

Piper Keys Exhibitions

Robert Filby

8th June to 13th July

Per Kirkeby Brick Sculpture

From 8th June

Opening view: Saturday 7th June, 6 to 9pm

Piper Keys presents a solo exhibition by Robert Filby and a Per Kirkeby brick sculpture. Robert Filby will show a planometric drawing as woven rug, a poster derived from luminous stickers, and a bronze cast of a rabbit hole. In an adjoining communal space Per Kirkeby's previously unrealised brick sculpture *Stenalt* (2012) has been built and will remain permanently on view.

Per Kirkeby Brick Sculpture

In response to Piper Key's invitation to show a work from his brick sculpture series, which has spanned over 50 years, Kirkeby put forward a design made for his friend and longtime co-worker Arne Fremmich. This sculpture was originally planned for the garden of Fremmich's home, where it would wrap around a mature tree. At Piper Keys the work sits on the concrete floor of the gallery's warehouse space, alongside studios and a kitchen. Fremmich has been present throughout the build of *Stenalt*, initially rescaling the work to find commensurability with its new setting.

Robert Filby

Robert Filby's *Rug for Piper Keys* sees the gallery floor plan returned to its organisers in the form of a woven rug. Within the design, seen at a diagonal from above, other elements have taken up positions scribed across the floor. Pre-empting the process of installing the work, the rug turns around the artist's experience of remote planning and a projected experience of the exhibition, reimagining the space within itself.

Ghosts lifts the forms of glow-in-the-dark stickers and reproduces these motifs by photocopy onto pastel-green office paper. Floating in toner, these figures are pictured as though in darkness, yet faint green, unglowing as if by daylight. Despite these inverse tendencies a comparison is drawn between two materials. Reversing 'the material-as-vehicle-for-image', as Filby suggests, the figures serve to revise our understanding of the physical ground across which they lay.

For *Uncompleted Burrow* an aborted rabbit hole, which perhaps ran into the course of another animal, has been poured with plaster. A cast takes on the volume of a thing, the negative space of a surrounding structure, in this case a tunnel. The resulting bronze is a physical manifestation of a would-be magical space, the rabbit hole as portal, bluntly representing the otherworldly as worldly.

These works expand upon and share a consciousness with previous works which have conflated the insides and outsides of things (objects, ideas, and practice). Observations about the pictorial or material are turned over, and from a distrust of the creative act, come to express a kind of non-event. For the artist a solace seems to be found in the apprehension of everyday things, appropriating the form of an iceberg lettuce, or interpreting the glaze of a frankfurter to look like terracotta. Similarly, in the photographic series *Work & Co.* there is an emphasis on non-communication as the works themselves are tempered by the attendance of domestic cats. And in *Mood Boards*, where, in guise, an idea is not motivated enough to go beyond its early devising. Together, these things go toward an acceptance of a subject/audience with an inherent disinterest in the concerns of the work.

The exhibition of Per Kirkeby's brick sculpture has been organised by Piper Keys and Jonathan P Watts. Its realisation has been supported by The Elephant Trust. With thanks to Per Kirkeby, Mari Anne Duus, and Arne Fremmich.

Robert Filby, born 1976, Gt Yarmouth. Lives and works Norwich. Work included in exhibition at Piper Keys, London, 2014, supported using public funding by the National Lottery through Arts Council England.

Per Kirkeby has exhibited internationally since the 1960s. Kirkeby first trained in Geology at the University of Copenhagen (1957), then studied at the Experimental Art School in Copenhagen (1962). His practice encompasses writing (poems, essays, novels), drawings, collage, painting and sculpture. He has exhibited at a wide array of institutions including the Venice Biennale (1980, 1993, 1997), documenta Kassel (1982, 1992), Portikus Frankfurt am Main (1994), Tate Gallery London (1998) and Tate Modern London (2009). Kirkeby lives and works between Copenhagen and Laeso, Denmark and Arnasco, Italy.

Piper Keys is supported using public funding by the National Lottery through Arts Council England.

Gallery opening hours 12noon to 6pm, Friday to Sunday

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