

"Trace"
WITH

JULES CLARKE
MIRNA KREŠIĆ
ANDREW LEVENTIS

PRIVATE VIEW 19th of February 2013
6:30 – 9:00PM

20th of February – 16th of March 2013

Strangely, sometimes it is only when vision has been blurred that an image burns most clearly, allowing the eye to see what it would normally overlook. In the exhibition *Trace*, ArtEco Gallery is proud to present works by Jules Clarke, Mirna Krešić and Andrew Leventis. Through their varied yet complementary works, a dialogue of shifting perspectives and blurred lines brings to light delicate traces of movement, a complex interplay of light and, like time-worn photographic prints or blurry newspaper prints, a sense of past moments, captured, archived and rediscovered once more.

"My paintings form a space in which to explore the residue of a passing moment, or, rather, the imprint of an event" explains Jules Clarke. "The fluidity of paint is used to describe how one moment becomes another." In seeking to create a visual expression of memory, the American-born artist finds inspiration from photographs taken from moving images in popular film and television, as well as Internet and private family footage. "The process of painting becomes a form of resistance against the constant flow of images and the fast pace of technology," she continues. Through subjects that feel as if they are floating, struggling to remain upright, flitting in and out of focus like the ghosts of forms, Clarke seeks to materialise in paint the areas where the camera has struggled to process an image, "where the fragility of withdrawing a still image from a moving one is revealed, and figures begin to erase themselves or become part of their surroundings."

Similarly, in the works of fellow American Andrew Leventis, still life moments from photographs snapped of period dramas on television form the basis of his oeuvre. With their shifting focus, obscured faces and dramatic use of shadow, a sense of intimacy is achieved, yet coupled with an air of mystery. "I am concerned with the tension that is created between the painted and the technological image," he says. "The filter of the digital screen is meant to index the appearance of looking back at the past from the vantage of the present." By exploring how contemporary television borrows configurations from painting, Leventis borrows back from the cinematic designs of what we see on our own television screens today, giving each scene a new visual and emotional depth. "At a certain point, still life becomes portraiture, as the boundary is blurred between person and thing," he muses. "Objects become symbolic

portraits and people become illustrated possessions... this kind of 'still-life portraiture' seems contradictory in that it equates people with objects, yet it also valorises the character of the individual." Indeed, it is at this very blurring of distinction between still life and portraiture that Leventis locates his practice.

Finally, for Croatian-born Mirna Krešić, it is the opening up of new spaces, as matrices for visual associations, memories and feelings that act as the recurring theme in her works. Searching for a place before and beyond words, she explores the "infinite probabilities of becoming or fading away through a fragile balance of visual marks," a space before and beyond words, a space of infinite probabilities and possibilities, at once coming to life and fading away. These marks come to life as monochrome, stormy paintings, fine slashes of pigment like dark rain, or delicate, blurry images with flecks of delicate hues, sometimes bursting into entire canvases composed of pools of colour. "It is through the eyes and mind of the viewer," she says, "that the painting reveals its true possibilities – each time has the potential to be intimately different."

"What draws the works together is the sense of dreamscape they invoke," explains the gallery's Kristin Hjellegjerde. "Akin to the works of Richter, whether through the subdued colours of Leventis and Clarke, or the nearly mono-chromatic pieces of Krešić, these three artists are brought together through the gentle traces of lines, life and existence. Together, they can bring the viewer to a different place – a world of gentle stories and humble feelings."

Trace runs from 20th of February – 16th of March 2013
at ArtEco Gallery, London

Information for journalists:

Jules Clarke

Born in New York (1975), Jules Clarke completed her BA in Fine Art at Goldsmiths College, University of London. She was recently selected for the Marmite Prize IV exhibition (2012) and was shortlisted for Stage 2 of the John Moores Prize in the same year. Clarke has exhibited in the UK and Italy, with recent shows including *My Family Hanging on the Wall* at Peacock Projects, London, *Fraternise: the Salon* at Beaconsfield Gallery, London and *New Tenant* at Connaught Close Project Space, London (all 2011). For more information visit www.julesclarke.com.

Mirna Krešić

Based in Paris, Mirna Krešić was born in 1958 in Zagreb, Croatia. After school, she entered the Academy of Fine Arts in Zagreb, where she received her degree in graphic art in 1981. This was followed by a scholarship from the French government three years later to study at the École des Beaux-Arts in Paris. Krešić has exhibited solo shows at, among others, the Rouen Centre d'Art Contemporain, Gallery Cornette-Pajarin and Cercle Lucas Carton in France, as well as the Klovic Castle Museum in Croatia. Her work can be found in private collections in Croatia, France, the Netherlands and the USA, while public collections include the Kabinet Grafike National Library in Croatia and the Cité des Sciences, Collection of Contemporary Art of Le Bon Marché in France. For more information visit www.mirnakresic.com.

Andrew Leventis

American artist Andrew Leventis received his Bachelor of Fine Arts in oil painting from the American Academy of Art in Chicago in 2006, before relocating to London where he received his MA in Fine Art at Wimbledon College of Art (2010) and an MFA in Fine Art from Goldsmiths College, University of London (2012). Leventis has exhibited widely in London over the past several years, including *Young Gods* and the *Salon Art Prize 2012 (Part II)*, both at Griffin Gallery, as well as *Brush Exhibition* in Shoreditch. Leventis has also exhibited in North Carolina and Illinois and has previously been an instructor of drawing and painting at Nancy Couick Studios in North Carolina, and an instructor of drawing at the Vitruvian School of Art in Chicago. For more information, visit www.andrewleventis.blogspot.com and www.andrewleventispainting.com.

ArtEco Gallery

ArtEco Gallery is the conceptual brainchild of Kristin Hjellegjerde, serving as a creative outlet following the success of her art blog of the same name, established in 2010. After moving from New York to London, Hjellegjerde decided to establish the gallery in south west London in order to offer a fresh outlook for contemporary art in this part of the city. Based in Old York Road, the gallery seeks to showcase both emerging and established contemporary artists from a range of backgrounds in an intimate and personal environment. Previous exhibitions include the inaugural *After Munch*, as well as *manmadegod*, *Encounter*, *Chromatic*, and *Four Seasons*. For more information, visit www.artecogallery.com.

For further information and high-resolution images, please contact Kristin Hjellegjerde on khjellegjerde@mac.com.