

Gabriel Hartley

London, UK, 1981

Gabriel Hartley's work combines optical effects and iconic markings on highly textured surfaces. His work summons early Modernism's play with abstraction and perspective. With bold linear brushstrokes and organic, elemental shapes, Hartley's forms play with space and movement.

His painterly effects – generated through a mix of gloss and matte paint – convey both a flatness and a depth that produce a palpable sense of tension. The dusty quality of Hartley's impasto surfaces recall the paintings of School of Paris artist Jean Fautrier.

Hartley fuses seemingly opposing elements: the painterly and the photographic, flatness and depth, and two and three dimensionality. He simultaneously constructs and excavates – building subjects and unraveling them – to create figures at once formative and timeworn.

Education

- 2008 Post Graduate Diploma, Royal Academy Schools, London, UK
- 2005 BA (Hons) Fine Art, Chelsea College of Art and Design, University of the Arts, London, UK

Solo Exhibitions

- 2022 *Skies*, Seventeen, London, UK
- 2021 Postcards, im labor, Tokyo, Japan
Dialogue 1: Green Shadows, Seishodo Yamashita, Kyoto, Japan
Postcards, Foxy Production, New York, NY
- 2020 *OF*, Seventeen, London, UK
- 2019 *Waterwood*, Foxy Production, New York, NY
- 2018 *Landscapes*, Seventeen, London, UK
Spoiled, Sara Zanin Gallery, Rome, Italy
- 2017 *Gabriel Hartley*, Plaza Plaza, London, UK
- 2016 *Reliefs*, Foxy Production, New York, NY
Gabriel Hartley, Studio Leigh, London, UK
- 2015 *Lozenges*, Pippy Houldsworth Gallery, London, UK
- 2014 *Posing*, Foxy Production, New York, NY
- 2013 *Splays*, Brand New Gallery, Milan, Italy
- 2012 *Slap*, Praz-Delavallade, Paris, France
Totaled, Foxy Production, New York, NY

- 2011 *NADA*, A solo presentation with Foxy Production, Miami, FL
Gabriel Hartley & Appan Junior Boakye-Yiadom, Josh Lilley, London, UK
Crimping, Arte Furini, Contemporanea, Rome, Italy
- 2010 *Gabriel Hartley*, Foxy Production, New York, NY
LISTE 15, A solo presentation with Foxy Production, New York, NY
- 2009 *Gabriel Hartley*, Curated by Sarah McCrory, Swallow Street, London, UK

Group Exhibitions

- 2018 *The Sleeping Procession*, CASS Projects, Cass Sculpture Foundation, Goodwood, UK
- 2017 *Frottage Cottage*. Hopkinson Mossman, Auckland, NZ
- 2016 "... *ma l'amor mio non muore.*" Casa Museo Ivan Bruschi, Arezzo, Italy
A Rose Is Without a 'Why'. It Blooms Because it Blooms. Carl Freedman Gallery, London, UK
- 2015 *Basic Instinct*. Seventeen, London, UK
Gabriel Hartley and Denise Kupferschmidt. Foxy Production, New York, NY
Bloom. Kinman, London, UK
At the Point of Gesture. Curated by David Ryan. Wimbledon Space, Wimbledon College of Art, London, UK
- 2014 *Far In Out*. Galerie Triangle Blue, Stavelot, Belgium
Architecture of Enjoyment. Fokidos 21, Athens, Greece
- 2013 *Consommé*. Kinman, London, UK
Everything Wants to Run. Curated by Mark Jackson, Block 336, London, UK
Open Heart Surgery. The Moving Museum, London, UK
L'Hourloupe. Curated by David Rhoads, The Greenlease Gallery, Kansas City, MO
The Instability of the Image. Paradise Row, London, UK
DNA: Strands of Abstraction. Curated by Paul Sinclair, Loretta Howard, New York, NY
MUDLARK. Fold Gallery, London, UK
At The Point Of Gesture. Curated by David Ryan, Lion & Lamb Gallery, London, UK
Something New. Josh Lilley, London, UK
- 2012 *Changing States of Matter*. Brand New Gallery, Milan, Italy
East West Shift To The Middle, Part 2. Bill Brady KC, Kansas City, MO
- 2011 *Friendship of the Peoples*. Simon Oldfield, London, UK
Young London. V22, London, UK
Rearrange your face. Sorcha Dallas, Glasgow, Scotland
- 2010 *Casa Fantasma*. Fluxia, Milan, Italy
Newspeak: British Art Now. Saatchi Gallery, London, UK
Fine Things to Be Seen. Curated by Tom Juneau and Ben Street, Kensal Green Cemetery, London
Who Loves The Sun. Susanne Hilberry Gallery, Detroit, MI
TAG: From 3 to 36: New London Painting. Brown, London, UK

- 2009 *Studio Voltaire Presents*. Curated by Sarah McCrory, Boltelang, Zurich, Switzerland
Abstract Abstract. Foxy Production, New York, NY
Jerwood Contemporary Painting Prize. Jerwood Space, London, UK
Five Brothers in Seven Sisters. Backlit Gallery, Nottingham, UK
- 2008 *Bloomberg New Contemporaries*. A Foundation, Liverpool; Club Row, London, UK
John Moores Painting Prize. Walker Art Gallery, Liverpool, UK
Royal Academy Schools Summer Show. Royal Academy, London, UK
Painting Show. Parade Space, London, UK
Peles Collection. Peles Empire, London, UK
- 2007 *Bloomberg New Contemporaries*. Club Row, London; Cornerhouse, Manchester; The New Art Gallery Walsall, UK
Premiums. Royal Academy of Arts, London, UK
Touch. Chelsea Future Space, London, UK

Public Collections

University of Chicago, Chicago, USA
 Hood Museum of Art, Hanover, USA
 San Antonio Museum of Art, USA

Curated Projects

- 2016 *Cuts, Shapes, Breaks and Scrapes*. Curated by Gabriel Hartley and Rhys Coren. Seventeen, London UK
- 2011 *Cloud*. Curated by Gabriel Hartley. Foxy Production, New York, NY

Bibliography

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- 2016 Heinrich, Will. "Gabriel Hartley." *The New York Times* 23 Dec. 201
- 2015 Purselglove, Laura. "Up the Ladders and Down the Snakes of Gabriel Hartley's Exuberant Paintings and Sculptures." *Artsy*. 16 Jun. 2015. Web.
- 2014 Russeth, Andrew. "Gabriel Hartley: Abstract Expression." *W Magazine* 25 Mar. 2014. Web.
- 2013 Peri, Peter. "Future Greats." *Art Review* 1 Mar. 2013. Issue 66: 98.
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 "Gabriel Hartley and Roman Liška at Brand New Gallery, Milan." *Mousse Magazine* May 14, 2013. Web.
 Dalvit, Giulio. "Milano: scultopittura alla Brand New Gallery." *Artribune* 3 May, 2013. Web.
 Paolicelli, Luigi. "Scultopittura: Le Nuove Dimensioni Dell'astratissimo a Milano." 6 Mar. 2013. Web.
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- 2011 Teasdale, Paul. "Gabriel Hartley and Appau Junior Boakye-Yiadom." *Frieze* 43 Nov-Dec. 2011. Quietsch, Alistair. "Rearrange Your Face." *The List* 679. 21 Mar. 2011. Urwin Jones, Sarah. "Rearrange your face." *The Herald*. 11 Mar. 2011.
- 2010 Frederick, Jeff. "Gabriel Hartley." *Art in America* 8 Dec. 2010. Web.
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- 2009 Smith, Roberta. "Art in Review: Abstract Abstract." *The New York Times* 2 Oct. 2009: C30. Harris, Ben. "Gabriel Hartley." *Fallen Over Blog* 23 Oct. 2009. Web.
- Jerwood Contemporary Painters*. London: Jerwood Charitable Foundation, 2009. Cat. 2008 *John Moores* 25 Liverpool: Walker Art Gallery, 2008. Cat.
- Bloomberg New Contemporaries 2008*. London: New Contemporaries Ltd., 2008. Cat.
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The New York Times

GABRIEL HARTLEY

Through Dec. 24. Foxy Production, 2 East Broadway, Suite 200, Manhattan; 212-239-2758, foxyproduction.com

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The high point of Gabriel Hartley's fourth solo show at Foxy Production, "Reliefs," is either the small wall-mounted sculpture "Sash," or another, called "Lunch Break," with "House" as a close runner-up.

The show also includes three large oil paintings, nearly five feet by six feet, that this British artist blasted with a pressurized water gun and scraped off, over and over again. The loosely gridlike compositions, though mostly nonfigurative, contain distinctly windowlike rectangles; with their thick crusts of paint and overlapping eddies of garish color, they look like plastics warehouses on fire. (Some of Mr. Hartley's earlier paintings, vibrant tangles of unresolved lines, resemble sci-fi takes on Brice Marden's works.) And just like a fire, they hold your gaze without quite letting it settle.

But their dissonance is a little hard-won. The sculptures, by contrast, twist rectangular segments of foam — the kind of cheap plastic foam you might rip out of an unwanted love seat — into shapes simple enough to take in at a glance, and then make them entrancing by dipping them in resin and marking the sides with different colors. The slide from green to yellow, as you follow one segment, is an elegant distillation of the busier work; the texture, meanwhile, looks impossible, squishy and hard at once.

WILL HEINRICH

Gabriel Hartley

Gabriel Hartley's *Trousers* (2011) is a monumental standing sculpture made from paper, resin and fibreglass. A crumpled cylinder painted in seven sections of different earthy tones that folds back on itself at its apex – it is formally compelling while also appearing purposefully absurd – like circus clothing imagined by John Chamberlain for a melancholy stilts wearer. One reviewer found enough knowingness and comedy in Hartley's sculpture to praise it for its 'parodic levity'. Hartley – who left the Royal Academy Schools in 2008 – finds jokey readings of his work problematic, although he doesn't

resist them. He speaks admiringly of the humour in Paul Klee's work as something that is just there in being human and creative, and that will out in good work, without the need for any posing.

Hartley's method, however, is far from ingenuous. It operates largely through strategies of display and concealment, as evidenced in his elegantly improvised paintings. These appear at first to sit squarely within the tradition of informal abstraction, but Hartley obscures matters by introducing process when his compositional searchings are complete. Carefully applying spraypaint

selected by Peter Peri

over the finished oil as a final layer – which he likens to putting on makeup – he creates a softened, flattening impression, as if the painting were being viewed in some sourceless, raking light.

Speaking of these paintings, Hartley states, "The forms are continually melded, erased and worked over, yet they seek to evade any sense of incertitude or struggle but rather create a sense of mischief and play." As in his sculptures, complex motivations are combined to fuel work that is both subtle and vigorous. *PP*



clockwise from left:
Smirk, 2012, unique c-print with abrasions and charcoal on fibre paper mounted on Sintra, 86 x 61 cm. Photo: Mark Woods

Heel (installation view, Josh Lilley, London), 2011, paper, resin, fibreglass, spraypaint, 100 x 30 x 20 cm

Trousers, 2010, fibreglass, paper, 254 x 89 x 28 cm. Photo: Andy Keate

Trousers (detail), 2010, fibreglass, paper, 254 x 89 x 28 cm. Photo: Andy Keate

All images: © the artist. Courtesy Foxy Production, New York



