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Celina Teague at Kristin Hjellegjerde

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It is all very 'of-the-moment', Kristin Hjellegjerde's London gallery. Named one of the world's 500 most influential galleries (Blouin, 2015) and independent gallery of the year (*Londonist*, 2014) it seems that Hjellegjerde's move to London from New York was as smart as it was brave. Her choice of artists is just as bold.

The latest exhibition, a suite of new canvases by Celina Teague, dazzles the viewer in colour and then punches them in the stomach with the subject matter. Do not be fooled, however; by no means is *I Think Therefore I #* style over substance.

Just as we absorb the latest exhibitions to see and social trends to follow, so too do we absorb the latest news stories, no matter how brief they may sustain themselves in our consciousness. The modern human condition, the scrolling disposition of indifference is only one strand of inquiry in Teague's painting. The other is its immediate manifestation: our cyber identities. It is this duel trajectory which gives the paintings their drive – it would be easy to dismiss them as art school hack works otherwise.

By seeking a personal answer to the universal question "what is going on?", Teague has come against the problem that the answers are hard to decipher through the spun rhetoric and superficial caricatured projections. Stream after endless stream of hashtags and bandwagoned nonsense baffles the inquisitive and absorbs the under-informed and this is exactly what *I Think Therefore I Hashtag* fights against.