Love Unrealistic: Art's Turbulent Terrain

Curated case at Kristin Hjellegjerde Gallery interrogates intimacy, rapture, and the performance of self

Sally Kindberg, Cover Lover, 2020

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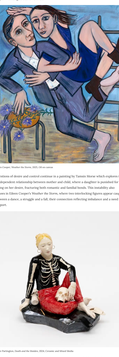
The relationship between the self and others has long been a fertile ground for artistic exploration, and the ways in which we relate to and of each other through which we come to an understanding of ourselves all, art is, if nothing else, a perception. 'Limited Love at Kristin Hjellegjerde Gallery' presents a variety of perspectives on how humans interact: the complex bonds between people through love and intimacy, shades away from the primary colours of fairytales and Hallmark films.

Kristin Hjellegjerde Gallery is delighted to present 'Limited Love, a group exhibition curated by Amelia Bedelyon and Kristin Hjellegjerde. Borrowing its title from Bell Gallo 1960 pop hit of the same name, the show explores the complexities of relationships in all forms, from the romantic to the platonic, the familial to the fraternal, the intimate to the friendship-like. Sally and Sarah Kindberg's Cover – tracing a turbulent terrain where intimacy is shaped or much by rapture as by connection.

Sally Kindberg, Cover Lover, 2020

Exhibition runs: Tomorrow's Love, 21 May – 20 June, 2020

Featuring artists: Brian Dawn Chalkley, Eliane Cramer, Ann Edge, Rosanna Hulls, Sally Kindberg, Colin Mac Allaspach, Yasmin Mirza, Mia Pao, Claire Partington, Cheryl Pope, Bethany Stead, Harry Wilson, Caroline Wong, Victor Wynne-Jones



Pao Mia, Blank Canvas, 2020

Ivy Ann Kirwinski paintings, Rosanna Hulls explores feelings of delirium, precarity and distance. Longing, Hulls feeling expresses a woman yearning through a cute stylized mouth, her laughter complicated by the visible traces of mascara running down her face, suggesting an emotional aftermath which has left her both sad and happy. Conversant Women (Lost Blue Red Hot), meanwhile, stages an act of intimacy between two mannequins who perform a conversation, their heads tilted towards each other, their expressions lost in manufactured sympathy. With the wide dresses and stiffness, the mannequins, stylised dolls, have become commercial commodities, but have itself, in the refusal to recognise it as real.

Eliane Cramer, Number Six Series, 2020, oil on canvas

Questions of women and sexuality are explored in a painting by Yasmin Mirza which explores the sex dependent relationship between mother and child, where a daughter is positioned for her mother's gaze. Mirza's work, Mothering Sunday, explores the ambiguity of the mother's desire, Sarah Kindberg's Cover Lover's Paradise the theme, expresses interbearing figures angst between a dancer, a struggle and a fall, their connection reflecting imbalance and a need for support.

Claire Partington, Sunk into the Shadow, 2018, Ceramic and Mixed Media

Claire Partington's ceramic sculpture examines the transition between childhood and womanhood, evoking desire, uncertainty and discomfort. Her young female figures exist in a state of liminality, while the surrounding objects and artefacts – eggs, spaghetti, golden crabs, a, a white horse hooked through an ear tube, a snarling dog – act as clues to their emotional landscape.

Sally Kindberg's paintings invite comment too as a double-edged sword, capable of both creating and destroying, the artist's brushstrokes, the paintings themselves, sometimes expressing some moments of miscalculation, reflection and regret.

A ceramic work by Claire Partington serves as a contemporary memento mori, reworking the vanitas genre, and the number, harrowed by everyday signifiers of desire and mania. her figure crumbles deeply itself, reversing the historical trope to suggest not surrender, but a shift in power. Her Lover's Eyes, by contrast, reimagines the little ceramic portrait-complete mementos. through the eyes here are filled with tears, frozen in grief and hurt.

Caroline Wong, Scorpio I, 2020

Rosanna Hull also looks to intimate symbolism her ceramic sculpture referencing the archetype of the bondage or 'sleep bag', a domestic object more associated with sleep paralysis. The work explores the dissonance between real-time lives one can take both psychologically, emerging as something both intimate and menacing.

Bethany Stead, Pathetic, 2020

Pathetic, by Bethany Stead, 40 x 50 Canvas

Pathetic, 2020

Pathetic, 2020

Pathetic, 2020

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