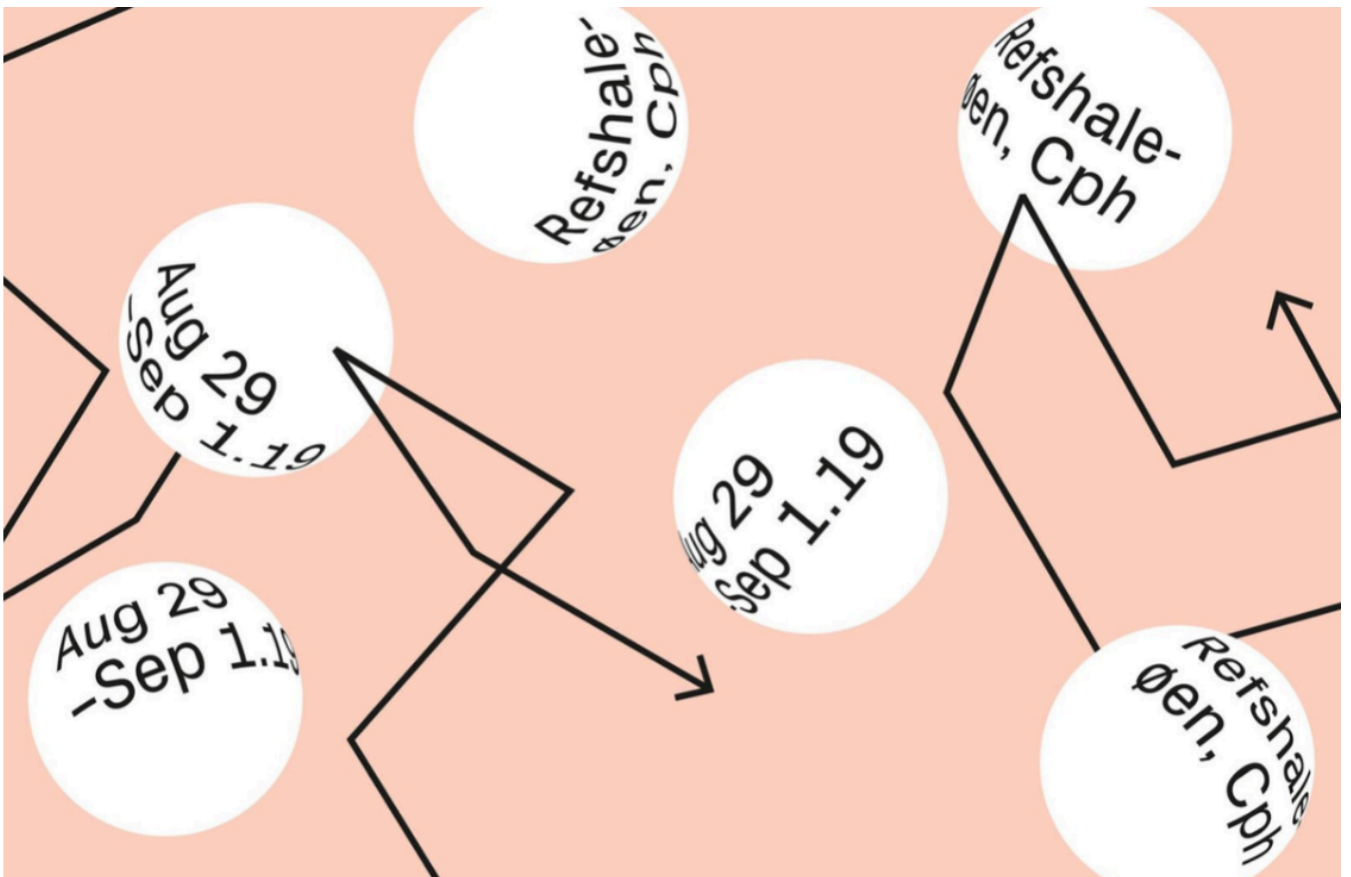


Exhibitions & Fairs

ENTER Art Fair 2019

Introducing the
Galleries, Part I



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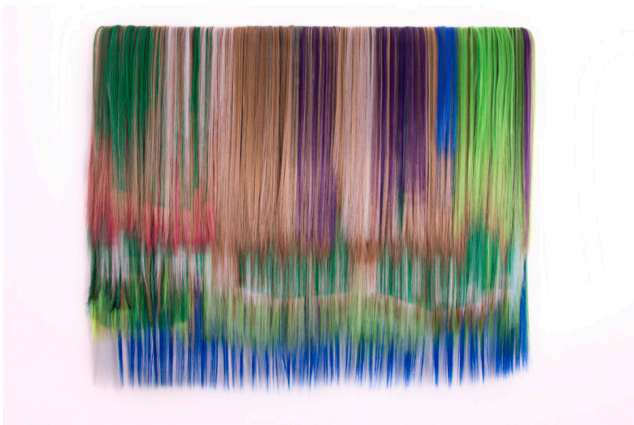
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Kristin Hjellegjerde Gallery

Website



Eva Maria Ostendorf and Kristin Hjellegjerde. Courtesy the gallery.



Hiva Alizadeh, Untitled (1), Chants Series, 2019, Synthetic Hair on Canvas, 90 x 98 cm / 35 3/8 x 38 5/8 in. Courtesy the artist and Kristin Hjellegjerde Gallery.



Lydia Blakeley, The Three Graces, 2019, Oil on linen, 180 x 250 cm. Courtesy the artist and Kristin Hjellegjerde Gallery

Kristin Hjellegjerde Gallery has exhibition spaces in both London and Berlin with which to promote its ambitious program. The gallery is dedicated to cutting-edge art from all over the world. Her roster of exhibited artists share a strong theoretical basis combined with a thorough mastery of their various chosen media. For ENTER

they will present works by Iranian Hiva Alizadeh, British artist Lydia Blakeley and Norwegian Martine Poppe. All three skilfully construct a nuanced commentary of their individual surroundings, grasping a cross-cultural relevance with subtle humour.

Layering vividly coloured locks of synthetic hair as if they were veils of oil paint, Iranian-born artist Hiva Alizadeh creates a new kind of abstractions. Almost intangible, shimmering and vaporous, diaphanous skeins of his wall-mounted pieces both echo and evolve the two-dimensionality of the painted surface.

Blakeley uses paint to reflect the present, which is saturated with snapshots of hyper-reality, and by using the medium as a response to popular culture. Through the painting process she attempts to introduce new layers of meaning, develop narratives and present alternative interpretations of our actuality. The materiality of her paintings reinforces the permanence of the image within an increasingly dematerialized world.

Living and working in London, Oslo and Paris, Poppe sources materials, often photographs or fabrics, which then instigate her process. Sometimes she affixes the source material behind translucent fabrics on stretchers, creating a screen that she can see through develop further through the application of paint. At other times, she tears and scrunches her material, reshaping it as standing barriers in the exhibition space. Rather than regarding her work as photography, painting or sculpture, she develops each piece from the fluidity between the materials, concluding with a piece that defies ready categorisation.

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[ENTER, Introducing the Galleries Part II](#)