

For some years now, her large studio at Bois-le-Roi has enabled her to become involved with more voluminous formats. Kristin is now designing objects which would no longer find their place in any “normal” interior... Their different parts are associated and accumulated in more solemn rhythms, enjoying more sumptuous spaces than before. All exhibition projects per se have become for her a fully-fledged script-like challenge, a real theatre: the works have to be seen there together, and in relation to one another. Each form is drawn and designed on the basis of the places used, in a perfect mastery of the relations of horizontality, verticality, and colours, in an admirable interplay of variations and counterpoints between a certain elegant monotony and dazzling tonic accents, launched in a very thought-out way into the surrounding space. Kristin is not afraid of beauty. We might even say that she has busily sought it out—in a visual and mental way—when contemporary art often puts this notion of beauty in danger, or else veers away from it with irony and disillusionment...

She, on the contrary, broaches the question of the Beautiful in a serious way, developing all the forms of antagonism between desire and interdict which condition it, seeking out, to express it, the most effective metaphors between nature and human body, between the private and the universal. Making a “beautiful object”, which is to say an object “that speaks”, that can involve the eye as much as the mind, seems to truly stimulate her... Perhaps managing in the end to play on our unconscious, relating past, present and future at the heart of one and the same formal constellation.

extract of Frédéric Bodet’s text, in Kristin McKirdy, 2018, Jousse entreprise edition



Untitled ceramic, 2018
enameled ceramic
11 x 9.8 inches



Untitled ceramic, 2017
enameled ceramic
13 x 13.7 inches

Archives

