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Meessen De Clercq

SARAH BOSTWICK
Actual Space

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Rue de l'Abbaye 2a B 1000 Brussels
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For her second solo exhibition at the gallery, the young American artist **Sarah Bostwick** has chosen to show various monochrome reliefs inspired by places she has visited in recent months. So you will find views of Brussels, New York and Los Angeles. The subjects of her reliefs are always subtle and consistently introduce architecture, but without seeking immediate recognition of the place or provoking a spectacular response. The approach that Bostwick adopts is more to intervene in a given space and transform it by providing contrasting perceptions of her works. A major component of her work is the light that models her reliefs in a unique way depending on the time of day. The perception of a work will not be the same in the early morning or late afternoon. And the role played by daylight is predominant. It seems logical that she has entitled her exhibition *Actual Space*, as it deals with space as it really is. Space creates the work and work creates the space, as it were.

The visitor is welcomed by *Brussels Monument (Night)* which the artist composed after a photograph taken in the Royal Park in Brussels. It is very difficult to make out with certainty the Park of Brussels; only the decorative elements (railings and basin) allow us to situate the location. Bostwick succeeds in a perilous task: combining a finely crafted relief, full of subtlety, with the colour black which absorbs light rather than reflecting it.

In the **left-hand room**, the visitor finds two views of New York, one in Queens, with very present vegetation, foliage and shrubs in the foreground and a building in the background; the other, *Brooklyn Canal*, is a view of Manhattan from Brooklyn recognizable if one pays attention to details like the Chrysler Building and the typical water towers. Another detail that we recognize here and there in her works is the appearance of billboards that can be seen, among others, in *Paradise Grocery* located in the small passage between the two rooms.

In the **right-hand room**, the work entitled *Awning* is placed near the window in order to receive maximum light. With *Ventura*, Bostwick brings us her most subtle work; a lightweight drape that reveals the frame of a doorway and that seems to vibrate under the effect of a light breeze.

Finally, *Katonah* (named after a small town near New York) explores the more gestural side of the artist's work. We feel fingermarks and prints that have fashioned the landscape as might a sculptor in clay and which seem to open a window in the vegetation.

Bostwick constantly explores the innermost depths of the material, exploring its greyness, its areas of shadow, but she is also driven by an unrelenting determination to grasp the "density of the void".

Sarah Bostwick was born in Ridgefield (Connecticut) in 1979. She lives between New York and Roswell (New Mexico) where she is currently in residence. She will soon have an exhibition at the Roswell Museum and Art Center. Her most recent exhibition was held at the Gregory Lind Gallery (2011)