



**Adams and
Ollman**

**Kinke Kooi:
The Grotesk of Raising**

August 7-September 4, 2021

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Adams and Ollman, in collaboration with New Discretions (New York), is pleased to present the first West Coast solo exhibition of Dutch artist Kinke Kooi (b. 1961, The Netherlands).

The show will bring together a selection of recent works that explore crucial ideas that the artist has long explored: gender, equality, and notions of the “other.” In her intricate, inventive paintings and drawings—which can take up to a year to complete—multi-faceted feminism is woven together with a seductive, sinewy line that blurs and merges inside to outside, convex to concave, surface to depth, ornament to function, emotional to verbal, high to low, flora to fauna.

Rendered in soft shades of pinks, reds, yellows, and greens, Kooi’s images are filled with ornate and florid details that coalesce to form a strange, seductive and anthropomorphic garden. She depicts an intertwined world, one that is flourishing and non-hierarchical. Clamshells, pearls, flowers, fruit, seedpods, fleshy folds, orifices, breasts, hair, baubles, and lace repeat throughout Kooi’s feminine terrains. In *Birth of Venus*, 2020 elaborately drawn clamshells open slightly to reveal their pearls while a softly glowing moon influences the tide, and theatrical curtains pull back to reveal nighttime vignettes. In another work, *Bonding*, 2019, a candy-colored rope dances on the page as it ties itself into decorative knots linking a fleshy landscape of crevasses lined with pearls to an area of gray that reads as the vastness of the unknown.

Shells—symbols of strength and solitude—point to the artist’s interest in patterns and fractals with their mathematical precision. Pearls denote hidden knowledge and perfection, signifying decoration and adornment, their smooth surface countering severity and sharpness, while strawberries reference sensuality, fertility, and abundance. The range of Kooi’s motifs draws from the language of ornamentation and

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decoration, which are themselves gendered concepts. Whereas ornament traditionally decorates a structure, Kooi's line, color, form, shape, space, and gestural movement carry meaning and exist on their own terms: the decorative is an end in itself.

Another key theme is adaptability and hospitality; inviting someone in—whether it is to one's conversation, home or body—subverts their autonomy. With a shared linguistic root, *hostis* means “to eat” or “to destroy,” as hospitality and hostility dialogue in Kooi's compositions. Her imagery overtakes and overwhelms, creating visual equality that resists dichotomies or exclusivity but instead consumes everything. Kooi's subversive nonbinary utopia embraces pretty or ugly, welcoming or repelling. The works are decidedly feminine and feminist; however, instead of eschewing formal elements and clichés—pink, frills, or adorned—the work wholeheartedly embraces them. Again, with Kooi, everything is connected.

Kinke Kooi was born in 1961 in Leeuwarden, The Netherlands, and attended the Academy for the Visual Arts in Arnhem. From 1998 through 2013, Kooi had five one-person exhibitions with Feature, Inc., New York. Kooi has had solo exhibitions at the Museum of Modern Art in Arnhem and has participated in group exhibitions at Mills College Art Museum in Oakland and the Yerba Buena Center for the Arts in San Francisco, both California; Museum Boijmans van Beuningen, Rotterdam and the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, among other venues. Her work is in the Rijksmuseum, Amsterdam; Museum Boijmans van Beuningen, Rotterdam; Arnhem Museum, Arnhem; Rijksmuseum Twente, Enschede; Fries Museum, Leeuwarden; and the Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, New York. Kinke Kooi lives and works in Arnhem, The Netherlands.

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Kinke Kooi
Bonding, 2019
acrylic, gouache, fineliner on paper
40.55h x 25.98w in
103h x 66w cm
KK2019002



weakness

soft approach

trust me I want to tie you down

invisible bondage

in pain to whom I must be whom

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Kinke Kooi

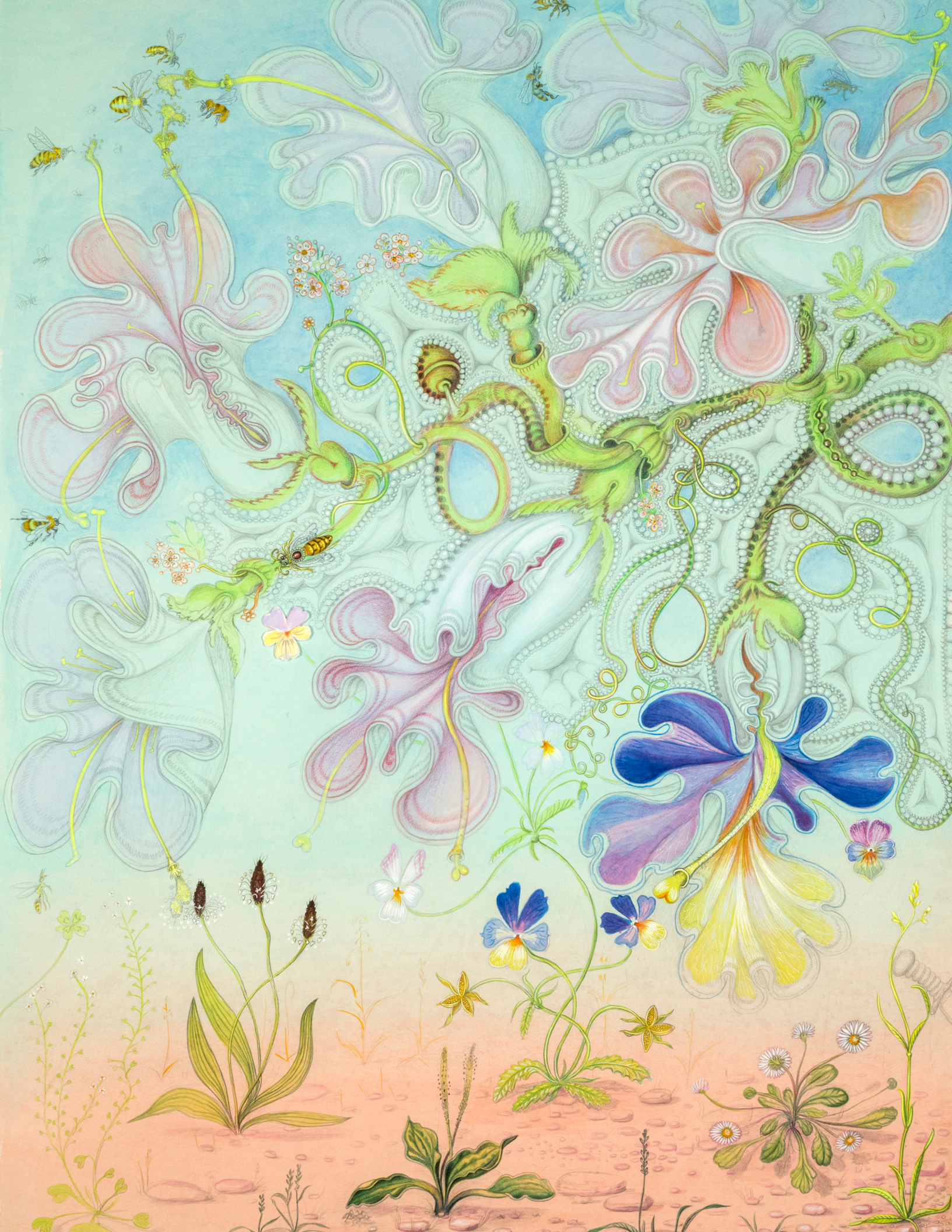
The Grotesk of Raising, 2021

acrylic, gouache, colored pencil, collage, yarn on paper

40.16h x 89.76w in

102h x 228w cm

KK2021004







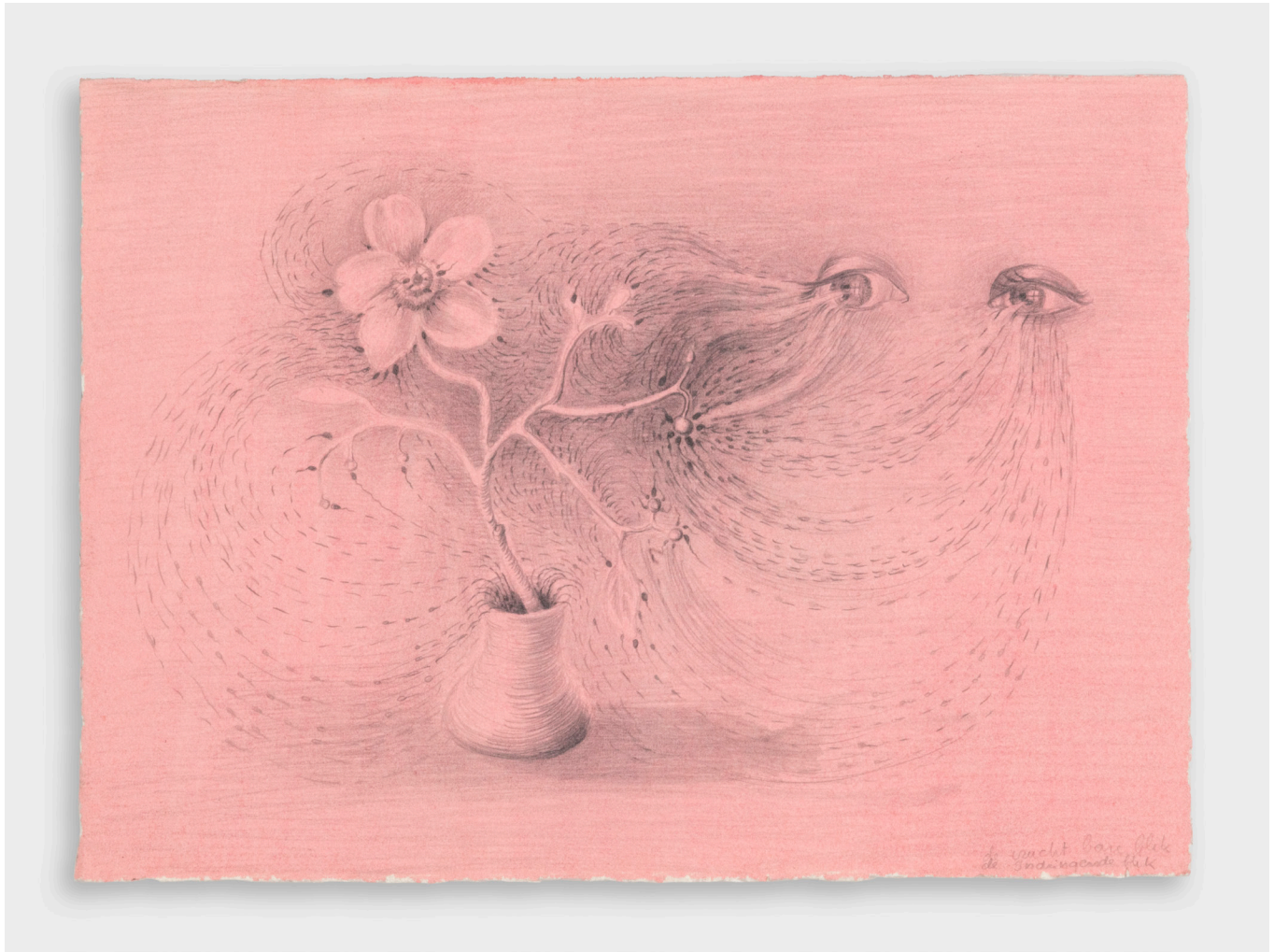
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Kinke Kooi
Birth of Venus, 2020
acrylic, gouache, colored pencil on paper
40.16h x 29.92w in
102h x 76w cm
KK2020005



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Kinke Kooi

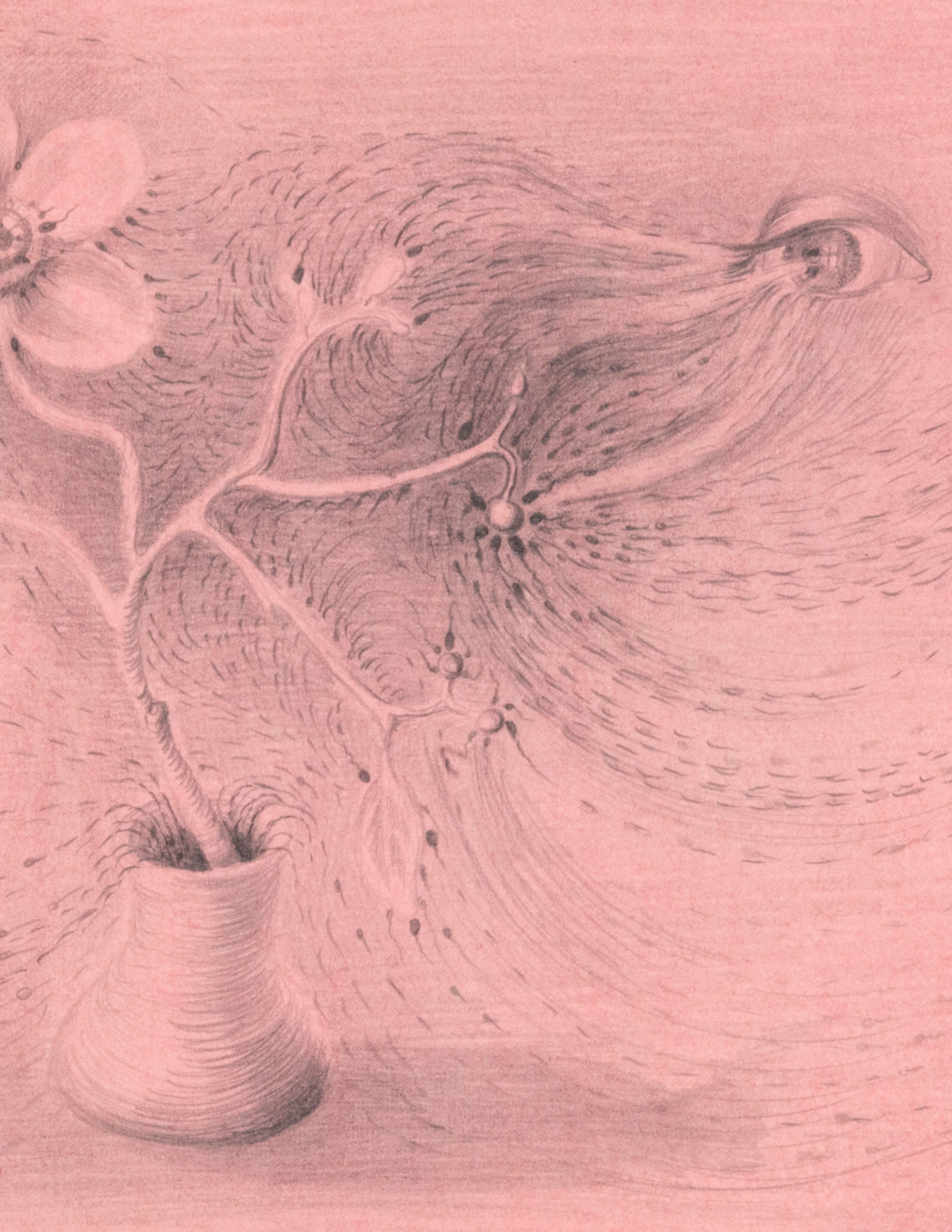
Fertile Gaze, 2011

acrylic, gouache, colored pencil on paper

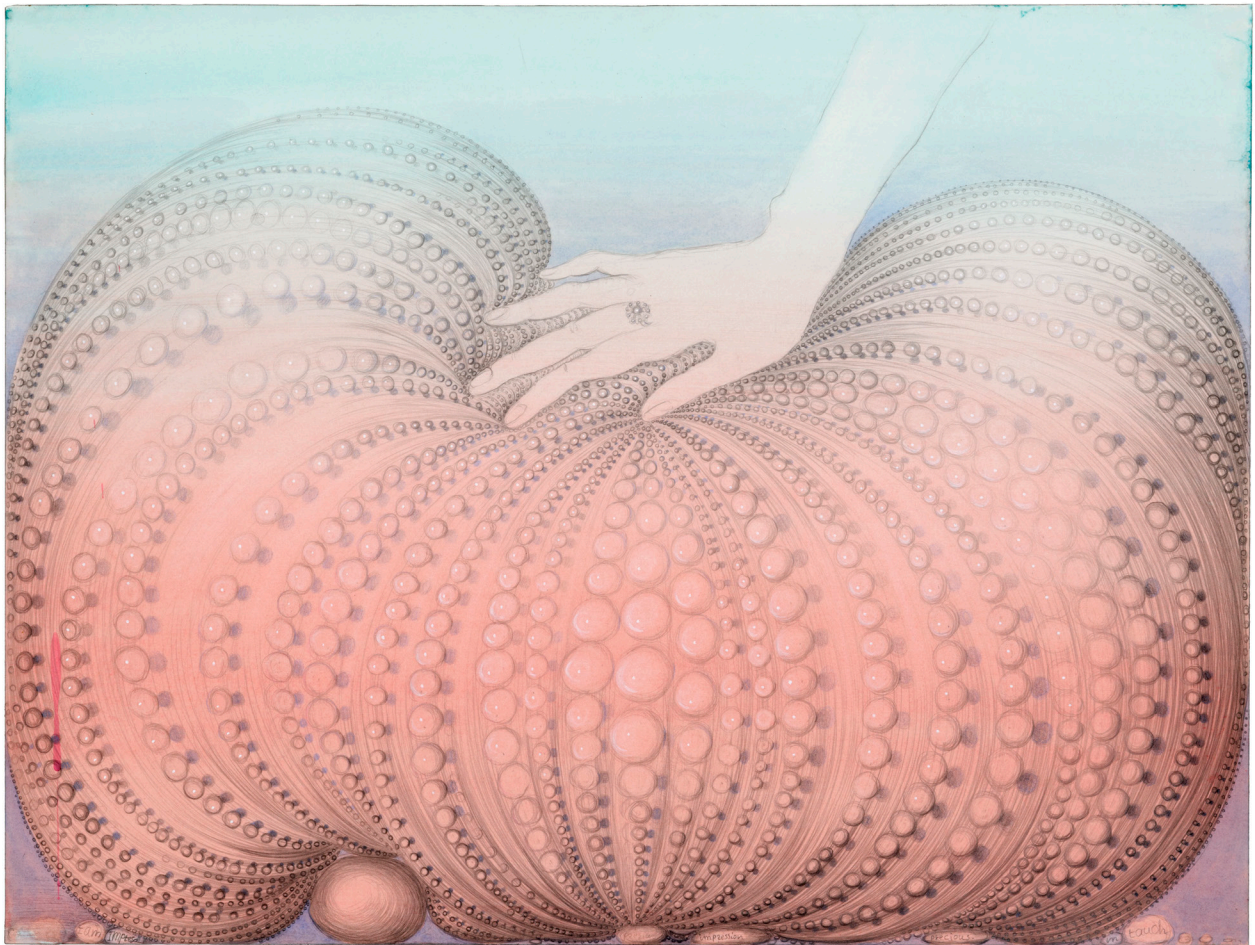
7.48h x 10.43w in

19h x 26.50w cm

KK2020006



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Kinke Kooi

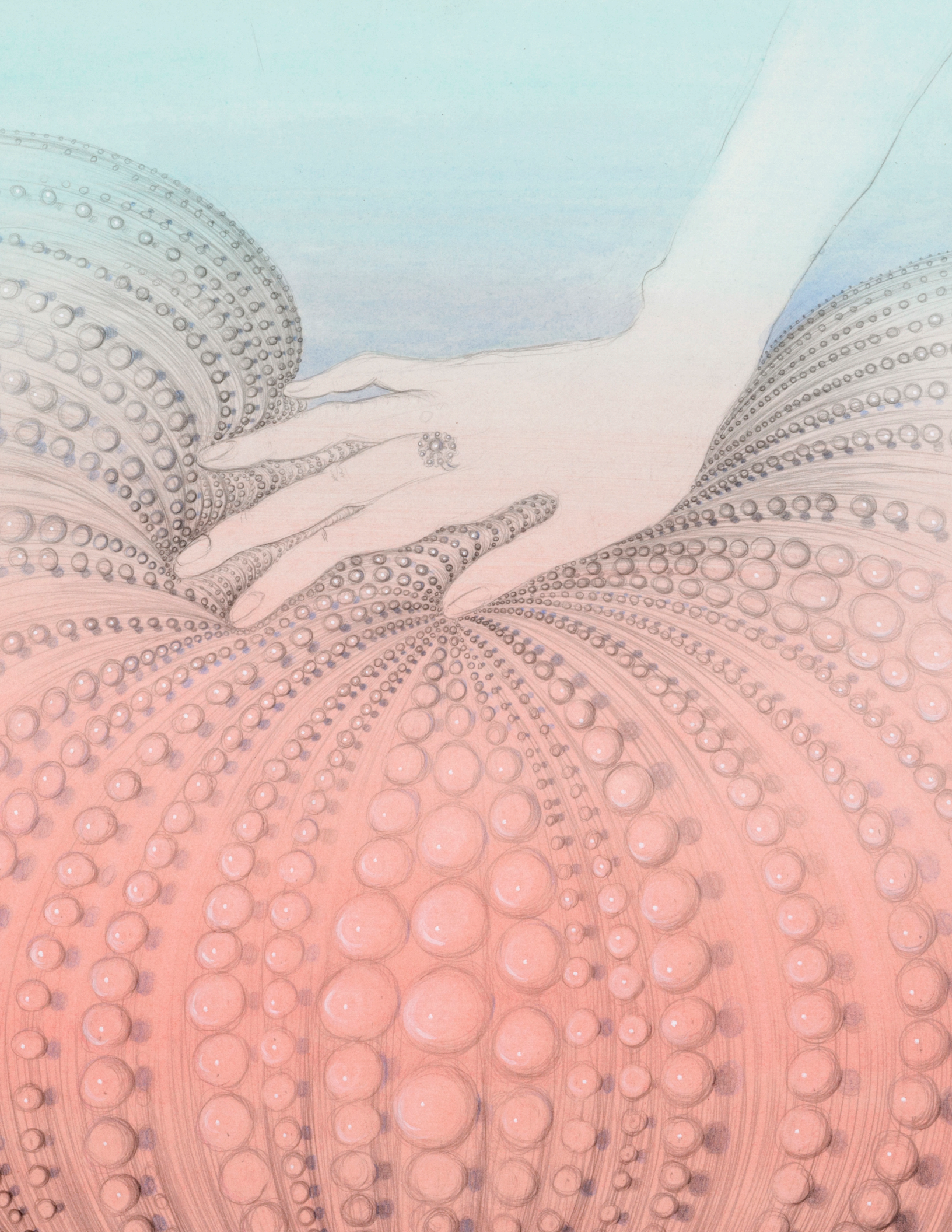
Impressions, 2019

acrylic, gouache, colored pencil on paper

22.44h x 30w in

57h x 76.20w cm

KK2019008



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Kinke Kooi
In Touch, 2011
acrylic, gouache, colored pencil on paper
25.98h x 16.54w in
66h x 42w cm
KK2011009



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Kinke Kooi

Meditation on Vanity, 2020

acrylic, gouache, colored pencil, yarn, amber necklace on paper

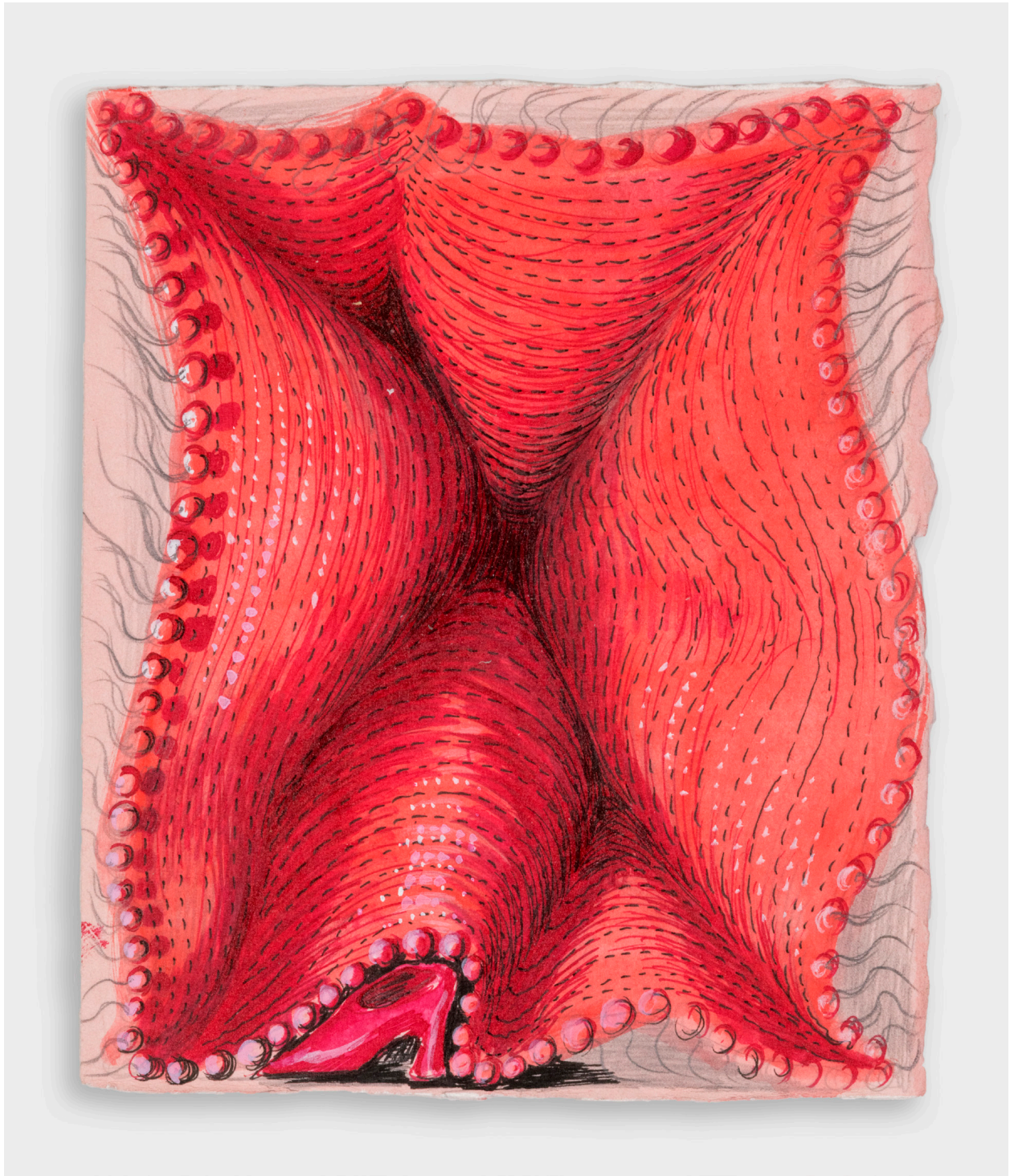
13.78h x 12.99w in

35h x 33w cm

KK2020011



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Kinke Kooi

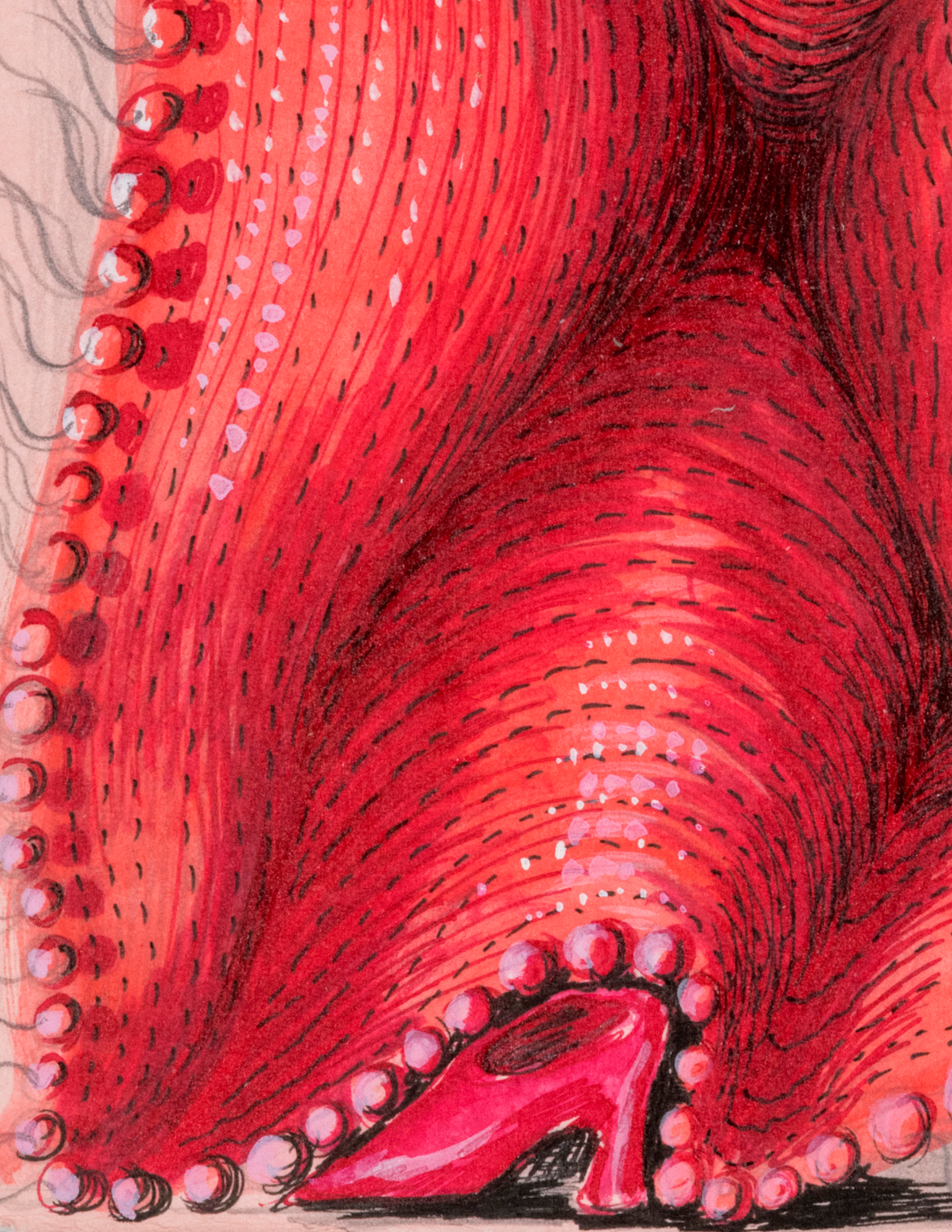
Principle of Motion, 2011

acrylic, gouache, colored pencil on paper

5.31h x 4.53w in

13.50h x 11.50w cm

KK2011012



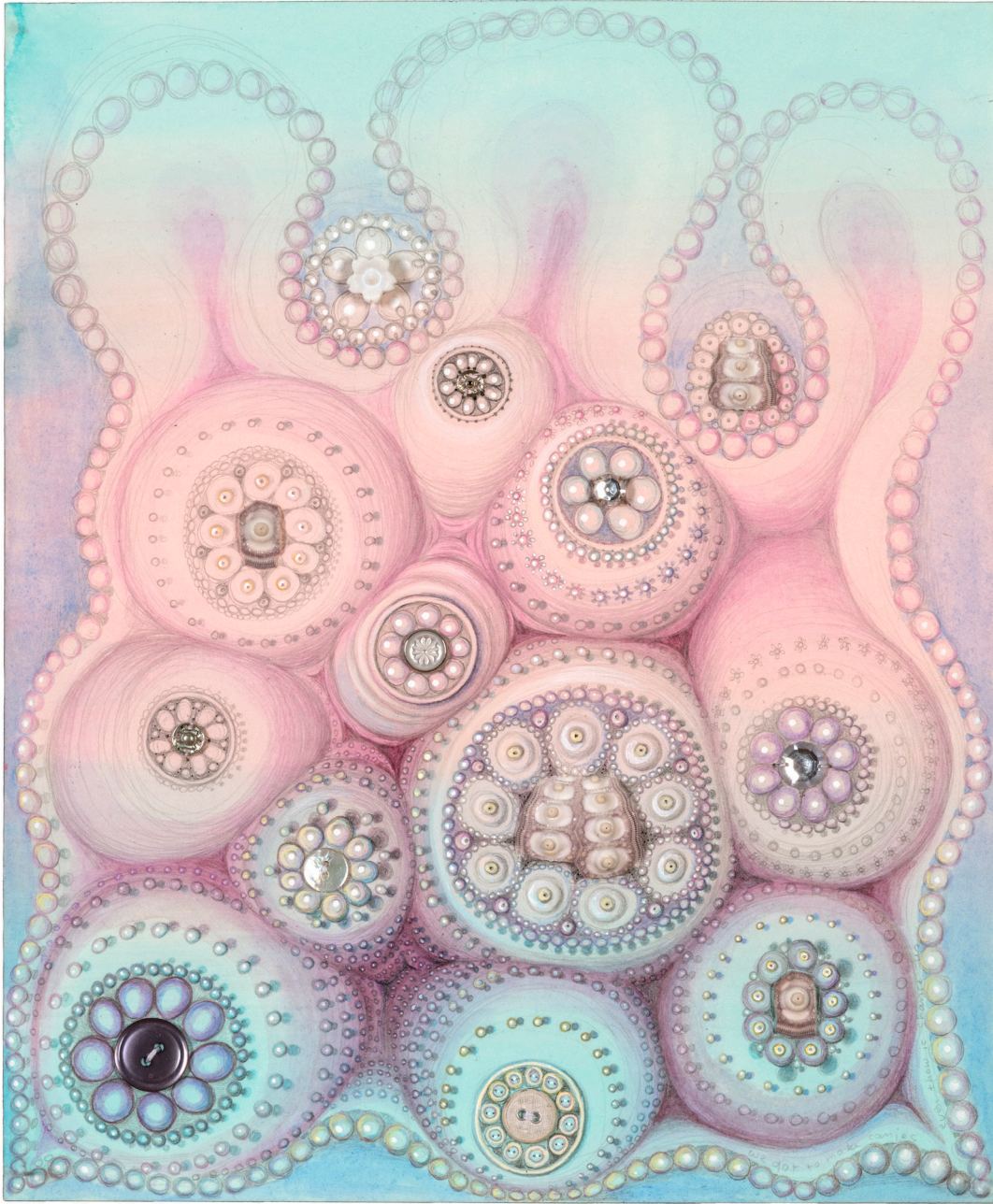
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Kinke Kooi
Immanence (2), 2018
acrylic, gouache, colored pencil on paper
18.11h x 11.81w in
46h x 30w cm
KK2018007



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Why do men have Nipples (2), 2020

acrylic, gouache, colored pencil, shells, buttons, press studs on paper

12.20h x 10.12w in

31h x 25.70w cm

KK2020014

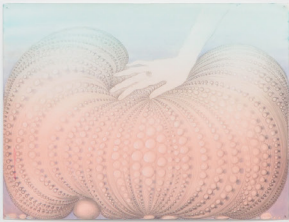


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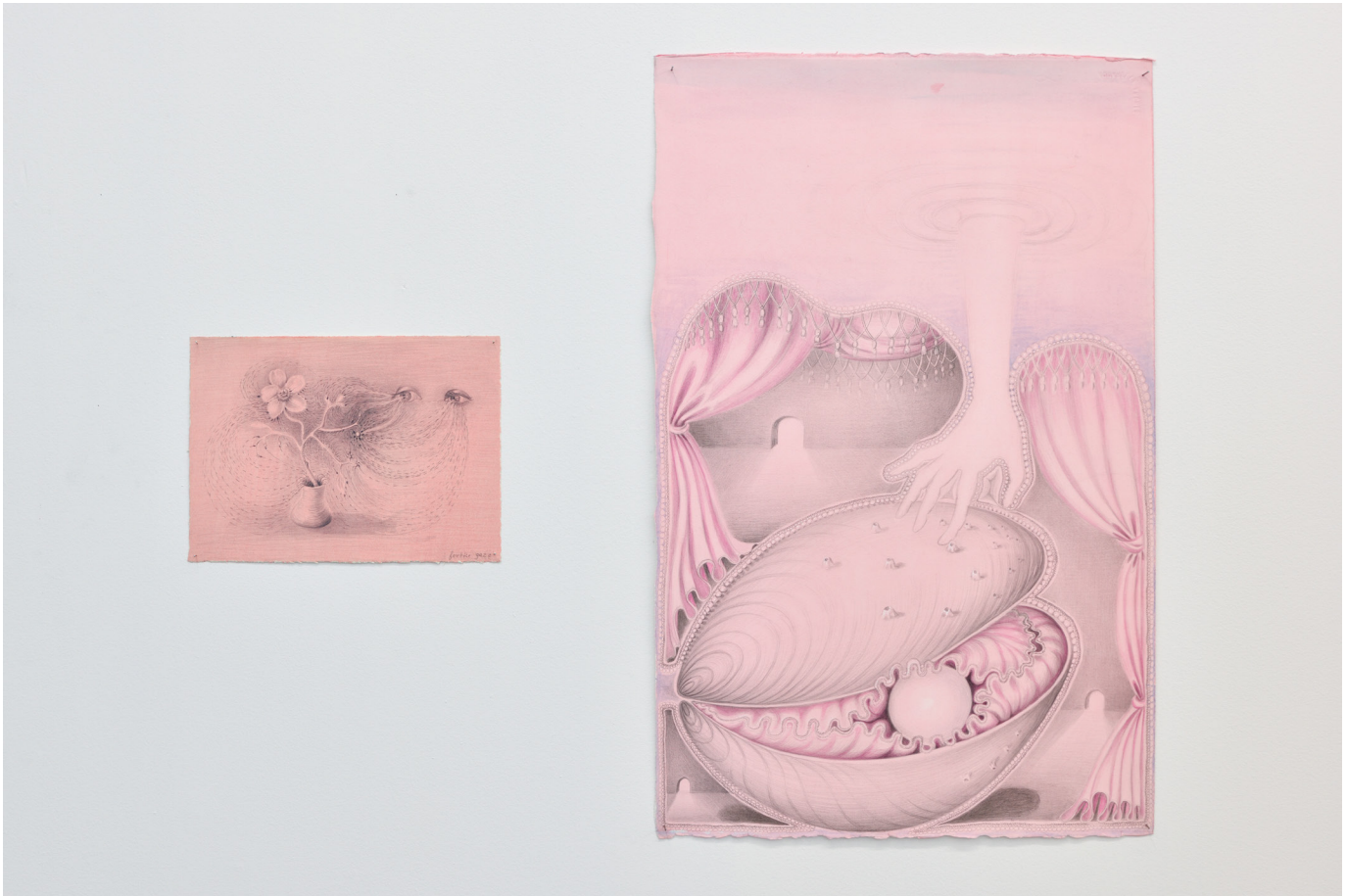
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