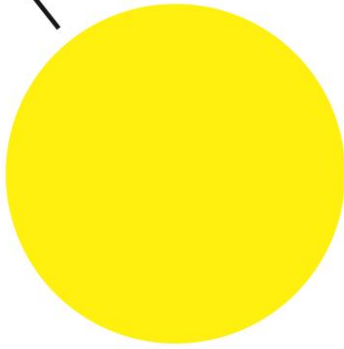


Utrecht, 5 September 2023



EXHIBITION PAULINE CURNIER JARDIN OPENS 9 SEPTEMBER IN CENTRAAL MUSEUM UTRECHT

'Hot Flowers, Warm Fingers' features five large installations that each take over an entire room and includes new and never in the Netherlands before exhibited works

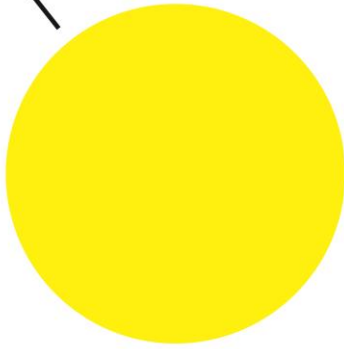
Opening on 9 September 2023, *Hot Flowers, Warm Fingers* is the first major solo exhibition of Pauline Curnier Jardin (Marseille, 1980) in the Netherlands. In this exhibition, the French artist presents works created in the past five years, in combination with works created specifically for this exhibition. Through her films, performances, paintings, drawings and installations, Pauline Curnier Jardin (1980, Marseille) creates fictional worlds and invites us to plunge into alternative universes. The environments she shapes interweave a wide range of references: from pagan rituals to Catholic processions, myths, carnival parades and horror films.

Hot Flowers, Warm Fingers

The exhibition features five large installations that each take over an entire room. Each room examines a different aspect of stereotypical representations, for instance of females or certain communities. The artist offers no solutions, no catharsis, but muddies, disrupts, and causes you to experience power structures in a different way. She holds up a mirror to the recent past as well as the events of today.

One example is the video work *Qu'un Sang Impur* (The Impure Blood) from 2019, which has been purchased by Centraal Museum with the Frans Hals Museum. The work is inspired by the homo-erotic cult film *Un Chant d'Amour* (1950) by Jean Genet. Curnier Jardin replaced the male actors by a group of menopausal women. The artist plays with the cliché of the older body that no longer conforms to the imposed ideals of beauty.

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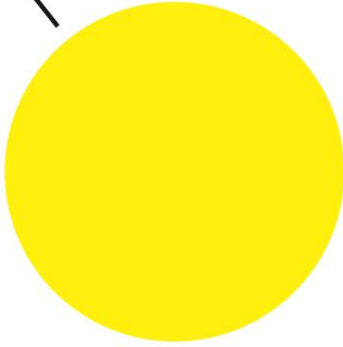
Specifically for this exhibition and this work, Curnier Jardin created the theatre set *Hot Flower Forest* (2023), consisting of a garter belt, a thong, roses, and plant boxes containing hydrangeas. It combines the aesthetics of Valentine's Day with a neat front yard.

One of the corridors in the exhibition has been covered with the work *Blond Corridor* (2022) as if it has been gifted a new skin. *Blond Corridor* is based on an image of Marilyn Monroe, enlarged to such enormous proportions that it becomes an unrecognizable, abstract pattern. With the installation *Le Tombeau* (2022) Curnier Jardin refers to contemporary peep shows but also to those of the seventeenth century when not only erotic scenes but also landscapes and theatrical tableaux were revealed. Once the light goes on, a diorama-like room becomes visible, reminiscent of the chapel of a Catholic church, an archaeological dig tent or one of the Lascaux caves.

Adoration

Her recent film *Adoration* (2022), co-commissioned by Centraal Museum and the Lofoten International Art Festival, takes us once again to meet a group of women inside a prison. The film was made in collaboration with a group of inmates of Casa di Reclusione Femminile, a Venetian women's prison. Through the drawings of the inmates, with a collage style, the film tells the forgotten story of the walls of the prison, which in the past housed another total institution: a convent. In the sixteenth century, sex workers and other women who did not adhere to social norms were forced to enter the convent. Every year they would perform plays for the Venetian elite, which was their opportunity to show themselves. *Adoration* premiered during the Venice Biennale last year, and is now presented in the Netherlands for the first time.

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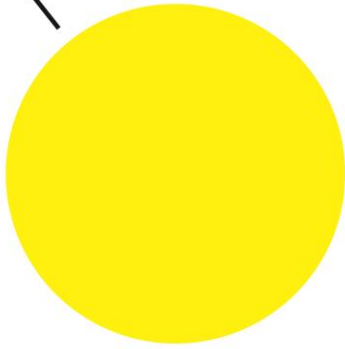


Pauline Curnier Jardin, *Adoration* (2022)

Also specifically for *Hot Flowers*, *Warm Fingers*, Curnier Jardin selected paintings and furniture pieces from Centraal Museum's collection. These include linoleum floorboards, a cabinet and sideboard from Ed Annink's postmodern period room (1985), a bed-sofa by Mart Visser (1958-1960), and the paintings *Aangekomene* (1933) by J.H. Moesman and *Heilige Sebastiaan* (ca. 1623). The art works are surrounded by *Peaux de dame* (Lady skins) (2018): soft, flat women made of imitation leather. They are limp and slack like the skin of an elderly woman, but also shiny and smooth as a doll's skin. The *Peaux de dame* are in shape and amorphous at the same time, alluding to ballerinas, mermaids and peeping toms. Swimming on the walls of the room, the 'Lady Skins' peek at the works selected by the artist and hint at the choice of presenting four different representations of Saint Sebastian: three paintings and a film; two classical representations, a surrealist figuration and a contemporary reinterpretation by Pauline Curnier Jardin herself. The Lady Skins look at the skin of the Saint Sebastians, their choral gaze reverses and mimics the 'male gaze'.

Bart Rutten, Centraal Museum's artistic director: "Pauline Curnier Jardin reflects on contemporary and socially relevant themes such as feminism and gender. Her layered,

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theatrical and performative installations make you think about the representation of the female figure in our society.”

Pauline Curnier Jardin

Pauline Curnier Jardin is a contemporary artist who combines various art forms to create visually overwhelming works that invite the viewer to stop and reflect. Curnier Jardin studied both visual arts and film science in Paris and at Amsterdam’s Rijksakademie. She participated in major international group exhibitions, including the Venice Biennale and the Lofoten International Art Festival. Kunstvereinen recently exhibited her work in solo exhibitions at venues including CRAC Occitanie, Sète and the Hamburger Bahnhof (Berlin) after winning the Preis der Nationalgalerie.

De Verdieping - Another Story

De Verdieping - Another Story is a new exhibition program in which we invite artists and designers to present their own work in relation to a selection of their choice from the museum collection. *Hot Flowers, Warm Fingers* is the first exhibition to be displayed in De Verdieping - Another Story.

This exhibition was made possible with the generous support of



The artist fee was supported by

