

Opening for Martine Poppe's Anatidaephobia exhibition

By *Camilla Brugrand*

DNK's members were invited to the exclusive opening of Martine Poppe's Anatidaephobia exhibition at the Kristin Hjellegjerde gallery in London in October.



Poppe's gallery opening in October attracted British art-enthusiasts and made Norwegians cross the pond in order to enjoy the relationship and subsequent distance between an original subject and the finished work. Through meticulous layering of brushstrokes, she both reveals and conceals a Gerhard Richter-like process in which the original image becomes ever more obscured through repetition.

A careful combination

Poppe's work consists of a combination between photographs and paint. "I want to ask questions about my art and with the nature of the painting. What is a painting? It's not the content that matters, but what the painting refers to. I work with pictures that people can recognise. Sometimes people just likes to see right through the image and finding what they can recognise. I really hope that people don't stop at the obvious image, but wants to keep on discovering the process."

Successful schooling

Poppe moved to London in 2008 to attend the Slade School of Fine Art at the University College London. After receiving her Bachelor of Arts degree, she continued for two years at the same University to get her Master of Fine Arts degree in Fine Art. She has recently been shortlisted for the Contemporary Visions IV, Beers Lambert and won the first price in the UCL Portrait competition. "Slade is particularly good at respecting their artists, something that is a crucial element when doing a degree in Fine Arts. It's important to handle critical pressure and concentrate on your own work. Slade protects its students and at the end of your degree they have a graduate exhibition where a lot of people come because of the University's reputation. It really kick-starts your career as an artist."

Explores a dialogue

The paintings in Anatidaephobia are continuations of Poppe's on-going, explorative Analogical Change series. This 'orthographic satiation' nevertheless preserves the meaning, despite disconnecting the finished product from its original source. "I think a lot about the theory and existence behind the painting. The painting's meaning for the contemporary dialogue, especially in relation to the photography and image is very important to me.

Once is never enough

The London-based artist has worked on this exhibition since January and it will run in Kristine Hjellegjerde Gallery from October till November. "You lock yourself up alone for many months and then you finish and there's a lot of people wanting to talk to you. The next day you have a hangover and no work to do. It's the strange and lonely life of an artist. I usually start to think about what I can do better next time and what my next project will be. People have come to see your work, but that is never enough for me. Art for me is about the dialogue, and I never want to stop saying hello. It's important for me to keep in contact with what people actually see and make a new project out of that."

Search for the narrative

Poppe is very critical to her own work and the society. Her current exhibition is based on the fact that somewhere, somehow, a duck is watching you. "Even though I am a painter, I do use a lot of technology in my work. I take pictures with my camera and print them out and so on. What I want from people looking at my work is to search for the narrative in the images and in that process they will discover the formal qualities in the painting. My wish is that people consider the images from its history, but also as a process and an object. Take part in the experience, not just the painting.

DNK would like to thank Kristin Hjellegjerde for inviting all our members to the exhibition.



Kristin Hjellegjerde and Martine Poppe

