

Jakup Auce

Art at the End of the Social

10.04.2014 – 03.05.2014

In 1988, the curators Tricia Collins and Richard Milazzo organized the exhibition *Art at the End of the Social* in Malmö. They showed a selection of works by artists from New York. Some of them were to become prominent figures in the contemporary art world, darlings of the art market and public institutions: Robert Gober, Jeff Koons, Allan McCollum, Richard Prince.

In reusing the title of this event, which has since taken on mythical proportions, as the title of his latest solo exhibition, Jakup Auce (himself a Brooklyn native, born in 1979) situates his practice in the lineage of these artists, who gave rise to a “critical art, an art that observes and informs ... an art offering a glimmer of hope” at the end of the nineteen-eighties.

On the occasion of *Art at the End of the Social*, Jakup Auce presents three new series of works: five monumental sculptures, five androgynous self-portraits, and a series of ten photos entitled *Orgasm*. Auce’s new work is based on the constant interrogation of binary oppositions (male/female, solid/liquid, matt/shiny), which in turn bear witness to his interest in questions dealing with the functioning of the human psyche.

Each of the sculptures is an anthropomorphic figure in metal connected to one or more vases filled with colored water. The titles refer to mental states: *Anxiety, Unease, Dread, Worry, and Panic*. It is as if they were meant to function as a Rorschach test, revealing the mental state of the viewer. A melancholy person sees an ailing patient slowly drained; one with a more cheerful disposition sees an avid consumer of cocktails. Romantic souls imagine a knight’s shining helmet; the hipsters among us, a snowboarder’s sunglasses.

The ten photos in the series *Orgasm* recall the photos of hysterical patients taken in the nineteenth century by clinician and neurologist Jean-Marie Charcot at the hospital of Salpêtrière. At first glance Auce’s photos seem a far cry from those of the French doctor. Frustrated or ecstatic visages of patients in crisis are met by self-portraits of the artist that seem saturated with pleasure or astonishment. On closer inspection, however, one cannot help but see similarities between the two series, leading us to question whether it is possible to believe facial expressions captured by photographic means. Are Auce’s expressions genuine echoes of orgasmic pleasure, or are they brilliantly rendered fakes? Here too we are left in the dark – again. With remote control in hand, Auce reveals himself in intimate situations for all to see such as few would dare. The series ends with a self-portrait of the artist as solitary onanist: a scenographic counterpoint in which he clearly wants to prove his mastery over the mechanisms of his own body and his own psyche.

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Jakup Auce

Born in 1979 in Brooklyn, US
Lives and works in Brussels, BE

Education

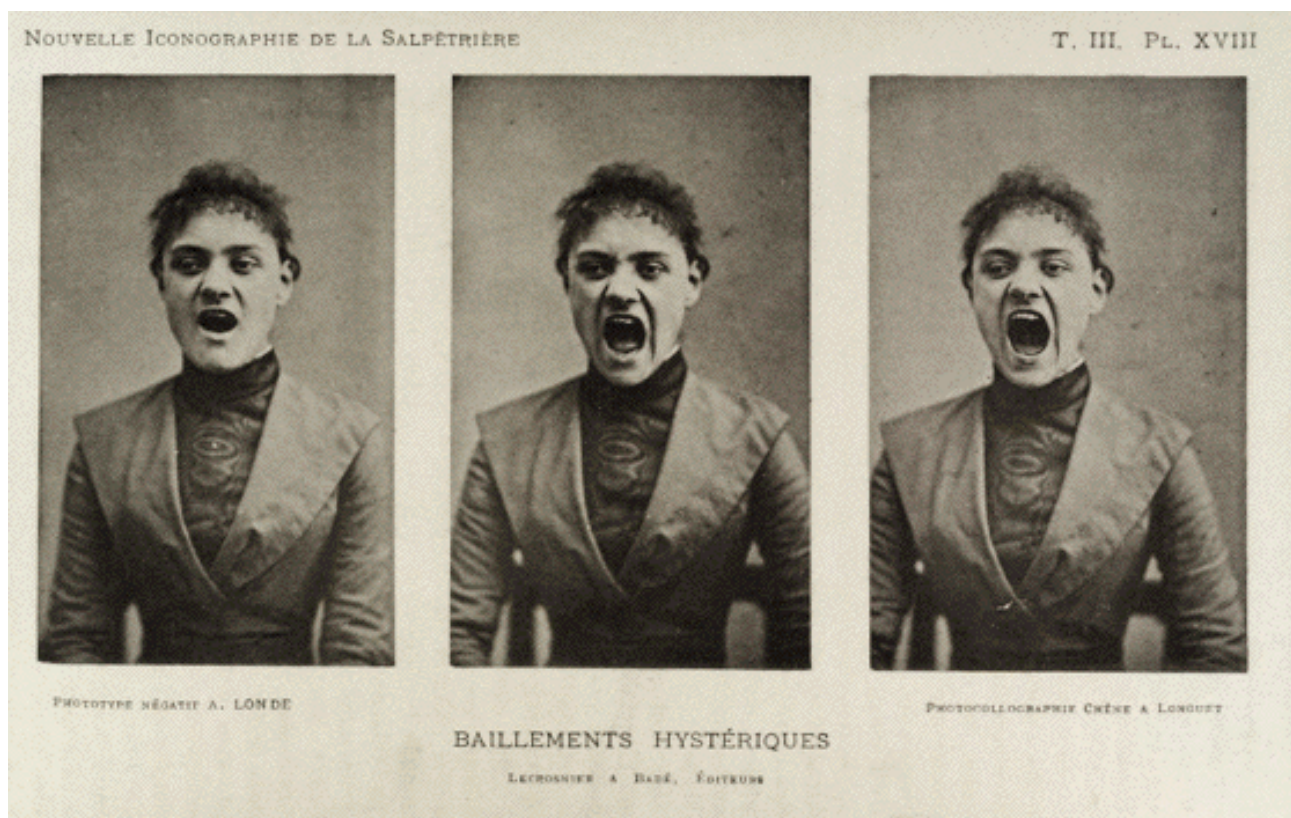
Jan van Eyck Academie, Maastricht, NL
École de Recherche Graphique, Brussels, BE

Solo exhibitions

2014 – *Art at the End of the Social*, Trampoline, Antwerp, BE
2013 – *Fell in Love with the Wolf*, In Extenso, Clermont-Ferrand, FR

Group exhibitions

2014 – *Obliteration Devices*, ImageTextMusic Gallery, London, UK
2014 – *Strawberry Sausages* (curators: Alberto García del Castillo & Agata Jastrzabek), Nosbaum&Reding, Luxembourg, LU
2014 – *Art Brussels 2014* (Nosbaum&Reding), Brussels, BE
2014 – *Acid Rain* (curators: Aline Bouvy & Xavier Mary), The Island, Brussels, BE
2013 – *Splash, Can and Cock* (curators: Sonia Dermience & Alberto García del Castillo), Komplot, Brussels, BE
2013 – *Inside 15* (curator: Jean-Paul Jacquet), Brussels, BE



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