



Fantastic/Chromatic

KH
Kristin Hjellegjerde

Fantastic/Chromatic

Dapples of pink light pool around your feet, sliding across your face, your body, the walls. You are immersed in a pink fandango, the colour rippling across walls covered in bold geometric shapes and sharply contrasting tones. Caught between these two layers – sandwiched between pink glass and blue wall – the viewer becomes an accomplice in a theatre of colour and light. The effect is like a stage, the front façade deconstructed into a complex set of interior layers and sets. An investigation of the complex world of colour, Sinta Tantra's *Fantastic/Chromatic* (11th of September – 10th of October) is a playful yet rigorous exploration and examination of the etymology of the word *chroma* itself – specifically as it relates to skin and ornament.

Throughout her practice, Tantra's bold interventions use colour abstractions to wrap themselves around architectural environments, transforming them in the process. The works are a hybrid of pop and formalism, a bricolage of colour and rhythm, an exploration of identity and aesthetics. Tantra challenges our understanding of geography whilst playing on notions of globalisation/localisation and deconstructing the modern obsession with brand. Themes within the work include the slippage between pictorial and physical space, of turning something 'inside out' and how we as bodies submerge in surface and structure.

Here, she has divided the gallery space into three distinct areas. The front, with its immersive colour patterns, acts as a nod to Tantra's public art practice (most notably a 300-metre painted bridge in Canary Wharf for the 2012 Olympics). Tantra creates a situation that fosters tension between the rigid and the flowing, the interior and exterior, colour and time. Clear pink vinyl is applied to the gallery window and as the sun shines through, pink shapes are cast over the front walls and floor; these move in time with the sun, ever changing, ever morphing to create new colour interactions on Tantra's geometry. Inspired by the colour blocking techniques pioneered by such artists as Le Witt, Stella and Buren, Tantra's bold patterns and prints are superimposed here with the contrastingly fluid nature of the pink light.

Within the main room of the gallery, we move from immersive pinks to blue hues, as the viewer is greeted with a large interior space in which are hung paintings Tantra developed whilst reading William Gass' *On Being Blue: A Philosophical Enquiry*. Even here she creates tension, exposing the raw elements of the canvas. This contrast between paint and non-paint, smooth and rough, covered and bare creates a dialogue between the two- and three-dimensional, highlighting the use of tessellation and pattern. Like Tantra's public installations, these patterns are computer-designed; however, the contrast between these paintings and the more public façade of the front gallery is twofold – both in their dimension and presentation as well as their production. While Tantra's large-scale public commissions involve teams of people, often working on an industrial scale, here the focus is on the textile aspects of decoration and craft, as each work is hand-painted.

Finally, within the gallery's innermost space, Tantra presents us with a collage, or assemblage, of wall paintings, canvases and found prints. "I wanted this room to have a different feel to the previous one," she explains. "This is more intimate, experimental, domestic – reflecting more on studio activity rather than a finished project." These pieces include prints from James Audubon's famous *Birds in America* folio, in which the colour used to illustrate these (then) new and exotic birds in itself reflected what was seen as the exotic nature of the New World – dangerously tantalising, different and sexual. In a sense, the room takes on a hybrid role: it is studio and Victorian parlour, Farrow & Ball paint in Pink Ground and Skylight hues ornamenting the walls, harking to good taste, class and heritage. The slick packaging and marketing of colour as a commodity very literally encases the less 'finished' pieces within it, a coalescence of finished display and collection of curios.

"Colour exists as an integral aspect to my work and I am drawn to it as a material which lies between the language of art and industry," explains Tantra. "Colour exists within its own structure: it is densely packed, hermetically sealed, contained. My work takes on a sculptural approach to 'colour collage' where colour is 'cut' as opposed to filled, 'layered' as opposed to mixed, 'constructed' as opposed to emerged. Geometric boundaries are definitive and illusionary highs 'snap' into place as you walk around the work." Here, in *Fantastic/Chromatic*, the viewer is led inside Tantra's investigation of colour, at once a voyeur as well as a participant. The world of *chroma*, that vitality and intensity of colour, becomes tangible as it veritably immerses one in pink light, creating concord and discord, harmony and disruption – a sea of light and a world of colour.

Sinta Tantra

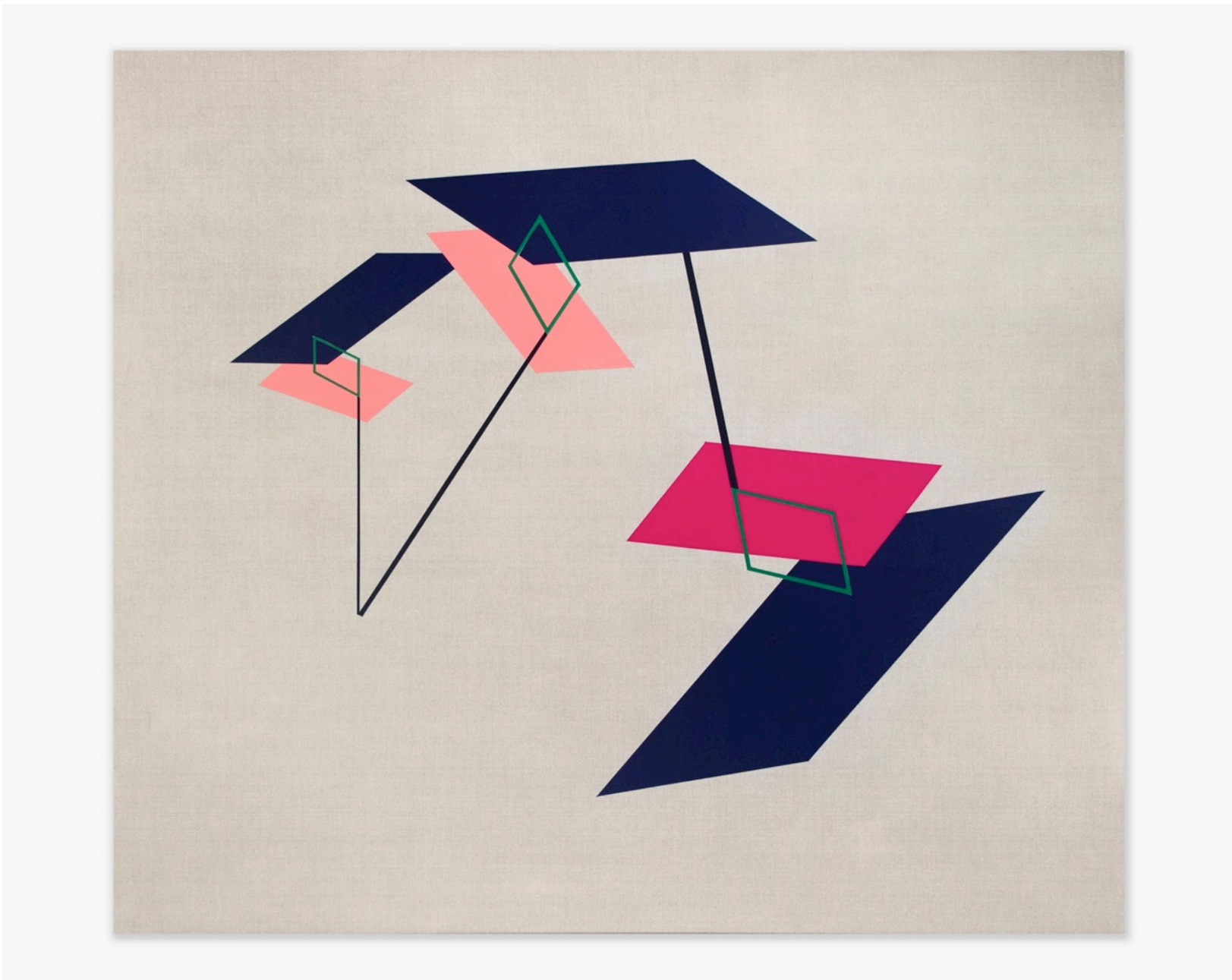
A British artist of Balinese descent, Sinta Tantra was born in New York in 1979. She studied at the Slade School of Fine Art, University College London from 1999-2003 and at the Royal Academy Schools from 2004-06. Tantra is well regarded for her site-specific murals and installations, many in the public realm. These include works for the Southbank Centre, Liverpool Biennial, the Royal British Society of Sculptors and Transport for London. Tantra's most notable work includes a permanent landmark commission for Canary Wharf completed for the 2012 Olympics - a three hundred metre long painted bridge stretching over the water in the heart of London's business district. Recent public art commissions include Newnham College in Cambridge University, as well as a large floor painting covering an entire public square in Songdo, South Korea, while international group exhibitions include *Inspired by Soane*, John Soane Museum, London (2015), *Nick Hornby and Sinta Tantra: Collaborative Works II*, Choi&Lager Gallery, Cologne (2015), *Bend Sinister* at i-CAN (Indonesian Contemporary Art Network), Yogyakarta (2014), *Gatekeeper* at William Holman Gallery, New York (2014), *Indonesian Contemporary Art and Design*, Jakarta (2013), *The Fine Line* at Identity Gallery, Hong Kong (2013) and *Confined* at NEST Gallery, The Hague (2012). The recipient of numerous awards, including the prestigious Deutsche Bank Award, the British Council's International Development Award, and shortlist for the Jerwood Painting Prize, Tantra's work has been featured in both UK and international press, including Tate Shots, The Evening Standard's Hot List 100, Nylon Magazine USA, The Jakarta Post and BBC Radio Indonesia. Tantra's work can be found in the collections of the UK's Government Art Collection and private international collections. She is currently exhibiting *Fantastic/Chromatic* at Kristin Hjellegjerde Gallery and will be opening a painting installation at The House of St Barnabas, London, in October 2015. Tantra lives and works in London and Bali.



Orient/Occident
2015
vinyl on glass
dimensions variable



Experience of a Ratio (William H. Gass)
2015
painted panels
185 x 108 cm | 72 ¾ x 42 ½ in



Concrete Expression of a Maximum Difference (No.1)

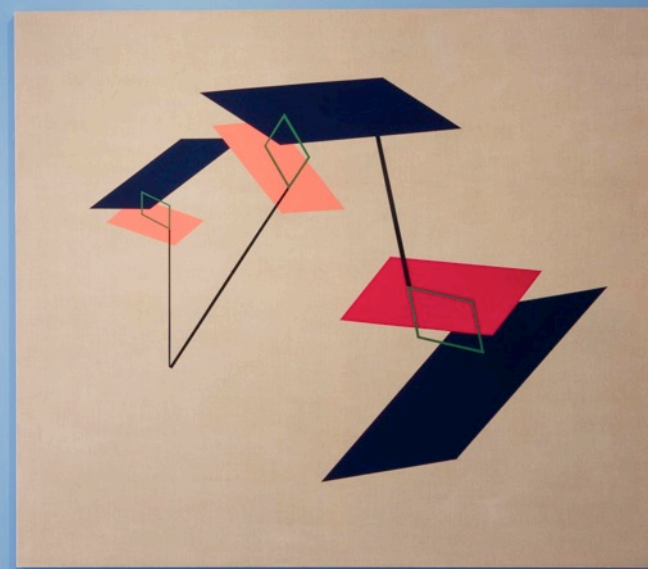
2015

tempera on linen

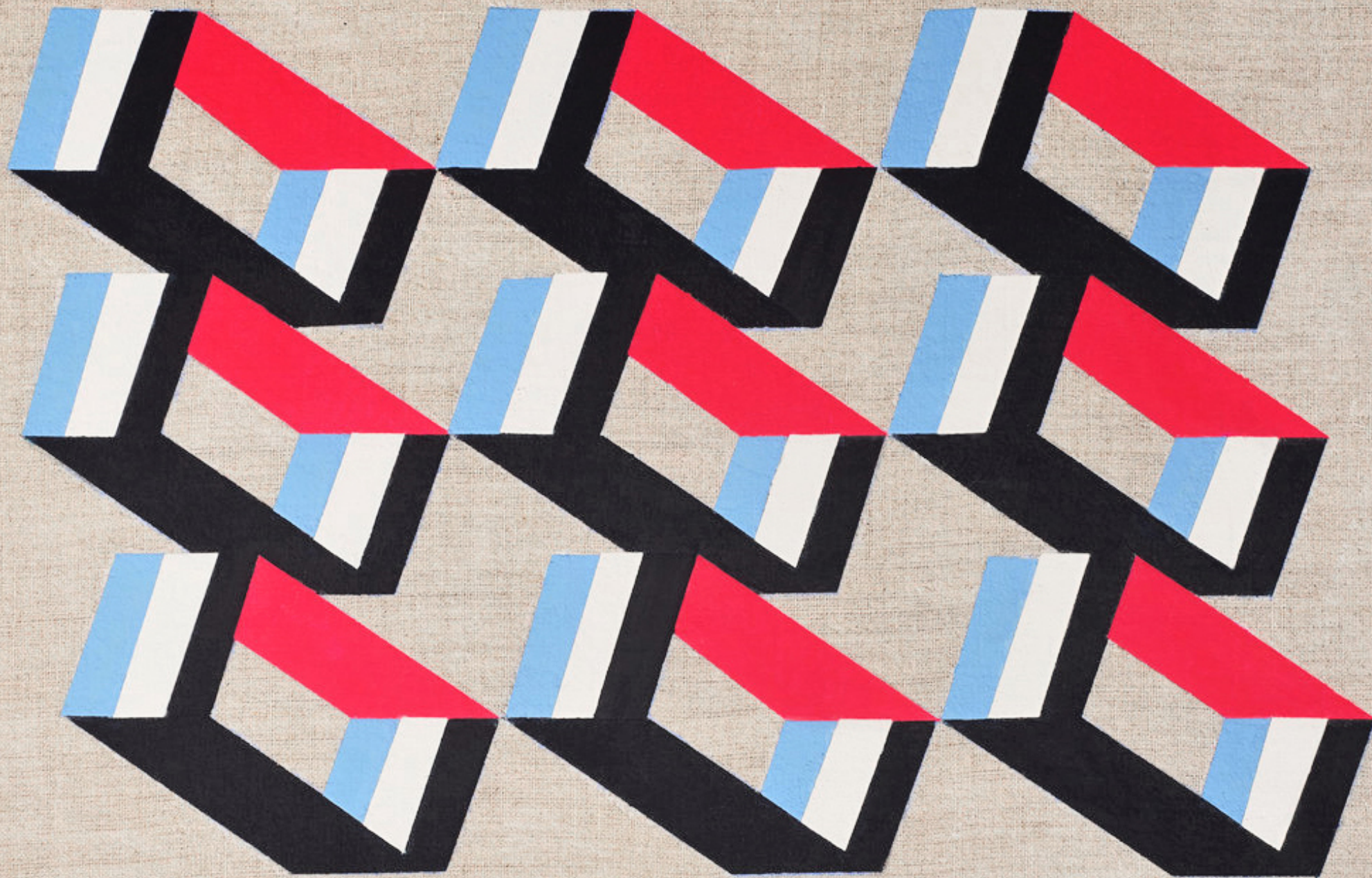
157 x 180 cm | 61 ³/₄ x 70 ³/₄ in



Concrete Expression of a Maximum Difference (No.2)
2015
tempera on linen
180 x 150 cm | 70 ¾ x 59 in



On Being Blue, A Philosophical Enquiry: Mural No. 1
2015
paint on wall
dimensions variable; approx. 320 x 512 cm | 126 x 201 ¾ in



On Being Blue, A Philosophical Enquiry (No.5/3)

2015

tempera on linen

127 x 180 cm | 50 x 70 ¾ in

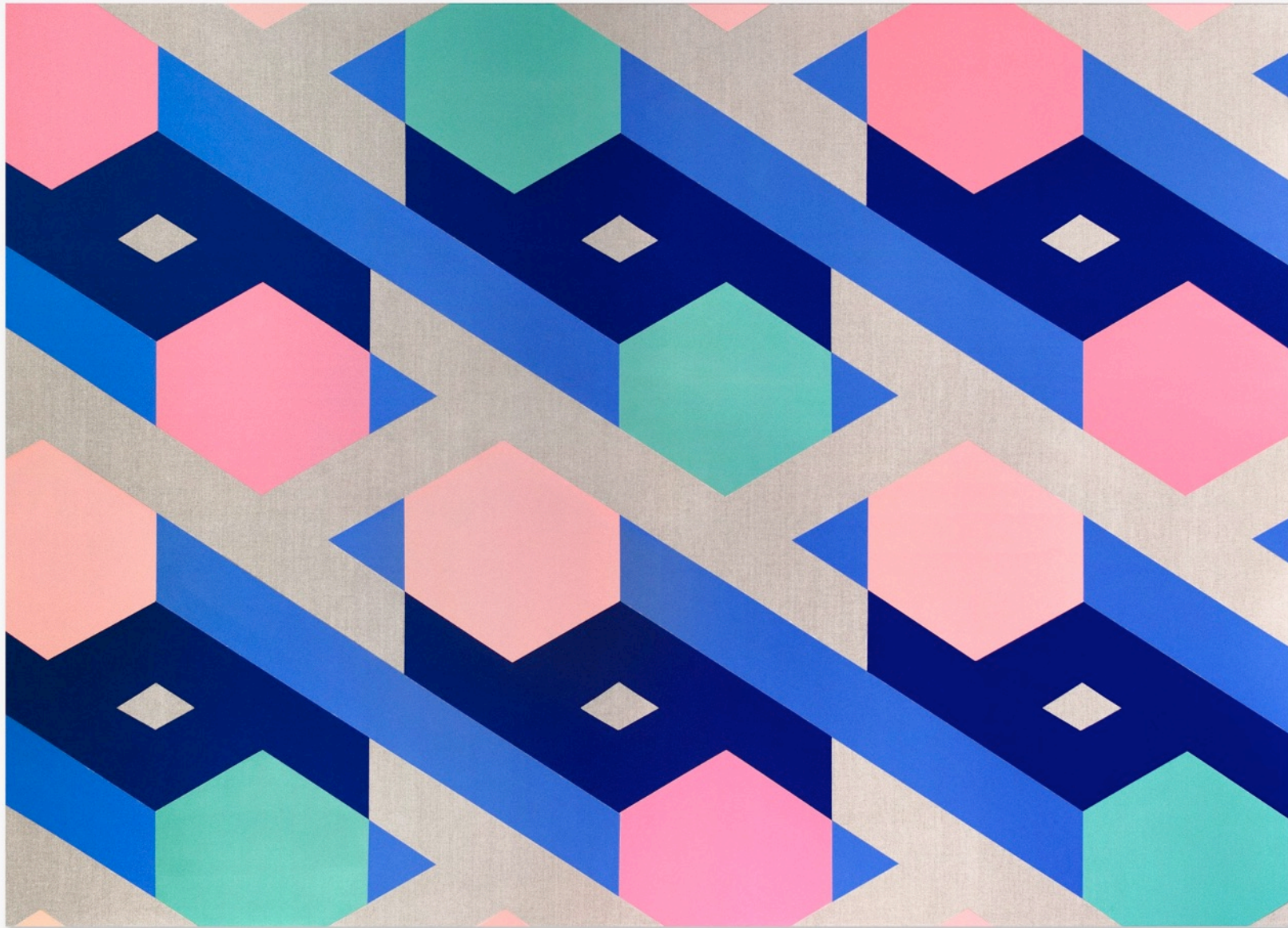


On Being Blue, A Philosophical Enquiry (No.2/3)
2015
tempera on linen
110 x 78 cm | 43 ¼ x 30 ¾ in



On Being Blue, A Philosophical Enquiry (No.7/3)
2015

tempera on linen
127 x 160 cm | 50 x 63 in



On Being Blue, A Philosophical Enquiry (No.4/2)

2015

tempera on linen

127 x 180 cm | 50 x 70 ¾ in



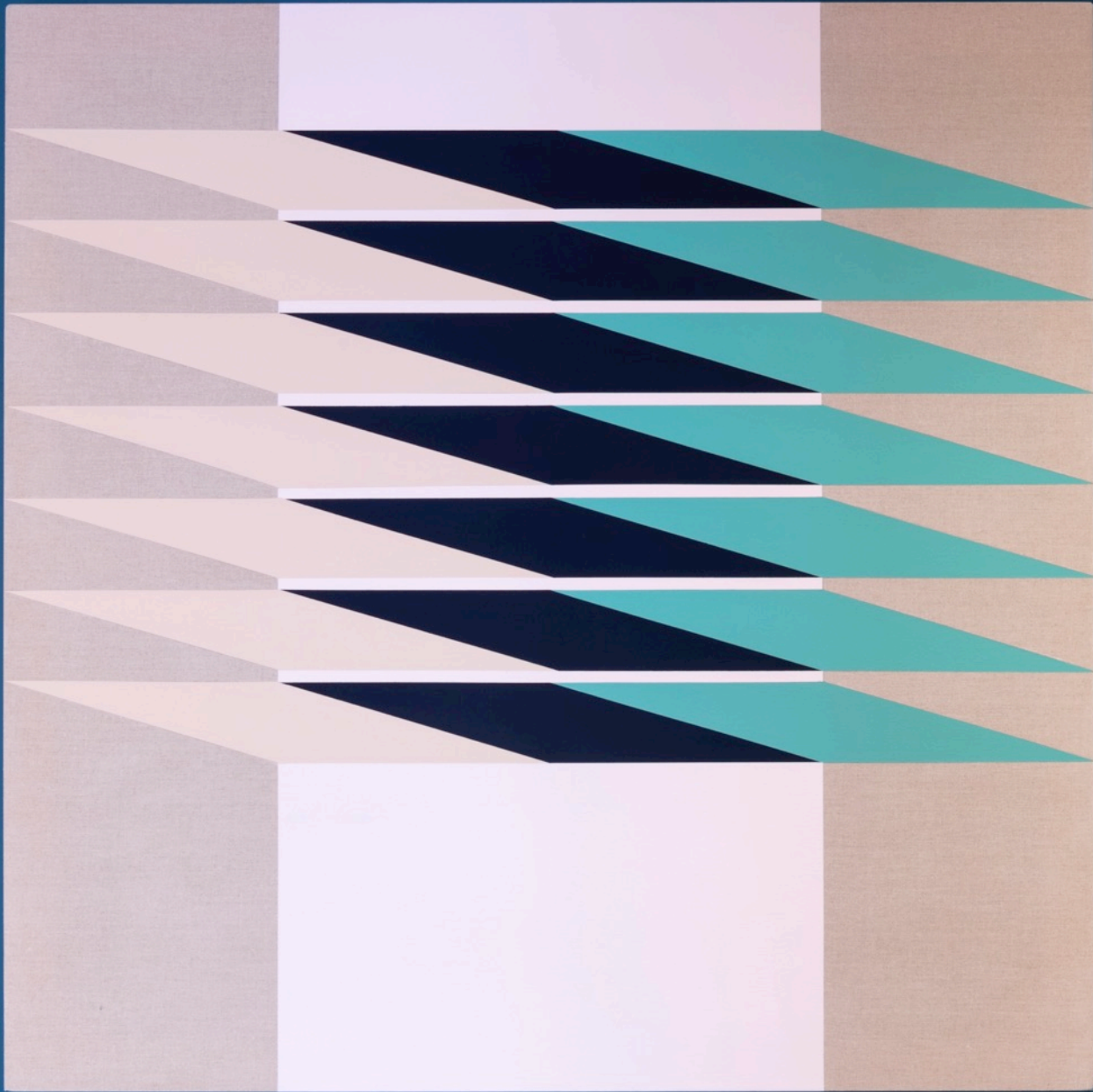
On Being Blue, A Philosophical Enquiry (No.8/3)
2015
tempera on linen
127 x 180 cm | 50 x 70 ¾ in



On Being Blue, A Philosophical Enquiry: Mural No.2
2015
paint on wall
dimensions variable; approx. 320 x 512 cm | 126 x 201 ¾ in



A Kind of Bliss – Roland Barthes (Nos. 1, 2, 3, 4)
2015
tempera on linen
paintings: 42 x 59 cm | 16 ½ x 23 ¼ in each
wall painting: 162 x 60 cm | 63 ¾ x 23 ¾ in



Simple Races No. 1 (Le Corbusier)
2015
mixed media
painting: 120 x 120 cm | 47 ¼ x 47 ¼ in
print: 40 x 42 cm | 15 ¾ x 16 ½ in



Simple Races No.2 (Le Corbusier)
2015

Mixed media
painting: 83 x 60 cm | 33 x 23 ¾ in
print: 49 x 42 cm | 10 ¼ x 16 ½ in



On Being Blue, A Philosophical Enquiry (No.8/4)

2015

Giclée print

edition of 25

21 x 30 cm | 11 ¾ x 17 ¼ in



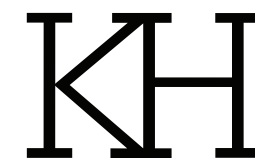
On Being Blue, A Philosophical Enquiry (No.4/3)
2015

Giclée print
edition of 25

21 x 30 cm | 11 ¾ x 17 ¼ in



Dymaxion: Dynamic, Maximum, Tension (Buckminster Fuller)
2011
screenprint
edition of 5 + 3 AP
100 x 70 cm | 39 ½ x 27 ½ in



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