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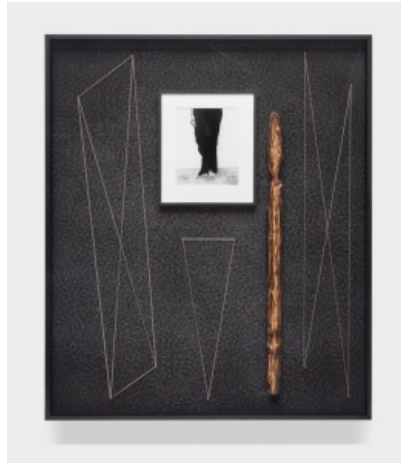
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“The Whole Other” complete exhibition at Kristin Hjellegjerde Gallery, London.



Sheree Hovsepien, Autobiographical Time Travel, 2015 © Kristin Hjellegjerde Gallery, London

David Franchi – Thursday, 11th June 2015.

It has been a remarkable **exhibition “The Whole Other”** at the **Kristin Hjellegjerde Gallery, London.**

The **exhibition “The Whole Other”** was focused on two different artists, Sheree Hovsepien and Konrad Wyrebek, who were brought together in **London** by **Kristin Hjellegjerde** at her **gallery.**

Despite their apparent incongruence, both of them are standing on a subtle position in between the digital interpretation and modern reality, driving conventional art into a contemporary perspective.

The three-dimensional sculptural works of Sheree Hovsepien play with dimension and human sight by manipulating mediums such as photography, photograms and quotidian objects to create conceptual interpretations. The originality of Sheree Hovsepien comes from her attraction with the Gestalt theory of psychologist Kurt Koffka. ‘The whole is other than the sum of the parts’, Koffka stated which means that, in the perceptual system, the whole has an independent existence, or reality, separated from its parts.

Therefore, the artistic life of Hovsepien is organised according to this principle. She explains art as a duality, symbolizing both chaos and control, rather than trying to “make meaning from a world that is as a whole chaotic”.

Hovsepien creative process is made of works on paper which are photographed, digitally manipulated, and printed as archival dye transfer prints, developing cosmic-like backgrounds and placing on it other images or everyday objects, including wood, string and brass nails. She reminds the works of Kirsten Glass.

“I locate myself as an artist in this time and place and what draws me to the materials I employ” Hovsepien says. “For example, I have recently discovered that for me, the string elements in my work directly relate to the idea of time and memory. There is a correlation with the hand-made and activities like knitting and crochet, which I used to do as a girl with my mother.”

The work of Konrad Wyrebek on ‘data error’ paintings explores on radical pixelation, and it indicates the diffusion

and manipulability of information through digital and social media. It confronts pop culture using abstracted television, film, and social media-based images.

Konrad Wyrebek’s body of work is also the result of a multifaceted, unique artistic process himself names ‘data error’. Wyrebek’s paintings come from “images that are pixelated through a succession of digital compressions with deliberate settings, causing corruption of data in transfer between different software and devices”. The process of achieving a ‘data error’ in his paintings is similar to the transfer of news and information from media to society.

Despite being technical, digital or human, an error has considerable outcome on our interpretation of an image or byte of information. Therefore the artist works mirror the

Information

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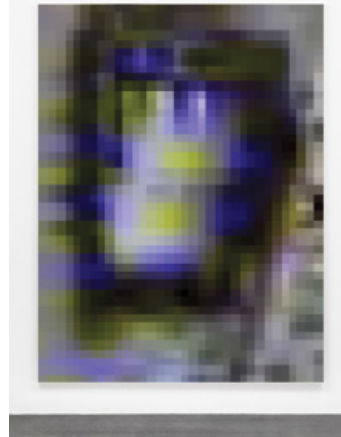
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shifting nature of communicating news. His paintings, and indeed his process, analysis the society interpretation of mainstream Internet and social media, and it highlights that often the conclusions are very different from the original information given.

His paintings are classified as post-internet art, but remind classics, Cubism, Kandinsky, but also seem to be a contemporary version of Van Gogh and Mondrian.

The title “The Whole Other” is at the same time a single body but also leaves to each artist their role. What blends their artworks to create ‘the whole other’ is Hovsepian and Wyrebek’s shared admiration for the exploration of the undefined world. They question the expected roles the society usually provides and by doing this they also restructure their own world.



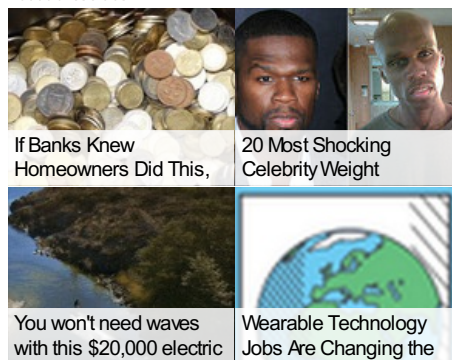
Konrad Wyrebek
BUnnyF, 2014 © Kristin Hjellegjerde
Gallery, London

Sheree Hovsepian is born in Iran in 1974 and currently lives in New York. She received her MFA from the School of the Art Institute of Chicago, having previously studied at the University of Toledo and the Glasgow School of Art. Recently she exhibited solo in Toronto, London, and Dubai, while in group she was in Miami, Palm Beach. She has been featured in W Magazine, The New York Times, NY Arts Magazine and The Photography Post, among numerous others, and in books also published by Thames & Hudson. Her work can be found in collections including the Zabłudowicz Collection in London, The Spertus Museum in Chicago, The Art Institute of Chicago and The Studio Museum in Harlem.

Konrad Wyrebek is born in the Czech Republic and now based in London. He studied Art History at the University of Warsaw, followed by Fine Art at Central Saint Martin’s (London) and Fine Arts at the Metropolitan University (London). Recent exhibitions and projects were in Moscow, London, New York. In 2011, he was awarded with Sir John Cass Sculpture Prize; the John Burn Sponsorship Award for 3D Printing; and the Metropolitan Works Sponsorship Award for Rapid Prototyping. He has been featured in Saatchi Art and Music Magazine, Saatchi Gallery Online Magazine, The Guardian and Art Forum, amongst many more.

“The Whole Other” exhibition was at **Kristin Hjellegjerde Gallery**, Wandsworth, **London** from 8th May until 6th June 2015.

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