



AURÉLIEN FROMENT

AURÉLIEN FROMENT'S artistic process starts from a single object that serves, as such, as a model for a specific moment in its existence, through which the history of this object is reconstructed by means of language. The process of reconstruction is not linear; instead Froment creates a network of associations that analyze the archaeology of the object, revealing its trajectory in time and space. The language used by Froment, its structure and sound, creates tension through its confrontation with the image, developing an interaction of meanings and connections, while subjecting the image to a continuous flux of interpretations.



Aurélien Froment, 'Das Zeichen' ['La marque', 'The Mark'], 2012, inkjet print, 46,5 x 58 cm, framed 48,9 x 60,4 cm. Back of 'Der Blick' ['La vue', 'The View']



Both the works *Das Zeichen* [La marque, The Mark] and *Der Blick* [La vue, The View] feature images, a hitchhiker's mark on a tree and a view of a landscape, that refer to the area in which Friedrich Fröbel (1782-1852) grew up. Fröbel was a pioneer in the study of issues related to young children's education. He developed various teaching facilities, among which also the first kindergarten. Fröbel, influenced by humanist philosophy, saw education as a key to understanding reality, to making its structure and inner laws comprehensible.

Aurélien Froment, 'Der Blick' ['La vue', 'The View'], 2012, inkjet print, 46,5 x 58 cm, framed 48,9 x 60,4 cm. Backs of 'Das Zeichen' ['La marque', 'The Mark'] (2012)

Aurélien Froment, b. 1976 in Angers, France. Lives and works in Dublin, Ireland / Jean Hubert, b. 1987 in Ivry-sur-Seine, France. Lives and works in Amsterdam, The Netherlands / Thomas Jenkins, b. 1983 in London, The United Kingdom. Lives and works in London, The United Kingdom / Fran Meana, b. 1982 in Avilés, Spain. Lives and works in Rotterdam, The Netherlands / Clare Noonan, b. 1982 in Christchurch, New Zealand. Lives and works in Brussels, Belgium.

JEAN HUBERT

AS TEXTS OR AS dialogues spoken by characters, the work of JEAN HUBERT is marked by speeches. Hubert, in this sense, is interested in conspiracies, scientific aberrations, deceptions, and false and sophisticated reasoning. However, his work does not only concern the act of denunciation, it is employed toward the deconstruction, but also the invention of new discourses, and the application of their potentiality for creating belief, illusion and absurdity. Through films, drawings and installations, Hubert reminds us not only of the danger, but also of the poetic power of each medium and its capacity to put forward new directions and lines of flight. In short, Hubert creates new discursive spaces that form part of a polemical view of the world.



The work *Project Grown* shows the outcome of a road trip Hubert and three of his artist friends made to Chernobyl in 2012. Or, in other words: "Take an axe and a camera. Travel to Chernobyl by car with two assistants. Make a path into the forbidden zone guarded by the military. Go into the brown forest - where all the trees have turned slightly brown after being burnt by radioactivity in 1986 - and dig up a small tree or an overgrown plant. Put it in the trunk of the car and make sure to provide water in order to keep it alive. Travel all the way back to Europe, to Amsterdam, with a hidden radioactive plant."

THOMAS JENKINS

THOMAS JENKINS feels compelled to investigate the ways in which we cope with life, and examines the understandings, the givens and the assumptions that allow us to leave our homes neither shaking with fear nor numbed with indifference. Jenkins treats our complex behaviors with simplicity and straightforwardness, upsets and contrasts them with rocks and mountains, seas and rainbows, in books and letters, videos and paintings, all in pursuit of a forgotten artificiality that lines our lives with purpose. Fundamentally, it is the unearthing of the

signs of conflict between the absolutely meaningful in a landscape of greater meaningfulness that lies at the root of his practice.



In *Mountain Interview*, Jenkins conducts an interview with a mountain after having sourced the general public's most prevalent questions from the Internet. The nature of the questions and their importance varies greatly, from hugging to genocide, and from family pets to democracy. In the equal indifference found in the response of the mountain to all these questions, Jenkins emphasizes the human construct of meaning and the differentiation and hierarchies that we bring to the world.

FRAN MEANA

FRAN MEANA'S practice investigates the role symbolic structures play in the construction of collective rituals and historical narratives. Constantly adding new data, dubious family members, fictional structures or deliberately inaccurate readings, he builds a personal methodology that embraces both the impermanence of ideals and the urge to continually refresh our vision of the future. This approach provides a starting point for the creation of new structures, as well as alternative ways in which the existing ones could have developed. Meana's projects are expressed through different media (drawings, videos, audio works and collaborative projects) and analyze and question the lineage of ideas we have inherited.



The work *Some Plants Grow Protected by their Image* shows a framed photograph of domesticated plants, that conceals a number of similar living specimens that grow behind the image by means of a lighting and irrigation system. The featured plants are chosen for their appearance, as they show slight resemblance to some of the characteristics of animals that have ensured their subsequent survival and proliferation as decorative indoor companions.

CLARE NOONAN

FUNCTIONING WITHIN a postcolonial framework, CLARE NOONAN creates projects that start from a specific referent and extend across time and locale, and engender a combined process of re-contextualization and translation. This artistic strategy simultaneously questions and updates the Western traditions of image-making and historical narration. In the process, Noonan proposes intercultural conversations between disciplines, contexts, and subjectivities that infuse her works with nuances, accents and unexpected combinations. Between the natural and the artificial, the real and the imaginary, the adopted and the genuine, a constant mutation takes place that stimulates our subjectivity, which is itself a cultural hybrid.



In *Paperweight and Stories* (The Kōwhiri) Noonan presents a personal narration that comments on some of the characteristics inherent to the New Zealand landscape. Among a number of references to the demarcation of territories, both artificial (property boundaries) and natural (braided river systems), the figure of the Kōwhiri tree is evoked - both from a personal perspective, and as a device that makes clear the shifts in monetary systems and cultural values, while the image of the tree as a form of national representation is maintained.

Clare Noonan, 'Paperweight and Stories (The Kōwhiri)', 2012, unused Kōwhiri stamp block, text on copy paper in display cabinet