

## Jyll Bradley

### *Currency*

21 September - 29 October 2016

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Private View: 20 September, 6.30 - 8.30 pm



Jyll Bradley, *Currency* (detail), 2016, drawing on carbon paper mounted on fluorescent Plexiglas, 8cm diameter each.  
Photo: Thierry Bal

l'étrangère is delighted to present *Currency*: a solo exhibition of recent works by Jyll Bradley, which demonstrate the artist's manifold engagement with the processes of drawing and mark making. Through installation, painting, drawing and film, Bradley's work expresses a uniquely personal engagement with identity and place. This exhibition marks a turning point in the artist's practice, expanding from her recent acclaimed public realm commissions into a new and distinctive body of work for the gallery.

A major new multipart work lends the exhibition its title. *Currency* (2016) comprises 154 small, round 'coins', which are arranged in a geometric network that mirrors the set-up of a hop garden. The coolness of a minimalist composition is subtly subverted by Bradley, as each of her 'coins' are imbued with their own idiosyncratic lines derived from old hop stringing patterns. Uniformity and order are quietly destabilised by the human hand and its embodied potential for creative error. These rounded carbon paper drawings, which are incised with individual geometric markings and then mounted on fluorescent Plexiglas, are brought together in a networked constellation. Their collective formation evokes the many support structures and belief systems that hold together, often invisibly, both the human and natural worlds. Through her personal lexicon of marks and patterning, Bradley's ambitious installation questions the underlying currency that connects individuals together.

This slippage between the macro and the micro is a constant within Bradley's work, as are her unlikely pairings of traditional, rural and outmoded materials, such as string, agricultural wood, carbon paper and old photocopiers, with new, modern, urban materials, such as fluorescent Plexiglas and aluminium. This fascination with the innate properties of different materials and their ability to behave in multiple ways when placed through various artistic processes is evident in *Notes* (2016), a new series of paintings on different coloured carbon paper. Through the repeated act of layering, marking, folding and tarnishing this bespoke material, Bradley renders geometrically abstract landscapes that recall the forms of flags or the coded composition of an enlarged banknote. Similarly, in *G/raft* (2015) she brings together 80-year-old hop poles with fluorescent Plexiglas and mirrors by physically 'grafting' them together. With each element measured to the same height as the artist and positioned head-on with the viewer, this relational work sets up a series of encounters between the artist and the artwork, these unlikely materials, and the viewer who sees himself/herself in the work's reflection.

The exhibition also includes the premier of Bradley's first film work. *Brigitte* (2016) depicting a day-in-the-life of a sculpture that the artist was recently commissioned to make for Strange Cargo arts company in Cheriton, Folkestone, UK. Positioned on a south-facing wall and made from luminous green and red Plexiglas, the sculpture's minimalist form is captured at intervals by the movement of the sun, its form collapsing into a dance of liquid colour. Filmed over 24 hours, *Brigitte* is also a portrait of the place where the work resides, both affecting and affected by its environment. Combining time-lapse photography, video and a layered soundtrack, the film draws together Bradley's work with photographic image-making, light and radio.

*Brigitte* highlights the shifting sites of value that exist across different communities of people, as well as the concentrations of growth and creativity that produce them. Deceptive in their ostensible simplicity and delicacy, Bradley's works are also embedded with their own concentrated set of processes and artistic labour, attaining what Agnes Martin terms a 'hard won innocence'. Through her rigorous value system, Bradley problematises the singularity of 'currency', or a single system of beliefs, instead privileging process, the personal and the potential for error as a catalyst for creative evolution.

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Jyll Bradley was born in Folkestone, UK in 1966. She attended Goldsmiths College and the Slade School of Art. In recent years she has become known for her ambitious large-scale works for the public realm including *Le Jardin hospitalier* (2015) for Hôpital Roger Salengro, Lille, France and *Green/Light (for M.R.)* (2014) which was widely regarded as one of the highlights of The Folkestone Triennial, Folkestone, UK. Bradley has exhibited widely both in the UK and internationally. Recent solo exhibitions include: *The friend I have/is a passionate friend*, (2014) Mummery and Schnelle, London, UK; *City of Trees*, (2013) The National Library of Australia, Canberra, Australia; *Airports for the Lights, Shadows and Particles* (2011), the Bluecoat, Liverpool, UK. Recent group exhibitions include: *Drawing Biennial* (2015), The Drawing Room, London, UK, *New Works at the Walker*, (2013), The Walker Art Gallery, Liverpool, UK, *The Enchanted Isles: Re-imagining Galapagos*, (2012), The Fruitmarket Gallery, Edinburgh and Calouste Gulbenkian Foundation, Lisbon, Portugal.

Jyll Bradley has undertaken a number of significant residencies. In 2010-13 she was the only non-Australian artist invited to create a project for the centenary of Canberra. In 2006-8 she was artist in residence in The Liverpool Botanical Collection as part of the city's year as European Capital of Culture. In 2005 Bradley was in residence at Arnolfini, Bristol resulting in a large-scale work for the gallery's re-opening that year.

Jyll Bradley is currently shortlisted for prestigious 'The Evelyn Commission' at York Art Gallery along with Ruth Ewan and Marinella Senatore. In 2017 she will also present a number of major new works for the public realm including a commission for the CB1 development in Cambridge, UK alongside artists including Gavin Turk and Dryden Goodwin.

Public Collections:

The Government Art Collection, London, UK.

The Walker Art Gallery, Liverpool, UK.

The National Library of Australia, Canberra, Australia.

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Gallery open Tuesday - Saturday, 11am - 6pm or by appointment

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