

## Pressrelease

The upcoming show at Limbus Europae will include three artists working with three different media. Antoine Desvigne, french born now living in Brussels and Berlin since 2007 used to work in the field of performance before turning his interest towards video art. Now he is concerned with the movement of time but also with sounds and the interaction of picture and sound: his works show slow but steady processes of objects that move back and forward.

Repetition is an important aspect of his works: time repeats itself but also the sounds that go with his artworks. Often they move from one speaker to the other and back again so that they create already by itself a sense of movement and repetition even without actually seeing the video.

The objects shown on the screens are very casual ones like a watch, eggs or snatches but still they enfold a gracious aesthetic by the detailed cut-out and the lighting the artist chooses for the picture on the screen.

Secondly we are showing paintings by Trevor Good, a canadian born artist, who has moved to Berlin in 2006 and was trained as a painter at the Emily Carr art institute in Vancouver.

There is certainly a connection between his and Antoin's works: in their aesthetic aspiration and the way colours are set but also in a broader sense in the atmosphere created by their works.

It was especially the „antique-look“ and the melancholy mood set free which is so appealing.

On one hand the paintings – mostly portraits - appear as a time-shift, not a repetition, but a moving back in time: The look of the 20s, but also the following decades appears to unfurl its special charme on the viewer. Pictures of grandparents in their time or old photographs from back then might flash through ones heads while seeing his works. But still there are not only these, but also very modern looking portraits that form connections between then and now.

The range from larger works and smaller portraits on canvas form a kind of „palett“ of the different styles and talents of the painter. The dark or plane bright backgrounds with little signs of paint here and there, the cut out heads and little parts of the torso and the idea of painting mainly the outlines of the figure without adding too much colour of clothes or flesh transform his rather photorealistic works into a new realm, that gives way to abstract forms.

Coming from using mainly photographs (his own, but also from books) as the primary source for his paintings he is now focussing on photography as a different medium for taking portraits of people. Here the idea is to use the camera to produce an immediate image that still has some painterly qualities – maybe even to transform his ideas as a painter into the newer medium of photography.

Pierre-Etienne Morelle's installations form the third aspect of the show. Though it is quite contrasting in the approach it still matches with the works by Antoine and Trevor regarding aspects of time and movement. Pierre-Etienne Morelle is a french born artist, who lives in Berlin since 2009. In his installations and performances he quite often includes himself as an art-making person but also the spectator without whom most works would not work. Considering this it is on one hand the process of making art, that he reveals in front of his audience by showing not necessarily a finished product, but rather certain steps that bring him to ending the work or revealing the process of repetition without a finished piece.

If a work is finished in the eyes of the artist though there is always the aspect of involving the audience: People have to climb over wooden barriers or find their way through a construction with rubber-straps. In any way it means that they have to cross a (inner or outer) barrier to proceed in the exhibition that Pierre-Etienne Morelle's work is a part of.

This dealing with the art work itself, touching or climbing it, crawling underneath it or holding it so that the artist can proceed with his work, might convey a feeling of insecurity or hesitance but on the other hand also the excitement of being appealed to and therefore being part of the work by interacting with it. Obviously he forms an interesting antipode to the works of Antoine Desvigne and Trevor Good, where the spectator is rather concerned with his sensuous and visual senses. Here the viewer can not just stand in front of the work, look at it and think about a possible meaning or idea, he is asked to participate and to overcome his own inner barriers.

### Websites:

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