

:MENTALKLINIK

EUGSTER || BELGRADE

CATASTROPHICALLY
GORGEIOUS



:mentalkLINIK, ELEVATED BITTERSWEAT (video still), 2015-2018.
Video installation, single-channel video (colour, no sound, 24-hour loop), flat screen, expandable polystyrene, polyester, glitter.

CATASTROPHICALLY GORGEIOUS, a solo presentation by :mentalkLINIK
at Eugster || Belgrade is curated by Yasmina Reggad.

PRESS PREVIEW: 12th September 2018 from 5:30 PM, opening at 7PM
SHOW DATES: 13th September 2018 until 1st December 2018.

Eugster || Belgrade is thrilled to present the first solo presentation of artist duo :mentalkLINIK: *CATASTROPHICALLY GORGEIOUS*. In this exhibition the artists probe a speculative approach of the future in a world triggered by hyper consumption and governed by *hyperobjects*.

What has just happened? What is about to happen? What might have happened? In *CATASTROPHICALLY GORGEIOUS* :mentalkLINIK becomes the mastermind of a myriad of possible scenarios that affects the present state of the gallery space. The duo's work fluctuates between the potentialities of provoking the event, postulating a plot for a disaster, and simply leave the viewer as sole witness to the aftermath of a crisis or leftovers of the invisible.

In keeping with their usual provocative and audacious humour, :mentalkLINIK have created a seemingly seductive stage set, as if planning a highly personal farewell party to celebrate the end of the world, based on the latent dystychiphobia, the fear of disasters waiting to happen.

The promising use of the oxymoronic descriptor 'catastrophically gorgeous' could easily stand as the ideophone for the two sculptures *MOËT, 1804_A 2018* and *MOËT, 1805_A*

2018 (2018). These large-scale replicas of the opened muselets, the metal wire cages that secure corks, leftovers from bottles of the renowned French Champagne, lie on the floor under the flickering lights, as if declaring: 'Your time's run out!'.

In the 24 hour-looped video installation *ELEVATED BITTERSWEAT* (2015-2018), a stereotypically perfect female body invites us to take a determined walk to reach sparklers of glory and success. In vain, the sweatless stroll turns out to be disappointingly static and endless. It leaves viewers mesmerised, in a passive attitude, contemplating the unreachable absolute symbols of entertainment, happiness and desire.

Nearby, the sententious word 'Crisis' is cheerfully emblazoned on the wall. In this text piece *AMAZEBALLS (CRISIS), 1801* (2018), the word is spelled in vividly hued colored glass gazing balls mounted on the wall. A popular form of garden ornament, steel versions of these gazing balls are used in the agricultural technique of electroculture as an alternative to noxious chemical fertilisers and pesticides. The balls act like magnets for static charges that fill the air with higher proportion of nitrogen, a natural nutrient plants require.

In an age of advanced consumer capitalism and inherent mass production, the future appears threatening and uncertain, yet we cannot deny it is coming. :mentalKLINIK's on-going series of replicas responds to the enormity of such system and phenomena, too big to be fixed and whose damage to the environment will outlive us. These works attempt to grasp and map the infrastructures that enable contemporary capitalism, defined as *hyperobject* (not as ideology or economic and political system), to function and sustain itself. The term *hyperobject* - coined by Timothy Morton and developed in his seminal essay *Hyperobjects. Philosophy and Ecology after the End of the World* (2013) - 'refer to things that are massively distributed in time and space relative to humans. [...] Hyperobjects, then, are "hyper" in relation to some other entity, whether they are directly manufactured by humans or not'. Out-scaled by ultimate abstracting systems and by what one cannot represent, we still have an impact upon and are interconnected with *hyperobjects* such as capitalism or global warming.

Social control is intrinsically embedded in common street furniture and systems of textured ground surface indicators such as paving studs. Like urban planners, in their installation *UNDER THE DARK STARS* (2018), :mentalKLINIK have inserted over 3000 golden paving studs into the entirety of the gallery floor, calling our attention to these powerful instruments of regulation of street populations. Initially designed and used in the urban environment as tactile signage for both sighted and visually impaired pedestrians, paving studs are also prevention or hazard warning devices for the mobility of a new category of visually impaired, the hyper connected urban creatures that walk the streets looking down at their phone.

**FOLLOW, SHARE,
LIKE, SHARE, LIKE,
UNFOLLOW,
LIKE, UNLIKE, LIKE,
COMMENT, LIKE,
FOLLOW, UNFOLLOW,
UNLIKE,**

In the streets, these studs can be perceived as hostile deterrents in a defensive urban architecture. In the confined space of the gallery, however, the artists carefully choreographed the movements of the crowd so that making one's way through this labyrinthine constellation of obstacles becomes an exercise of perceiving, preventing and managing risk. Should visitors succeed in finding their way through this maze, they shall be rewarded with the sound work *WOW! FUCKING AWESOME* (2018) that will, when they least expect it, remind them joyfully that a catastrophe is always imminent.

Yasmina Reggad

About :mentalKLINIK:

:mentalKLINIK is a Brussels-based artist duo composed of Yasemin Baydar and Birol Demir who began their collaborative practice in 1998 in Istanbul. The duo has a reactionary, open laboratory approach to process, production, roles, conception and presentation. This vocabulary gives their work a relationship with different references and background, providing a mix of oxymora and paradoxes, darkly humorous, self-contained and as much concerned with the total effect of accelerated capitalism as with the invisible politics and dynamics that define our everyday lives.

:mentalKLINIK has participated in internationally renowned exhibitions, including *Tomorrow Now* at MUDAM, Luxembourg in 2007; *PuFF* at ArtBasel 40, Art Unlimited in Switzerland in 2009; and solo museum shows such as *Fresh-Cut* at MAK Vienna in 2013 and *Co-operation Would be Highly Appreciated* at SCAD Museum Georgia, USA, in 2015. Some of their solo gallery shows are *That's Fucking Awesome* curated by Jerome Sans at Galerist Istanbul in 2011; *Thank You For your Cooperation* at Gallery Isabelle van den Eynde, Dubai in 2014; and *83% Satisfaction Guaranteed* at Louise Alexander Gallery in Porto Cervo, Italy, in 2015. This is their first solo show in Belgrade.

Opening hours:

Wednesdays, 5 to 7 pm

Saturdays, 2 to 6 pm

or by appointment

Address:

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About Eugster || Belgrade:

Eugster || Belgrade is a contemporary art space in the capital of Serbia founded in 2017 by the Swiss art fabricator and gallerist Jan Eugster. The gallery aims to facilitate a dialog between the local and the international art scene, searching for the true identity of south-eastern European art in the 21st century.