

Press release

**Brigitte Nicole Grice**

*Scene 4: The Prodigious Story of the Kiss and the Giraffe*

June 10 – July 11, 2022

Opening: Thursday June 9, 6 – 8 pm, at Mountains RLP

Mountains is pleased to announce *Scene 4: The Prodigious Story of the Kiss and the Giraffe*, a solo show by American artist, poet and filmmaker Brigitte Nicole Grice (b. 1987 Los Angeles, CA). Grice has previously shown work with Mountains in the group exhibition *Assisted Survival* in 2020.

The exhibition also marks the inauguration of Mountains RLP, a new exhibition program happening in the window space of Mountains facing Volksbühne and Rosa-Luxemburg-Platz, the square named after Polish-German revolutionary socialist Rosa Luxemburg.

The exhibition *Scene 4: The Prodigious Story of the Kiss and the Giraffe* premieres a film and a painting installation consisting of four new *Quartet* paintings. Together these two mediums, the cinematic and the painted, weave a playful tableaux and poetic composition.

The film ***The Prodigious Story of the Kiss and the Giraffe (2017/2022)*** introduces a meditation on love, tragedy and what hope lies in between the realm of human, non-human and creature love. Through the introduction of four characters, the Princess of Alscernia, the Princess of Albania, the Flower Child of Pegonia, and the Piratress of the Unknown Seas, a picnic gathering turns to recitations of poetics, contemplations on human existence, confessions on love and the forlorn of it all. As the film progresses, the two Princesses, gradually learn they have fallen in love with the same creature: a beloved giraffe. In learning of this conflict of hearts, the Flower Child of Pegonia and the Piratress of the Unknown Seas offer their reflections and wisdom of what possibilities linger in a shared eros.

The Flower Child of Pegonia:

Despite the dreaded woe of loving the same creature that has entered this picnic. I would like to evoke the memory of the God Pan, who had the hind legs and horns of a goat, some thought he almost enacted the signs of the devil. Yet Pan was a mystery beheld to the wilderness itself, a god of nature, the woods, the lawless and luxury of devouring berries upon walk. When you awoke him from his secluded and glorious slumbers, he would spurt with you loud fire of yells that would encite the madness of Panic to those around him.

Filmed against a backdrop of public parks in the artist's home and playground of Los Angeles / Tongva territory, two formats of broadcast MiniDV and digital HD, move this dueling tale and games-heavy affair through a dense and textured realm of ennui, fantasy, and love. In the film the artist transforms typical childhood games of "duck, duck, goose" into powerful amulets and references to the esoteric with alterations to "duck, duck, dragon."

The film's title is drawn from the translation of an unfinished film by Salvador Dalí and Robert Descharnes that combined Dalí's paranoiac-critical method with his two obsessions of Vermeer's *The Lacemaker* and the magical nose-horned mammal, the Rhinoceros. Furthermore, *Scene 4: The Prodigious Story of the Kiss and the Giraffe* stands in loose and poetically plucked dialogue to the unfinished film of Salvador Dalí and Robert Descharnes similarly titled *The Prodigious Story of the Lacemaker and the Rhinoceros (L'Aventure prodigieuse de la Dentellière et du Rhinocéros)*. Brigitte Nicole Grice's film replaces Dalí's obsession to Vermeer's *The Lacemaker* and the nose-horned mammal to her own obsession with "the Kiss" and the elongated and resilient elegance of the giraffe, a voracious herbivore known to also occasionally chew old bones.

Brigitte Nicole Grice's ongoing ***Quartets*** painting series transfixes the canvas into four quadrants, each acting as a specific spell, coda and evocation to a higher divine consciousness. The artist's *Quartets* bring forth meditated distillations on her lived-experiences to the esoteric, loves, and a symphonic gesture to the quartet.

Debuting four new *Quartet* paintings at Mountains stand in dialogue to the artist's film *The Prodigious Story of the Kiss and the Giraffe* (2017/2022), conjuring loose associations to the poetics, dialogue and cinematic references transferred to the painted medium. Dialogue used in her film such as "Anyone who imagines all fruits open at the same time as strawberries knows nothing about grapes" seeps into the painted framework of these *Quartets*. Each work nods to the artist's ongoing philosophical and ethical contemplation of the possibilities of fertility, the power of the androgynous, ecological resilience and her grand wish for an evolutionary revolution on earth.

### Brigitte Nicole Grice

Born 1987 in Los Angeles, CA, Brigitte Nicole Grice is an artist, filmmaker, poet and scholar on Surrealism. She received a B.S. in Journalism and Art History from Boston University, an M.A. in Aesthetics and Politics at CalArts and recently submitted her doctorate at the University of Essex entitled *International Surrealism and the Contemporary Epoch: A Surrealist Document with Questions, Principles and Memory Maps*—a written thesis and ongoing documentary film project.

Brigitte Nicole Grice also acts as curator, organizer, and hostess for an expanded field of art under the alter ego *Madame Anonyme* and its corresponding gallery *Chez Anonyme*. She was a 2018 resident at Cité Internationale des Arts in Paris and part of Mountain School of Arts Class 2016; also in 2016 she studied with French philosopher Bernard Stiegler at the University of Kent, UK. Her writing has recently been published in X-TRA and she has a forthcoming novella and manuscripts due for release in 2023 with Rot Rosen Press.

Grice has forthcoming solo exhibitions with Saint George Street in London, UK (July 2022) and is the founding co-director of a new international artist residency and research centre based in the South of France dedicated to the ongoing dialogue of Surrealism scholarship and contemporary art set to open in 2024.

Recent exhibitions, curating and performances include *The City/La Ville* and *Chris And* as curated under *Madame Anonyme* for *Chez Anonyme*, Los Angeles, CA (2020); *Assisted Survival*, Mountains, Berlin, DE (2020); *Jack's Flat: Exhibiting Paintings*, exhibition and Online Viewing Room curated by John Matthew Heard and Benjamin Marvin, Berlin, DE and online (2020); *SURREALISMS 2019 at the 2nd Annual ISSS Conference*, University of Exeter, UK (2019); *Soft Bodies*, curated by Mattea Perrotta and Laura Watters, werkartz, Los Angeles (2018); *Ballet Banquet & The Ten Quartets Whom Behave Blushingly* (solo), Elysian Fields, Los Angeles, CA (2017).

Work by the artist is held in numerous private collections in Europe, England, Mexico and the US.

### Mountains RLP

Mountains RLP is a new exhibition program happening in the window space of Mountains facing Volksbühne and Rosa-Luxemburg-Platz, the square named after Polish-German revolutionary socialist Rosa Luxemburg (1871–1919). Exhibitions at Mountains RLP will run independently of the exhibitions at the gallery's main space. The program inaugurates with a solo show by American artist Brigitte Nicole Grice and is followed by a solo show by artist Thomas Baldischwyler upcoming in July 2022.

### Social

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