



Cross 2009, Scaffolding, fittings, glitter, Edition 12 28 x 28 cm

Cedric Christie

Love Me or Fuck Me but don't do both

16 OCTOBER - 14 NOVEMBER 2009

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A mantelpiece, formal remnant of the domestic architecture that once tied house to hearth, is also a form of subverted frame. Objects placed on top of this structure are exalted from the economy of the everyday into the realms of the ornamental. While a frame acts to hermetically seal value within its perimeters, a mantelpiece acknowledges the ideological properties of the boundary/border/perimeter in and of itself. It provides an 'edge' on which to realise a microcosmic visual display, exploiting the periphery as a fertile space for the performance of meaning.

For Cedric Christie, a mantelpiece provides the territory for a form of curatorial play that traces the currents that course through art history. By offering itself as a platform for objectifying the utilitarian and coveting of the quotidian, it becomes the stage on which visual hierarchies are presented and recast. Christie's work betrays a fascination with the fluid line between art and object, manifesting the mercurial spirit inherent in embracing indistinction.

Christie's *Pink Painting* hangs on a pristine wall, a space commandeered for the painting-as-artwork, its destination, its perfection. On approaching the work, it becomes clear that Christie's 'painting' – that which had appeared at a distance to be an epic ode to colour-block abstraction – is in fact a full-scale car. Crushed to the point of two-dimensionality, it is an awe-inspiring entity, self-consciously absurd in its allusions to minimalism's valorisation of the 'flatness' of the picture plane.

Two new works entitled *Phoenix*, giant curvatures comprising steel exoskeletons and snooker ball anatomies, brazenly wrap themselves around the space they occupy with the gesture of a giant 'lick'. Whilst their titles suggest their form to be a product of a divine sublimation, the playfulness of Christie's materials also suggests the works' debasement of the sacrosanct ideology of Modernist sculpture. De-mythologised, the pieces lurch onto the horizontal; a movement from wall to floor that is a literal and figurative 'bringing down' of monumental form.

Born in 1962, Cedric Christie lives and works in London. He has exhibited widely in the UK and internationally and has curated a number of large-scale group exhibitions. The show at Flowers is his first solo exhibition with the gallery.

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