

**BRADLEY HART**

***Descendants***

February 26 – April 4, 2015

Opening Reception: Thursday, February 26, 6-8PM

Anna Zorina Gallery is pleased to present *Descendants* featuring the artwork of Bradley Hart. The artist invented an elaborate sustainable system of creation that allows for the natural derivation of new work from the prior level of achievement. Stylistically varied, the works share an inherent procedural and conceptual lineage.

Overarching ideas and resourceful capability connect Hart's family of works into a dynamic legacy. The *Injection* pieces act as progenitors for each further scion. The artist chooses the unlikely support of bubble wrap, meticulously filling each bubble with acrylic paint. This results in seemingly pixelated images that allude to Impressionistic pointillism from a digital age perspective. Hart deliberately injects an excess amount of paint to guarantee that each color will drip down the reverse side of the bubble wrap. This resulting layer is carefully peeled away and becomes an independent work within the subsequent *Impression Series*. These paintings appear to be glitch versions of the predecessor. With the next generation of works, the artist surrenders control resulting in the introduction of abstraction. Meanwhile, the pieces inherit evidence of the precise color-coding blueprint transferred from the initial *Injection*. In both the *Created Waste* and *Wasted Paint Series*, acrylic remnants are removed from Hart's studio surfaces such as his floor, pallet, tools and mixing jars and further applied to canvas with a collage-like technique, ultimately capturing an aesthetic simultaneously reminiscent of both Pollock and Chamberlain. *Created Waste* works feature masses of paint made to mimic the natural byproducts of Hart's painting process through an Abstract Expressionist approach of purposeful yet uncontrolled application of media to unique surfaces. On the contrary, *Wasted Paint* paintings are comprised of remnants that are unintentionally formed, including splatters from the *Created Waste* series. Hart's organically interconnected oeuvre is the product of his constant mediation between control and surrender. His initial painstakingly systemic process evident in the photorealistic portraits gradually ebbs in objectivity and regulation to allow for more expressive and emotional abstract assemblages.

Hart reconstructs and reinterprets his personal memories within the context of his personal socio-historical perspective by preserving images of friends, celebrities, and notable places in bubble wrap. The formal variations that steadily emerge from each derivation refer to the plastic quality of memory encased in the virtual perception of contemporary life.

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