

Pureza y Peligro, 2025

Jan. 16 - Mar 28
Valencia, Spain

M REME SILVESTRE

*L' Escala fosca del desig no
té barana*

YOUNG-JUN TAK

Raise

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About the exhibition

Pureza y peligro

Luis Adelantado presents two exhibitions framed within a shared space of dialogue and cross-contamination. On one hand, M. Reme Silvestre, with the title *L'escala fosca del disseny no té barana*; on the other, Young-jun Tak, with the title *Raise*, in his first exhibition in Spain.

In 1966, Mary Douglas, the British anthropologist known for her analysis of symbolism and biblical texts, published *Purity and Danger*, a book in which she examined the concepts of cleanliness and dirt, and their imbrication with our bodies and even their relationship with environmental risk.

In her work Douglas dissected the symbols concealed in everyday life, guided by a distinctive sensibility that enabled her to grasp the problems underlying ritual manifestations charged with concepts of pollution and taboo. Rites that bring to light another notion of purity, as part of a greater whole that introduces us to new issues affecting social life in general. Reflecting on dirt brings with it a rethinking of order and disorder, being and non-being, form, life and, naturally, death.

The anthropologist draws us into a world where purity and impurity forge a unity of experience and reveals to us that the universe is divided into certain things and actions that are subject to restrictions, while others are not. As she put it, “sometimes bodily orifices seem to represent points of entry or exit to social units, or bodily perfection can symbolize an ideal theocracy”. Giving impurity a double meaning that infers contact with divinity (whatever that may be to the individual).

These reflections lead us in a roundabout way to the projects and investigations of these two artists, inasmuch as their curiosity about and engagement with the body, rituals and magic, as well as the purity, flesh, eroticism and pollution that, in one way or another, cut across every one of our everyday acts.

M Reme Silvestre

M Reme Silvestre

L' Escala fosca del desig no té barana



M Reme Silvestre's practice focuses more on processes of discovery than of creation, to this end bringing into play ideas common to a contemporary moment, contexts and experiences, taking into consideration different notions of the body, of space itself and all this gives rise to.

The exhibition centres on the connections between bodily- and language-based knowledge, employing the body itself to examine concepts of desire and control. The artist uses performance, installation and sculpture to explore these fields while experimenting immersively with the bond between the body and knowledge. Her works connect organic and material elements that mutate and decompose, imbuing her works with a performative dimension in which optical glass, bone and saline solution offer an alternative simulacrum of what the human body is or could be.

In her ongoing research, M Reme Silvestre (Monóvar, Alicante, 1992) proposes an open, concise and forceful image without imposing precise meanings, but rather elements that generate a set of signs that lead to other signs.

She has exhibited in museums, art centres and galleries such as IVAM, MUVIM, CCCC, Pols and A10 in Valencia, Blueproject Foundation, Fabra i Coats and Sant Andreu Contemporani in Barcelona, EACC in Castelló, Centro Centro-Palacio de Cibeles and La Casa Encendida in Madrid, BOX27 - Casal Solleric and Museu d'Art Modern i Contemporani in Palma de Mallorca, as well as Las Cigarreras in Alicante, among others.

Her work is in the collections of Generalitat Valenciana, Ayuntamiento de Inca, Colección Civit and DKV Seguros. She was shortlisted for Premi Senyera 2024, and Premi Miquel Casablanques 2020 and 2017. Likewise, she was actively involved in the coordination of the research group assigned to the annual exhibition series 'Totalidad e infinito' (2018-19) curated by Diana Guijarro at CCCC (Valencia). Since 2017 she sits on the editorial team for the art journal Papel Engomado and inhabits Estudi Palmera along with other agents from the local cultural fabric.







0899-0021
Sin Título, 2024
Boron glass, fabric, fibre and ceramic powder
190 × 97 × 8 cm







0899-0017
Ca₅(PO₄)₃(OH). 1, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
16 × 7 × 7 cm







0899-0018
Ca₅(PO₄)₃(OH). 2, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
17.5 × 9 × 9 cm.





0899-0015
Ca₅(PO₄)₃(OH). 3, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
14 × 11.5 × 10.5 cm.



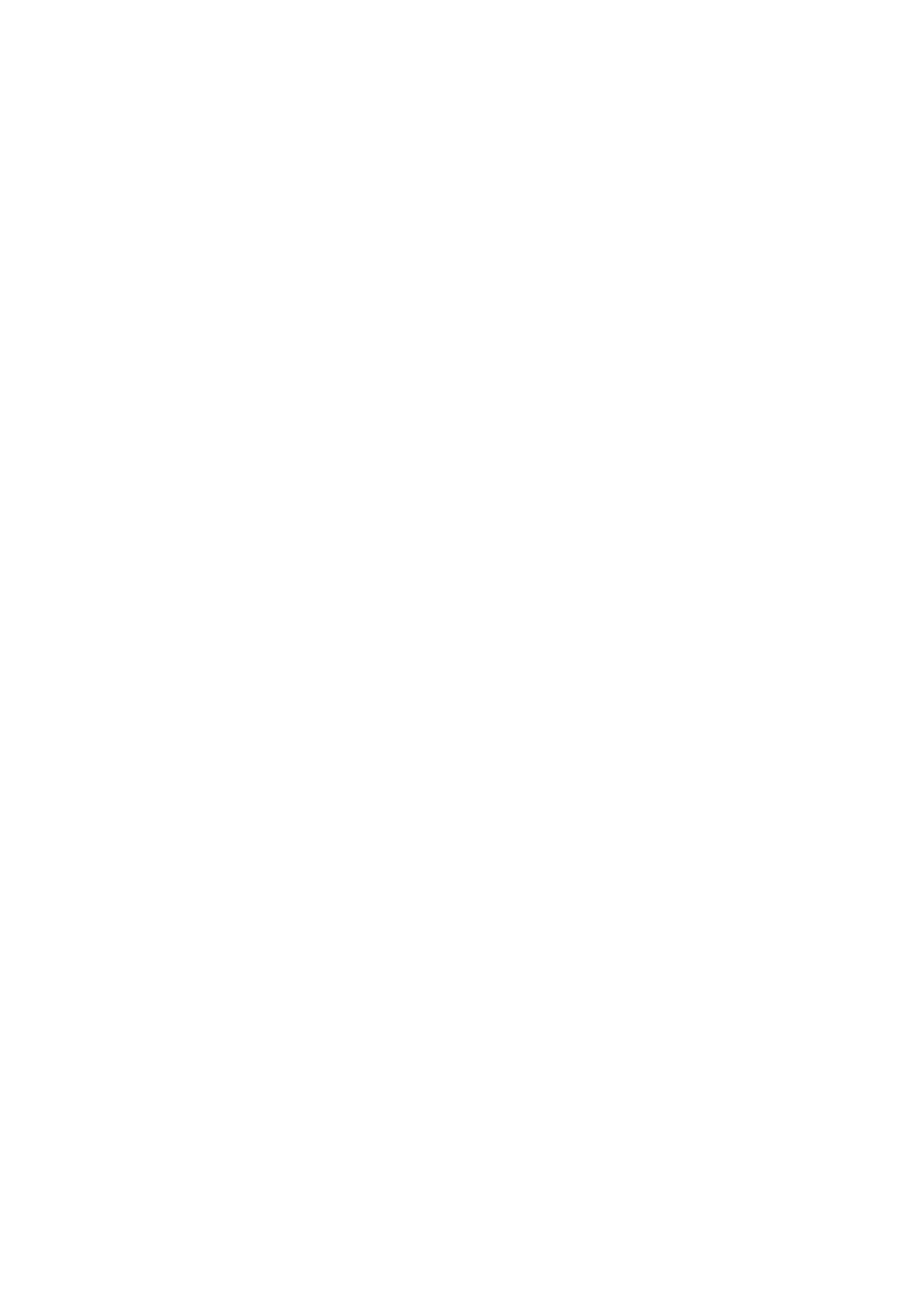
0899-0016
Ca₅(PO₄)₃(OH). 4, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
18 × 17 × 12 cm.







0899-0014
PB (, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
11 × 17.5 × 17.5 cm











0899-0020
Ca₅(PO₄)₃(OH). 5, 2024
Boron glass, ginger and citrus infused in saline
and human bone.
20 × 19.5 × 12.2 cm.





0899-0013
SiO₂B₂O₃Al₂O₃NaClCaFeHSCH₂CHNH₂COOH I. 1, 2024
Optical glass, biological matter, ginger and citrus fruit
infused in saline solution.
74 × 116 × 9 cm

0899-0022
SiO₂B₂O₃Al₂O₃NaClCaFeHSCH₂CHNH₂COOH I. 2, 2024
Optical glass, biological matter, ginger and citrus fruit
76 × 116 × 9 cm.









0899-0023
Sin Título, 2024
Optical glass, wax, organic matter, ginger and
citrus fruits.
19 × 7 × 20 cm.



0899-0019
Ca₅(PO₄)₃(OH). 6, 2024
Optical glass, wax, organic matter, ginger,
citrus fruit and human bone
14 × 8.5 × 20 cm.





0899-0024
Sin Título, 2024-2025
Thermoformed copolyester and
microcrystalline wax.
115 × 123 × 2.5 cm





Young-jun Tak

Young-jun Tak

Raise



In his exhibition *Raise*, Young-jun Tak continues his ongoing line of investigation grounded in the sociocultural and psychological mechanisms that give shape to belief systems, covering everything from simple cult objects to other more sophisticated forms of religion. *Raise* includes a range of works employing video, photography and sculpture in which the human body is exposed within a context of norms going beyond the confines of polarized conventions. Works in which the everyday is suffused with ritual, leaving us with a certain sense of uncertainty. And this doubt that hovers over the atmosphere and our connection with the works enables us to take a certain distance and allows another kind of interpretation to emerge, freer and without any pretensions to explain.

Young-jun Tak embraces contrasts, the contradictions proper to a contemporary society which is no more than a mirror held up to our past, in order to try to dissolve codified aesthetics, to recalibrate our brain to address new realities that coexist on different levels in today's world.

Young-jun Tak (Seoul, 1989) lives and works in Berlin. In his practice, he examines sociocultural and psychological mechanisms that shape belief systems. Mixing media, techniques and subject matter, Tak pursues obfuscation as a mode of critique. In his sculptures, installations and films, Tak often exposes human bodies in the context of polarizing norms and conventions. With an extensive international career, Tak has had solo shows at COMA (Sydney, 2024), Atelier Hermès (Seoul, 2023), Julia Stoschek Foundation (Berlin, Dusseldorf, 2023), Palace Enterprise (Copenhagen, 2023), Wanås Konst (Knislinge, Sweden, 2023), O —Overgaden (Copenhagen, 2023), Efremidis (Berlin, 2022), SOX (Berlin, 2022) and Fragment (Moscow, 2021). His work has also been seen in group shows including: High Line (New York, 2023), Chicago Architecture Biennial (2023), Lyon Biennale (2022), KINDL Centre for Contemporary Art (Berlin, 2022), Berlin Biennale (2020), Seoul Museum of Art, SeMA Bunker (2019), Istanbul Biennale (2017) among others. His most recent projects include his involvement in the 4th Bangkok Art Biennale, BACC, A soft edge to break a sword, at ChertLüdde, Berlin, History will say we were best friends, at Podium, Hong Kong and the 24th SONGEUN Art Award Exhibition, SONGEUN, Seoul.



Grand Prize, the 24th SONGEUN Art Award
Organized by SONGEUN Art and Cultural Foundation, Seoul
Partnered with Seoul Museum of Art
Supported by Fondation Cartier

24th SONGEUN Art Award Exhibition
17 December, 2024 - 22 February, 2025
SONGEUN, Seoul
441 Dosan-daero, Gangnam-gu, Seoul, South Korea

Choreografy Film Series

Love your feet clean on thuesday

Young-jun Tak's choreography film series combines elements of video art and short experimental documentary.

The series is planned to consist of seven films in total, each titled after a day of the week: from the first Sunday to the second Thursday, the third Monday, and the forthcoming fourth Friday.

Each film follows a similar structure, juxtaposing two contrasting conditions of belief. Within this framework, queer bodies and choreography disrupt conventional boundaries, exposing both their apparent dissimilarity and their strangely convincing similarities.

The dominance of heteronormativity in human history and architecture has shaped societal structures, forcing sexual minorities to adapt within these constraints. As a result, their sensitive bodies, movements, and feelings serve as an ideal lens through which to explore and interrogate these themes.

The exhibition film *Raise* is the second of the choreographic series *LOVE YOUR FEET CLEAN ON THURSDAY* (2023), this one challenges conventional hyper-binary notions of gender through queer male bodies and movements. It juxtaposes two contrasting representations: the hypermasculinity of Spanish Legion soldiers during their spectacular Maundy Thursday ritual, carrying a life-sized crucifix in Málaga during Holy Week, and the hyper-femininity revered in Kenneth MacMillan's ballet *Manon* (1974), where male dancers repeatedly lift and carry the eponymous female protagonist in Act 2, Scene 1. Alternating between these two situations, the film follows six male dancers performing choreography inspired by the ballet scene in Berlin's popular gay cruising forest, Grunewald. Their movements attempt to bridge the gap between these seemingly different yet strangely similar gender presentations.





0964-0002

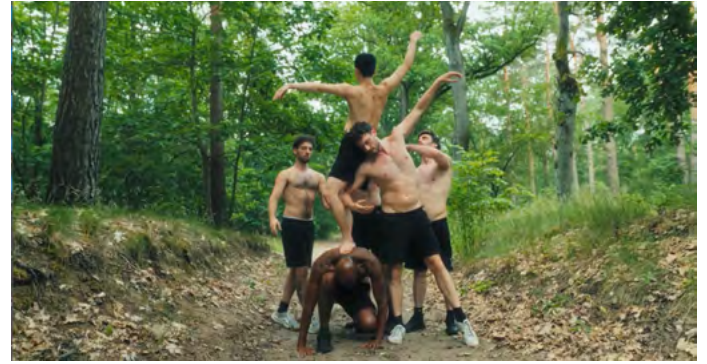
Love your clean feet on thursday, 2023

Single-channel HD video, colour, stereo sound
18m 53s

Short version (5 mins): vimeo.com/880124709

Password: LYCFT2023EX

Trailer: vimeo.com/879476477







0964-0010

May be a bit spiritual or sensual?, 2024

Lenticular print, mounted on dibond, framed
on backside.

22.5 × 39.5 × 2.5 cm



0964-0010
May be a bit spiritual or sensual?, 2024
Lenticular print, mounted on dibond, framed
on backside.
22.5 × 39.5 × 2.5 cm



0964-0012
Beautiful is dangerous, 2024
Lenticular print, mounted on dibond, framed
on backside.
22.5 × 40 × 2.5 cm



0964-0011

*Not just between you but between you and the
word, 2024*

Lenticular print, mounted on dibond, framed
on backside.

22 × 39.5 × 2.5 cm



0964-0011
Not just between you but between you and the word, 2024
Lenticular print, mounted on dibond, framed on backside.
22 × 39.5 × 2.5 cm





0964-0001
Wishful, 2023
Marble, silicone, oil painting.
10 × 20.5 × 22.5 cm.





0964-0009

The distance is very tricky, 2024

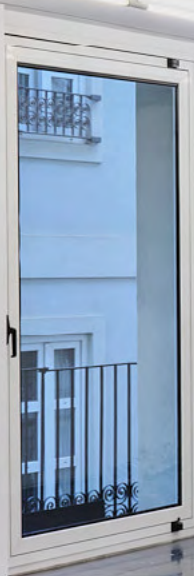
Lenticular print, mounted on dibond, framed
on backside.

22.5 × 39.5 × 2.5 cm



0964-0013
So making a decision together, 2024
Lenticular print, mounted on dibond, framed
on backside.
22.5 × 39.5 × 2.5 cm





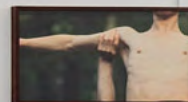




0964-0007
They are like looking at you from afar, 2024
Pigmented digital print, mounted on dibond,
framed.
158 × 211 × 4 cm



0964-0006
You see them from afar, 2024
Pigmented digital print, mounted on dibond,
framed.
137 × 211 × 4 cm

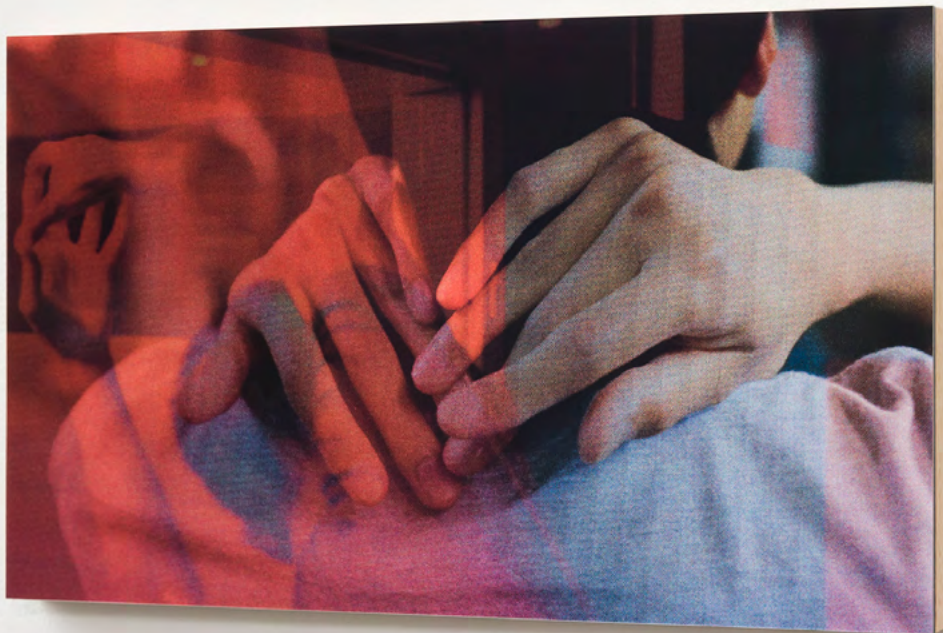




0964-0005
Miracles (Twin), 2024
Resin, wood, paper, glue.
34 × 38 × 65 cm (each)







0964-0003
Space, body, body, space, 2024
Lenticular print, mounted on dibond, framed
on backside.
22.5 × 40 × 2.5 cm



0964-0004

I need to switch myself, 2024

Lenticular print, mounted on dibond, framed
on backside.

22.5 × 40 × 2.5 cm



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