



CONTEMPORARY



Softcore
HARDCORE

EXHIBITION CATALOGUE

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The show is brought to D Contemporary by ARTCOLLECTORNEWS, an art platform and magazine catered to art collectors. With a focus on top emerging, mid-career, and established contemporary artists, the platform shines a spotlight on artists, through interviews, articles as well as curated art exhibitions

In addition to its informational resources, the platform also offers an advisory and art dealing service; ARTCOLLECTORS INC that provides guidance and expertise to collectors, helping them navigate the art world, and assisting them in selecting artworks that align with their preferences and investment goals. ARTCOLLECTORS INC. specializes in sourcing and selling original artworks from top contemporary artists and modern and old masters.

Under the guidance of Jonathan Fakinos, the founder and director, the platform provides a comprehensive tool for art collectors, offering them access to valuable information, curated exhibitions, and personalized advisory services to enhance their collecting experience.

Jonathan Fakinos's international experience is indicative of his broad perspective and global approach to the art world. Having curated exhibitions and participated in art fairs in various locations such as Ibiza and Madrid in Spain, Los Angeles, Miami, Palm Beach, and New York in the United States, Dubai in the UAE, and London in the UK, he has developed a network and understanding of the diverse art scenes worldwide.

Instagram: [@dcontemporary](#) | [@artcollectornews](#) | [@artcollectorsinc](#)

SOFTCORE \ HARDCORE

ALEXEI IZMAYLOV
IGOR DOBROWOLSKI
MARC-AURÈLE DEBUT
FLORENCE SWEENEY
FRIDA WANNERBERGER

CURATED BY JONATHAN FAKINOS

How can we chart a course to stretch the very fabric of texture, space, and desire itself?

Blurring the lines between concept and aesthetics, D Contemporary is proud to present the group exhibition 'Softcore/Hardcore', showcasing works of art that abruptly confront you with your own sensitive side contrasted against your rough and raw animal instincts. Softcore / Hardcore approaches the idea aesthetically, thematically, and conceptually, simultaneously highlighting by blurring the line between the two featuring artworks that draw you in a soothing, erotic, and sensual way.

Curated by Jonathan Fakinós and featuring a group of both London-based and international artists whose themes traverse through tactile forms, corporeal intrinsic reactions, consumption, and illicit desire, the show reflects on attributes of artistic formalism and the sensualities that arise when forms follow 'function'.

Through a series of sculptures, paintings, and installations, Softcore/Hardcore examines notions of haptic as an object of inquiry. Generating a critical insight into emergent tactile economies and approaches surface as a specific set of material negotiations between bodies and sensibilities.

14TH OCTOBER - 11TH NOVEMBER

Florence Sweeney

Artist Statement

Florence Sweeney is a London-based multidisciplinary artist whose practice encompasses sculpture, textiles, and latex installations. Sweeney's work explores the intersection of personal history and broader social issues, delving into themes of memory, loss, and the search for meaning in a complex and often chaotic world. Through abstraction and beyond, Sweeney's work pulls back the curtain on familial trauma, with her art serving as a cathartic process in trying to understand the truth of her own family's history. The surfaces of her sculptures, often initially perceived as soft, are in fact hard, and the use of pigment and lacquer creates a constant slippage between types of surfaces. The enfolded surfaces of her work become tactile meditations of terrains, or a deceptive cloak, sometimes viscerally anatomical in form, breaking down the traditional paint/canvas relationship and allowing the form to express itself in a gestural and physical presence. Drawing on diverse influences from Dante's *Inferno* to contemporary feminist art, Sweeney seeks to make sense of the absurd and connect spiritually with her lost artist mother whilst also addressing broader themes of identity, representation, and the dynamics of yearning and grief.



Synapse, 2023
85 x 60cm,
Lacquer, Metallic Base Coat,
Jesmonite, Resin, Aluminium,
£2.500

Kindly note: The prices exclude VAT

Biography

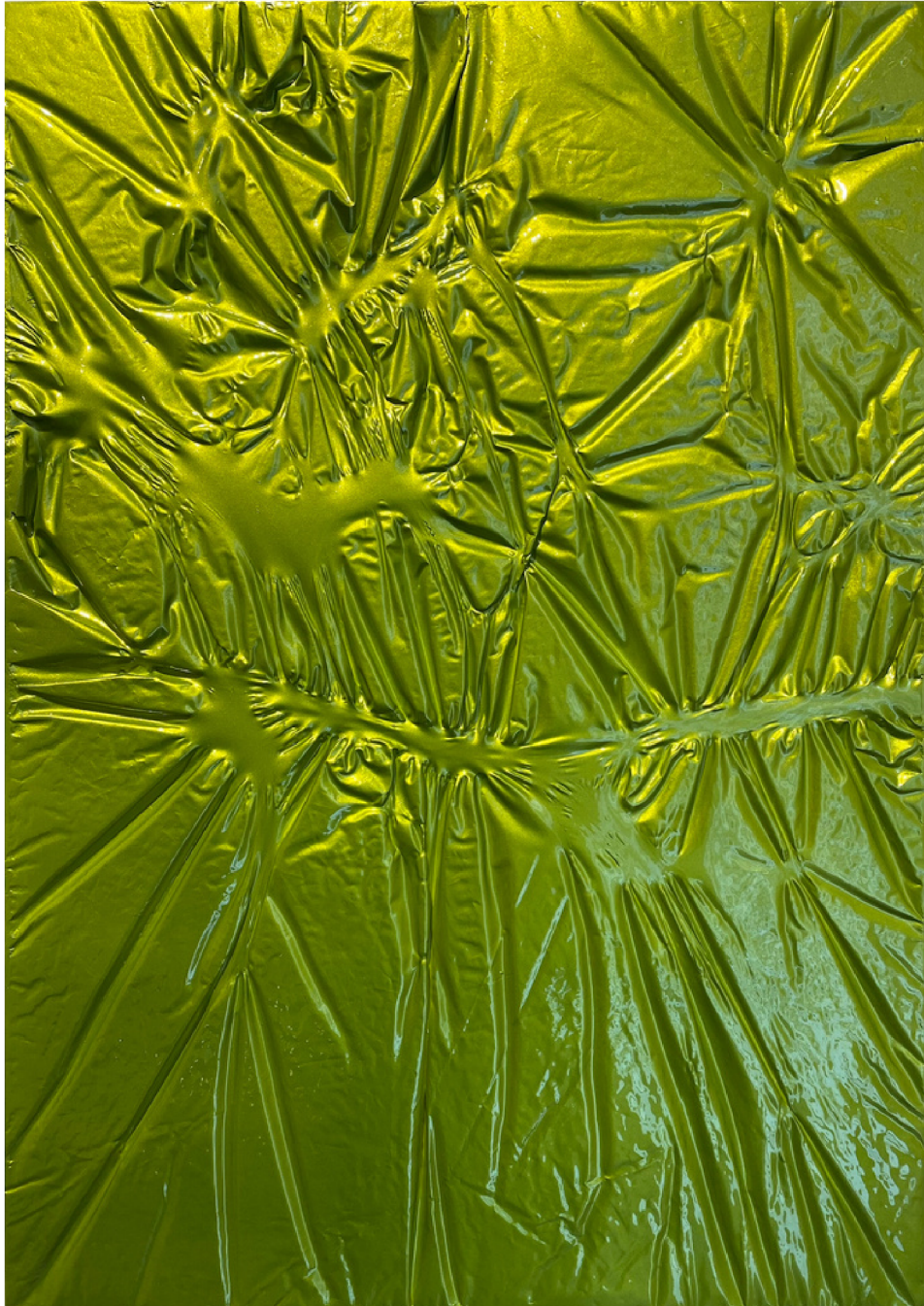
Florence Sweeney (1991) is a London-based multidisciplinary artist whose practice encompasses sculptural paintings, latex installations, and textiles. Her work explores the intersection of personal history entwined with broader social issues, delving into themes of memory, loss, familial trauma, whilst searching for meaning in a complex and often chaotic world.

Sweeney studied Fine Art BA (Hons) at The Arts University Bournemouth and has exhibited and collected internationally with galleries such as Modern Forms UK, Espositivo Galería Madrid, SWAB Art Fair Barcelona, Houses of St Barnabas London, GUTS Gallery London, The Dot Project London. Following residencies include PLOP Residency London, PADA Residency Lisbon, Sweeney will be exhibiting with Mint Gallery in Munich and Cobertizo Residency Mexico in the upcoming year.



Newt, 2023
85 x 60cm,
Mica Graphite, Pigment,
Jesmonite, Resin, Aluminium,
£2.500

Kindly note: The prices exclude VAT



Aphid Twin, 2023
85 x 60cm,
Lacquer, Metallic Base Coat,
Jesmonite, Resin, Aluminium,
£2.500

Kindly note: The prices exclude VAT



Viscera, 2023
85 x 60cm,
Lacquer, Metallic Base Coat,
Jesmonite, Resin, Aluminium
£2.500

Kindly note: The prices exclude VAT

Alexei Izmaylov

Alexei Izmaylov's practice ping pongs between image making and sculpture. His work is composed of original objects and procured industrial elements that together evolve as part of a propositional ecosystem – threading together notions of play, power, consumption and illicit desire.

Izmaylov and his dog Toozik live and work in London, where along with Vincent Cragon they co-founded 'Sexy frog biscuit' project space and TETRIS art residency, a European exchange programme.



CHUK 45, 2023
15 x 22 x 22 cm
synthetic polymer, silicone, PLA,
Jesmonite, UK plug, paint, surface
mounted electrical socket, hardware
£1.770



CHUK 40, 2023
14 x 10 x 17.5 cm
synthetic polymer, silicone, PLA,
Jesmonite, UK plug, paint, surface
mounted electrical socket, hardware
£1.250

Kindly note: The prices exclude VAT



CHUK 49, 2023
14 x 32 x 14 cm
synthetic polymer, silicone, PLA,
Jesmonite, UK plug, paint, surface
mounted electrical socket, hardware
£2.000



CHUK 41, 2023
19 x 21 x 24 cm
synthetic polymer, silicone, PLA,
Jesmonite, UK plug, paint, surface
mounted electrical socket, hardware
£1.900

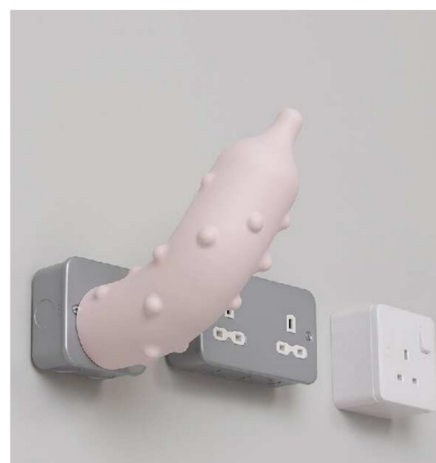
Kindly note: The prices exclude VAT



CHUK 47, 2023
 32 x 23 x 15 cm
 synthetic polymer, silicone, PLA, Jesmonite, UK plug, paint,
 surface mounted electrical socket, hardware
£1.900



CHUK 51, 2023
 14 x 14 x 19 cm
 synthetic polymer, silicone, PLA,
 Jesmonite, UK plug, paint, surface
 mounted electrical socket, hardware
£1.600



CHUK 43, 2023
 14 x 17 x 21.5 cm
 synthetic polymer, silicone, PLA,
 Jesmonite, UK plug, paint, surface
 mounted electrical socket, hardware
£1.500

Kindly note: The prices exclude VAT



**Safety Tether Cheque Please,
(KORESHOK) 2020**

70 x 60 x 15 cm

Digital embroidery, new wool upholstery textile, UV inkjet print,
CNC cut PVC, laser cut / powder coated mild steel, artificial stuffing, memory foam,
cotton & polyester thread, cable ties, stainless steel hardware

£3.500

Kindly note: The prices exclude VAT

Frida Wannerberger

Biography

Frida Wannerberger, (Royal College of Art MA Painting 23) and London-based artist, is renowned for her profound exploration of the intricate relationship between strength and fragility. Her works delve into the notions of femininity and power, exploring girlhood and womanhood by navigating a space that is visually feminine but without adhering to traditional female traits through taking up space traditionally occupied by men. Wannerberger's art reflects these themes, her subject is depicted through layers of visual cues and narrative-like titles.



ARTIST STATEMENT

(b 1989) Frida Wannerberger's art is all about power. Audiences have sometimes described her puffy sleeved girls as 'angels' or 'dolls', but Frida would object to such characterisation. Indeed, this would imply a sort of passivity or submission, suggested by the youthful looks of her ethereal heroines. Instead, the titles given to the paintings testify that they are alive with inner thoughts of their own. In her art, the little girl and the grown woman coincide as one. This raises a fundamental theme which connects the artworks to a sense of universality: what are the infinite possibilities that erupt from adopting, or rejecting, the codes that have defined femininity? In many ways, Frida actively challenges what it means to be a woman by transforming the body into both a vehicle for communication of such ideas, and a tool which can allow us to make these statements. As the artist invites us to interpret her work as we please, we can equally wonder what the girls portrayed would say about themselves. This playfulness reveals Frida's mastering of the art of storytelling: the artist's own life is the most influential source of vision, turning her paintings into biographical tales of navigating feelings around identity and agency.

Completing her BA at Central Saint Martins, Frida's work was mostly informed by an interest in the act of dressing; one's ability to transform one's perceived identity is pivotal to Frida's exploration of the power dynamics between men and women. Whilst doing an MA in painting at the Royal College of Art, Frida continued to investigate the juxtaposition between docility and agency, referencing classic literature such as Alice in Wonderland and contemporary era defining post-feminist culture. It's at the Royal College of Art that Frida experimented with scale, bringing a new body of work which investigates the dichotomy of image and representation.



For Alessandro
180 x 120 cm
Oil on canvas 2023
£10.080

Kindly note: The prices exclude VAT



You stood me up but you still have sex appeal

180 x 120 cm

Oil on canvas 2023

£10.080

Kindly note: The prices exclude VAT

Marc-Aurele Debut

Artist Statement

My appetite for anatomy ignited while studying the intricacies of the human body's biological makeup in medical school. I then stepped away from the clinical context to pursue art studies roused by the philosophical and artistic theories associated with the human body. These theories are rooted in my practice as I question the essence of human relationships, memory, physical space, objects and techniques to identify the body's intrinsic reactions to structural and environmental influences. My work explores the cultural and psychological complexities of sexuality and body image, human anatomy with its emotions and physiology.

My creative process follows a specific methodology. The starting point is reading and researching, especially semiotics, human-related scientific studies and philosophy from French post-structuralists theorists who led the way after 1968. For example Jacques Derrida's theory of deconstruction that challenges the idea of frozen sculpture and the notion of a direct relationship between signifier and signified, and Roland Barthes's 'The Death of the Author' 1976 essay.

I articulate my theoretical inquiries into a material and sculptural body of work emphasized in the smooth synthesis of fabric, silicon, foam and latex to captivating qualities of upholstery and the more rigid properties of wood, glass, perspex and metal. When witness produces a magnetic attraction to the subject matter, stimulating the viewer to relish in its presence and the space it occupies. I use my work as creative therapy. At the same time it is an expression of my queer identity and mental health related to past sexual traumas that I embody into a compelling and clean sculptural body of work. You stood me up but you still have sex appeal 180 x 120 cm oil on canvas 2023

I let go of when the artwork is produced and put out there into the world. My work also changes per each view point of those who absorb the work.



Safe word, 2020
60cm x 80cm
Latex, staples ,
upholstery foam, wood panel.
£6.000

Kindly note: The prices exclude VAT

Philosophers such as Gilles Deleuze, Michel Foucault, Marquis de Sade, Judith Butler, Sigmund Freud, and Maurice Merleau-Ponty's 'Phenomenology of Perception' book (1945) inspire my work. The latter is focused on the relation between the body and its environmental influences, identifying a philosophical concept entitled Triangle connexion : body – object – physical space. This connexion between those three elements and the concept Art & Objecthood defended by Micheal Fried triggered my sculpture practice. It shaped my perspective on how the viewer perceives and interacts with my work, which influences the viewer, encourages him to move in space, and questions himself on the tangible limit of the artwork.

When it comes to the human body, its representations, its limits, its symbology, how it interacts with context, my notion of upholstery as a reflection represent various aspects and values of the body.
I imbued my body with all the meanings it represents, a vehicle.'



Philosophy in the bedroom, 2022
Canvas, upholstery foam, staples,
wood frames.
90 x 120 cm
£7000

Philosophy in the bedroom, 2022

This work is inspired by French philosopher Marquis de Sade's book 'La Philosophie dans le Boudoir' (1795) written in the form of a dramatic dialogue. Though initially considered a work of pornography, the book has come to be considered a socio-political drama. The mirrored yet different frames depict the complex exchange of a sensual dialogue. Unstretched and unbuttoned canvas as an unmade bed after carnal intercourse, as if the smaller frame left an imprint on the bigger frame such as a head mark on a pillow. The traditional upholstery techniques I apply on most of my work, embody swollen human flesh and erectile tissue. The buttons & staples penetrating the flesh of the work represent the moment of coupling and the traversing of barriers between people.

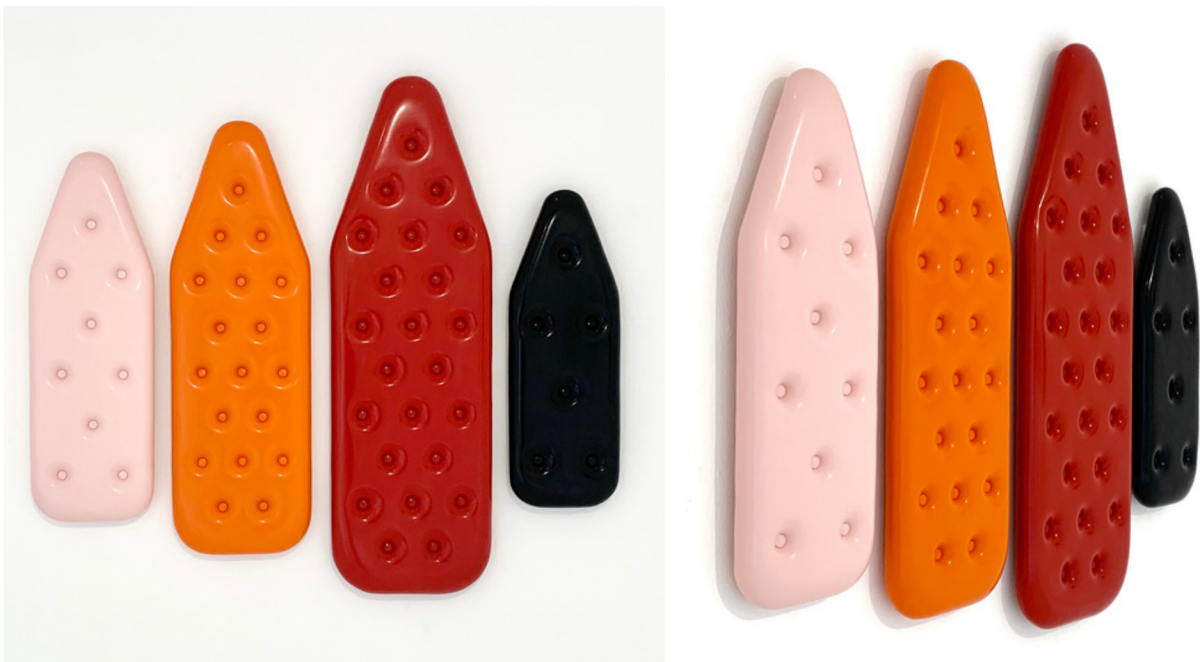
Kindly note: The prices exclude VAT

Biography

Marc-Aurèle Debut (b.1990) is a French conceptual sculpture artist living and working in London. He received his BA (Hons) in Fine Art from Central Saint Martins and recently his MA in Sculpture from Royal College of Art.

He has exhibited internationally and was Ingram Prize 2021 finalist for his work 'Safe Word'. His work 'Tumescence V' won the 2022 Tom of Finland Foundation emerging artist award. He has also collaborated with global brands to raise funds for charity.

Marc-Aurèle Debut investigates human reactions to environmental influences in his work. He explores the cultural and psychological complexities of sexuality, body politics, and mental health. The body is a recurring theme in his art, expressing queer experiences and investigating its currency within queer communities. His sculptures exist between a humorous reflection and a cathartic method about such practices. Marc-Aurèle Debut often uses upholstery to represent the human body's flesh and is inspired by semiotics, medical studies, philosophical and artistic theories. His practice questions the essence of human relationships, memory, physical space and objects to identify the body's intrinsic reactions to structural and environmental influences.



Cycle ♂, 2018

Latex, silicone, upholstery foam,
hand pressed latex buttons, wood
panels.

137 x 115 x 8 cm

£9000

Cycle ♂, 2019.

'Cycle ♂ represents the 4 stage model of the male sexual response cycle :

- the Excitement phase
- the Plateau phase
- the Orgasm phase
- the Resolution phase.

In my work a specific color, size and number of buttons are assigned to each phase according to their characteristics. This piece is inspired by sexologists Masters & Johnson book 'Human Sexual Response' (1966) considered to be the reference of the American sexual revolution in the 60s. '

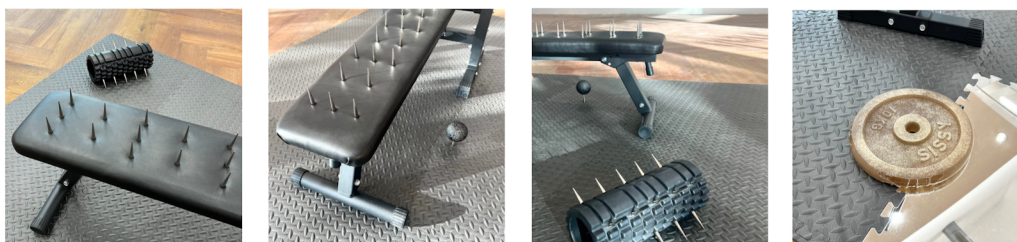
Kindly note: The prices exclude VAT

The Plight of Masculinity, 2023

' We live in a society that values physical appearance, leading many to experience anxiety and self-criticism in pursuit of perfection.

'The plight of masculinity', 2023 is an installation composed of 5 sculptures challenging the impact of modern cultural and societal standards of beauty in gay culture. As a center piece, Marc-Aurèle Debut presents a sculptural bench press, the emblematic gym equipment stereotypically associated with manliness in Western society.

With this art installation, Debut exposes the Adonis complex and its effect on mental and body health within his own community. This complex is an unspoken expectation, specific to men, that revolves around an obsession with muscularity and the idealized "Adonis" physique. Gay men often feel compelled to conform to this standard, that they must always be deemed attractive to gain acceptance, leading to body dysmorphia, eating disorders, obsessive behaviour with excessive exercise, supplement and substance use. Compounded further by societal pressures from social media and dating apps permitting body shaming, it is crucial to acknowledge and challenge the Adonis complex, promoting self-acceptance, diverse body types, and prioritising mental well-being within the LGBTQ+ community.'



The Plight of Masculinity, 2023

240 x 180 x 110 cm

Art installation composed of :

' How much do you bench ? ' Bench press, garment rack rail tubes, textile, cone spikes, upholstery foam.

' Sissy (10kg) ' Chocolate whey protein powder, fine oatmeal, Epoxy resin.

' Deep massage I ' Foam roller, cone spikes.

' Deep massage II ' Styrofoam ball, bleach, black spray paint, cone spike.

' Floor work ' Gym foam mats, mirrored acrylic.

£12.000

Kindly note: The prices exclude VAT

Tumescence III, 2015

Produced as a reference to a medieval torture tool, its eye mask shaped top rail and leather upholstered seat with spikes, 'Tumescence III' work explores psychological complexities of sexual desires through pain and constraint of BDSM practices. this work follows my investigation on hostile architecture challenging the physical state of comfort and human reactions to environmental influences. The sculpture is also hugely inspired by Dada art movement with its iconic work The Gift (1921) a readymade sculpture by Man Ray, consisting of an iron with fourteen thumb tacks glued to its sole.



Tumescence III, 2015

Oak, leather, steel cone spikes,
upholstery foam, woos varnish.

90 x 50 x 45 cm

£7.000

Kindly note: The prices exclude VAT

Verb 1. butt on - lie adjacent to another or share a boundary

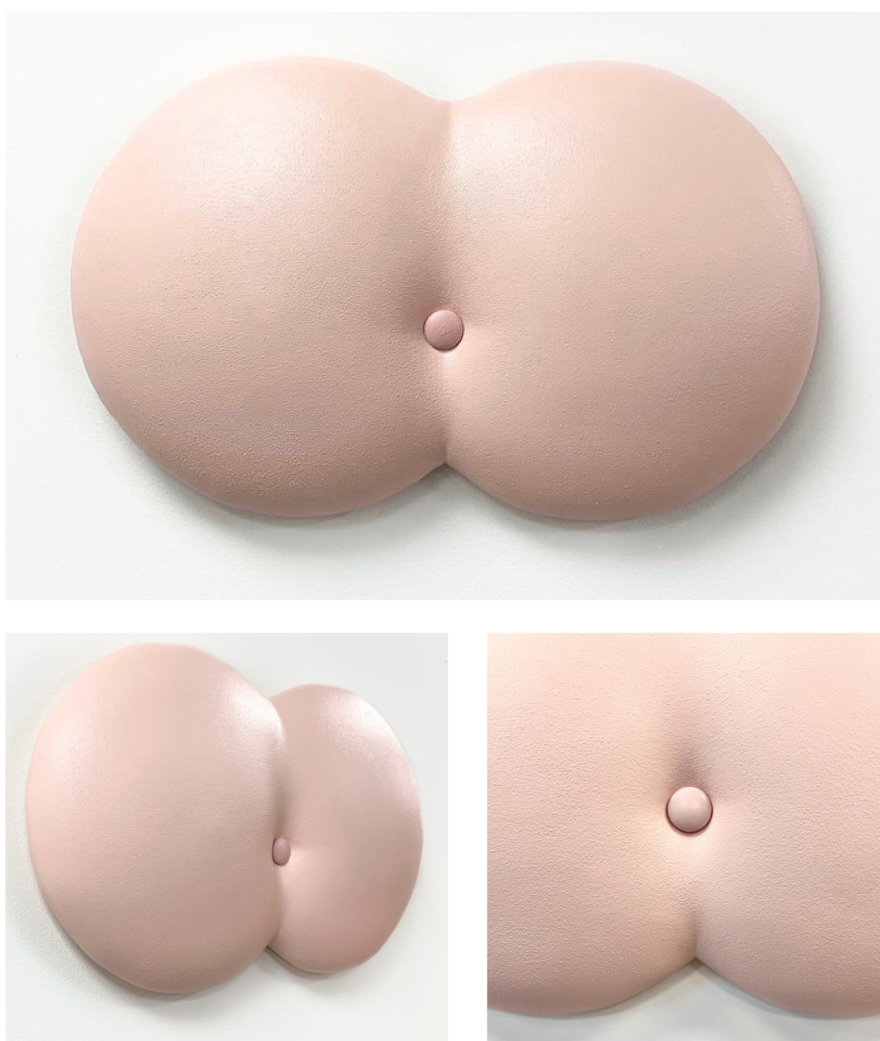
“Often in my work, I use upholstery as a reflection of skin and flesh. Inspired by semiotics (the study of signs and symbols and their use or interpretation) and by French post-structuralists theorists who led the way after 1968, for example Jacques Derrida’s theory of deconstruction that challenges the idea of frozen sculpture and the notion of a direct relationship between signifier and signified, and Roland Barthes’s ‘The Death of the Author’ 1976 essay, where I am inspired by the author’s notion to let go of my trauma/work.

I then metaphorically die and my piece gains a new meaning and experience for those who have acquired various works.

These writers challenged the classical approach to language and meaning in the post-structuralism and deconstruction movement.

When it comes to the human body, its representations, its limits, its symbology, how it interacts with context, my notion of upholstery as a reflection represent various aspects and values of the body. I use my work as creative therapy. At the same time it is an expression of my queer identity and past traumas occurred when suffering from sex addiction. I let go of when the artwork is produced and put out there into the world. My work also changes per each view point of those who absorb the work. I imbued my body with all the meanings it represents, a vehicle.

‘Butt-on’ is a life-size self representation of my own posterior.”



Butt-on, 2022

Oil and acrylic on canvas, upholstery foam, button, wood

24 x 38,5 x 6 cm

£5.000

Kindly note: The prices exclude VAT

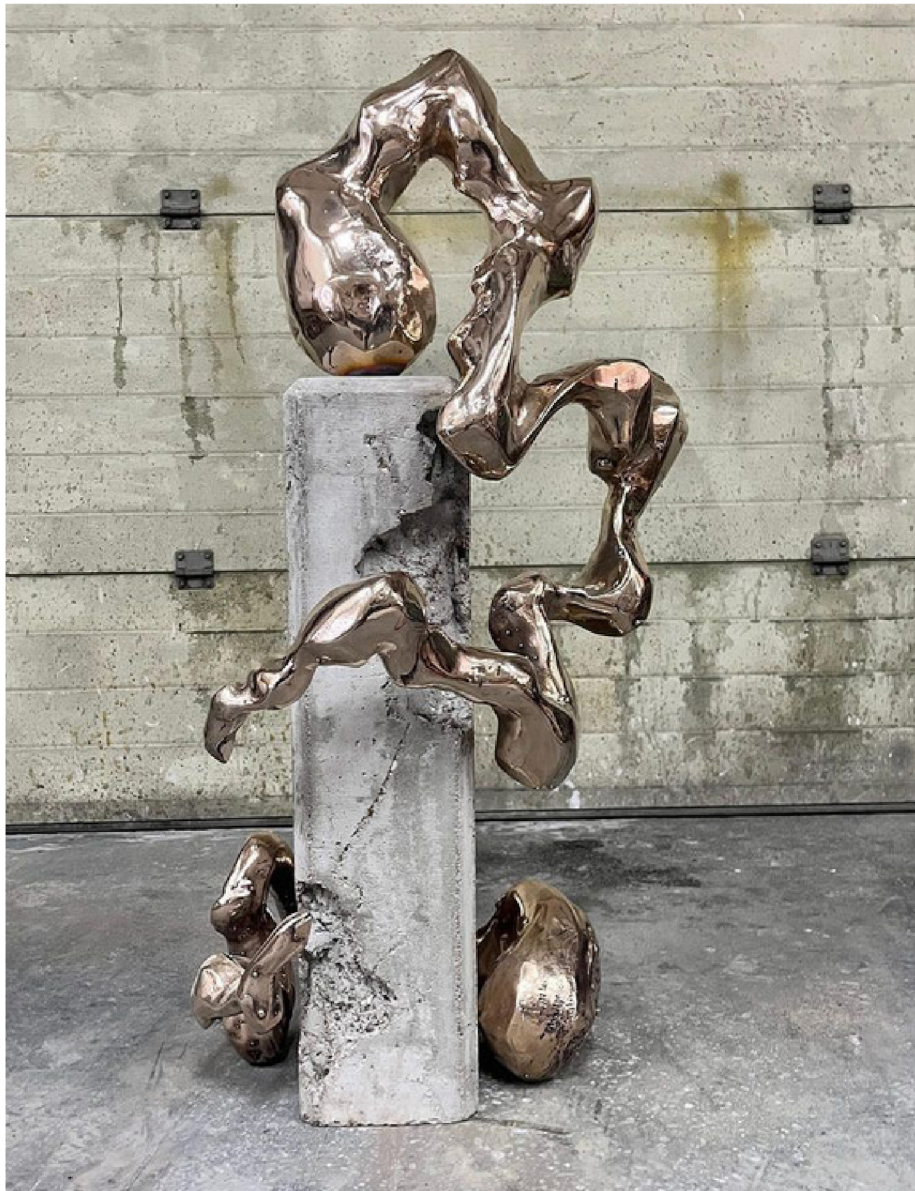
Igor Dobrowolski

In the process of discovering myself, I have revealed some strong psychological figures (inner child, feminine side, tyrannical side, contemporary side).

I noticed that some paths went entirely differently when designing or thinking about new works. For example, the process of creating oil paintings was utterly different from the process of creating sculptures. The process of creating sculptures also differed from the design of bas-reliefs. I asked myself why the sculptures appeared in my head without much effort and why I feel completely different when I think about paintings and bas-reliefs.

Now I am convinced that there are different psychological sides to me.

When I'm designing sculptures, I do it from the female side (Feminine Side). In my sculptures, you can feel a lot of emotion, expression, grace, and emotional awareness.



Akt 2

Bronze, concrete.

High - 170 cm

Weight - 250kg

£44.000

Kindly note: The prices exclude VAT



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