

Anne-Mie Van Kerckhoven, Nothing More Natural

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WIELS

The exhibition “Nothing More Natural” provides the first overview of Anne-Mie Van Kerckhoven's (AMVK) drawings in confrontation with her films. AMVK is known in European art circles for her interdisciplinary practice that combines different media. She can be linked to a new generation of multimedia artists whose installations explore the spaces and imagery opened up by 21st century digital technology.

The confrontation of these two different media – the drawings, defined by their intimacy and craftsmanship, on the one hand, and the films, created by computer animation and technological aspects, on the other – reveals a key principle in the artist's work: the antagonism between physicality and idea, between body and knowledge. AMVK attempts to bridge this duality which has haunted science, art and religion in the metamorphoses and transformations of forms and meanings in her drawings, as well as in the overlapping and morphing techniques of her films.

The drawings grow like a diary, both spontaneous and controlled. In the early works, the grotesque figures in enigmatic situations reveal the strong influence of Symbolism and Secessionism.. A post-hippie spirit is expressed in the psychedelic illustrations, while in the underground comics the characters and the storylines are even more fragmented.

From 1976 onward, the figures and the settings grow so abstract that the images become a sort of rebus. AMVK is indebted to surrealism, particularly in using the methods for ‘automatic hallucinatory analysis’: dream analysis, spontaneous and unconscious associations and hallucinations, for exploring the depths of the personal psyche.

In the key film ‘De vier uitersten’, the focus shifts to philosophical ideas and abstract systems of knowledge.

Anne-Mie Van Kerckhoven, born 1951 in Antwerp where she lives and works.

The exhibition is a coproduction with the Kunstmuseum Luzern, Kunsthalle Nürnberg and the Frac Pays de la Loire, Carquefou.

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In the second part of the exhibition, more recent works (from the nineties forward) are presented in a labyrinth where various themes and styles re-emerge, inundated with texts.. Composed of quotations from the artist's readings, gathered under the title "Belgian Spleen," this diary-like practice reveals her diverse interests and fascinations. These excerpts range from topics such as scientific and technological systems and terminology, philosophical concepts and alchemy to avant-garde art movements and autobiographical aspects.

The fluid linear drawings examine the relationships between people, spaces and objects, elongated and distorted by a perception of maximum intensity and sensibility.

Progressively, she uses other styles and forms,, more complex en versatile, and completed with quotations and concepts. These various dimensions and styles merge into a unique aesthetic language, which should be seen as part of the 'underground' movement and counter-cultural drive of 60ies and 70ies against codes and norms.

Many of her recent films, computer animations and paintings based on collages refer to an agit-pop aesthetic. Through her work, AMVK deconstructs and overcomes the stereotypes and clichés surrounding the questions of difference, gender and sexual representation. This refers to the cyberfeminist ... on the deconstruction of stereotypes and suppressed concepts of power, sexuality and desire.

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