

**Fleur Melbourn – Laura O’Neill – Natalie Price Hafslund
Yellowed Minds**

09 June > 16 July 2016

For *Yellowed Minds*, three young British artists Fleur Melbourn, Laura O’Neill, and Natalie Price Hafslund developed new works, both individual and collaborative. The exhibition emerged from a continuous and intricate exchange between the artists, as well as between the artists and c-o-m-p-o-s-i-t-e. Individual works act as vehicles to the collaborative works. The result is an immersive show in vinyl, animation, video, sculpture, poetry and painting – convoluted, with varying degrees of viscosity in sound, image and im/materiality. It presents us with an obscure account of “where we are right now in the world.”

Digitally sculpted frogspawn presages what will be entered. Single units scattered over screen-tacky substance. It reminds us that nowadays life is rendered; every aspect of nature is drafted and crafted on some computer. A render is an epistemic enquiry that lacks completeness, un/folding in un/charted directions. As we are. Becoming-tadpole, but for now – in this stage of development – black dots in grey blobs. No lines of connection, but held in jelly. Touch without touching, rather self-touching bound in relationships of reciprocal reference.

Inside, there are many inners. Ubiquitous digital bowels are reconfiguring human wiring. In these dark depths we are ill-equipped. Visceral perception is complicated matter, and visceral geography is one of baroque complexity. Poor receptors make for poor articulations; whatever’s swallowed is hard to locate. Things pop up here, then there. We need externalized retinae to extend the sensitivity of our limited sensory range. We need renders.

And oracles, too. Future predictions still hold sway (as they always have). Considerable effort is put into cal- and qualculating, re-reading and re-writing, with manifold inscriptions. Alignment seems necessary for some and all of us. Turbulence, fluctuations, bifurcations and the like are computational problems to be dealt with.

Oracles aren’t born any more. Today they are made. They’re made by merging distributed data and resources into polymorphous figures. As they aren’t born, they don’t die either. They’re just reborn, by regurgitating themselves, to enter into a next level of circulation.

Just like in a video game. Just like the Greek gods. Or just like Louis the cat. As s/he descends into the pelagic zones of the human condition, s/he comments on the things s/he has seen. And they are not pretty. Will s/he, in some final stage of this anthropo-zoo-tropic voyage, crawl up Hades’ rear end to witness the death of the aliens? Only they know.

Good company often omits that it’s actually not the best one around, whereas bad friends are friends too. Like sweaty ghosts that are happy for their late lover to meet someone else, but nevertheless staying around to watch. Like confrontational nastiness, messiness, instability, digital intestinal flora, ... Perhaps these friends are friends to be nurtured.

For now, for us, it goes on. Confronting and shaping things to come. An underwater opera could be a wondrous performative essay of speculation. Set against a seemingly generic décor, yet one in which the ‘invisible’ surroundings become palpably present. Dressed in generic costumes. No heroes but upscaled losers. Together, in a collective state of submergence, where experience and dexterity is altered due to unpredictable movement, how to feed on the jelly to become-tadpole?

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Fleur Melbourn (°1987 London, UK) lives and works in London. Graduated from the Royal College of Art (MA) 2015 and Goldsmiths (BA) 2009. Recent solo commissions, residencies and exhibitions include, THIS JUST BLOWS MY HAIR BACK, SPACE, London; This time with FEELing, SPACE, London; Thelma and Louise, Park Nights, Serpentine Gallery, London; Thelma and Louise: Blood Falls, The Austrian Cultural Forum, London & Pause Patina at Camden Arts Centre, London. Previous galleries and institutions include; Paillard Centre d'Art Contemporain, France; LOV'- CAN, Neuchâtel, Switzerland; Bosse & Baum, London; 3236rls, London and South Kiosk, London.

Laura O'Neill (°1990 Wigan, UK) lives and works in London. Graduated from the Royal College of Art (MA Sculpture), London, 2015. Upcoming and past projects include, Wysing Art Centre, Cambridge, 2016; Film Biennial, ICA, London 2016; Focal Point Gallery's Big Screen, Southend-on-Sea, 2016; Bikini Wax, Mexico City, 2015; Zona de Desgaste, Mexico City, 2015; ICA, London, 2015; Camden Art Centre, London, 2015; Baltic 39, Newcastle, 2014; Liverpool Biennale, 2014; Podium, Oslo, 2014; Spike Island, Bristol, 2013 and a recent film commission from Mexico City Metro, 2015.

Natalie Price Hafslund (°1987 Devon, UK) lives and works between London and Oslo. Graduated from the Royal College of Art in 2015. Recent shows include Raw Power!!! Baltic 39, Baltic Centre for contemporary art UK, Pause Patina, Camden Arts Centre, London and Sargassum, Nats Gallery, London with forthcoming shows at Hester, New York and Wysing Arts Centre UK.

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