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Images (left to right): Diana Adams 2011 Painted aluminum 71 x 35½ x 15½ in Pink Painting (Detail) 2011 Digital print 73 x 163 x 1 in Poise (Detail) 2011 Painted aluminum 77¼ x 11¼ x 22¼ in

CEDRIC CHRISTIE COLOR MOVEMENT

OCTOBER 28 - DECEMBER 3 2011

OPENING RECEPTION THURSDAY OCTOBER 27 6 - 8PM

Flowers is pleased to present the first US solo exhibition of work by acclaimed British artist **Cedric Christie**. *Color Movement* will run from October 28 through December 3, 2011, with a reception for the artist on Thursday, October 27, 6-8pm. A catalog will accompany the exhibition.

Cedric Christie draws most of his inspiration for *Color Movement* from dance - in particular George Balanchine's ballet, *Agon* (1957). This ballet consists of a series of dance movements in which various groups of dancers interact in pairs, trios or quartets. **Christie** was heavily influenced by the *pas de deux* between African-American dancer Arthur Mitchell and white ballerina Diana Adams, whose performance was banned from being televised in the United States until 1965.

Christie's fluid aluminum sculptures represent transient gestures and mercurial movement, bringing to mind a dancer's flexibility and ability to move weightlessly, seamlessly. Three to four elements are placed together and the aluminum is either left bare or vivid color is applied, often referring to a dancer's costume. Their placement demonstrates both balance and poise, reminiscent of the movement of a limb, or a relaxed pose.

The consistent use of color is found throughout other works in this exhibition. He incorporates and manipulates everyday objects such as snooker balls and embellished scaffolding, creating sculptures that are meticulously and skillfully made. These works become both a critical appraisal of modernism as well as a playful exploration of form and meaning.

Using humor and irony as subtle vehicles of communication, **Christie** manipulates a previous take on minimalism with a re-creation of the work, *Pink Painting* 2009 - a full-scale car crushed to the point of two-dimensionality. **Christie** makes a self-consciously absurd allusion to minimalism's valorisation of the 'flatness' of the picture plane. In *Color Movement*, **Christie** presents *Pink Painting* as a photograph separated into 104 framed pieces. He concludes that this installation is essentially 'flat-packed', where one can take this car off the wall and put it in a box.

Born in 1962, **Cedric Christie** lives and works in London. He has exhibited widely in the United Kingdom and internationally and has curated a number of large-scale group exhibitions. His work is in held many collections including the Art Gallery of Nova Scotia; the Anita Zablowich collection; Unilever, London; Derwent Valley Holdings plc, London; Brown Rudnick Freed and Gesmer, London; and Land Securities, London.

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