

ANDREW BIRK, ALINE BOUVY & ABSALON KIRKEBY

Opens 12th December, 2014. 6.30-8.30pm.

Shows runs until 24th January

Thurs-Sat 1-6pm

This show brings together one domicile of Brussels (Aline Bouvy) and two artists showing in the city for the first time (Andrew Birk and Absalon Kirkeby). Concurrent in their respective practices is a need to share their personal existences, their beliefs and notions, the nuances of their social groups, their local surroundings and overall a need to communicate with conviction.

*Through the continued use of visuals and objects, Bouvy aims to remind the viewer that the body is a necessary conduit for feelings and emotions, and in *Empathy (I and III)*, she consolidates upon her self-proclaimed wish to share and project the “desire drive”. Via self-made images that allude to penetration and zealous handling/groping, Bouvy translates her signifiers onto objects that purposely create a sensory dispute. Black bronze eels, copious yet limp, penetrate openings in clear and voluptuous plains. In a post-coital manner, it is as if we witness the after-math of something distinctly corporeal, the scene suitably oozy and aqueous.*

*Andrew Birk in more ways than one is the resolute studio-based painter, rendering observed phenomena upon his canvas with his chosen mediums via the obligatory preparatory sketch-work and documentary. However, he also happens to be an active presence within a critique-heavy community that is active online (<http://andrewbirkwriting.blogspot.be/>), the fact he lives in Mexico City and not in a more recognized and settled art metropolises renders his perspective noteworthy. His prose can also be heard in his collection of poetry (<https://soundcloud.com/andrewbirk>), musical in score yet dynamic and thought-provoking in content. For the paintings in the *Hawaiian Shirt* and *Destroyed Jeans* series, Birk has undertaken a form of self-portraiture, these items of clothing being his stock in trade, his everyday wear, lending a sense of brand-consolidation upon this most present and visible art-practitioner. The works in the show represent one part of their respective larger series; like the aforementioned resolute painter, he exists to push and antagonize his media in multitudinous ways in order to fully explore his subjects.*

Kirkeby's practice confides in a tight collection of apparatus. By means of a keen eye, his camera, his post-production software and his large-scale printers provide him with grounds upon which to play out an oscillating oeuvre of realism, documentary and abstraction. At heart an introspect, as is his want he wishes to highlight moments of personal enlightenment and poetry that he encounters, and in the most sincere images, we see glimpses of the artists daily existence, his peer groups, his hobbies and his terroir. However through digital treatments that range from subtle highlighting and blunt re-composition through to oppressive manipulation, it is possible to get a more pictorial and painterly sense of the artist, as someone who can not only observe these fleeting moments when they occur, but can wield his tools with compositional intuition.

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