

Kristin Hjellegjerde Gallery Berlin: „*Woven and Illuminated*“

Sinta Tantra & André Hemer

27<sup>th</sup> April - 01<sup>st</sup> June 2019

PRIVATE VIEW: Friday, 26<sup>th</sup> April from 18-21:00

How can light transform our perspectives and even objects themselves? This question unites the complex and multi-layered artistic processes of Sinta Tantra and André Hemer. For their first ever joint exhibition at Kristin Hjellegjerde Gallery Berlin, the artists present distinct works that explore the fluctuating relationships between space, time and materiality. Aptly titled '*Woven and Illuminated*', the exhibition brings together a collection of artworks that weave through dimensions, taking the viewer on an intimate voyage into the artistic process.

**Sinta Tantra's** multifaceted artistic practice encompasses everything from public art and installation to sculpture and painting. Known primarily for her practice of 'colour collage' whereby separate elements are united through architectural lines and vibrant colour, Tantra has recently developed an interest in weaving with regards to both the ancient physical practice and the concept of interconnecting space, object and time. Whilst this fascination is perhaps most apparent in Tantra's installations in which the viewer is often invited to walk around the three-dimensional artwork, there is also a sense of depth in her paintings. Once the blueprint design is mapped and masked onto the linen, tempera paint is then quickly and precisely applied to create a seemingly flat, graphic colour. Yet on closer examination, the viewer is able to physically see and feel the artist's brush-strokes with areas of raw canvas exposing the waft and weave of the linen. In this way, the painting takes us on a journey of not only dimensions but also time and space. 'I think of it as a theatre set,' commented Tantra. 'The idea of props or artworks allowing you to weave between private and public space as your imagination makes the jump from where you really are to an imaginary place.'

Tantra encourages us to make another jump between spaces as she transitions from the inside gallery space into the garden. Her vinyl window displays function as colourful thresholds between the two spaces as the sunlight carries the colour across the floor across the period of the day, meaning both artwork and gallery are in constant transition. 'I like the narrative individual colours can bring,' said Tantra. 'I often refer to a tropical pop palette and English heritage colours, considering the tension between masculine and feminine, but also the changing colours of light itself. Growing up in Bali, I always loved the sunset and how pink merges into blue and then suddenly it's dark.' For Tantra, this journey through colour is the catalyst for creative immersion both for herself as an artist and for the viewer: 'When I paint colours on the wall or the floor, I want people to look more carefully at the architectural spaces they inhabit, whether this is in their homes or urban environments. I want people to be inspired, to find joy both in making and changing the world around them.'

New Zealand-born artist **André Hemer** similarly uses light to bind together multiple elements, provoke transformation and create a uniquely temporal colour palette. For his latest body of work, physical objects (created from paint) were scanned on a flatbed en plein air to capture not only a version of the object, but also the surrounding landscape and atmospheric conditions of that particular day. The scanned images are then worked over again by hand with thick, luscious swirls of paint, adding a new layer of three-dimensionality. The result is a collection of paintings with the depth of sculpture. We are invited to view beyond the artwork as an object to the process itself, the becoming. 'It is about rematerialisation,' commented Hemer. 'The end painting always contains a version of the original painted object, but this has been flattened into a scanned image and then become a painting again. I am interested in the transaction between all of these materialities.'

The transaction is also one of artistic practises, between digital image making and traditional painting. However, Hemer is keen to stress that, for him and a large majority of contemporary artists, digital and physical methods are not distinct but inextricably interconnected. Both are integral to his exploration of representation and materiality. 'I often use gold, for example,' said Hemer, 'because it is both colour and material. When a scanner catches gold, it's transformed into something else because there's no such thing as gold in a digital image.' Thus, Hemer's artworks invites us to more closely consider the making of the images that surround us and how processes may alter or manipulate our perspectives. In similar way, we might wonder how the the pairing of Tantra and Hemer's distinct artworks within one gallery space impacts our understanding and sparks our imagination.

### **About Sinta Tantra:**

British artist of Balinese descent, Sinta Tantra was born in New York in 1979. She studied at the Slade School of Fine Art, University College London 1999–2003 and at the Royal Academy Schools London 2004–06. Tantra describes herself as a painter working in an architectural scale in an abstract geometric style, exploring color, identity, and narratives while questioning the function of spaces.

Highly regarded for her site-specific murals and installations in the public realm, commissions include: Collaboration with Nick Hornby, Broadgate sites, London (2018); Lee Tung Avenue, Hong Kong (2018); Folkestone Triennial (2017); Newnham College, Cambridge University (2016); Songdo South Korea (2015); Royal British Society of Sculptors (2013); Liverpool Biennial (2012) and Southbank Centre (2007). Tantra's most notable public work includes a 300-metre long painted bridge commissioned for the 2012 Olympics, Canary Wharf, London. Solo shows include: Your Private Sky, Kristin Hjellegjerde Gallery, London (2018); A house in Bali, Isa Art Advisory, Jakarta (2018); A Romance of Many Dimensions, Pearl Lam Gallery, SOHO Hong Kong (2016) and Fantastic Chromatic, Kristin Hjellegjerde Gallery (2015). International group shows include: Reinventing Eve, Isa, Jakarta (2019); Art Dubai, with Kristin Hjellegjerde Gallery, Dubai (2019); Reflections, Puerta Roja Gallery, Hong Kong (2018); Always Bright, Ambiente Indonesia via Isa Art Advisory, Jakarta (2018), Empirical Atlas, Pearl Lam Gallery, Singapore (2017), High Noon, Accademia Belle Arti di Rome, Rome (2017), Quotidian, Pearl Lam Gallery, Shanghai (2017); Lost and Found: Place, Space; Identity, the World Trade Centre, Jakarta (2016); Nick Hornby & Sinta Tantra: Collaborative Works, Choi and Lager Gallery, Cologne (2015); Bend Sinister, i-CAN, Yogyakarta (2014); Gatekeeper, William Holman Gallery, New York (2014); Indonesian Contemporary Art and Design, Grand Kemang Hotel, Jakarta (2013); The Fine Line, Identity Gallery, Hong Kong (2013); and Confined, NEST Gallery, The Hague (2012). A recipient of many awards including the Bridget Riley Drawing Fellow at The British School at Rome (2017); British Council's International Development Award (2014); and Deutsche Bank Award (2006), Tantra's work has been featured in both UK and international press including The Evening Standard, Tate Shots, FAD Magazine, The Jakarta Post and BBC Radio Indonesia.

### **About André Hemer:**

André Hemer (born 1981, New Zealand) is a painter whose work explores the intersections between digital media and painting. He received his PhD in Painting from Sydney College of the Arts, University of Sydney, Australia (2015) and his MA from the University of Canterbury, New Zealand (2006) including a Postgraduate Research Residency at the Royal College of Art, London (2006). His works embrace and reveal the transformations and transactions occurring between the contemporary digital image and the traditional painted object.

He has exhibited widely and is represented internationally at in the United States by LUIS DE JESUS LOS ANGELES, in South-East Asia by Yavuz Gallery, Singapore and in New Zealand by Gow Langsford Gallery, Auckland and Bartley and Company, Wellington. Recent solo exhibitions include Day Paintings Gow Langsford Gallery, Auckland (2018), The Cobra Effect, Kristin Hjellegjerde Gallery (2018), The Imagist & the Materialist, COMA Gallery, Sydney (2018), Making-Image at LUIS DE JESUS, Los Angeles (2018), IRL, Yavuz Gallery, Singapore (2017), New Representation, Chalk Horse Gallery, Sydney (2015), while group shows include Art021 Shanghai (2018), Watching Windows, Te Uru Contemporary, Auckland (2016) André Hemer - Paintings 2005-2015, Pataka Art + Museum, Porirua City (2015), 100 Painters of Tomorrow, Beers Contemporary, London (2014). In 2017 Hemer was awarded a six-month residency at the International Studio and Curatorial Program, New York. Titled "The Imagist & the Materialist" Painting Diary (Vienna/Christchurch) published paintings and a text by the artist in December 2018. Hemer is currently based in Vienna, Austria.

**About Kristin Hjellegjerde Gallery:**

Kristin Hjellegjerde opened her gallery in London in June 2012, followed by a second space in Berlin in 2018. Named one of the top 500 most influential galleries in the world by Blouin (2015), as well as independent gallery of the year by the Londonist (2014), Kristin Hjellegjerde Gallery showcases cutting-edge contemporary art from emerging and established international artists, with the central concern being to create an intimate space in which artists can present a coherent body of work within a focused environment. Drawing on her own international background, Kristin Hjellegjerde seeks to discover and develop new talents by creating a platform through which they can be introduced to local and international audiences and by allowing for artistic exchange. Kristin Hjellegjerde also acts as an art advisor for both emerging private and corporate collectors, and will also be curating Vestossen Kunstuditorium's summer exhibition 2019. For more information, visit [www.kristinhjellegjerde.com](http://www.kristinhjellegjerde.com).