

HPFA

HORSEANDPONY Fine Arts

Nick Jeffrey: Dream Divider

on view
June 5 - July 3 2016

The blank surface is
untouched, luminous; zonal, spatial
dynamism, something like flourishing energy.
mirroring
The paint is dripping; it will inevitably make a stain on
the wall
or the floor
(Slow artificial, happily ruined)
depending on how you position disruptive pattern material
cult film the canvas.
apparition
escapism
I like the way you used those patterns on that polyester sheet, it looks as if the surface is
breathing, like it's making some secret – or hidden mistake
emerge .
supernatural phenomenon is always real
Layers; the hand combines (messages)
composes
without painting, necessarily. Arranging material, holding a camera editing
etc collaging
make images breathe. They slow the process of absorbing visual material
down;
connect in content,
Camouflaging patterns, hide and reveal
habitual disconnect
zone of caring
agreed to drive along that route
Survival slacker
Gaps not as blank spaces, but voids in transience;
a variation from one state
to the other.
A white billboard is a zone of potential, or desires to be;
a spot on the canvas is charged of surrounding thicknesses;
a screen has a depth;
an image is dense, sturdy entity.
Flatness exists in layers, continually added and continually removed.
Primed canvas -
Idealised surface like screens or gallery walls
Movable / portable

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Approaching and activating multiple surfaces suspended in a state of impermanence, Nick Jeffrey explores the material and visual processes of addition and filtration that permeate his paintings and film works, by engendering a dialogue between them.

Jeffrey observes gaps and blank spaces as they are filled: the paint seeping the canvas, touching the frame, brushing against the wall; images imprinted after being manipulated, filtered and paralysed. Recycling operations and hazardous compounds emerge from the thickness of laid surfaces, whilst drips of color expand in shapes, directions; meeting edges, searching for depth.

In collision with the paintings, moving images are undone and re-done. The rhythmic succession of signs populating Nick Jeffrey's works finds in Dream Divider an open arrangement of mobile elements, where transparency and opacity play out palpable tensions and smooth associations: the cinematic movements through public spaces and the intimate relation to the canvas, the disjoining of visual material from sound; the circulation and manipulation of digital imagery and filmic narratives, the spatial navigation around, in-between and within the features assembled in the exhibition space.

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Dream Divider is a new installation by artist Nick Jeffrey, conceived in collaboration with curator Carolina Ongaro as a testing ground for Punishment Park, an ongoing project that brings together various motifs imbricated in Nick Jeffrey's practice. Punishment Park is a fictional, mockumentary film directed in 1971 by British journalist Peter Watkins, that portrays the oppression and consequent decay of counterculture in the 70's USA, and used by Jeffrey as a conceptual filter for the work. Breaking away from the film narrative and delving into notions of representation, artistic production, and existing channels of image circulation and absorption, Punishment Park is proposition for a work in progress, where safe combinations encounter uncertain guises, stimulating a process of ongoing research, constant revelation.

In line with the malleable feature of the installation, the first part of the press release forms the ground for an open dialogue between the artist and the curator, similarly embodying a loose structure and offering a space for playing with the elements in the exhibition. Gaps and intermissions amongst words will continually be opened and filled throughout the duration of the project, this way adding a compositional layer and allowing for another type of navigation to take place.

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Two events accompanying Nick Jeffrey: Dream Divider will be held at HPFA over the course of the exhibition. More details forthcoming.

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Nick Jeffrey (b. 1984, Rinteln, Germany) lives and works in Berlin. He graduated in 2011 from Royal College of Art. Recent shows include: Phoney counter (2016), Sydney, Australia (solo); Hooper Projects (2015), Los Angeles, USA (residency); Karmic Thermal (2015), ideal uh-huh, Berlin; Kunstfilmtage (2014), Düsseldorf; Shiver me timbers! (2014), Hannah Barry Gallery, London (solo); Club Money (2013), Senefelder Str. 26, Berlin; Youth, Hannah Barry Gallery, London (solo). Nick Jeffrey occasionally runs a project space, idealuh-huh (<http://idealuh-huh.tumblr.com/>), that works as a platform for collaboration with other art practitioners and musicians.

Carolina Ongaro (b. 1989, Vicenza, Italy), is a curator based in London. She completed in 2016 the MA in Curating at Goldsmiths College. She is co-founder and co-director of Jupiter Woods (www.jupiterwoods.com), a curatorial platform, exhibition space and residency programme in South-East London and Vienna. She has here been initiating artists' residencies, exhibitions and long-term projects, collectively and individually. Recent projects include: Resident / Longshore Drift with Jupiter Woods at Sorbus, Helsinki; this place is really nowhere, Jupiter Woods, London (2015); Exquisite Collapse, blip blip blip, Leeds (2015), Corpo Circuito, Bunker, Vicenza (2013).

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