

collection croisée



collection 03
01.09 – 31.12.21

nadie borggreve (NL)
hiroshi kan (JP)
matt lock (US)

nadie borggreve (NL)

Nadie Borggreve's embroidery echoes and is deeply rooted in nature. Her creations have a pictorial aspect that transport the viewer into a multitude of settings. We walk through forests dressed in autumn colors, contemplating the foliage and floral motifs before happening upon an awe-inspiring stretch of water reflecting the stars. Her creations resemble Gothic windows in how they look upward, toward the heavens; wool replaces stained glass, giving rise to astral formations. Borggreve also plays with the composition of her pieces, which she either fragments or assembles as collages. The artist employs different techniques: tufting, intarsia knitting and a bespoke dyeing process. She makes her own colours and hand-dyes her wool. Vibrant colours with a rare depth emerge from this practice. The source of her raw material is essential to her creative process, which she regards as cyclical, mirroring nature. She collects fabric and thread that are either second-hand or from unused stockpiles. Well-worn clothes also serve as a resource; she unravels them to recover thread. By re-using textiles, Borggreve seeks to preserve their history as well as create a dialogue between an object's memory and its tangibility.

Chloé Thomas
collection croisée

Nadie Borggreve (b. 1991) lives and works in Amsterdam. She studied at Royal Academy of Art (The Hague) where she won the departement prize for Textile and Fashion in 2016. After working in fashion design and participating in a Norwegian residency, her studio practice moved towards fine art.

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Hiroshi Kan's drawing practice brings together disparate forms and materials. Both figurative and abstract, an evocative power grounds his work. By erasing background details, he deconstructs his own pieces only to reinvent them in a unique way. Both the latent absence of motifs and the continuity of lines draw us in, inviting us to find meaning in his vision. At first, the fragmented nature of Kan's work is somewhat disconcerting. By disseminating partially figurative elements, he insinuates instead of clearly revealing his preference for possible interpretations. His graphic design vocabulary plays with scale and perspective while adhering rigorously to detail. Order prevails as objects and figures replicate beside rectangular spaces and rigorous straight lines. Multiple references to Japanese popular culture pervade, imbuing his work with a kawaii-type aesthetic. He willingly employs the codes used in Manga, namely framing techniques that add texture and ornamental flourishes, which give his work a certain complexity. Kan's hybrid art doesn't lend itself well to labels. However, if one is necessary, «resolutely experimental graphic art» would be suitable.

Geoff Vallon
ÉLÉGIE EN BLEU

Hiroshi Kan is an illustrator born in Osaka (Japan) in 1973. He makes artwork for books, CD jackets, magazines, including covers for Casa BRUTUS, and Blueprint. He has had solo exhibitions at HB Gallery, Tokyo ('Blood is so' in 1997); Rocket, Tokyo ('Cut out' in 2001 and 'Mega Float' in 2003); Blink Gallery, London ('FULLCIRCLE Presents Hiroshi Kan'); Pulp, Osaka ('Summer Sweater' in 2018) and recently at Opaltimes gallery, Osaka in 2021.

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Matt Lock's drawings are premonitory witnesses. They seem to surface from a highly radioactive future ravaged by the excesses of mass consumerism where humans have undergone mutations of the most heinous kind. Garbage and biological waste are strewn about, piling up in open-air dumps. The mutants are alienated and disfigured; their flesh is pierced by strange bionic implants that look like excrescences. In the space Lock creates, they look as if they are primed for a fight. However, there is more to Lock's work than stained asphalt, war and desolation. His dystopian worlds are informed by science fiction from the 80s and 90s; they convey a primitive and visceral power emboldened by an anxiety-ridden vision of a doomed future. The force behind Lock's art lies in a certain aesthetisation of the monstrous.

His imagination is coloured by representations of the organic in all its forms, a predilection reminiscent of the body-machine hybrids found in the science-fiction novels of William S. Burroughs and J.G. Ballard. The use of coloured paper allows nostalgia to seep into these sinister landscapes. Though violence pervades his drawings, an effervescence somehow manages to subsist in the apocalyptic landscape portrayed.

Geoff Vallon
ÉLÉGIE EN BLEU

Matt Lock is a self-taught illustrator and occasional painter, originally from Massachusetts but residing in close proximity to NYC since 2010. Most of his work consists of line drawings on small to medium colored paper. His drawings are often intricate in detail and depict post-apocalyptic alien futures or hidden alternate realities. Lock has been posting art on the Internet since 2006 and since that time has exhibited in various galleries worldwide. Additionally there have been several books and zines published featuring his work, both exclusively and alongside other artists.