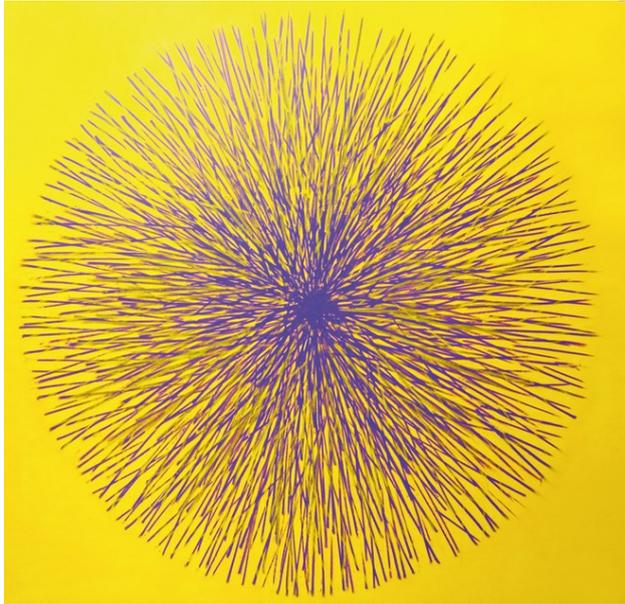


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## EXTENSION & MOTION KEITH HOPEWELL

DU 23 MARS AU 22 AVRIL 2017

VERNISSAGE

LE 23 MARS 2017

à partir de 18h30

Galerie CELAL M13 - 13 RUE DE MIROMESNIL - 75008 PARIS  
du mardi au vendredi 12H-19H samedi 14H-19H et sur rdv  
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# Keith Hopewell

## *Extension & Motion*

A collection of new paintings

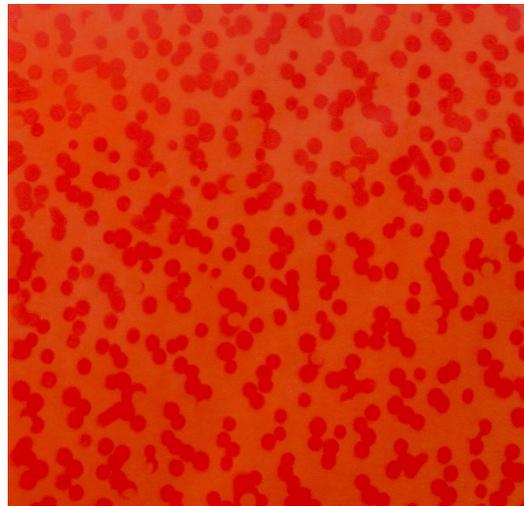
"Repetition is a potent means of heightening the inner vibration and is, at the same time, a source of elementary rhythm which, in turn, is a means to the attainment of elementary harmony in every form of art." *Wassily Kandinsky - Point and Line to Plane*

"How far can one's hand stretch out, until it reaches the edge of reality?" *Archytas*

Extension & Motion, is the first solo exhibition in France by British born artist Keith Hopewell, exploring the boundaries of contemporary colour language in an age of digitization, through a new series of gestural paintings. Each work is conceived with a minimalist palette of either two or three colours, as Keith physically obliterates each surface with the bombardment of primal marks, ultra fine

lines, points and chromatic luminosity, building up morphic fields transmitting at different spatial frequencies. Hopewell's past work is predominantly about the transformation of materials, and sound whilst, allowing the process of activity and performative elements to become visible, through a synthesis of deconstruction/re-arrangement of surface and object. Notable work includes his reality charged pieces, where he incorporated painting with sculptural objects, such as steel security fences, and wire mesh, to re-orientate us and affect our perception, due to the parallax nature created by the two planes. In this new show, Hopewell's use of interspersed colour invokes physiological effects, and time delays, through the use of subjective colour, simultaneous and successive contrast, and also the assimilation effects of Von Bezold, where the multitude of point and line is worked across the compositions at high and low spatial frequencies.

There is some reflection back to Hopewell's earlier interest in digital printer marks and CMYK, but the work in this exhibition appears to be more about the human touch, and the performative elements of painting, in an era described by Rosalind Krauss as being a post-medium condition. In the attempt to understand such a condition, Hopewell's objective here, is to find solutions that enable painting to reach out beyond itself, and establish a self-redefinition to determine where the edge is, or locate a central nexus, in the midst of today's massive image circulation. To question 'paintings' specificity, in a search to find any new sustainability for such a medium, is to flow off this tension and try to both regulate or de-regulate it, by embracing painting as performative time. What we are seeing here, is the residue of events, the echoes of action and refraction, lingering like the absent colours that merely exist objectively for the eye only.



For Hopewell, the essence in the act of painting is located in the movement of the body, in the stretching out of the hand, to communicate his internal mental cognition onto the fabric of the external landscape. A sort of turning outward, what is not visible at the beginning of the process. If painting can mark time, then each mark here seemingly cancels out time. In the liminal moment resulting from the repetitive application of line upon line, he is able to deliver an explicit level of accuracy in producing straight vectors, not normally achievable by a hand in motion. In fact, the use of the spray medium in these works, questions the very idea of human touch, due to the anamorphic nature of

spray, and its release of pressurised paint through a valve system. There's a sort of refraction at work in his ritualistic process, like an unknowable reality, passing obliquely through the interface between one medium and another. This direct presence of activated mind architecture, resonating from the body to form a composition on the flat plane, echoes George Berkeley's notion; "Nothing can exist without a mind to perceive it, the external world must exist within the mind of god." Along with the harmony and contrast of spatial colour interspersions, this exhibition is really about reaching a point of purity, a sensory or meditative experience, where we can re-interpret the idea of painting, as a post-medium with the possibility of outliving itself at future points in time.

"Locke & Descartes became convinced that the knowledge that comes to us through the senses is deceptive. Behind what we perceive as colours, sounds, and odors, nothing exists but extension & motion. Or at least, the substance of reality was believed to lie therein..." *Claude levi-Strauss*



*Keith Hopewell* was born in York in 1972 and now lives and works in Hampshire and London. Hopewell's work questions our perception of the aerosol, whilst challenging our approach to fine art mediums in general. His multi-disciplinary practice is focused on the utilization of public space, and the understanding of how work functions in these different environments. His paintings on canvas however, incorporate the same approach to his work in the public sphere, with the use of gestures, repetition, ritual and performance to create a language of the senses.

The fabric and origin to much of Hopewell's creative output, is his forensic exploration of different mediums, and how they can be incorporated into one another, or even simply reduced to code. From spray paint to sculptural forms, found objects, sound and film, Keith's work is predominantly about the transformation of materials, allowing the process of the activity and the performative elements to become visible through a synthesis of deconstruction/re-arrangement of surface and object. Liminality forms a major theme in Keith's inter-medial practice, due to his ability to transcend any crude ideas of what art is or should be. Some work includes the space itself, the mapping and re-rendering of surface's accessible in the public sphere or perhaps even the non-space of the computer. Most of all, it's about trying to reach a point of purity which embodies the essence of our will, and create an event or experience which can outlive itself in the future.

Keith K. Hopewell has exhibited internationally and has recorded material for labels such as Ninja Tune, and recently for Va Va Records.

*Timothy B Layden* studied at The University of the Americas in Mexico (BA in Fine Art) and The University of Barcelona (Doctorate in Fine Art). Layden is an interdisciplinary artist working in image text and sound. Timothy has sound/shape synaesthesia, something that is an integral way in which he perceives the world and defines how he expresses himself. He often uses his synaesthesia as a starting point for his work.

