

**A Young Space Exhibition**  
**January 18 - February 10, 2019**

“...My salad days, / When I was green in judgment, cold in blood...”

-- William Shakespeare, *Antony and Cleopatra* (Act I, Scene V)

“Whether the point is that youth, like salad, is raw, or that salad is highly flavoured and youth loves high flavours, or that innocent herbs are youth's food as milk is babes' and meat is men's, few of those who use the phrase could perhaps tell us; if so, it is fitter for parrots' than for human speech.”

-- 1926 Fowler's Dictionary

## **SALAD DAYS**

is an online exhibition featuring the work of 28 contemporary artists from around the world. For enquiries, please email Kate Mothes at [kate@yngspc.com](mailto:kate@yngspc.com).

### **Participating artists:**

[Dara Alter](#) - [Siara Berry](#) - [Maxim Brandt](#) - [Lauren Carter](#) - [Joey Cocciardi](#) - [Yan Copelli](#) - [Eugenie Diserio](#) - [Juliette Dominati](#) - [Tom Dunn](#) - [Uéslei Fagundes](#) - [Jason Greenberg](#) - [Tadahiro Gunji](#) - [Vanya Horwath](#) - [Tania Houtzager](#) - [Jeff Kraus](#) - [Logan Larkin](#) - [Taylor Loftin](#) - [Vanessa Navarrete](#) - [Tessa Greene O'Brien](#) - [Jinyong Park](#) - [César Piette](#) - [Ammon Rost](#) - [Mona Shen](#) - [Maria Stabio](#) - [Elise Thompson](#) - [Çağla Ulusoy](#) - [Sophie Vallance](#) - [Bryce Wymer](#)

### **Curator's Statement:**

It is winter in the northern hemisphere, and the days are dark. The US government shutdown is the longest in history as Trump decides whether his own nation's economy is more important than building an immense symbolic wall. British PM

Theresa May's Brexit deal was just smashed in Parliament. I, for one, am feeling a little stretched.

We continue to make art, talk about it, teach it, attend art exhibitions or fairs, innovate new projects, and curate shows. Sometimes it feels superfluous to spend so much time finding, sharing, and discussing art, especially when it is not directly addressing, let alone challenging, our current political or socio-economic climate.

As I look at work, trends inevitably emerge in imagery, subject matter, technique, and so forth. There are numerous reasons that artists begin working in similar oeuvres, ranging from community influence (art school, communal studios, group shows), market factors (what their dealers ask for or what collectors are looking for), but there is also the immeasurable influence of the news, of our endless social feeds. When I notice trends emerge, it indicates what artists are looking at, what they're feeling, what pressures they're under, what they wish to utilize, challenge, address, or even escape. As a curator, I feel similarly connected to these pressures or expectations, especially of ourselves as creatives whose voices are made public, and understand the inherent responsibility in that. Am I contributing to a meaningful dialogue if I'm making or curating work that is not overtly political, referencing social issues, or challenging the status quo?

A few weeks ago I read artist and educator Paul Corio's end-of-term letter, which was shared with me by another artist, and I duly passed it along. An excerpt from the final paragraph still rings in my head:

***"[...] even as you seek increasingly greater subtlety and sophistication in your creative output, never feel embarrassed about expressing the true contents of your hearts, whether it be sorrow or exuberance. Use no irony or filter in its genuine expression, and so long as it is in earnest, let none tell you that it is frivolous or beside the point at our tenuous moment."***

Paul Corio (in [Henri Magazine](#))

Some artwork is political. Some work has a social function, seeks justice, or encourages new thinking and changes to outmoded attitudes. And some work is not *about* that, but no less *with* those other types of work. Making, looking, and experiencing artwork as a respite, as much as about the things that challenge us, is essential to being able to continue, not only what we ourselves do, but to move forward, and to maintain a broad, open, and constantly shifting dialogue with others.

The work in this exhibition is forward-thinking. It is winter and the days are dark: let us think of spring, of brightness, of the good that we can find when we remember to look for and work toward it.

Kate Mothes  
Curator, [yngspc](http://yngspc.com)

Exhibition runs 24/7 online. Young Space online shows aim to be internationally accessible, 24/7, curated, professional, virtual presentations of exciting contemporary work from around the world. Find more at [yngspc.com](http://yngspc.com).