



Crinkled Escape Routes and Other Somewhat Flat Things

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Kristin Hjellegjerde

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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*. 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.

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*, Kristin Hjellegjerde Gallery, London (2014). 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* at 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), and 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.



Crinkled escape routes
2016
oil on taffeta
150 x 160 cm | 59 1/8 x 63 in



*Crawling through Sedona thickets, finding blue jays. One
loose rock and you're gone, said the Tootsie Roll man*
2016

oil on taffeta
160 x 215 cm | 63 x 84 5/8 in



No wilderness beyond this boundary
2016
oil on taffeta
160 x 120 cm | 63 x 47 1/4 in



*Early morning in the Mojave amongst Joshua Trees, looking
for turtles. The Spanish named them desert daggers.*

2016

oil on taffeta

160 x 215 cm | 63 x 84 5/8 in



I found buffalos!
2016
oil on taffeta
160 x 120 cm | 63 x 47 1/4 in



Just after dark we pulled over by the highway
2016
oil on taffeta
140 x 160 cm | 55 1/8 x 63 in



'No Hunting Safety Zone' said the shooting target
2016
oil on taffeta
140 x 105 cm | 55 1/8 x 41 3/8 in



One leap of faith and there was the Cholla Garden

2016

oil on taffeta

140 x 160 cm | 55 1/8 x 63 in



Knowing it was a safety zone, we drove on
2016
oil on taffeta
140 x 105 cm | 55 1/8 x 41 3/8 in

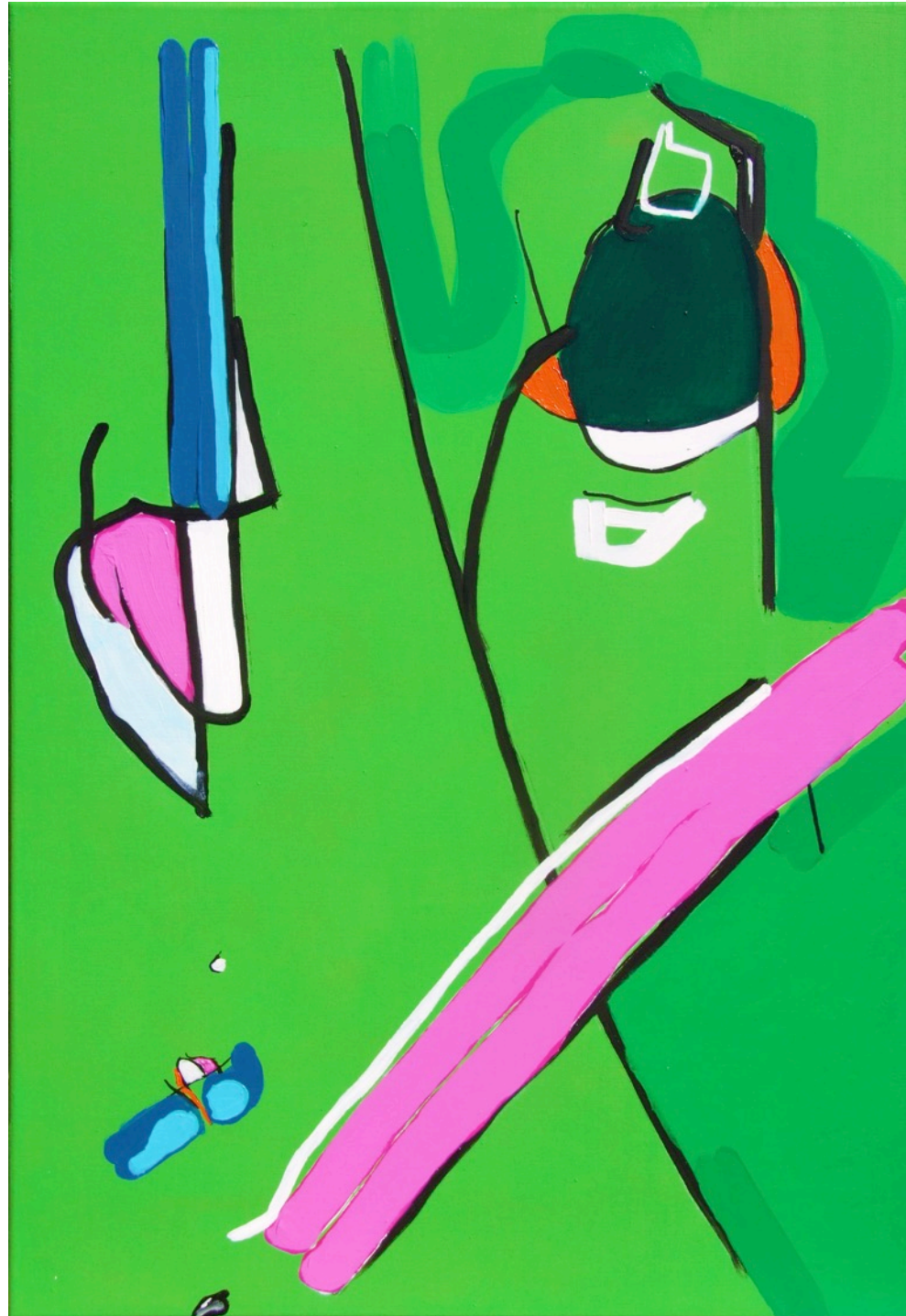
Project Space | William Bradley

William Bradley

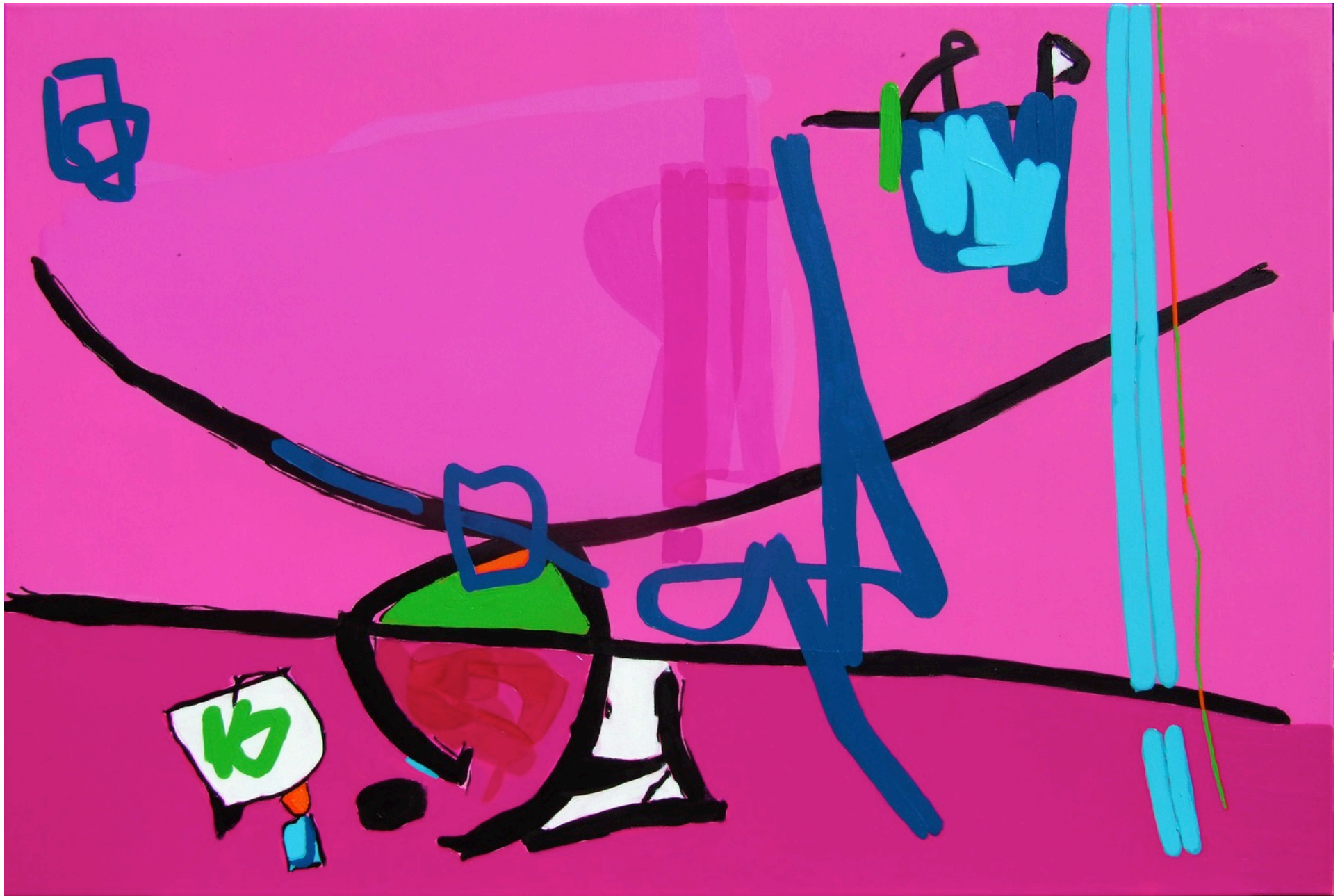
William Bradley (b. 1984, York, UK) graduated with a Masters degree in Fine Art: Painting from Wimbledon College of Art, University of the Arts London. He has been selected for numerous prizes such as FutureMap 08 and the Catlin Art Prize in both 2009 and 2011. His works are included in many renowned 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.



Always Yes
2016
oil on canvas
110 x 75 cm | 43 1/4 x 29 1/2 in



Endless Adventures
2016
oil on canvas
110 x 75 cm | 43 1/4 x 29 1/2 in



Another Life
2016
oil on canvas
120 x 180 cm | 47 1/4 x 70 7/8 in



Be Mine
2016
oil on canvas
150 x 140 cm | 59 1/8 x 55 1/8 in



Don't Look Back
2016
oil on canvas
110 x 90 cm | 43 1/4 x 35 3/8 in

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