Z ART SPACE

Alan Avorgbedor

Intimité de l'immédiat // Intimacy of the Immediate

13 Août 2015 - 17 Septembre 2015

Intimacy of the Immediate

By Charissa Von Harringa

"To set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite." - Baudelaire

Alan Avorgbedor takes, as an existential base, data. Here the banal materiality of the everyday is rendered raw, seductive, in situ. Vast expanses, horizons, and voids foreground material landscapes, bodies, and buildings. Figures (as forms) are reconceived in these images as systems of organization that constitute an individual's subjective frame of reference. One is presented here with visual archaeologies that capture order and hierarchy in radically subjective space.

Avorgbedor's aesthetic praxis is oriented towards abstraction, an affinity expressed with the clarity of line, curve, and edge in the environment. He is interested in the correspondence between forms, 'jewels of the ordinary', that are necessarily architectural but also auras of the inanimate and immortal. Intimacy arises in the tenuous search for composition as gleaned through a visual or melodic organization of patterns, rhythms, sequences and their potential for breaks, ruptures and voids. Avorgbedor is concerned with the process of how subjects are constituted, as against one another, in a void filled with compositional intimacy or its potency.

Indifferent to the fidelity of color, Avorgbedor's phenomenal atmospheric tonalities are creatively shot using expired film that is then cross-processed. The results lend themselves to vivid abstractions of color. The process and images created become another reference for the recuperation of the landscape painter's "rose-tinted" quest for the picturesque, or Arcadia[1]. The desire embedded in the search for an idyllic composition is relocated and ultimately reassigned to fields of glowing neutrality.

With his photography, Alan Avorgbedor tends to ask the question: 'what might be foreclosed between renderings in the phenomenal world'? As a visual poet, his site/sight is indelibly oriented towards an unmediated khôra[2]. His philosophical and aesthetic investigations can be situated within a wilderness of indeterminate space, a garden of infinite symbols, as the locus of possibility for pre-subjective formations to thrive. This series of images visually communicates a type of impressionism with a formal language that clearly expresses the intimacy of the Subject, as glanced between objects.

Notes

1. Here I am explicitly referencing Claude Lorrain (c. 1600-23 – 1682), a landscape painter of the Baroque style. He was also known for developing the "Claude glass", a type of tinted mirror that offered soft, tonal impressions of subjects. In the 18th and 19th centuries landscape painters would retreat into nature with this pre-photographic lens device.

2. The khôra has been conceptualized and aestheticized throughout history – from Plato to Derrida -as a physical and philosophical interstitial space where pre-entities take shape. In Ancient Greece, khôra were forested areas located just outside a central city.

À propos | About

Z Art Space est une galerie privée dédiée à la promotion de l'art contemporain asiatique au Canada et au support des artistes locaux et internationaux. À travers sa programmation, la galerie cherche à créer une plateforme pour soutenir des projets artistiques critiques portant sur les thèmes de l'identité ethnique, la globalisation, et le complex binaire entre l'Ouest et l'Est. Fondée en 2013 par Tianmo Zhang, la galerie se situe dans le quartier de Little Burgundy, entre Griffintown et Saint-Henri.

Z Art Space is a curatorial project gallery dedicated to promoting contemporary Asian art in Canada and supporting local and international artists and student initiatives. Through its programming, the gallery seeks to provide a platform for discursive projects around issues of identity politics, globalization, and complex narratives of East/West binary. Founded in 2013 by Tianmo Zhang, the gallery is located in Montreal's Little Burgundy district, between Saint-Henri and Griffintown.

Directrice de projets | Project Director: Tianmo Zhang

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Mercredi au Samedi: 11 à 18h
Dimanche au Mardi: fermé

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Z Art Space is proud to present **Intimacy of the Immediate**, a solo exhibition by Montreal-based photographer **Alan Avorgbedor**. For the artist's first exhibition at the gallery, Avorgbedor presents four series of film photography, capturing urban and rural landscapes marked by absence, singularity, and absurdities of the ordinary.

Unfettered by tonal accuracies of the scenery, Avorgbedor employs expired films and methods of cross-processing to develop his images, yielding exuberant, and at times unpredictable, muted colour compositions. Situated at the intersection of architecture and photography, the exhibited series remark on the artist's exploration of transposable qualities between the two media, such as in Line (2011) and Curve (2010), where the quintessential female bodily form has been reduced to a consideration of purely geometric attributes, then juxtaposed to the cold, rigid silhouette of a relinquished building. Governed by a pursuit of conflicting binaries – presence and absence; positivity and negativity; continuation and interruption – Avorgbedor seeks to translate his philosophical understanding of order, hierarchy, and perception into an aesthetic engagement with familiar yet distant landscapes.

Alan Avorgbedor is a PhD candidate in the Fine Arts interdisciplinary program at Concordia University. His philosophical and aesthetic investigations explore the subtleties and ironies of the immediate environment that bring attention to the subjective manifestation of presence between voids.

Z Art Space est fière de présenter **Intimité de l'immédiat**, une exposition individuelle du photographe Montréalais **Alan Avorgbedor**. Pour cette première initiative de l'artiste à la galerie, Avorgbedor présente quatre séries de photographie à pellicule des paysages urbains et ruraux, marqués par l'absence, la singularité et l'absurdité de l'ordinaire.

Sans contraintes de l'exactitude tonale des scènes capturés, Avorgbedor se sert des pellicules expirées et du processus de traitement croisé pour arriver à des compositions aux couleurs vives et muettes, voire imprévisibles. Situées à l'intersection de l'architecture et de la photographie, ces séries démontrent l'exploration de l'artiste à travers les qualités transposables des deux modes de représentation, tel indiqué par la juxtaposition entre Courbe (2010) et Ligne (2011). D'une part, la forme quintessentielle féminine est réduite jusqu'à ses sources architecturales élémentaires; d'une autre part, cette même figure humaine est comparée à la silhouette tantôt froide, tantôt squelettique, du bâtiment délaissé. Ayant un intérêt pour les états binaires conflictuels, comme l'opposition entre la présence et l'absence, le positive et le négatif, la continuation et l'interruption, Alan Avorgbedor tente à tout jamais de traduire ses pensées philosophiques, axées sur l'ordre, la hiérarchie et la perception, en langage esthétique, abordant des paysages à la fois familiers et lointains.

Alan Avorgbedor est candidat en doctorat au programme interdisciplinaire de la faculté des Beaux-Arts de l'université Concordia. Ses intérêts philosophiques et créatives touchent à la subtilité et à l'ironie issues de l'environnement immédiat, tout en mettant l'accent sur la présence subjective de l'individu à travers les états du vide.