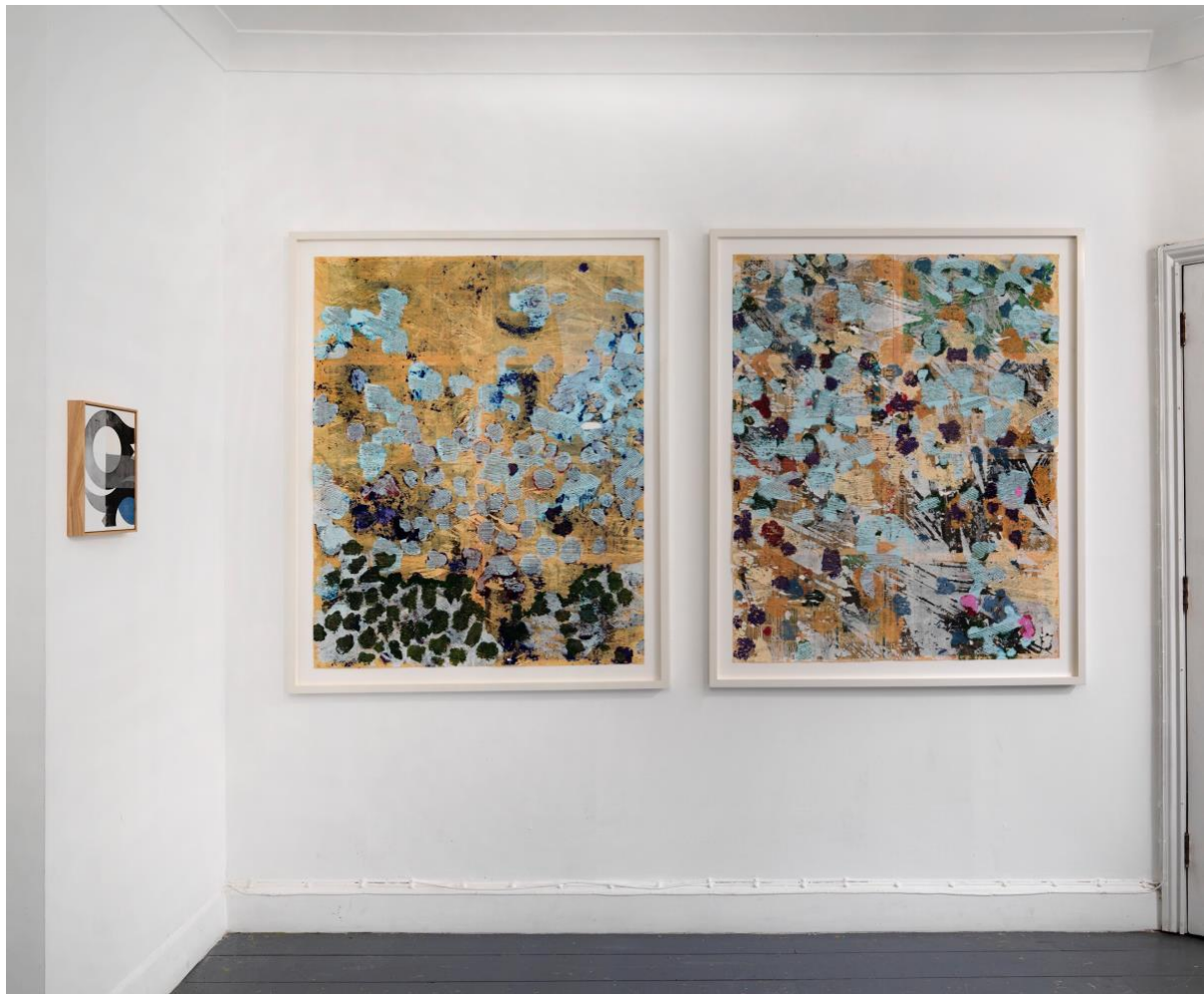


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Jyll Bradley, Sophie Bouvier Ausländer, Rebecca Salter
16 November 2022 – 26 January 2023

Downstairs



Installation view, Patrick Heide Contemporary Art, London



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Sophie Bouvier Ausländer
Financial Times Diaries (SBAFTD20220902)
Gouache on waxed newspaper
129 x 103.5 cm
2022



Sophie Bouvier Ausländer
Financial Times Diaries (SBAFTD20220901)
Gouache on waxed newspaper
129 x 103.5 cm
2022



Installation view, Patrick Heide Contemporary Art, London



Jyll Bradley
Fingers (diptych)
Spray paint & photocopy on coloured carbon paper hot mounted on aluminium
31 x 22 x 4 cm each
2022



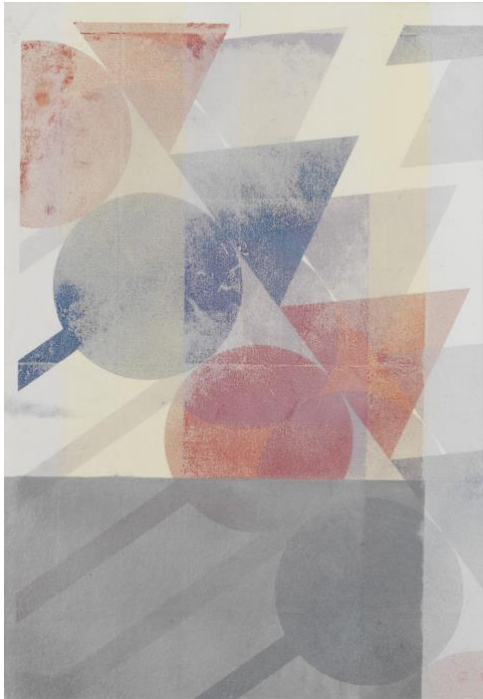
Rebecca Salter
2022-08
Mixed media on Japanese paper
98 x 66 cm
2022



Rebecca Salter
2022-19
Mixed media on Japanese paper
98 x 66 cm
2022



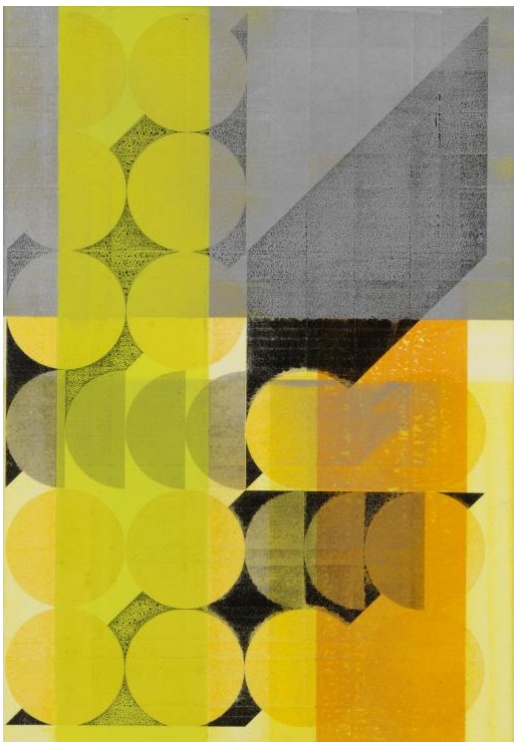
Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



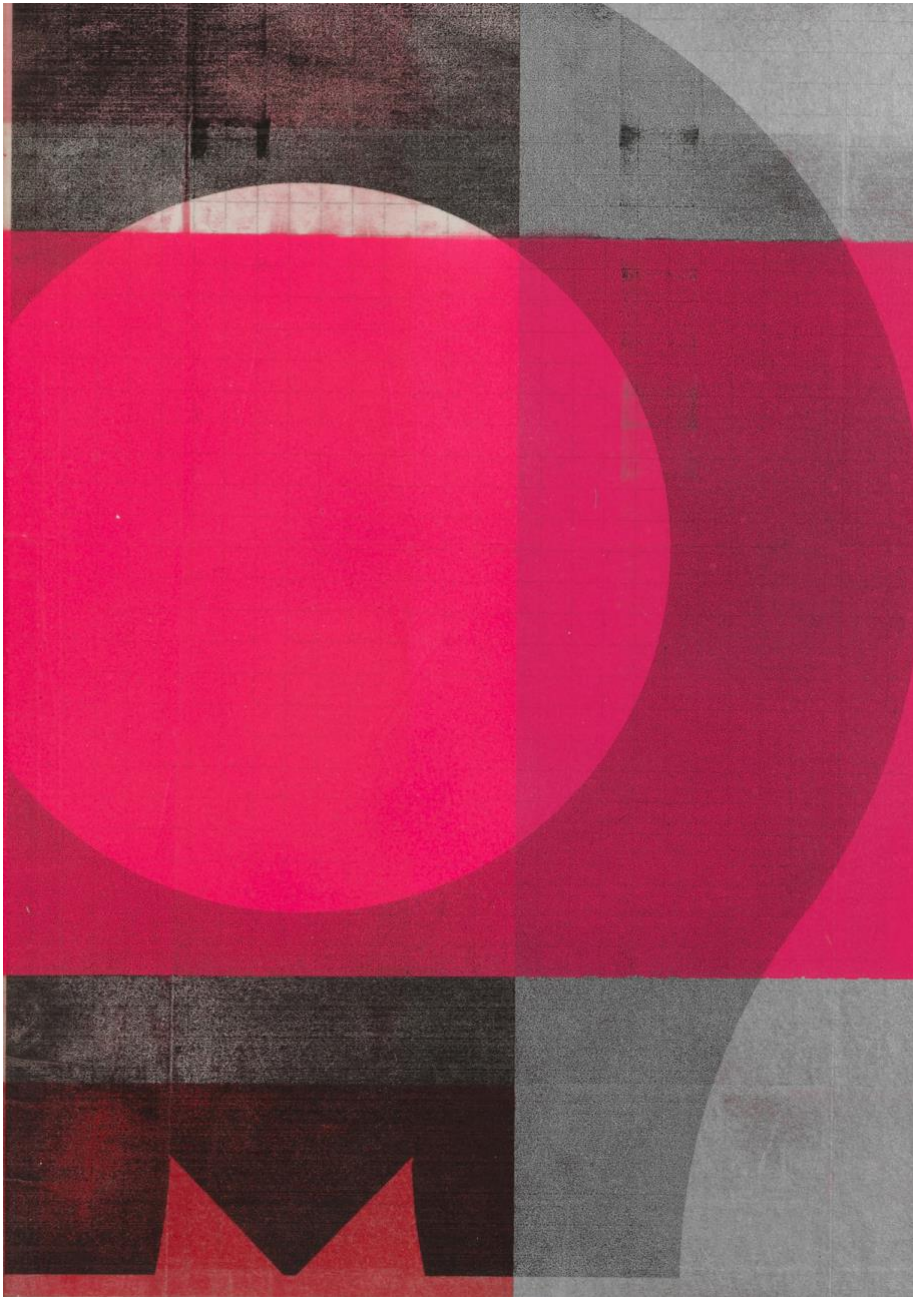
Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Rebecca Salter
2022-20
Mixed media on Japanese paper
62 x 47 cm
2022



Jyll Bradley

Fingers

Spray paint & photocopy on coloured carbon paper hot mounted on aluminium

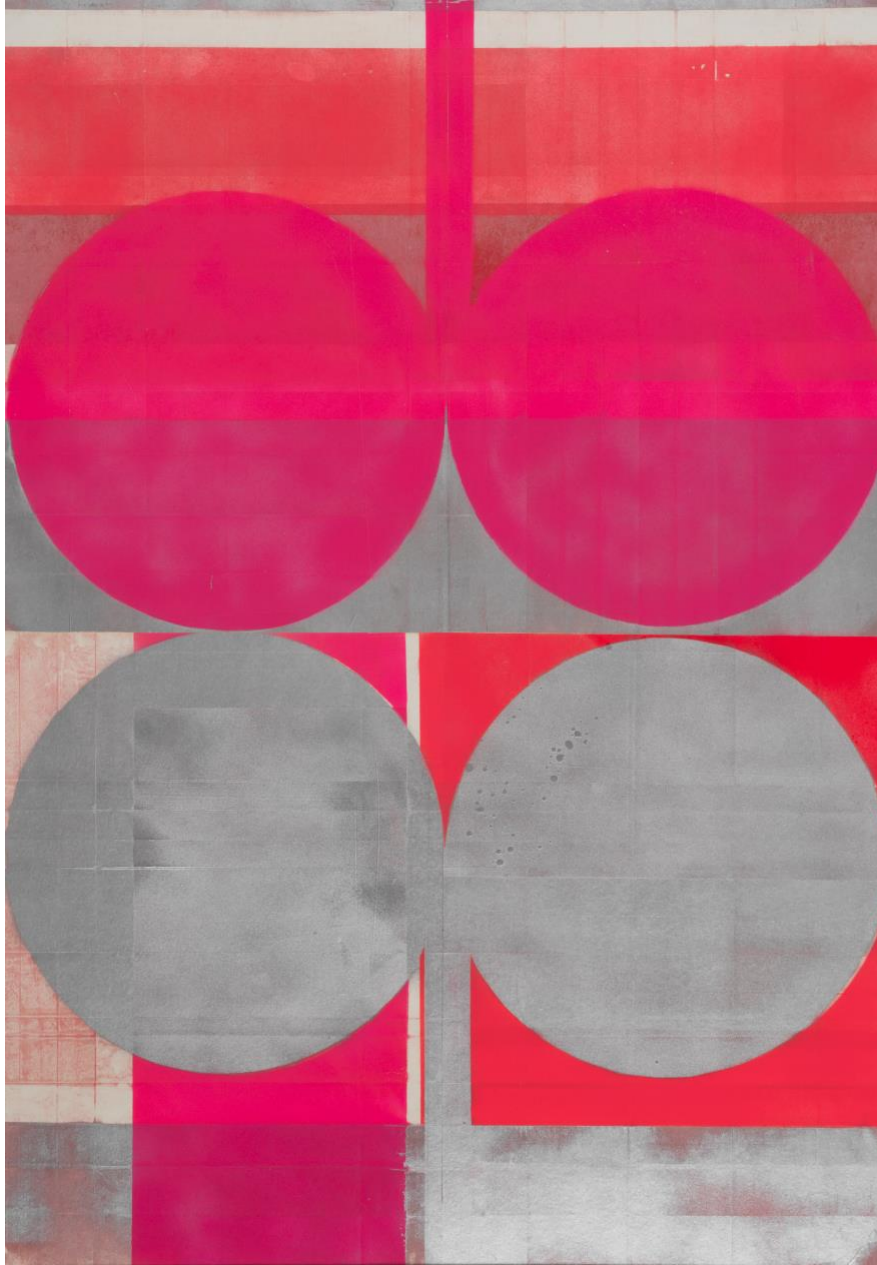
31 x 22 x 4 cm

2022



Installation view, Patrick Heide Contemporary Art, London

Staircase



Jyll Bradley

Fingers

Spray paint & photocopy on coloured carbon paper hot mounted on aluminium

84.6 x 59.6 x 3 cm

2022

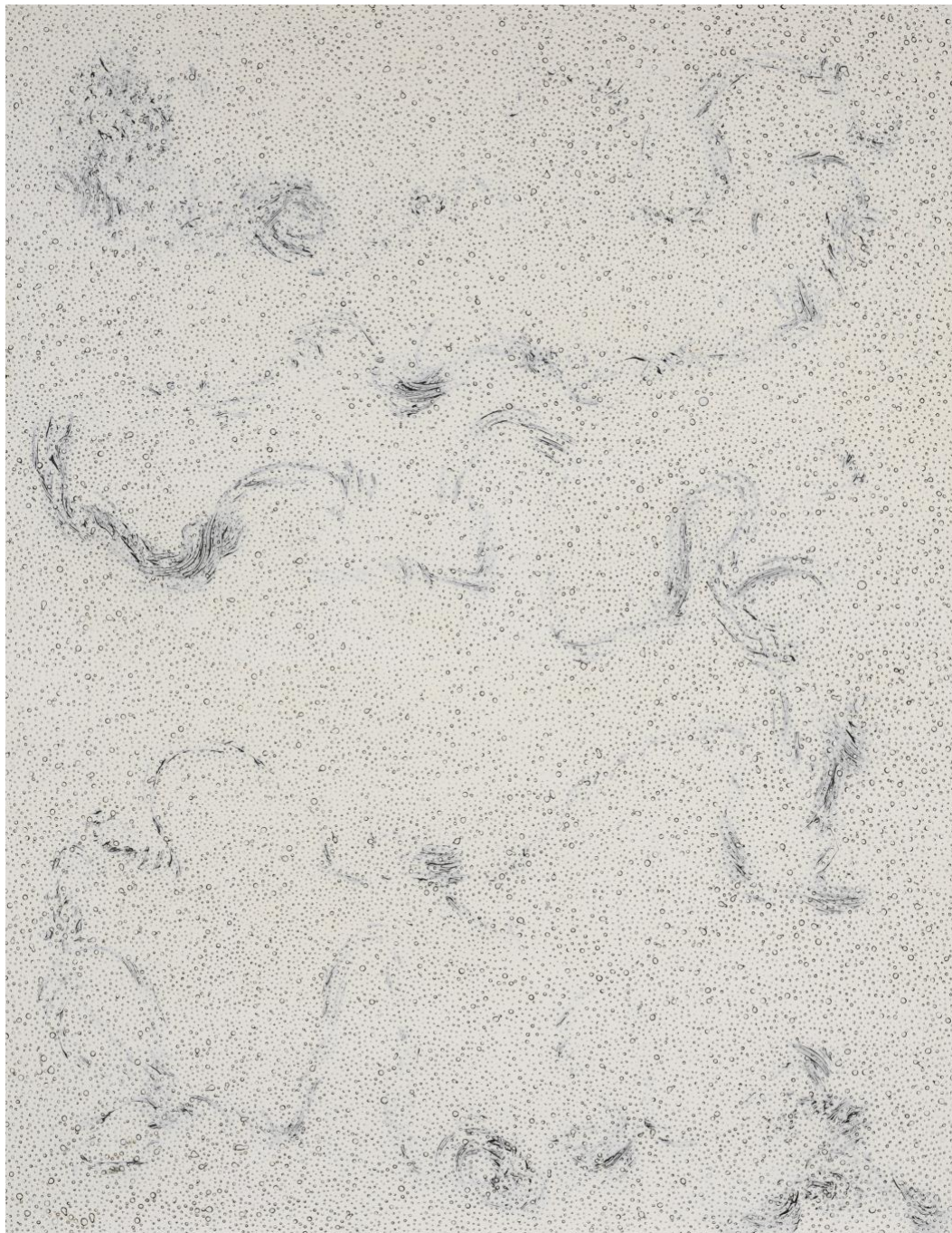
Upstairs



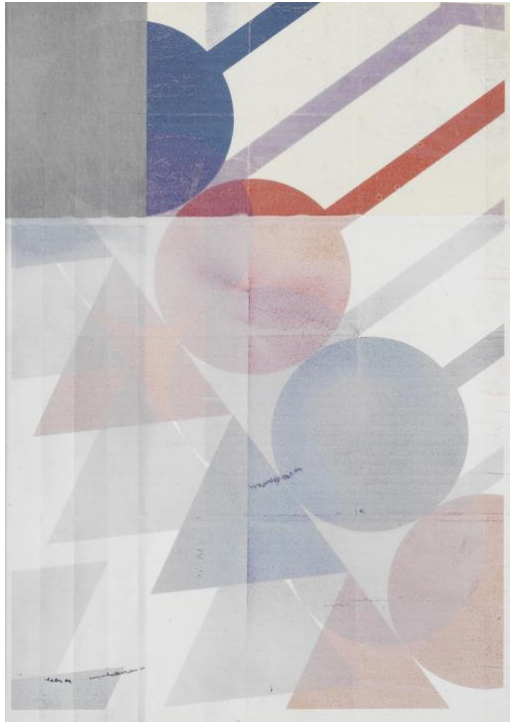
Installation view, Patrick Heide Contemporary Art, London



Sophie Bouvier Ausländer
Radar (SBAR20220903)
Gouache on waxed maps
41.5 x 60 cm
2022



Rebecca Salter
JB4
Mixed media on Somerset paper
150 x 115 cm
2021



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Sophie Bouvier Ausländer
Radar (SBAR20220904)
Gouache on maps
42 x 60 cm
2022



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



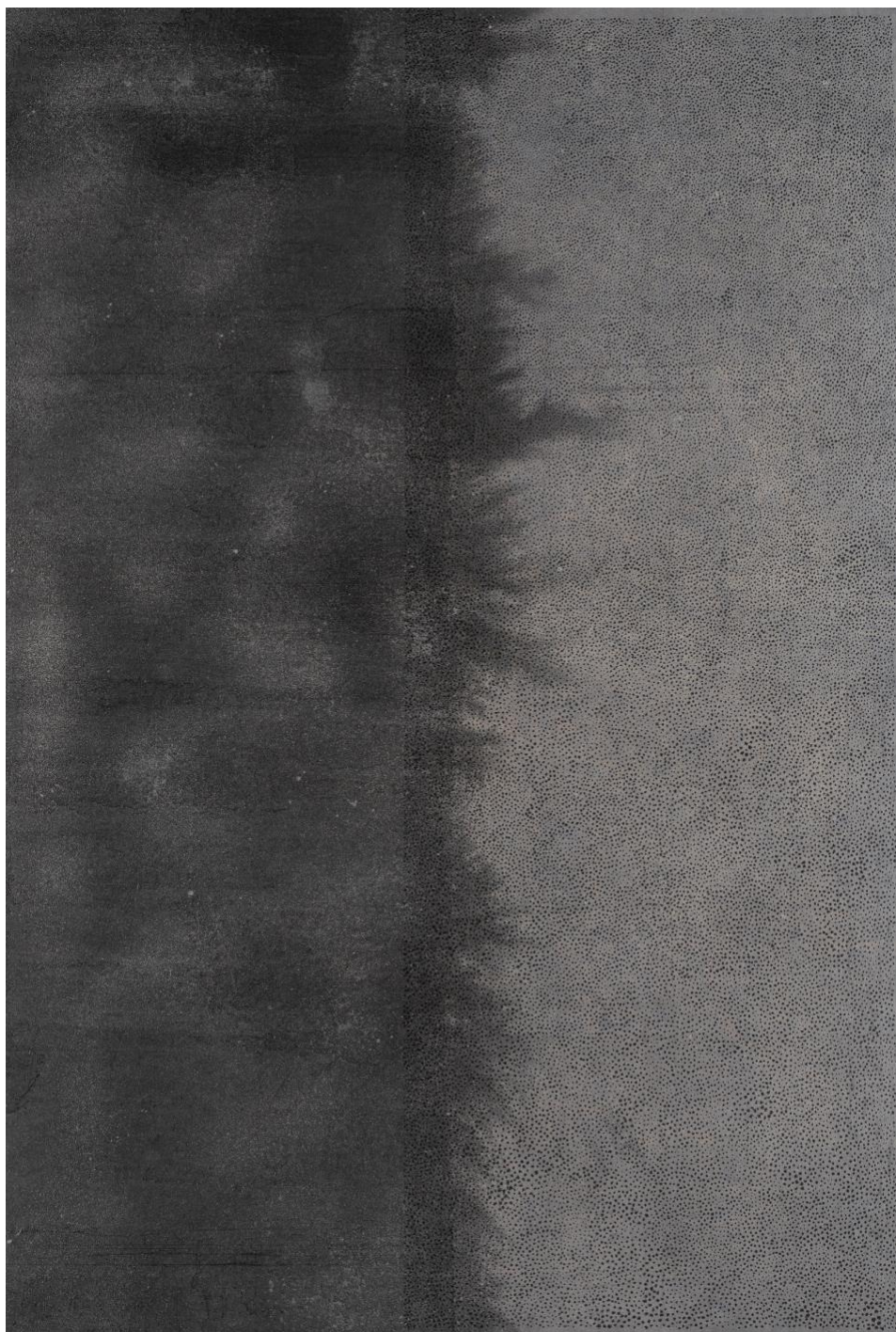
Jyll Bradley
Fingers
Spray paint & photocopy on coloured carbon paper
hot mounted on aluminium
31 x 22 x 4 cm
2022



Jyll Bradley
Fingers (diptych)
Spray paint & photocopy on coloured carbon paper hot mounted on aluminium
31 x 22 x 4 cm each
2022



Installation view, Patrick Heide Contemporary Art, London



Rebecca Salter
2022-04
Mixed media on Japanese paper
98 x 66 cm
2022

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Jyll Bradley | Sophie Bouvier Ausländer | Rebecca Salter PRA

16 November 2022 – 26 January 2023

Jyll Bradley's *Fingers* is a new family of works on paper that juxtapose feelings of uncertainty with a desire for direction. These drawings continue Bradley's fascination with the process, structure and metaphor associated with growing hops and relate to her recent acclaimed sculpture *The Hop*, currently on show at the Hayward Gallery. *Fingers* draw their title and form from elements of the vernacular Kentish oasthouses which were part of Bradley's childhood landscape. A 'finger' is the name given to the pointed mechanism at the top of an oasthouse that catches and funnels the wind down, helping dry the hops below.

Traditionally fingers have distinctive motifs – such as arrows and circles – which are specific to place. Sailing high above the countryside and subject to changing wind, Bradley has long seen fingers as strange signposts to both direction and flux.

For these new drawings Bradley has researched historic finger motifs and rendered them - or fractals of them - as computer generated graphic designs. She then prepares the grounds for each work. As with other recent drawings she uses coloured carbon paper, a material connecting her with her late father who used it when writing poetry. She folds the paper many times, unfolds it and then strips back areas of colour with tape to create layers of line, transparency and opacity. Bands of silver and coloured spray paint are then introduced. Finally, the 'finger' designs are photocopied onto these rich grounds. As a result, *Fingers* have a strong hand-made quality with boldness of colour and echo of dynamic forward looking 1960's design, yet a rich fragility of texture, surface mark and slippage. In keeping with their pragmatic origin *Fingers* are mounted in simple ash tray frames designed by the artist, unglazed to create immediacy between viewer and artwork.

The development of *Fingers* took place through the challenges of early Brexit and lockdown, times of personal and global uncertainty of direction. Made in the solitude of Bradley's studio these intimate drawings offer special insight into her artistic process.

With thanks to Veronique Park and Sarah Elson of Launch Pad LaB Artists' Residency Programme where original ideas for this suite of drawings evolved. Thanks to Charlotte Hoyes for assistance with design work.

Abandoning the map and its territory from her earlier series **Sophie Bouvier Ausländer** turned towards media information and started to use the idiosyncratic pink paper of the Financial Times for a new series created since the beginning of Covid-19. The Swiss artist obliterates news citing the current state of our planet by drowning it in colour, to then dig into the paper and exhume parts of its original make up. The surface area is torn, re-collaged and harmed in the process, the formal composition of a printed newspaper page transforms into an ephemeral relief. Additionally to the excavation process, Bouvier Ausländer employs an expressive use of colour and gestures to rearrange and recharge the original content, suggesting a new world and vision.

Working between London and Lausanne, revisiting the studios after lengthy lockdown breaks, allowed for a critical examination of what Bouvier Ausländer had done at a given time and a given place. The new body of paintings has been repeatedly reworked, finished and stored. Regularly revisiting the works, new layers of color, change of orientation, fresh combinations and collaging have completely transformed the nature of what had looked completed. Bouvier Ausländer's own work seemed foreign, the urge to reappropriate it was a familiar feeling.

"I rarely hang an old piece and leave it as it is. To rest in that untouched state, it must belong to someone else. Pierre Bonnard was more radical. Paintings were never finished in his view, and he retouched them constantly within collector's homes and even in museums. 'Bonnardiser' became at his time a word to describe a constant urge to alter or complete one's own artwork. To continue working on a painting is a way to affirm ownership, an illusory search for perfection, a self-identification with the transformative process of life."

The Financial Times Diaries and *Radar* series are made on newsprints and maps. These mediums depict a world in transformation with underlying strata that Bouvier Ausländer tries to dig out and reveal through her practice. The new works are accumulations of the original printed papers, of their first stage as paintings and of their last version signed and exhibited.

The material's fragility limits the reworking. If the waxed paper stands for the artist's own skin as much as for the world's, that membrane becomes torn and worn. The weight and its actions damage the supporting structure, the thickness of the layering crumbles, voids increase. When fragments of the original text emerge from the excavation process as a promising sight of a *final puff*¹, then the artist stops working.

¹ *Moby Dick*, Melville H., *Chapter One Hundred and Five, Does the Whales' Magnitude Diminish-Will He Perish?* Penguin Books, London, 2012.

Rebecca Salter PRA studied Bristol Polytechnic and then at Kyoto City University of the Arts remaining in Japan for several years after her studies. While living in Kyoto, Salter researched traditional Japanese woodblock printing with Professor Kurosaki Akira and has since written two books on the subject. Her interest in printmaking is combined with her main practice in painting and drawing.

Salter's use of soft muted tones and interest in textural visual effects echoes the ever-present Japanese aesthetics she cherishes. The works she makes are heavily detailed minimal abstractions; with a particular emphasis given to the interplay between marked and unmarked space on the canvas or paper. Her distinctive drawings are formed from small, repeated marks made with a variety of tools, including a heat pen, which scorches the paper's surface. Some are made with clouds of tiny ink spots, while others comprise of almost mechanical and repetitive puncture marks a technique that emphasises the work's status as a three-dimensional object. This three-dimensionality stems from her formal training in ceramics which is also echoed in the fragility of the paper she uses. The use of thick Japanese paper allows the ink pigment to be absorbed causing image and substrate to fuse into single objects.

Salter's works spring from process-based experimentation mirroring the process of craftsmanship. The layering of neutral tones often suffuses the work with an ethereal quality, offering a tranquil, yet spellbinding, response to nature. At times Salter covers her complex compositions with a wafer thin, slightly translucent layer to mute the blackness of the ink and achieve softer tonalities and structures. Especially important to Salter is the Japanese concept of *shibui* (literally "astringent"), which refers to an aesthetic sense of unobtrusive beauty that balances simplicity with complexity.

The artist was elected as a Royal Academician to the category of Printmaker in December 2014 and, in June 2017, was elected as the Keeper of the Royal Academy. In December 2019 she was elected the 27th President of the Royal Academy of Arts and became the first female President since the Academy was founded in 1768.