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## PRESS RELEASE

*SL x RE (New York)*

Arlette, Eva Gold, Louis Morlæ, Amanda Moström, Tasneem Sarkez

June 28 - August 2, 2024

Opening Reception: Friday, June 28, 6-8pm

Silke Lindner and Rose Easton are delighted to announce *SL x RE*, a collaborative group exhibition across both galleries in New York and London. Opening in New York on June 28th, Silke Lindner will show artists of Rose Easton's program: Arlette, Eva Gold, Louis Morlæ, Amanda Moström and Tasneem Sarkez. Rose Easton currently hosts five artists of Silke Lindner's gallery program: Nina Hartmann, Sylvie Hayes-Wallace, Emma Kohlmann, Lyric Shen and Ang Ziqi Zhang, on view at Rose Easton, London, through July 27th.

The work of the Mexican multidisciplinary artist **Arlette** often combines seemingly contradictory themes or materials to electrifying, sensual effect. Her use of metal, a medium associated with both longevity and art-historical nobility, is playfully undercut by her ongoing investment in expressing more fluid ideas related to luxury, sexuality, pop culture, and her own personal history. Amusement and arousal emanate from surprising places, just as both things sometimes take us by surprise in life—her practice is not merely about sex, but genuinely sexy, and any references to masculinity in her exploration of gender politics tend to be celebratory and libidinous. This interest in intimacy and sensation extends to Arlette's work concerning faith, which is no less passionate in nature. Metal has spiritual associations in Mexican culture: the shaping of it requires graft and devotion, resulting in objects of great beauty whose high shine and imposing weight can turn abstract ideas into something physical and permanent. By giving tangibility to what might otherwise merely have been felt—like faith, or lust—Arlette takes the ephemeral and gives it a luxurious, three-dimensional luster, leaving behind pieces that are built to outlast us all.

The work of the British visual artist **Eva Gold**, which spans various media from sculpture to drawing to moving image, is united by her undeniable eye for the cinematic, with her knowingly fetishistic use of materials like bone, steel, carved soap, leather, and vulcanized rubber suggesting an oblique or hidden narrative behind every installation. She applies a keenly directorial approach to her own imagined scenes, focusing on abstracted details to provoke the viewer into wondering what is happening beyond the frame, and sometimes using this deliberate elision of the wider picture to suggest illicitness, uncanniness, or the possibility of an unknown threat. Gold also incorporates found items that arrive with their own inbuilt histories, and plays with sensory elements like scent. Several pieces suggest bodies-as-parts: either dismantled, or present only in the ghostly shapes of hanging clothes. Power, violence, and the volatile nexus between both of these major forces per existence under the constraints of capitalism recur as potent themes, as do references to America—a place whose culture, in addition to being a locus for cinema, often presents us with amplified examples of this particular dynamic tension.

The practice of the London-based visual artist **Louis Morlæ** operates at the intersection between two modes of creativity: that of industrial automation and manufacture, and that of character-driven narrative. The result is work which looks not to a distant and abstracted future, but to the furthest and most tantalizing edges of what might be possible within the current moment. Seamlessly integrating video and sculpture, he uses game-engine rendered animation to bring his android-like figures—designed using CAD, and then 3D printed in component parts with PLA plastic, aluminum, steel and SLA resin—to life. His in-depth, multimedia worldbuilding explores our cultural and social engagement with tech, the metaverse, and the digital realm from a perspective on continuing technological advancement that is neither wholly utopian or dystopian. Morlæ's works share not only a distinctive visual sensibility, but an invented reality, in which identifiably of-the-moment signifiers like Balenciaga trainers brush up against science-fictional, lightly surrealist future technology.

The Swedish artist **Amanda Moström** deals primarily with the erotic, albeit in an unconventional sense. Subtly humorous and rich in psychosexual undertones, her photographic work frequently appropriates familiar imagery and transforms it into something more provocative and intimate, complicating it with restaging or re-contextualisation. Her interest in expansive forms of sensuality extends to her bronzes, which upend the medium's associations with solemnity and

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multiplicity by existing as one-off pieces that are deliberately imperfect, showing signs of human touch. Moström is inspired by the writing of the theorist Audre Lorde, who was quick to separate eroticism from the strictly pornographic or explicit, reclassifying it as “the personification of love in all its aspects.” Throughout her practice, she explores the conceptual and physical potential of softness, upending a cultural hierarchy that often prizes hardness and solidity instead, both materially and emotionally. The resulting works coax the viewer, made complicit by the act of looking, into confronting their own boundaries and preconceptions.

Employing an aesthetic she describes as “Arab kitsch,” the New York based artist **Tasneem Sarkez** works across various media to create works that are united by an elegant marriage of pop culture visuals and potent symbolism. Elements of autobiography combine with broader mainstream signifiers, often nodding to American media and culture, in an ongoing exploration of her own experience of living in the diaspora as an Arab woman. The culture of the internet, with its ability to disseminate and recontextualise images on a global scale, is influential on her practice, as is a more art-historical interest in both romance and poetics. She has described her work as being intended to evoke a feeling of “Apricity,” an old-fashioned word that refers to the experience of feeling the rays of the sun in winter: a revelation of something real and warm hidden beneath the cool, slick surface of commercial imagery.

*Arlette (b. 1998, Mexico City, Mexico), lives and works in Guadalajara. She received her BA from Central Saint Martins, London in 2022. Recent solo and two-person exhibitions include: **Luxury is personal (with Martine Syms), anonymous with Relaciones Públicas** hosting Rose Easton for Condo Mexico City, MX (2024) and **José, Rose Easton, London, UK (2023)**. Selected group exhibitions include: **SL x RE, Silke Lindner, New York, US; On the edge of fashion, Rose Easton, London, UK (2023); WORLD FAMOUS BABYLON, Barbican Arts Group Trust, London, UK (2022); Auftrebende Kunstler, Proyecto Paralelo – Recorrido Zona Maco, Mexico City, MX (2022); Talabarteria Malcriada 2021, Espacio Union, Mexico City, MX (2021); Sonic Event, Lethaby Gallery, London, UK (2019); Without Maiz There is no Pais, Tate Modern, London, UK (2019); Metaphonica IV, Central Saint Martins, London, UK (2018) and Art Park, LUX, London, UK (2018).***

*Eva Gold (b. 1994, Manchester, UK) lives and works in London, UK. After completing her BA at Goldsmiths, University of London in 2016, Gold went on to complete a Postgraduate Diploma at the Royal Academy of Art, London in 2019. Recent solo and two-person exhibitions include **Shadow Lands, Silke Lindner, New York (2024); City of Rooms (part one) with Louise Bourgeois, Rose Easton, London (2023); City of Rooms (part two), Rose Easton at The Shop, Sadie Coles HQ, London (2023); Slow Dance, Eigen+Art Lab, Berlin (2022); The Last Cowboys, Ginny on Frederick, London (2022) and Perv City, at Parrhesiades in collaboration with Goldsmiths Centre for Contemporary Art, London (2020)**. Selected group exhibitions include **Air de Repos, CAPC Musée d’art contemporain de Bordeaux, FR (forthcoming); SL x RE, Silke Lindner, New York (forthcoming); Channel, organized by Figure Figure, CACN Centre d’Art Contemporain de Nîmes, FR (2024); The Living House, Van Gogh House, London (2023); Stilled Images, Tube Gallery, Palma de Mallorca; Ideal Shapes of Disappearing, Silke Lindner, New York (2023); Not before it has forgotten you, Nicoletti, London / The Pole Gallery, Paris (2022); Lock Up International, Brussels (2022); SEX, Rose Easton, London (2022); Corps, MAMOTH, London (2021); Sets & Scenarios, Nottingham Contemporary, Nottingham (2020); Barely Furtive Pleasures, Nir Altman, Munich (2020) and General Meeting, Freehouse, London (2019).***

*Louis Morlæ (b. 1992, Melbourne, Australia) lives and works in London. He received his BA in 2014 from Manchester School of Art before completing a Postgraduate Diploma at the Royal Academy of Arts, London in 2023. Recent solo and two-person exhibitions include: **Rose Easton, London (forthcoming); All Watched Over by Emissaries of Loving Grace, Duarte Sequeira, Braga, Portugal (2023); Machinochrome Dreams, Rose Easton, London (2022); Press (with Lucas Dupuy), Final Hot Desert, Isle of Sheppey, UK (2022); Bubblegum Tung, Asylum Studios, Suffolk, UK (2018) and Behold a Figure, Serpentine, Soft Opening, London (2018)**. Group exhibitions include: **SL x RE, Silke Lindner, New York; Premiums, Royal Academy, London (2021); Fight or Flight, Roman Road at The Columbia, London (2020); Grot, The Horse Hospital, London (2019) and The Belly and the Members, Cob Gallery, London (2017)**. In 2023, he was awarded *The Keeper’s Prize* and two of his works entered the permanent collection of *The Royal Academy of Arts, London*. Morlæ’s first institutional solo exhibition will open at *Somerset House, London* in November 2024.*

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*Amanda Moström (b.1991, Umeå, Sweden) lives and works between Ålbo, SE and London, UK. She received her BA from City and Guilds, London in 2016. Selected solo exhibitions include: itsanosofadog \*It's an arse of a dog, Rose Easton, London (2023); Participating in a chair, Castor, London (2019), Matriarch beach, Galerie Chloe Salgado, Paris (2019) and Doing it in the park, doing it after dark, Castor, London (2018). Recent and forthcoming group exhibitions include: SL x RE, Silke Lindner, New York; The Reactor, The Sunday Painter, London (2023); SEX, Rose Easton, London (2022); Under the volcano, Studio Block m74, Mexico City (2020); Room 237, Bubenbergl and Contemporaines, Paris (2019); Hopp och Lek Pt.2, a collaborative project with Lucas Dupuy at Block House, Tokyo (2019); Architecture of Change, Void Gallery, Derry, Northern Ireland (2018) and Bloomberg New Contemporaries at Block 336, London (2017).*

*Tasneem Sarkez (b. 2002, Portland, USA), lives and works in New York. She received her BFA from NYU in 2024. Selected group exhibitions include: SL x RE, Silke Lindner, New York; WANAWAL Archives, curated by Evar Hussayni, FORMA Arts, London (forthcoming); Dirt in the Eye, GnoSSIene Gallery, London (2024); Saccharine Symbols, Rose Easton, London (2023); Me and you and me and, SADE Gallery, Los Angeles, US (2023); Beginner's Luck, Rosenberg Gallery, New York (2023); Transversal: Where We Come From and Where We Are Going, 80 WSE Gallery, New York (2023); Printing the Future, Diefirma Gallery, New York (2022) and Liminal Space, curated by Annabelle Park, 42 Rivington Street, New York (2021). In 2023 she received the Martin Wong Award from the Martin Wong Foundation. Her work is in the collection of the Thomas J. Watson Library in the Metropolitan Museum of Art, New York. Sarkez's debut solo exhibition will open at Rose Easton, London in January 2025.*