

HPFA

HORSEANDPONY Fine Arts

NICK JEFFREY: DREAM DIVIDER

opening JUNE 4, 19h
on view JUNE 5 - JULY 3

The blank surface is
untouched, luminous;

zonal, spatial

dynamism, something like flourishing energy.
mirroring

The paint is dripping; it will
stain on the wall
or the floor
(Slow artificial, happily ruined)

inevitably

make a

depending on how you position

disruptive pattern material

cult film

the canvas.

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

NICK JEFFREY:
DREAM DIVIDER

opening JUNE 4, 19h
on view JUNE 5 - JULY 3

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.

///

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.

[Dream Divider text here](#)

HPFA

HORSEANDPONY Fine Arts

NICK JEFFREY: DREAM DIVIDER

opening JUNE 4, 19h
on view JUNE 5 - JULY 3

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).

///

A special thanks to:

Hannah Barry Gallery
Ogen Dode



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

