

Sabrina Amrani is pleased to present HYPERMOODY, the first solo show in Spain of the artist duo :mentalKLINIK, presenting works that defy the definition of 'Painting'.



Sabrina Amrani is pleased to present HYPERMOODY, the first solo show in Spain of the artist duo :mentalKLINIK, presenting works that defy the definition of 'Painting'.

Tempered glass, polished aluminum panels, water-based emulsion, liquid polyurethane with different glitters, silver confetti, robot vacuum cleaners, ASMR audio and air diffusers spritzing champagne scented essence. Welcome to *HYPERMOODY*, a show by the artist duo :mentalKLINIK, oxymoronicly titled to underscore the split between life as lived and as advertised. Mobilizing these and other elements :mentalKLINIK creates an object-laden, digitally-aided, gallery-wide sensorium. The environment's ostensible payload: dozens of paintings that, in point of fact, are not (conventional) paintings at all.

Foursquare wall-hanging objects the artists have dubbed "showoff paintings," each series presents the medium not as an age-old radical métier but as the cliché of an art market commodity—while sarcastically evoking tiny variations animating several decades of abstract painting styles. There are the "Wet Paintings" (transparent resin

pours on sheets of tempered glass), the “Soft Paintings” (polyester woven fabric mounted onto canvas or constituting its own support), the “Dirty Mirror Paintings” (glass surfaces printed and mirrored with Mark Rothko-like horizons), the “Hyper-Chromatic Madness Paintings” (bent polyester solar film made to look like crumpled metal) and, last but not least, the “Disgustingly Awful Paintings” (everything-and-the-kitchen-sink compositions made with resin and glitter on aluminum). As a final flourish to finger our golden age of vapid financialized excess the artists deploy several pounds of confetti—signaling either carnival’s end or, lamer still (cue The Velvet Underground & Nico), all tomorrow’s parties.

With *HYPERMOODY*, the duo continues its ongoing campaign of non-compliance by introducing new aesthetic objects and experiences that above all prize an unending stream of heterogeneous and unconventional materials. To this end the artists focus on humanity’s reptilian attraction to glittering and seductive surfaces to invoke commodity fetishism—the idea that manufactured objects, like talismans, possess sacred or supernatural powers—while also underscoring the planet’s ubiquitous iPhone zeitgeist: the slippery, gleaming, mirrored surface of data-driven consumption and capital accumulation that characterizes our present age.

Taken together, the entire exhibition resembles a Xanadu-like pleasure palace, a gleaming showroom floor so exclusive it resembles a Maserati dealership or a super-premium art fair like Art Basel Miami Beach—the trade show that, arguably, kicked off the beginning of the end of art and the start of the art market. It’s no accident that :mentalKLINIK should look to echo this and similar sales platforms: after all, they remain staging grounds for art’s cooptation by entertainment, celebrity, screen culture, and high and alternative finance. Just before the COVID-19 pandemic a young American artist named Nikita Gale portrayed ABMB in terms that, not so accidentally, also describes this :mentalKLINIK exhibition perfectly: “It’s like being inside of Instagram. . . . It feels like everything’s compressed in a bizarre way. Art, commerce, capitalism, celebrity culture, beach culture, party culture. It’s pretty surreal.”

Adapted version from the text *Art is HYPERMOODY: The World According to :mentalKLINIK* by Christian Viveros-Fauné

ABOUT :MENTALKLINIK

:mentalKLINIK is a Brussels-based artist duo from Istanbul composed of Yasemin Baydar and Birol Demir who began their collaborative practice in 1998.

:mentalKLINIK strides with undisguised dexterity the invisible political strategies and the social dynamics by ultra-contemporary devices of an apparent lightness. Like a discoball, :mentalKLINIK shows are a selection of their multifaceted approach on their universe. Resisting to the limitations of a single vocabulary or style, their world is a playful one full of hedonistic appeal which can be experienced as festive and glamorous but also surprising as one approaches to discover with a closer view an underlying violence suggestive of a bad trip after party or a creepy beginning of the end. Their works shift between emotional and robotic attitudes. Artist duo reclaim the sparkling and authoritative visual language of the media and night spheres in a climate of sensory hyperstimulation engendered by multiple neons, slogans, light beams, mirror balls and confetti while playing with our unanimous attraction to objects glittering and seductive. It is all the work of encryption to which they summon us, between the true and the false, the artificial and the superficial, as if everything were a case of falsification.

:mentalkLINIK has an open laboratory approach to process, production, roles, conception and presentation. Their works are a mix of oxymora and paradoxes, darkly humorous, self-contained range from immersive time based installations to sculptures and objects that thwart categorisation.

:mentalkLINIK's experimental approach has been praised on numerous international exhibitions including *Bitter Medicine#01* (Museum of Contemporary Art in Belgrade), curated by Carl de Smet; *Bitter Medicine#02* (Borusan Contemporary, Istanbul), curated by Necmi Sonmez; *'FreshCut'* (MAK, Vienna_ Austrian Museum of applied Arts / Contemporary Art) curated by Marlies Wirth and *Co-operation Would be Highly Appreciated* (SCAD Museum, USA), curated by Storm Janse van Rensburg.

They have participated in numerous international exhibitions including Istanbul Modern-Rotterdam at Boijmans van Beuningen Museum (Rotterdam, 2012); Izmir Triennial of Contemporary Art (Izmir, 2010); and *Tomorrow, Now* (MUDAM, Luxembourg, 2007). They opened an introspective at La Patinoire Royale, Brussels curated by Jerome Sans in 2018. They have had two major solo shows at Galerist, Istanbul titled *That's Fucking Awesome* curated by Jerome Sans (2011) and *rABBItOLE* (2009); a solo show in Belgrade in 2018 titled *Catastrophically Gorgeous* at Eugster II Belgrade, curated by Yasmina Reggad.

:mentalkLINIK
HYPERMOODY
19 Feb – 26 Mar 2022
Calle Sallaberry, 52
hello@sabrinaamrani.com
Tel.: +34 910 69 03 22

#mentalklinik
#hypermoody
#sabrinaamrani
#madera23