

HOTEL PALENQUE presents
Clémence de La Tour du Pin at Frankfurt am Main, Berlin, 1st March 2015, 6-9pm
Japanese AV Model Forced to Suck Transsexual

Spam bots regularly include the Hotel in their discount holidays search engines. East coast middle class holiday makers regularly request bookings for groups of 10 or more. Usually they're attending a wedding and looking for the cheapest accommodation. The Hotel is well-located and the maids have mastered the art of towel folding. But the bots keep complaining. They request swan-shaped towels, expect Bartolo, from the front office, to speak English but he doesn't.

During a recent trip to New York, Clémence de La Tour du Pin hired a graphic designer from Chinatown to elaborate the visual identity of the Hotel. Hardly able to explain what a place that will never exist and that never did could look like, she sent a constellation of references, including the short captions of porn movies, the latest report of the yet-to-be-commercialised fragrance of a high street clothing brand. For *Japanese AV Model Forced to Suck Transsexual*, the artist designed the aroma of this dislocated environment and reproduced one chapter of its physical reality.

Clémence de la Tour du Pin's installation brings to mind the hybrid yet distinct aesthetics of "something" like a laundromat in Hong Kong, the reception room of a brothel that was once used as an Internet cafe, or the bathroom of a backpackers' guest house. Steamy and sweaty, it's "near and elsewhere"¹, we've all been there but we can barely remember.

¹ Marc Augé, *Non-Places. Introduction to an Anthropology of Supermodernity* (London: Verso, 1992)

Clémence de La Tour du Pin is an artist based in Berlin. Recent projects include *Crash* (www.newscenario.net), *EDENunlimited/tbc.tbc, sstlt115919759*, *Aftercare, Fight* (Center, Berlin), *Sub-Rosa* (www.info-Punkt.eu), *Stoneroses#1* (www.stoneroses.tk) and *Brand, Nature and Teamwork* (Atelier-ksr, Berlin).

Together with Antoine Renard, she runs Center, a project space located in Berlin.



List of works, from left to right:

PWF Orbitz Complaints: Drazan Malesevic and Stephen Breckon (2015)
Prem-i-air Wall Fan, laser engraving on PVC cable; 200 x 45 cm

PWF there's much more but maybe good for {beginning} (2015)
Prem-i-air Wall Fan, laser engraving on PVC cable; 200 x 45 cm

PWF TS18 (2015)
Prem-i-air Wall Fan, laser engraving on PVC cable; 200 x 45 cm

poster Hotel 'Chinese Style' (2015)
Inkjet digital print on paper; 118, 9 x 84,1 cm

Wisher (2015)
Inkjet digital print on paper; 118, 9 x 84,1 cm

P3_Adult Situations (2015)
Inkjet digital print on paper; 118, 9 x 84,1 cm

Veronica-2 (2015)
Site-specific liquid applied on various supports. Methyl cellulose, bath water with CK *jungle town* shower gel base, e-juice, IPL gel, body butter toasted vanilla, detergent; Dimensions variable

Swan (2015)
Towel, tape, dirt; 80 x 30 cm

Since June 2011, *Hotel Palenque* has been presenting a series of artists' commissions in diverse venues across Europe.

Each artist is commissioned to create an artwork that corresponds to a simple set of production rules. The work must be produced or reproduced to an A0 format (0.8 x 1.2m), and all digital files and associated materials are destroyed prior to the work's exhibition. This project consciously removes the reproducible qualities of the digital to artificially generate an original.

The project draws its title from Robert Smithson's iconic 1969 piece of the same name. In that year, Smithson made a trip to the Mexican Yucatan jungle together with his wife and a collector friend. His trip and its documentation were crucial to his subsequent definition of the concepts of non-site and entropy that would become integral to his practice.

A contemporary response to Smithson's hotel, today's *Hotel Palenque* aims to query notions of authenticity and display. Its ephemerality tests the audience's trust and good will, while conscientiously partial online documentation fosters the development of a mythology among a self-selecting community of believers. It occupies multiple functions simultaneously, and lies somewhere between a homeless project space, an online gallery, an artist community, an ongoing group show and a series of solo shows.