

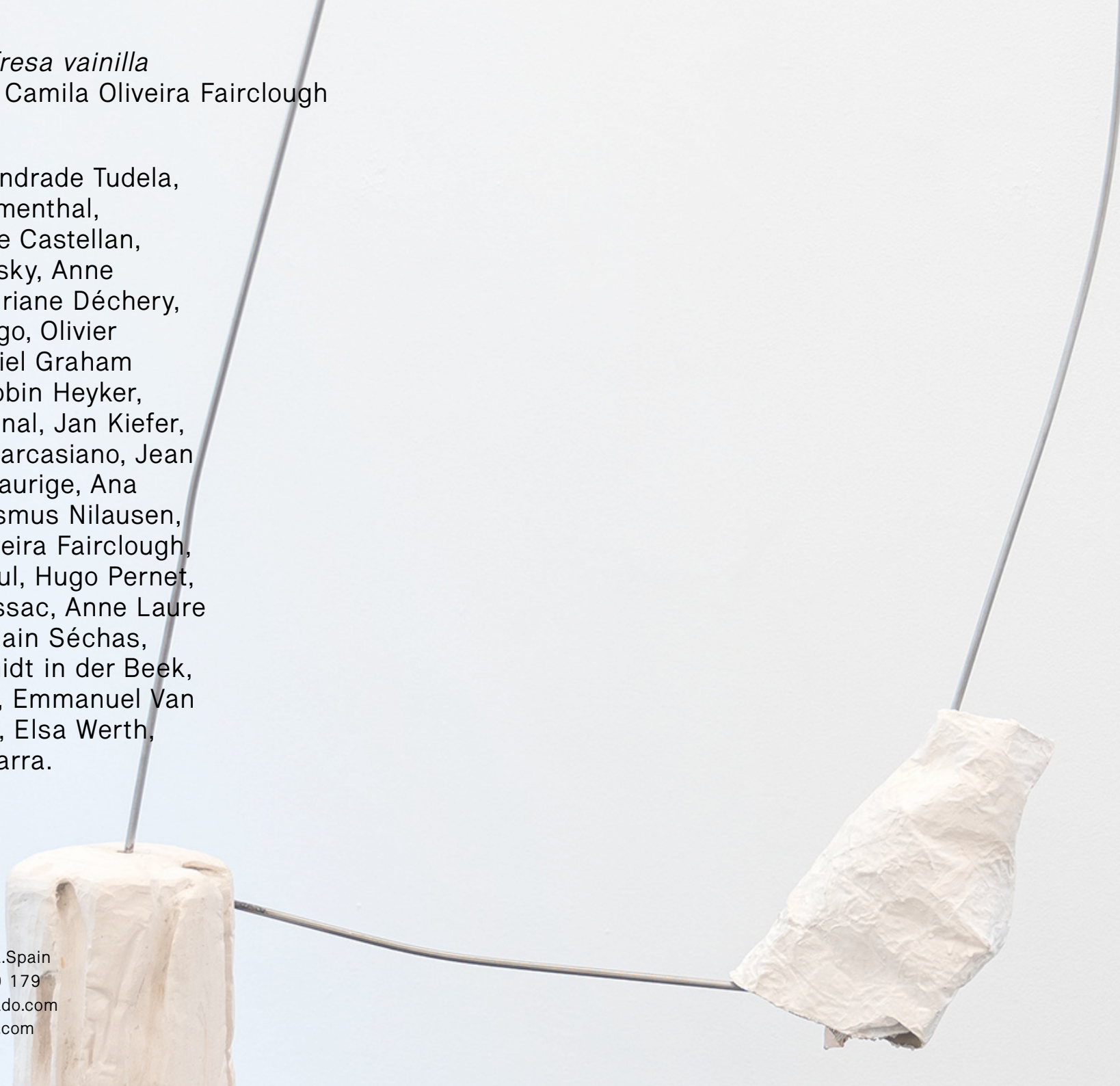
*chocolate fresa vainilla*

Curated by Camila Oliveira Fairclough

Armando Andrade Tudela,  
Allison Blumenthal,  
Emmanuelle Castellan,  
Claude Closky, Anne  
Colomes, Oriane Déchery,  
Anais Defago, Olivier  
Filippi, Daniel Graham  
Loxton, Robbin Heyker,  
David Hominal, Jan Kiefer,  
Colombe Marcasiano, Jean  
François Maurige, Ana  
Mazzei, Rasmus Nilausen,  
Camila Oliveira Fairclough,  
Marielle Paul, Hugo Pernet,  
Simon Rayssac, Anne Laure  
Sacriste, Alain Séchas,  
Hank Schmidt in der Beek,  
Sarah Tritz, Emmanuel Van  
der Meulen, Elsa Werth,  
Concha Ybarra.

Luis Adelantado  
Valencia

Bonaire, 6  
46003 VALENCIA.Spain  
T: (+34) 963 510 179  
info@luisadelantado.com  
luisadelantadovlc.com



## *chocolate, strawberry, vanilla.*

Let these three words resonate in your ears. Chocolate, strawberry, vanilla. Let all the associations come to the surface. Childhood memories, summers by the sea, gelati, always creamy, the whole range of refreshments, and the skin that shivers when the temperature drops. La dolce vita. White, pink, and light brown make up the flag of an imaginary country, very sweet. At the opposite end of the spectrum, there is also something a little perverse, which pretends to be pretty but belongs, when you think about it, to the realm of the scatological-organic-hormonal. The holy trilogy of urine, blood and shit. The one of ketchup, mayonnaise and barbecue sauce for those who prefer red meat to sweets. The English philosopher Timothy Morton also sees in these three flavors complementary energies, based on the Buddhist emotional typology: “agression [chocolate], passion [strawberry], and ignorance [vanilla]”. And if we take a mental step in the direction of art history, they will constitute a sugary gourmand version of the colors of predilection used by Malevich and the Suprematists in their paintings: white, red, black.

How do you put together a group exhibition? What criteria should be used to gather the works? Is it necessary to define a theme? Should we follow a protocol? Launch a call for contributions? Stick to one definite spatial principle?

Camila Oliveira Fairclough, who is a painter before being a curator, has answered these questions with a proposal in the form of a pop fantasy, a trilogy of flavors. She is quite clearly in line with the legacy of exhibition authors such as the American Bob Nickas. The latter, who has never been afraid of being sued for arbitrariness or deadpan humor, has signed exhibitions that have become famous, such as Red in 1986 (only red works), C and W (exhibitions in which all the artists’ names began respectively with these two letters) or 69/96 in 2015 (I’ll let you guess the concept). But as always, the arbitrariness is not so much arbitrary in the end. Firstly, because it is a vision of the exterior architecture of the gallery with its “three floors in the shape of a Neapolitan pie” that initially inspired the artist. Secondly, because Camila Oliveira Fairclough took in the past years an undeniable interest in what she calls the “dirty monochrome”, a painting whose color is plain but textured, damaged, marked, altered. This is the case of certain works by the artist herself, but also by Robbin Heyker, Oriane Déchery or Daniel Graham Loxton, to name only a few. And so, she got interested in this very idea of working

curatorially after colors. Finally, because the physical, sensual approach to painting that she explores in her own practice led her quite logically to investigate the “taste” of works on the scale of the exhibition, hence transformed into a gourmet experience. Beyond the binary system (good/bad), we are thus invited to consider a whole palette of plastic identities and personalities, works that are too acidic, sweet, creamy, cheesy, spicy, bitter, hot, cold. Perhaps disgusting too. Or ripe for drooling.

In a more prosaic way, this trio of flavors anchored in the bubblegum pop imagination constitutes a form that allows Camila Oliveira Fairclough to bring together in the exhibition artists belonging to different, even very distant generations, geographies and traditions, moving easily between the radical practice of Support-Surface painting and works that celebrate the decorative, as it navigates between the Sao Paulo-Rio and Paris scenes, via New York and many other places (Proposal for an alternative title: Tutti-Frutti). Simply put, chocolate, vanilla, and strawberry trio work here as a tool. And thanks to it, this show turns into a beautiful demonstration of curatorial freedom. The works are not hung according to a strict chromatic principle (one floor=one color). Some of them, bi- or multicolored like the sculptures of Colombe Marcasiano or Sarah Tritz, clearly escape classification.

It would be difficult (and a little boring) to list here all the artists present in the exhibition. Suffice it to say that Camila Oliveira Fairclough worked according to a logic of affinities, both visual and personal. Many of the artists featured here know each other and have collaborated before. The image formed by the coming together of their works, and their names, is that of a group of friends, a family who live scattered across the globe but meet up regularly.

‘I Like This’ (2021), the sound work by Claude Closky that constitutes the cherry on top of this three-flavored cake points somehow to the technical underside of this reality. A perfect conclusion, it shows that works may be discovered online, and that friendships and love may be kept active and alive, even at a distance.

\_ Jill Gasparina



DESSERT



0944-0001  
Armando Andrade Tudela  
*Burladorxs*, 2020-2022  
Stainless steel, hay, chair.  
90 x 50 x 50 cm

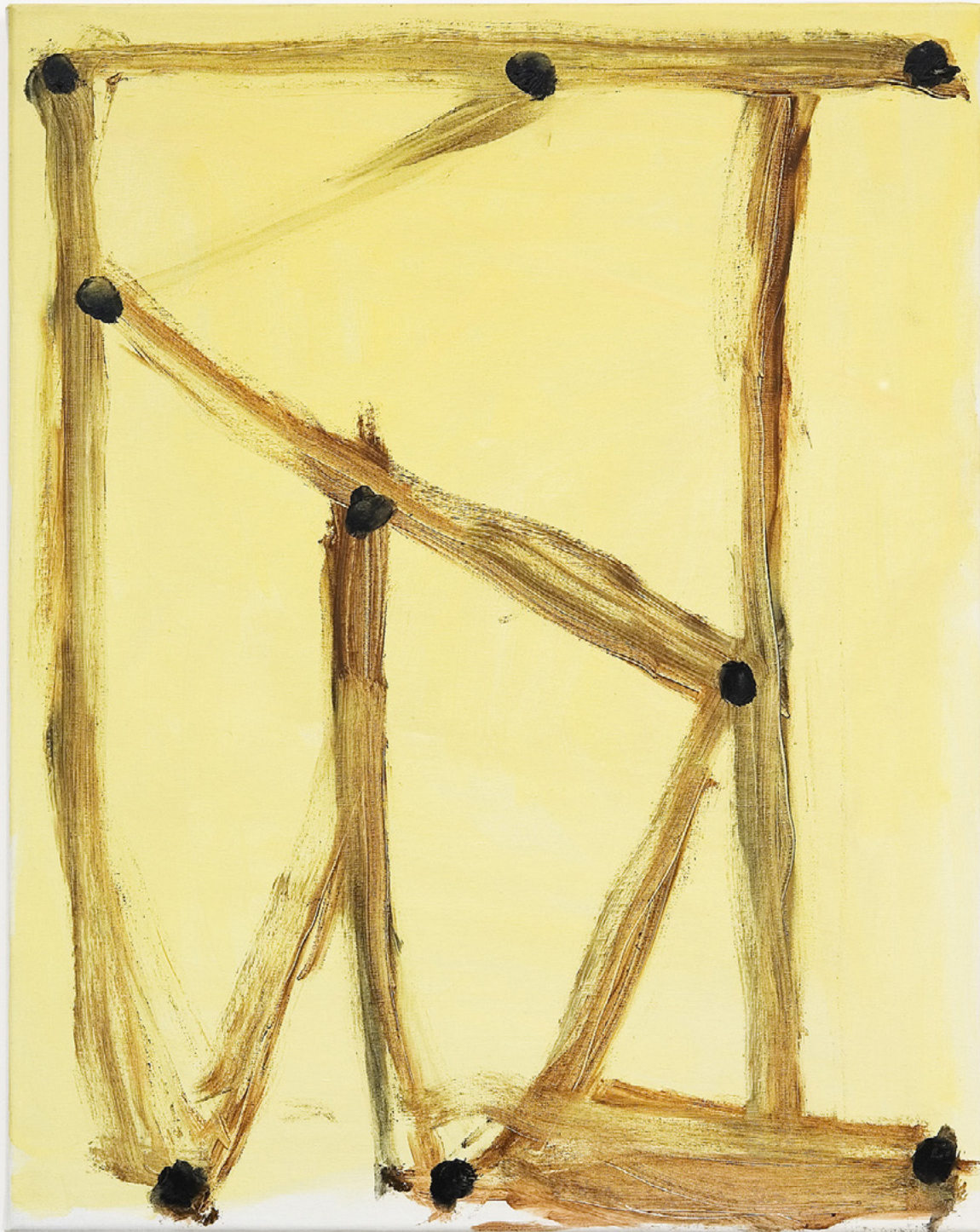
0944-0001  
Armando Andrade Tudela  
*Burladorxs*, 2020-2022  
Stainless steel, hay, chair.  
90 x 50 x 50 cm







0947-0002  
Robbin Heyker  
*Hair cut 3*, 2014  
Acrylic on canvas.  
150 x 120 cm



0947-0003  
Robbin Heyker  
*RWH With 9 Dots*, 2013  
Oil on canvas  
67 x 53 cm





0929-0001  
Oriane Déchery  
*Marron Volant*, 2021  
Medium-hard polyurethane foam, liquid rubber sealant,  
wooden board, motor, magnets.  
70 x 50 cm





0949-0001  
David Hominal  
*Sans Titre 3*, 2011  
Oil on canvas  
50 x 50 cm







0947-0001  
Robbin Heyker  
*Untitled (R)*, 2015  
Oil on canvas  
70 x 55 cm



chocolate Frost candy  
Comunicare per Carla Osanna Farinetti

0925-0001  
Ana Mazzei  
*Pezinho*, 2020  
Mannequin foot, impregnating varnish  
and paint with wax on garapeira wood  
53.5 x 21 x 17 cm





0815-0077  
Camila Oliveira Fairclough  
*Dessert*, 2021  
Acrylic on canvas  
33 x 55 cm







0929-0003  
Oriane Déchery  
*Maintenance bassin*, 2021  
Polyurethane hard foam, elastic coating,  
protective resin varnish  
60 x 40 cm



0938-0002  
Jean-François Maurige  
*Untitled II*, 2013  
Acrylic and oil on canvas  
115 x 105 cm

0943-0002  
Anaïs Defago  
*Flirt*, 2022  
Fiberglass, resin, acrylic paint  
110 x 25 x 12 cm





0943-0003  
Anaïs Defago  
*Shadow diagonal*, 2022  
Fiberglass, resin, acrylic paint  
110 x 25 x 12 cm



0943-0001  
Anaïs Defago  
*Corner light*, 2022  
Fiberglass, resin, acrylic paint  
110 x 25 x 12 cm









0815-0086  
Camila Oliveira Fairclough  
*Pink drool*, 2021  
Acrylic on canvas  
55 x 38 cm

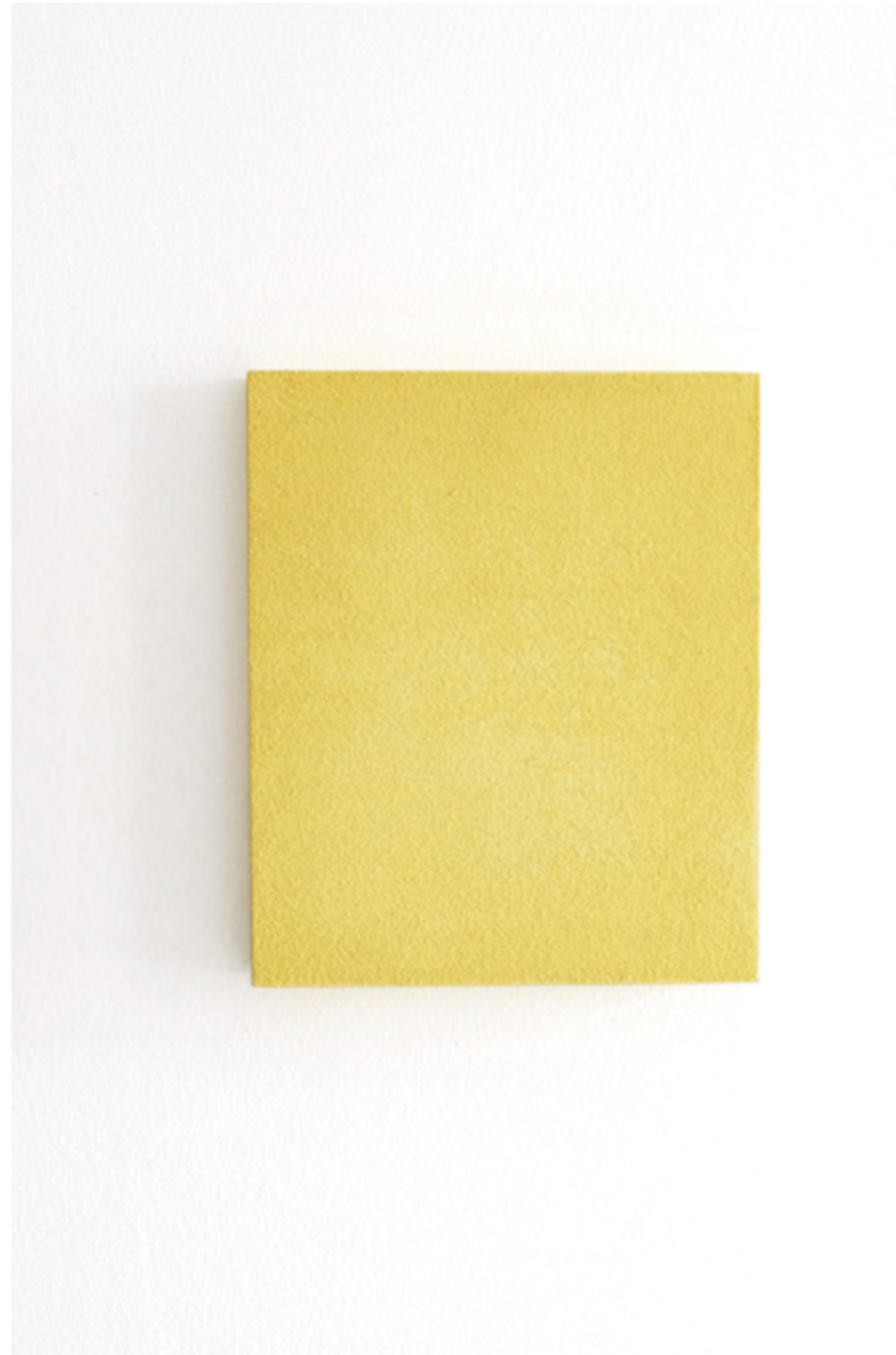


0815-0085  
Camila Oliveira Fairclough  
*Black drool*, 2021  
Acrylic on canvas  
70 x 70 cm





0929-0002  
Oriane Déchery  
*Tavola Primaire Accroche Jaune*, 2022  
Bonding primer for concrete, wood tavola  
30 x 25 cm





0942-0001  
Alain Sechas  
*Untitled 24*, 2011  
Oil on canvas  
116 x 89 cm

0941-0001  
Colombe Marcasiano  
*Cap (Halfandhalf)*, 2020  
Cap, colored plaster, sand  
20 x 33 x 9 cm



0942-0001  
Alain Sechas  
*Untitled 24*, 2011  
Oil on canvas  
116 x 89 cm

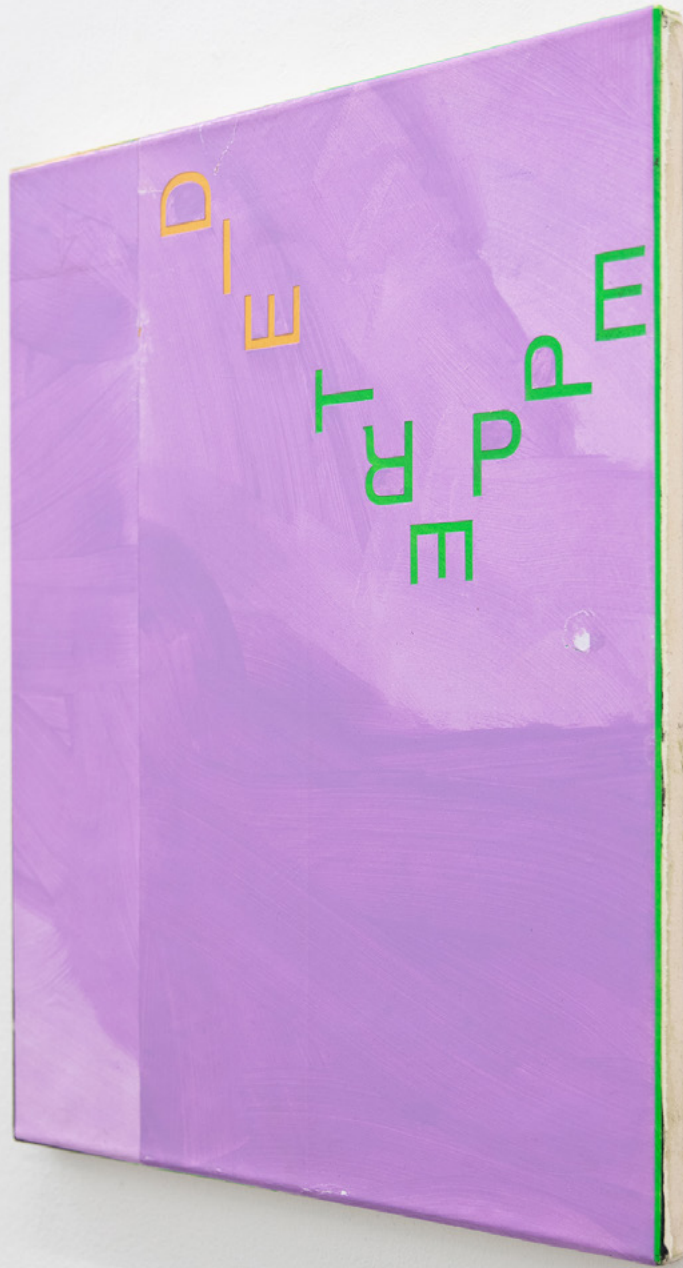




0941-0003  
Colombe Marcasiano  
*Cap (sandy flat)*, 2019  
Cap, plaster, sand  
20 x 33 x 9 cm



0941-0004  
Colombe Marcasiano  
*Cap (sandy)*, 2019  
Cap, colored plaster, sand  
20 x 33 x 9 cm



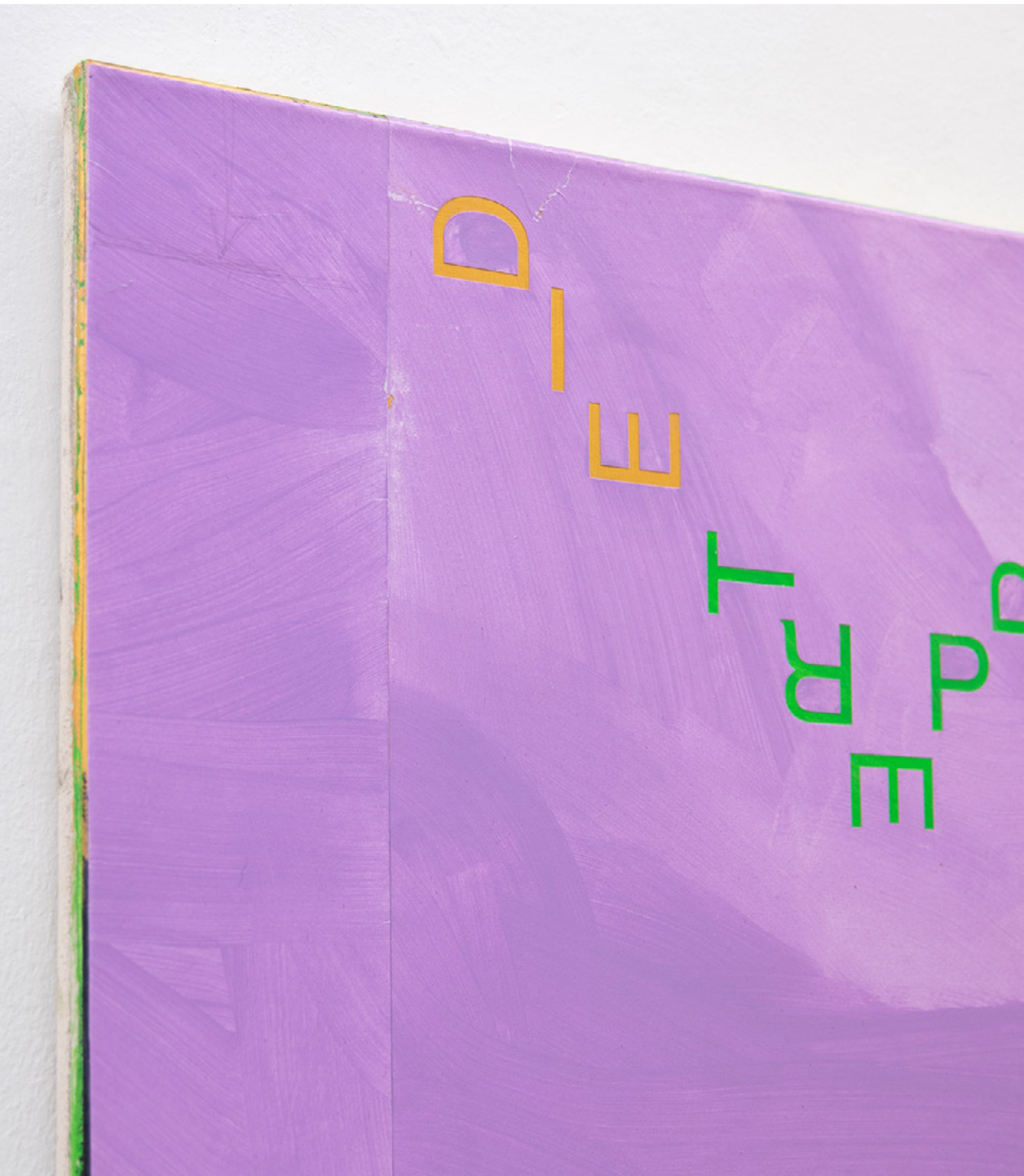
0951-0002  
Jan Kiefer  
*Die Treppe* (lightpurple, gold, green), 2021  
Acrylic, acrylic binder, acrylic medium,  
archival paper on primed cotton  
50 x 40 cm



0951-0001  
Jan Kiefer  
*Die Treppe* (green, orange, red), 2021  
Acrylic, acrylic binder, acrylic medium,  
archival paper on primed cotton  
50 x 40 cm

0951-0001  
Jan Kiefer  
*Die Treppe* (green, orange, red), 2021  
Acrylic, acrylic binder, acrylic medium,  
archival paper on primed cotton  
50 x 40 cm





0951-0002  
Jan Kiefer  
*Die Treppe* (lightpurple, gold, green), 2021  
Acrylic, acrylic binder, acrylic medium,  
archival paper on primed cotton  
50 x 40 cm

0939-0001  
Elsa Werth  
*Eraser XI*, 2013  
Carboard folder, painted wood  
24 x 32 x 2 cm

0939-0002  
Elsa Werth  
*Eraser XII*, 2013  
Carboard folder, painted wood  
24 x 32 x 2 cm

0939-0003  
Elsa Werth  
*Eraser XIII*, 2013  
Carboard folder, painted wood  
24 x 32 x 2 cm



0939-0003  
Elsa Werth  
*Eraser XIII*, 2013  
Carboard folder, painted wood  
24 x 32 x 2 cm











0932-0002  
Hugo Pernet  
*Evidences*, 2022  
Acrylic and paper on canvas  
100 x 81 cm



0932-0002  
Hugo Pernet  
*Evidences*, 2022  
Acrylic and paper on canvas  
100 x 81 cm



0948-0001  
Rasmus Nilausen  
*Will*, 2017  
Oil on canvas  
100 x 80 cm

0926-0001  
Sara Tritz  
*Josse*, 2017  
Laquered mahogany wood  
63 x 36 x 8 cm

0945-0003  
Emmanuelle Castellan  
*Monkey's cup*, 2018  
Oil on canvas  
24 x 18 cm





0945-0003  
Emmanuelle Castellan  
*Monkey's cup*, 2018  
Oil on canvas  
24 x 18 cm

0945-0003  
Emmanuelle Castellan  
*Monkey's cup*, 2018  
Oil on canvas  
24 x 18 cm



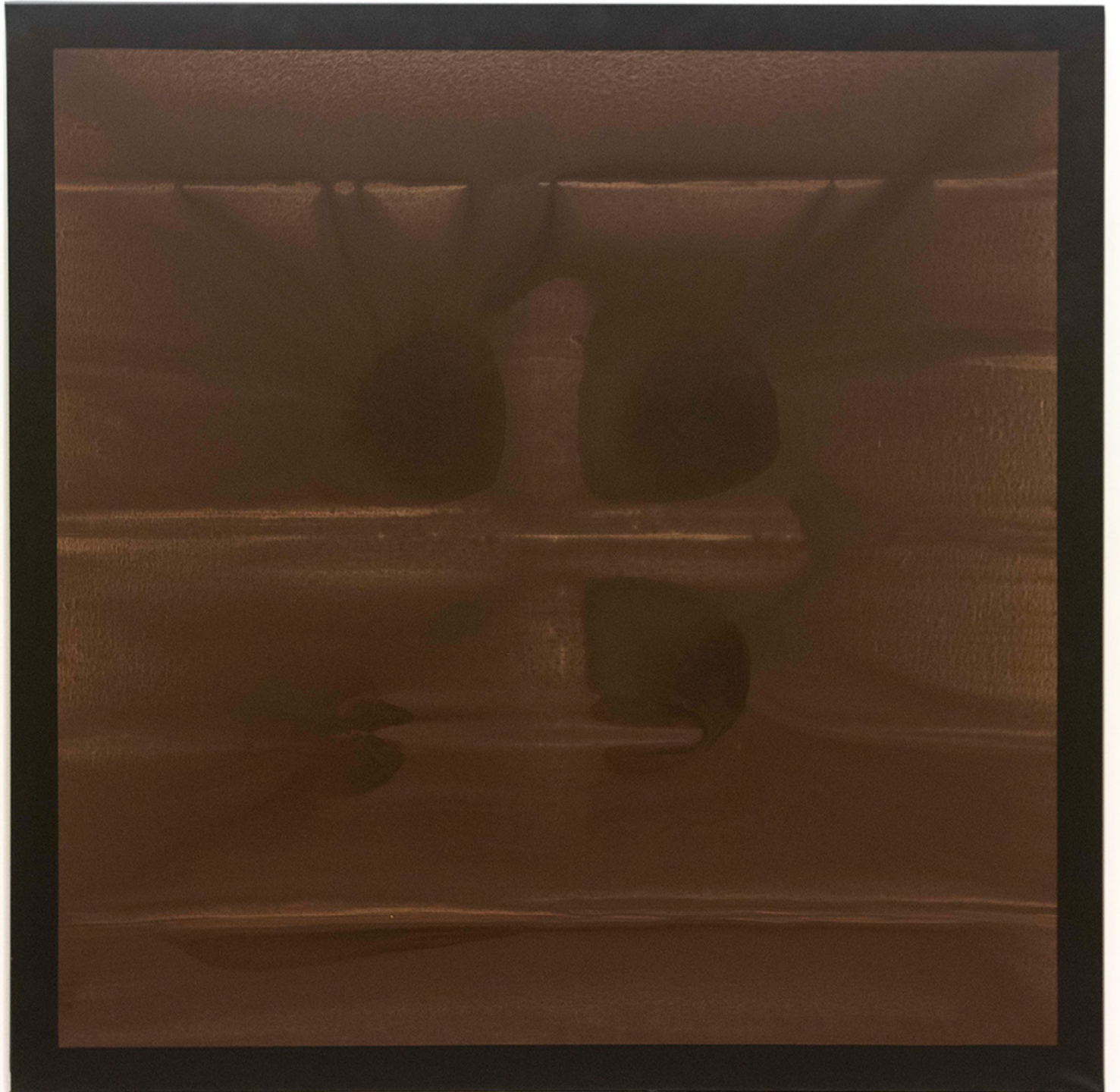






0945-0001  
Emmanuelle Castellan  
*Nothing left to mirror*, 2021  
Oil on canvas  
30 x 24 cm

0945-0002  
Emmanuelle Castellan  
*Schwarze Zauber*, 2021  
Oil on canvas  
50 x 30 cm



0934-0001  
Emmanuel Van Der Meulen  
*Eikon*, 2017  
Acrylic on canvas  
130 x 130 cm



0930-0002  
Daniel Graham Loxton  
*Shirt Painting*, 2019  
Shirt fabric, embroidery,  
and wooden stretcher bars.  
30 x 23 cm

0930-0001  
Daniel Graham Loxton  
*Shirt Painting V.1*, 2018  
Shirt fabric, embroidery,  
and wooden stretcher bars.  
30 x 25 cm

0930-0001  
Daniel Graham Loxton  
*Shirt Painting V.1*, 2018  
Shirt fabric, embroidery,  
and wooden stretcher bars.  
30 x 25 cm





0815-0084  
Camila Oliveira Fairclough  
*For you*, 2021  
Acrylic on canvas  
38 x 55 cm



0927-0001  
Olivier Filippi  
*Rose*, 2021  
Acrylic on canvas  
60 x 80 cm

0815-0084  
Camila Oliveira Fairclough  
*For you*, 2021  
Acrylic on canvas  
38 x 55 cm



0927-0001  
Olivier Filippi  
*Rose*, 2021  
Acrylic on canvas  
60 x 80 cm





0927-0001  
Olivier Filippi  
*Rose*, 2021  
Acrylic on canvas  
60 x 80 cm



0928-0001  
Marielle Paul  
*Hello Paris*, 2016  
Gouache on paper  
76 x 56 cm



0932-0001  
Hugo Pernet  
*Il cane di Perugia*, 2022  
Drawing paper and acrylic on canvas  
24 x 19 cm



0815-0078  
Camila Oliveira Fairclough  
*See you*, 2022  
Acrylic on canvas  
50 x 65 cm





0815-0047  
Camila Oliveira Fairclough  
*Joyful / Yellow*, 2019  
Acrylic on canvas  
70 x 80 cm



0937-0004  
Allison Blumenthal  
*Tilting frame*, 2022  
Plaster, steel, paper, resin  
112 x 70 x 24 cm







0935-0002  
Anne Laure Sacriste  
*Untitled*, 2022  
Acrylic on wood panel  
195 x 150 cm

0930-0001  
Anne Laure Sacriste  
*Gravity*, 2022  
Riboons, metallic cylinders  
Variable measures



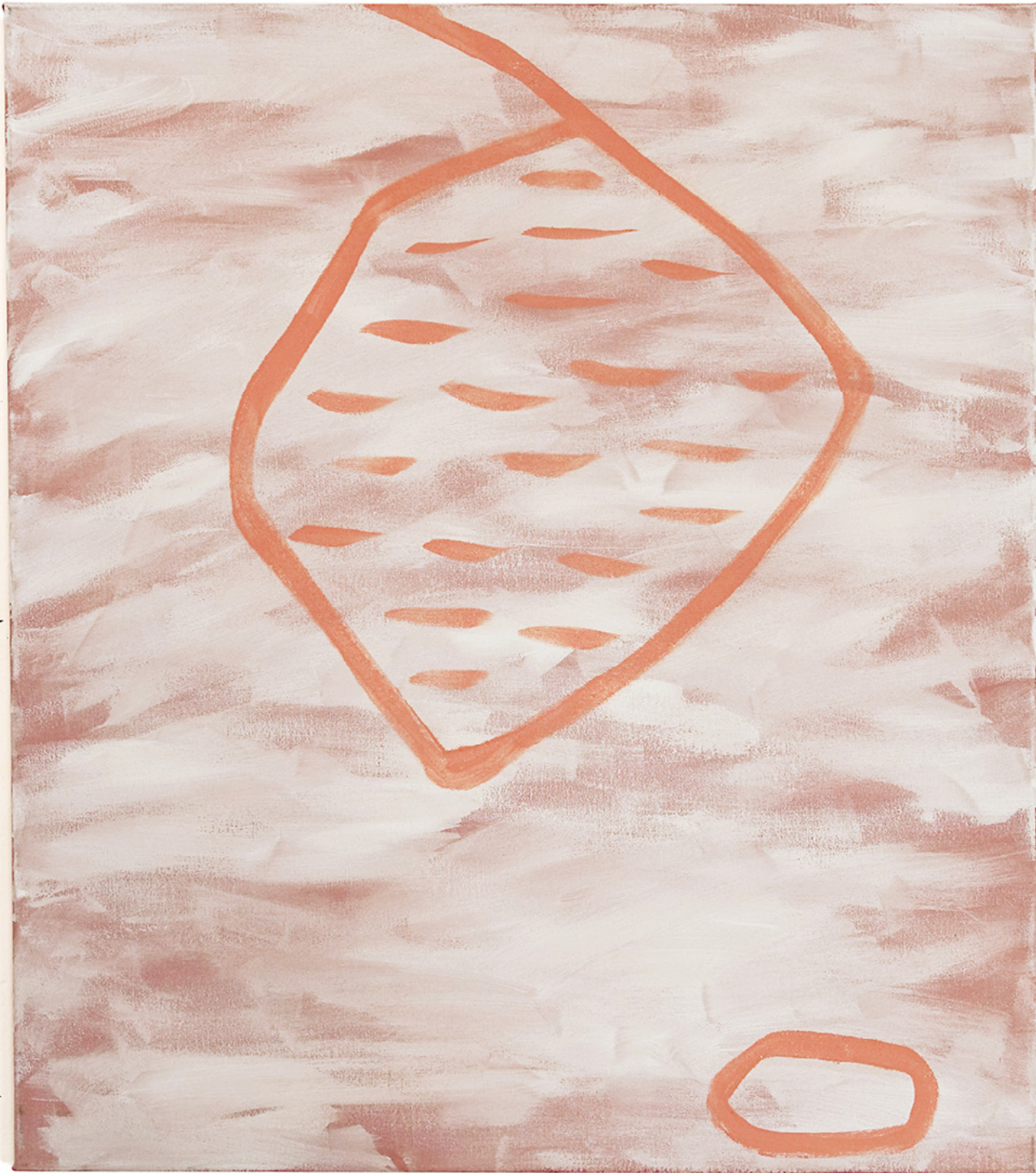


0937-0001  
Allison Blumenthal  
*Double form*, 2019  
Plaster, wire, acrylic paint  
46 x 92 x 50 cm





0937-0003  
Allison Blumenthal  
*Little dipper 2, 2019*  
Oil on canvas  
70 x 60 cm



0937-0002  
Allison Blumenthal  
*Little dipper 1*, 2019  
Oil on canvas  
70 x 60 cm



0940-0001  
Anne Colomes  
*Fireworks*, 2022  
Gouache on wood  
29.7 x 21 cm





0842-0029  
Concha Ybarra  
*Sabor a menta*, 2018  
8 pieces, black clay, engobes, oxides, glazes, green glass beads  
38.5 x 17 x 16.5 cm

0842-0028  
Concha Ybarra  
*Bombón*, 2018  
2 pieces; black clay, yellow enamel, blue glass beads  
27 x 17 x 17 cm

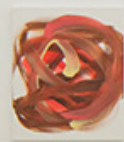




0933-0001  
Simon Rayssac  
*Il faudra un jour savoir se dire au revoir/  
To learn how to say goodbye, 2022*  
Acrylic on canvas  
46 x 55 cm



0946-0001  
*Claude Closky*  
*I like this, 2021*  
Sound installation  
3m 15s







0815-0083  
Camila Oliveira Fairclough  
*Fraise, vanille, chocolat* Serie, 2022  
45 x 37 cm

+ about *chocolate fresa vainilla*



Luis Adelantado  
Valencia

Bonaire, 6  
46003 VALENCIA.Spain  
T: (+34) 963 510 179  
info@luisadelantado.com  
luisadelantadovlc.com