



February 18, 2013 (<http://fadmagazine.com/2013/02/18/group-show-trace-at-arteco-private-view-tuesday-19th-of-february-2013/>) by [Mark Westall](http://Fadmagazine.Com/Author/Mark/)
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Group Show 'TRACE' at ArtEco Private view: Tuesday 19th of February 2013



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Mirna Krešić?

20th of February – 16th of March ArtEco Gallery Ltd 533 Old York Road Wandsworth, London SW18 1TG

Artists:

Jules Clarke, Mirna Krešić?, Andrew Leventis

Strangely, sometimes it is only when vision has been blurred that an image burns most clearly, allowing the eye to see what it would normally overlook. In the exhibition 'Traces', ArtEco Gallery is proud to present works by Jules Clarke, Mirna Krešić? and Andrew Leventis. Through their varied yet complementary works, a dialogue of shifting perspectives and blurred lines brings to

light delicate traces of movement, a complex interplay of light and dark, like time-worn photographic prints or blurry newspaper prints, a sense of past moments, captured, archived and rediscovered once more.

"My paintings form a space in which to explore the residue of a passing moment, or, rather, the imprint of an event" explains Jules Clarke. "The fluidity of paint is used to describe how one moment becomes another." In seeking to create a visual expression of memory, the American-born artist finds inspiration from photographs taken from moving images in popular film and television, as well as Internet and private family footage. "The process of painting becomes a form of resistance against the constant flow of images and the fast pace of technology," she continues. Through subjects that feel as if they are floating, struggling to remain upright, flitting in and out of focus like the ghosts of forms, Clarke seeks to materialise in paint the areas where the camera has struggled to process an image, "where the fragility of withdrawing a still image from a moving one is revealed, and figures begin to erase themselves or become part of their surroundings."

Similarly, in the works of fellow American Andrew Leventis, still life moments from photographs snapped of period dramas on television form the basis of his oeuvre. With their shifting focus, obscured faces and dramatic use of shadow, a sense of intimacy is achieved, yet coupled with an air of mystery. "I am concerned with the tension that is created between the painted and the technological image," he says. "The filter of the digital screen is meant to index the appearance of looking back at the past from the vantage of the present." By exploring how contemporary television borrows configurations from painting, Leventis borrows back from the cinematic designs of what we see on our own television screens today, giving each scene a new visual and emotional depth. "At a certain point, still life becomes portraiture, as the boundary is blurred between person and thing," he muses. "Objects become symbolic portraits and people become illustrated possessions... this kind of 'still-life portraiture' seems contradictory in that it equates people with objects, yet it also valorises the character of the individual." Indeed, it is at this very blurring of distinction between still life and portraiture that Leventis locates his practice.

Finally, for Croatian-born Mirna Krešić, it is the opening up of new spaces, as matrices for visual associations, memories and feelings that act as the recurring theme in her works. Searching for a place before and beyond words, she explores the "infinite probabilities of becoming or fading away through a fragile balance of visual marks," a space before and beyond words, a space of infinite probabilities and possibilities, at once coming to life and fading away. These marks come to life as monochrome, stormy paintings, fine slashes of pigment like dark rain, or delicate, blurry images with flecks of delicate hues, sometimes bursting into entire canvases composed of pools of colour. "It is through the eyes and mind of the viewer," she says, "that the painting reveals its true possibilities – each time has the potential to be intimately different."

"What draws the works together is the sense of dreamscape they invoke. Akin to the works of Richter, whether through the subdued colours of Leventis and Clarke, or the nearly mono-chromatic pieces of Krešić, these three artists are brought together through the gentle traces of lines, life and existence. Together, they can bring the viewer to a different place – a world of gentle stories and humble feelings."

Kristin Hjellegjerde

www.artecogallery.com (<http://www.artecogallery.com>)

About Jules Clarke

Born in New York (1975), Jules Clarke completed her BA in Fine Art at Goldsmiths College, University of London, Jules Clarke was recently selected for the Marmite Prize IV exhibition 2012 and was shortlisted for the Stage 2 of the John Moores Prize in the same year. Clarke has exhibited in the UK and Italy, with recent shows including My Family Hanging on the Wall at Peacock Projects,

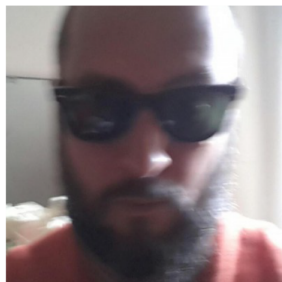
London; Fraternise – the Salon at Beaconsfield Gallery, London and New Tenant at 7 Connaught Close, London. For more information visit www.julesclarke.com (<http://www.julesclarke.com>)

About Mirna Krešić?

Based in Paris, Mirna Krešić was born in 1958 in Zagreb, Croatia. After school, she entered the Academy of Fine Arts in Zagreb, where she received her degree in graphic art in 1981. This was followed by a scholarship from the French government three years later to study at the École des Beaux-Arts in Paris. Solo exhibitions at the Rouen Centre d'Art Contemporain, Gallery Cornette-Pajarin and Cercle Lucas Carton in France, as well as the Klovic Castle Museum in Croatia, among others. Krešić's work can be found in private collections in Croatia, France, the Netherlands and the USA, while public collections include the Kabinet Grafike, National Library, in Croatia and the Cité des Sciences, Collection of Contemporary Art of Le Bon Marché in France. For more information visit mirnakresic.com (<http://mirnakresic.com>)

About Andrew Leventis

American Andrew Leventis received his Bachelor of Fine Arts in oil painting from the American Academy of Art in Chicago in 2006, before relocating to London where, four years later he received his MA in Fine Art at Wimbledon College of Art and, in 2012, an MFA in Fine Art from Goldsmiths College, University of London. Leventis has exhibited widely in London over the past few years, including at the Young Gods Exhibition and the Salon Art Prize 2012 (Part II), both at Griffin Gallery as well as Brush Exhibition in Shoreditch. Leventis has also exhibited in North Carolina and Illinois and has previously been an instructor of drawing and painting at Nancy Couick Studios in North Carolina, as well as an instructor of drawing at the Vitruvian School of Art in Chicago. For more information, visit andrewleventis.blogspot.com (<http://andrewleventis.blogspot.com>)



About Mark Westall

Mark Westall is the founder and editor of FAD, a curation of the world's most interesting culture, and Creative Director of FAD Agency, a strategy & creative agency working with brands to solve business problems using cultural tools. In 2008 following his passion for art he founded what has grown to become FAD FAD is internationally recognized as a key figure within the emerging and contemporary art world, and has been selected as official partner by organizations as diverse as Moving Image, Volta and Christie's. In addition Mark is a columnist for City Magazine.

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