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Oct
17-16

Nov

Date: 17 October 2014 - 16 November 2014

Category: Exhibition

Pop to Wandsworth for Poppe's Paintings



An artist discovered by Saatchi himself, and a gallery owner famous for showcasing impressive young artists. The new exhibition of Martine Poppe's new paintings at Kristin Hjellegjerde Gallery in London is bound to be good.

Martine Poppe went from trawling Tesco's containers as an art student to find food for the day, to have infamous art collector Charles Saatchi, who also discovered art icon Damien Hirst, fall head over heels for her paintings. Since, things have been looking up for the young, London-based artist from Oslo.

17 October to 16 November you can experience Anatidaephobia, Poppe's mesmeric, new exhibition, at Kristin Hjellegjerde Gallery in Wandsworth Town in West-London. The paintings examine the relationship, and subsequent distance, between an original subject and the finished work.

Her paintings are derived from copying photographs, and through a meticulous layering of brushstrokes, Poppe both reveals and conceals a Gerhard Richter-like process in which the original image becomes ever more obscured through repetition. Although her technique disconnects the finished product from its original source, this 'orthographic satiation' preserves the meaning.

"The image degrades and moves towards something less recognisable, yet it remains a series of representational paintings of the same photograph," Poppe has said. "It quite firmly emphasises the formal considerations in my work, the story of the photograph as subject and object, rather than its content."

"I think an important part of my aesthetic is that the paintings allow for a sort of breathing. They never shout through the use of bright colours of hectic compositions," she continues.

To get the most out of the paintings, try moving in a semi-circle around them. From the front, you can see the finished product. When you move to the side, a landscape of the aforementioned brush strokes will lay before you, with the image melting into these marks. Viewed finally from behind, you will discover a completely different image, due to Poppe's use of transparent fabric as support.



In addition, Poppe has stencilled transparent golden ducks directly onto the polyesters, which you can only see from a certain angle. Hereby the exhibition title Anatidaephobia, which is defined as a pervasive fear that one is being watched by a duck. Together, this creates a surreal narrative, a bizarre aviary.

Anatidaephobia is an exhibition not to be missed. After all, Martine Poppe might very well be the Damien Hirst of the future.

"Anatidaephobia" with Martine Poppe

Private view 16th of October 2014, 6:30 - 9:00PM

17th of October – 16th of November 2014

**Kristin Hjellegjerde Gallery
533 Old York Road
SW18 1TG**

Analogical Change #34