

"Let's Talk about you and me"
Rebecca Brodskis

4 November – 3 December 2022
Kristin Hjellegjerde London (London Bridge)

Private View: Thursday 3rd of November, from 6:30 – 9 pm

Wide-eyed, solemn figures stare out at the viewer from brightly coloured backgrounds, at once bold and spectral, familiar and strange. While **Rebecca Brodskis'** previous paintings were based largely on memories of friends or the lingering images of people she passed on the street, these latest portraits are drawn entirely from her imagination, creating a deeper sense of interiority. Let's talk about you and me; the artist's fourth solo exhibition with Kristin Hjellegjerde Gallery contemplates the ways in which we modify our behaviour in order to align with social expectations and connect with others while sometimes repressing parts of ourselves.

Brodskis' portraits are the result of the slow, meditative process of oil painting which requires the artist to wait for one layer of paint to dry before she can apply the next. As such, her compositions are precise and graphical in style. Each line is carefully delineated so that as you approach the canvas, the figures are abstracted into shapes, floating within a decontextualised, surreal space. Within this space, social and visual hierarchies are stripped away, and our perspective is refocused on colour and gesture. This latest body of work, however, is unusual in that it shares a warm colour palette of oranges, reds, pinks and yellows, which evokes the idea of an internal, bodily or even womb-like space. At times, this space seems to indicate emotional harmony, while at others, it serves to highlight a disconnect between the external and internal self. In the painting entitled *Henrietta*, for example, the female figure cuts a somewhat severe silhouette, gazing blankly into the distance while the space that surrounds her is filled with a vivid shade of red, perhaps hinting at some suppressed emotion. The large-scale diptych titled *Dinner Party* depicts a group of people gathered around a table, though instead of engaging with one another, they appear almost as if they are self-consciously posing for the viewer. Meanwhile, the cool lilac-coloured background adds to the sense of detachment.

Other works play with ideas of mirroring and reflection to explore the ways in which we form connections. In the paintings *Safran* and *Yacine*, the figures appear to almost melt into their backdrops while also appearing in dialogue with one another: their clothing, hair and eyes reflecting the same golden orange hues. The clothing and body language of the figures in *Another Conversation* is similarly synchronised. Though the figures here share the same canvas, they remain contained within their own spaces, separated by a thin border that cuts down the centre of the image with visibly defined ridges. However, there is still a sense of tenderness: their eyes meet across the gap, and their arms cross over the border to touch at the fingertips.

In a series of three paintings titled *Secret #1*, *Secret #2*, and *The Revelation*, Brodskis creates a narrative around self-perception. In both *Secret #1* and *Secret #2*, a veiled figure is seated on a chair, with her back to us, gazing into a mirror. In both reflections, the figure is lifting a finger to their lips, gesturing at the idea of something hidden or unspoken: in *Secret #1*, the figure's face is white, and their hand is black; in *Secret #2*, it's the opposite. *The Revelation* depicts the same setting; there is no woman in the chair, however; only the reflection in which the woman appears half white, half black, as if the different parts of her have combined. 'It's as if she's left the real world and jumped inside herself,' Brodskis says, 'which is sort of what painting does for me. It's a kind of therapy or meditation.'

Similarly, the stillness of the image, the smooth surface of the canvas, the balance of shapes and the rich colour tones invite a deep state of contemplation. Though each portrait possesses its own emotional resonance and tension, together, they form a crowd of faces that we are invited to step into and create our own conversations.

About Rebecca Brodskis

Rebecca Brodskis (b. 1988 in France) lives and works in Paris. She spent most of her childhood travelling and living between France and Morocco. Brodskis studied painting at the Ateliers des Beaux Arts de la Ville de Paris and at Central St. Martins College of Art and Design in London, graduating in 2010. In 2015, she also

completed a Master's degree in Sociology, focusing her research on the themes of vulnerabilities and social crisis. Exploring the borders of the sensible world, Brodskis' work evolves between conscious and unconscious spaces, leading to a reflection on the existence, the self and the otherness. The idea of being in an in-between is very prominent in Brodskis work, this intermediate space at the cross-roads of empirical reality and imagination, order and disorder, materialism and spirituality, determinism and freedom.

Solo exhibitions include (Upcoming), Kristin Hjellegjerde Gallery, London, UK (2023); (Upcoming) Fabienne Levy Gallery, Lausanne (2022); Septieme Gallery, Paris (2021); Galeria Anna Marra, Rome (2021); Arrêt Sur Image, Kristin Hjellegjerde Gallery, London (2021); Tomorrow Is Another Day, Steve Turner LA (2020); Fragments of Life, Kristin Hjellegjerde Gallery, Berlin (2020); Galeriste with Hors Cadre, Paris (2019); Septième Galerie, Paris (2019); Unsettled disorders, Canopy Gallery, Netanya (2019); Dépendance, Gallery Mario Kreuzberg, Berlin (2019) and Drifting Singularities, Sputnik Gallery, Tel Aviv (2017).

Group exhibitions include (Upcoming) Heart is where de art is, De Kunsthal, Rotterdam (2022); (Upcoming) Art Dubai, Kristin Hjellegjerde Gallery (2022); W Art Foundation, China (2022); Art Paris Fair, Septieme Gallery, Paris (2021); Art Rotterdam Fair, Galeria Anna Marra, Rotterdam(2021); Io, cassina projects, Milan (2021); Entre-acte, Selebe Yoon, Dakar, Senegal (2021); (Upcoming) Cuturi Gallery, Singapore (2021); Art Genève, Lara Sebdon, Geneva (2021); Tête à Tête Kristin Hjellegjerde Gallery, Nevlunghavn, Norway (2021); Enter Art Fair, with Kristin Hjellegjerde Gallery, Copenhagen, Denmark (2021); Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Germany (2021); All the Days and Nights, Kristin Hjellegjerde Gallery, London (2020); Endless summer, galerie Sabine bayasli, Paris (2020); Limbo, everyday gallery, Antwerp, Belgium (2020); Art Paris Fair, Septieme Gallery, Paris (2020); Constellations, Galerie du 6b- St-Denis, France (2019); Where we once were, Yngspc (2019); Interférence, Le Studio, Paris (2018); Five French artists, Primitive Showroom, Tel Aviv (2017); Human factor, Ori art space, Berlin (2016) and Disfiguring, figuring the unfigurable Kelenföldi Erömü, Budapest (2015).

Highlights and Collections

Her work is held in **important private and public collections** which include Huma Kabaki collection, Alan Lo Collection (Hong Kong); Museum Azman Collection (Malaysia); Pamela and David Hornik Collection (USA); Selebe Yoon Collection (Senegal); The Beth Rudin Dewoody Collection (USA); Tiroche DeLeon Collection (Israel); Zeifang Collection (Germany); Xiao Hui Wang Art Museum, Suzhou (China); W Art Foundation (China); SUSU collection (China).

About Kristin Hjellegjerde

Established in 2012, Kristin Hjellegjerde Gallery has fast gained a reputation for exhibiting a diverse roster of innovative, international artists, both emerging and established, with strong theoretical and aesthetic bases. Since its inception the gallery has embraced a collaborative, multicultural curatorial approach, maintaining a deep devotion to the artists it represents while fostering close relationships with museums and curators worldwide.

Drawing on her own international background, Kristin Hjellegjerde seeks to nurture new talent by offering artists a dynamic, inclusive platform through which they can be introduced to local and global clients. She works closely with other curators and collectors as well as developers and architects to develop unique and exciting exhibition concepts. In 2019, she curated 'Kubatana', a museum exhibition focused on African artists at Vestfossen Kunstlaboratorium, Norway and in November 2020, she joined forces with Jacqueline Goldenberg to launch JK Masters, an art consultancy that aims to present secondary market artworks to those who are looking for something unique and special of the highest quality and/or historic value. In October 2021, Kristin Hjellegjerde was featured in Monocle Magazine's Top 25 Global Entrepreneurs of 2021.

In April 2018, the gallery opened a space in Berlin, which was shortly followed by the launch of a second location in London, occupying a two-storey building in the vibrant neighbourhood of London Bridge. In June 2020, the gallery opened its first annual summer space in a converted shrimp factory in the beautiful coastal town of Nevlunghavn, Norway. Following its success, a second summer space launched in 2021 in an 18th century German castle forty minutes outside of Berlin at Schloss Görne. In Autumn 2022 the gallery will expand its presence in the US with the opening of a permanent space in Palm Beach.