

“Crinkled Escape Routes and Other Somewhat Flat Things”  
WITH

MARTINE POPPE

and

Project Space: WILLIAM BRADLEY

PRIVATE VIEW 5<sup>th</sup> of May 2016  
6:30 - 9:00PM

6<sup>th</sup> of May – 18<sup>th</sup> of June 2016

Gleaming, pastel visions spread out across the gallery – images of cars, signposts, highways and flat, desert landscapes are obscured as if by fog. Existing in open-ended otherworldly plane, they are familiar yet, somehow, removed. Kristin Hjellegjerde is pleased to host new work by London-based Norwegian artist Martine Poppe in her second solo show at the gallery, *Crinkled Escape Routes and Other Somewhat Flat Things* (6<sup>th</sup> of May – 18<sup>th</sup> of June 2016). Meanwhile, the gallery’s adjacent Project Space will feature works by London and Los Angeles-based abstract painter William Bradley.

*Crinkled Escape Routes and Other Somewhat Flat Things* combines the language of Martine Poppe’s pale and ephemeral aesthetic with blurred landscapes, the gallery given over to a dialogue created by the juxtaposition of these dreamy canvases with images from the American wilderness as seen along the country’s long rural highways. Buffalo skulls, ‘no hunting’ signs and yucca plants face off against ethereal surfaces so hazy their origins as photographs are hardly discernable. Transcending the specifics of the American landscape, they open up, evoking visions of spacious scenery and a less pressured existence. Assembled from images shot along the iconic Route 66, the works take the viewer on a journey through landscapes mental and external, shifting back and forth between the present and the part-remembered, part-constructed ideal; at the front of the gallery one is presented with an image of cars, yet the original photograph on which it is based has been crushed and crumpled up, like a time-worn billboard or poster.

These new works build on Poppe’s previous body of work, as evident in her 2014 exhibition at Kristin Hjellegjerde, *Anatidaephobia*. Here, she explored the relationship (and distance) that evolved between a finished piece of work and its original subject. In her new works Poppe pushes this sensation further. The works maintain their soft aesthetic, allowing for “space to breathe,” as she has explained, eschewing vivid colours and “hectic compositions.” However, the works in *Crinkled Escape Routes* see the artist explore new ways of creating. By working from blurred source photographs, the brush mark is placed at the forefront, allowing her gestures to create landscapes all their own. “The subsequent fields of pixel-like marks open up spaces in which I make my decisions more apparent,” she says. “I leave behind something open-ended and revealing on the surface.” As with previous shows, Poppe has also included figurative works in which part of the canvas is left exposed. In this case, she uses taffeta – which, when contrasted with the blurred landscapes, “enhance the experience of the work’s materiality”, increasing the sense of contemplative calm that prevails throughout the space.

One of the key tenets to Poppe's work has been its nuanced use of the visible made invisible, and vice-versa – of barely-there marks and markers that are at times hardly visible to the human eye. At other times, they are thematically present yet so far removed from their original source image as to be barely recognisable. In this form, they become instead a *leitmotif*, a narrative element softly gliding along her canvases, in view yet obscured. Her works allude both to the use of photographs as source material as well as the metamorphosis of landscape. "As always my work is very conscious of its origins in photography," she explains. As such, these interventions, such as the blur, never overpower or drown out Poppe's soft, visual style. "I'm developing the sense of meditative calm in the work, but also aiming to be more generous with my approach."

Meanwhile, in the Project Space London and Los Angeles-based abstract artist William Bradley displays new paintings. Where his practice continues to examine the painted depiction of painterly codes, this new body of work looks increasingly towards digital intervention, such as Photoshop, as a tool for the manipulation of these codes. "Digitally modifying my scanned watercolours," he explains, removes them "yet another step away from the immediacy of the original authorial mark." The resultant painting may reference gestural marks or codes from the history of Abstraction, but this is coloured by its digital pre-planning. "Thus the gestural elements of the work are less about the intuitive use of paint," says Bradley, "and more a device concerned with the combining of source material and reference." By digitally modifying watercolours – first scanned – Bradley is able to take a step away from the original source material itself. By scanning and manipulating the painting, Photoshop puts distance between the original creation and the final work – his painterly mark becomes abstracted, adding a second layer to his already abstract, gestural work. Since moving to California, Bradley's work has also seen a shift in its colour palette. "The colours have become more vibrant," he explains, with different colour relationships and compositions creating works "much looser, with more movement" than previous object/form derived compositions.

***Crinkled Escape Routes and Other Somewhat Flat Things* runs from  
the 6<sup>th</sup> of May – the 18<sup>th</sup> of June 2016 at Kristin Hjellegjerde Gallery, London**

**Information for journalists:**

### **Martine Poppe**

Living and working in London, Martine Poppe received her BA Hons and MFA in Fine Art from the Slade School of Fine Art, University College London in 2011 and 2013 respectively. She has exhibited extensively throughout her native Norway as well as London and the United States. Recent solo exhibitions include *50% Grå*, Trafo Kunsthall, Norway (2015) and *Anatidaephobia* at Kristin Hjellegjerde Gallery, London (2014). Her recent group exhibitions include Sotheby's inaugural exhibition *S/2 x SF* at their new S|2 space in San Francisco (2015), *The Presence of Absence*, Berloni Gallery, London, curated by Paul Carey-Kent (2015) and *New Order II: British Art Today* at Saatchi Gallery, London (2014). Poppe was the artist-in-residence at Hooper Projects, Los Angeles in the summer of 2015. She is the recipient of numerous scholarships and awards, having recently been chosen as a finalist for Contemporary Visions IV, Beers.London (2016) as well as having been shortlisted for the East London Painting Prize (2014) and the Threadneedle Prize (2013). Poppe's work can be found in the collections of Saatchi, UCL, NRK (Norwegian Broadcasting Corporation) and University of Oxford.

### **William Bradley**

William Bradley (b. 1984, York, UK) graduated with a Masters degree in Fine Art: Painting from Wimbledon College of Art, University of the Arts London. He has been selected for numerous prizes such as FutureMap 08 and the Catlin Art Prize in both 2009 and 2011. His works are included in many renowned private collections throughout the United States, including the Hort Family Collection, and collections within Europe such as the Nelimarrka Museum, University of the Arts London and the David Roberts Arts Foundation. Solo exhibitions include *I'll Meet You There*, Galerie Richard, New York (2016), *The Black Paintings*, Berloni, London (2015), *Tall Tales*, Galerie Richard, New York (2013) and *Good Plan*, EBandFlow, London (2012), among others. Recent group shows include *S/2 x SF*, Sotheby's, San Francisco, California (2015), *Work Hard, Play Hard* (with Mark Selby), Berloni, London (2014) and *Person, Place or Thing* and *Roster Crow*, both at 68Projects, Berlin (2014). He was selected for the inaugural 68Projects/ Galerie Kornfeld residency in 2014 and was also an artist in residence at Hooper Projects in 2015. Bradley currently lives and works in London and Los Angeles.

### **Kristin Hjellegjerde Gallery**

Kristin Hjellegjerde opened her gallery in south west London in June 2012 following her move from New York. Quickly gaining recognition for showing a roster of innovative emerging and established artists, the gallery has been named one of Blouin's 500 Best Galleries Worldwide (2015) and The Londonist's Independent Gallery of the Year (2014). Kristin Hjellegjerde Gallery showcases cutting-edge contemporary art with the central concern being the creation of an intimate space in which artists can present a coherent, focused body of work. Drawing on her own international background, Kristin Hjellegjerde seeks to discover and develop new talents by creating a platform through which they can be introduced to local and international audiences and by allowing for artistic exchange. Kristin Hjellegjerde also acts as an art advisor for both emerging private and corporate collectors as well as working closely with developers and architects. For more information, visit [www.kristinhjellegjerde.com](http://www.kristinhjellegjerde.com).

For further information and high-resolution images, please contact Kristin Hjellegjerde on [khjellegjerde@mac.com](mailto:khjellegjerde@mac.com).