

15 Orient Presents:

Anders Dickson & Clémence de la Tour du Pin

“A Sudden Wilt”

October 21st – December 5th

Wednesday – Sunday

2pm – 7pm

The gallery will exceptionally be open on Saturday, October 24, and Sunday, October 25, from noon to 7 PM as part of the Belleville Weekend.

15 Orient is a Brooklyn-based gallery that specializes in contemporary art.

Anders Dickson lives and works between Holland and France. He attended the De Ateliers (2017-2019), Stedelschule in Frankfurt am Main, and the Staatliche Akademie der bildenden Kuenste, Karlsruhe. His work has recently been exhibited at Izacaia , Vienna (2020); Stadium , Berlin (2020); Wschod Gallery, Warsaw (2019); Annet Gelink Gallery , Amsterdam (2019); Lovaas Projects, Munich (2019); The Oracle , Berlin (2018); Vleeshal , Middelburg (2018); Gisela Capitain Gallery, Cologne (2018); The Beach Office , Berlin (2017), and Tanya Leighton Gallery, Berlin (2017). Dickson is member and co-founder of the Netherlands-based artist initiative Root Canal (www.rootcanal.eu). He is also a recent recipient of the Buning Brongers Prize(NL), and the Mondriaan Funds Grant for Emerging Talent(NL)

Clémence de la Tour du Pin lives and works between The Netherlands and France. She is a previous participant of De Ateliers, Amsterdam and MSA^ The Mountain School of Arts, Los Angeles. Recent solo presentations include «Once a Closely Guarded Secret», De Ateliers, Amsterdam; «Gridded Whiff», In Extenso, Clermont-Ferrand; «Architecture of Tess», 1857, Oslo. Recent group exhibitions include «Upstairs», Femtensesse, Oslo; «Hinkypunk», Billytown, The Hague; «Digital Gothik», CAC – Synagogue de Delme; «HUNGER», Dortmunder Kunstverein, Germany; «Cette Question qui vous Brûle les Lèvres», CAN – Centre d'art Neuchâtel and «Co-Workers – Artist as Network», Musée d'Art Moderne de Paris, Paris. This year, she has been granted the Buning brongers Prize and is currently a resident at Cité Internationale des Arts in Paris.

When faced with environmental factors such as water scarcity, excessive heat, or malnutrition, plants will slowly collapse in on themselves. This loss of rigidity and sagging of form is what we call, “wilt.” By contracting its surface area, a plant is also able to conserve what little water it has left. While there is beauty in both bloom and decay, the wilt is less easy to prescribe an aesthetic value to. This is because it entertains an ambiguous liminal state of being neither nourished nor parched.

In de La Tour du Pin’s paintings and wall-based objects, interstices of paint and fabric become pockets of space on which the eye comes to rest. In the ambient pools left between skeletal structures in the works, one is reminded of embalmed bodies or windows. Many of the materials were collected by the artist in an old hôtel particulier she visited in her youth, prior to its dissolution and subsequent sale for refurbishment. The diverse textures and patterns of the materials obscure the reality of their source. In her paintings, the artist achieves a similar effect by rendering cropped images of stained glass doorways in New York City. Like a bud, or a chrysalis, the psychic density of these works radiates outward, as their earth tones unfurl into the wider planetary plane itself.

Whereas the works by de La Tour du Pin suggest compression and an inward preservation of bodies, the sculptures and wall works by Dickson bleed outward. Through a vivid color palette, the artist creates an emotional rapport between the practices of sculpture and painting. Dickson’s sculptures manifest contorted and ambiguous bodies which hybridize and reimagine industrial machinery. In his paintings, one finds echoes of the sculptural forms, as masses appear to have been unpacked and stretched flat like origami.

As the artists share a studio together, their works also share many attributes: among them, the theme of disfigurement. Both artists draw inspiration from theories of interstitiality and anti-structure, as proposed by the anthropologist Victor Turner. Under such conditions, the irrational and the weird are welcome guests. In “A Sudden Wilt” the artists navigate this space, in which hints of surveillance are whispered by windows, while policemen and civilians are mutually implicated in their dismal meetings. This is the place where all things wilt, where life forms bend at the weight of their parts, slump in, lose form.

While plants may have no choice but to regard the events happening outside their windows, the gradient from passivity to activity becomes increasingly abstract as the affinity between actors is imbricated. We see each other through transparencies. Invisible barriers are set to protect us, but in actuality they remind us of our solitude. As the norms for common social spaces and events are being reconfigured, our yearning for comfort finds a temporary home in the nostalgia of old-world textures of wood and fabrics, more immediately subject to decay than plexi-glass panes of unknown temporality.