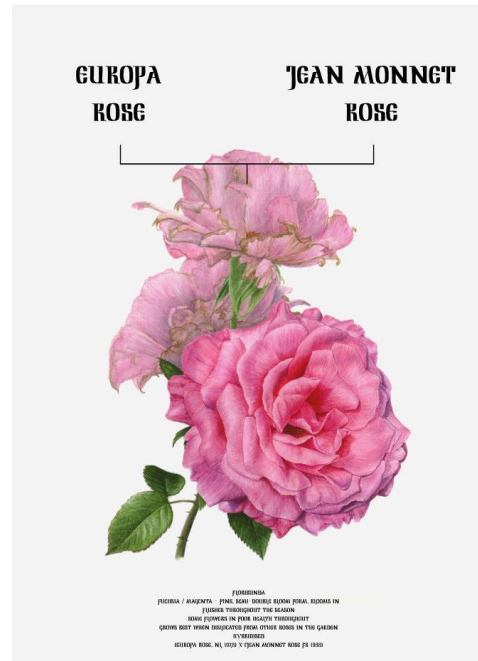
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However this is all happening under a new relation with realism: now beauty appears to act as a binding element, bringing together subjects and objects, keeping them attached to the real world; committing them, meanwhile, to their ultimate intentions and their resulting projects. When facing true moments of action, beauty is an integral agency of any assemblage.

The five artists that take part of this exhibition adopt beauty as bait, one that aims to catch our attention, that intervenes the course of things, structures alternative relations and awakens the potentials of differential thinking. They differ, therefore, from the last traces of an ordered and old aesthetic idealism and that popular thought that believes that all real beauty comes from the inside. Instead, the concept of beauty, as it is evident now in art, is exclusively concerned with the external aspect of things, their sentient surfaces, which implies, consequently, more realism than idealism whenever we try to understand and follow it.

Kasper Bosmans (Belgium, 1990) is a shrewd observer of the ways in which images can teeter on the edge of nature and fiction, or art and craft. With an intuitive anthropological approach, he looks towards the remnants of local traditions and mythological iconography in contemporary life. Concerned with an associative beauty produced by play, Bosmans cuts across performance, painting, drawing, and sculptural installations made up of various components, such as milk, sand or marble, means through which he explores both functional and decorative forms, and evokes subtle correspondences between them.

Jasmina Cibic (Ljubljana, 1979) is a London based artist who works in performance, installation and film, employing a range of activity, media and



Jasmina Cibic, *The Flower Effect*, 2018

theatrical tactics to redefine or reconsider a specific ideological formation and its framing devices such as art and architecture. Cibic represented Slovenia at the 55th Venice Biennial with her project *For Our Economy and Culture*.

Lara Fluxà (Palma de Mallorca, 1985) has a degree in Fine Arts from the University of Barcelona. Her work deals with basic but often intangible elements such as light and air, especially through glass, material in which she has specialized. In her creative universe are the subtlety and poetics of the fragile that allude to the search for a lost balance between culture and nature. She has been awarded for her solo show at Espai13 of the Fundació Miró in Barcelona with the prize of the Catalan Association of Art Critics for the best artistic project 2019.

Ella Littwitz (Israel, 1982) comprehensive artistic research explores archeology, history, botany, culture and politics through an archival approach. Littwitz exhibited at the 6th Moscow Biennial, the 12th Istanbul Biennial, Salzburger Kunstverein, Austria, and the Herzliya Museum of Contemporary Art in Israel. In 2019, her work featured in exhibition *Un elefante en la habitación* at La Panera Art Center in Lleida, also curated by Oriol Fontdevila.

Rubèn Verdú, born in Caracas and settled in Vic, studied Fine Arts at the University of Texas, CalArts in California and the Whitney Museum of American Art. The different lines of work that characterize his work are supported by the attraction towards a concrete cultural episode that imposes its own anthropological content. The group, in a certain way, is considered adjusted by one same pattern, which always evidenced the structures of a dominant culture and the comic collapse of its supposed transcendence.

For his part, Oriol Fontdevila (Manresa, 1978) seeks for explanations about the condition of possibility on art through his work, as a curator but also as an educator and art critic. Curating has allowed him to access art from the knowledge of its production and dissemination spaces, as it has been with exhibitions at La Panera Art Center (Lleida), the Tecla Sala Art Center (L'Hospitalet de Llobregat), or El Carme Cultural Center (Valencia), among others. Education allows him to experiment with the social bond of art, with projects at the Fundació Antoni Tàpies (Barcelona), his work at the Sala d'Art Jove of the Generalitat de Catalunya (Barcelona) or the involvement in the HISK training program (Ghent). In 2018, he presented some reflections on art in terms of its infrastructural layer, with the essay *El arte de la mediación* (consonni, Bilbao). Currently, with *Real Beauty* in ADN Platform, he presents a new aspect of his research, based on the role of sensuality in art agency.



Ella Littwitz, *A Moon in Ramallag is a Star in Hebron*, 2017

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