

The background of the entire image is a painting of a forest. It features numerous tall, thin, light-colored tree trunks that rise vertically, creating a sense of height and depth. The foliage is dark and dense, filling the upper and side portions of the frame. A narrow, dark path or clearing leads from the bottom center towards the middle of the image, where it disappears into the trees. The overall color palette is dominated by the light browns and greys of the tree trunks, contrasted with the deep greens and blues of the leaves and shadows.

John Martin Gallery

HINTERLAND

18 – 29 January 2023

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Radu Baies, Tim Braden, Hannah Brown, Martin Gale, Martin Greenland
Jan Hisek, Endre Kis, Mario Lobedan, Joanna Logue, Barry McGlashan
Philip Maltman, Bogdan Mihai Radu, David Rae, Serban Savu, Mircea Teleaga
Polly Townsend, Uwe Walther Curated by Jane Neal

John Martin Gallery *at* Cromwell Place

4, Cromwell Place
South Kensington
London, SW7 2JE
Tues – Sat 10 – 6, Sunday 12 – 4pm

Laura Campbell, laura@jmlondon.com
Tel +44 (0)20 7499 1314

Radu Baies (b.1988)

Cluj, Rumania



Endless Night, 2018
oil on canvas, 150 x 180 cms

HINTERLAND

John Martin Gallery is pleased to present 'Hinterland' an exhibition that brings together the work of 17 contemporary painters: Radu Baies, Tim Braden, Hannah Brown, Martin Gale, Martin Greenland, Jan Hisek, Endre Kis, Mario Lobedan, Joanna Logue, Barry McGlashan, Philip Maltman, Bogdan Mihai Radu, David Rae, Serban Savu, Mircea Teleaga, Polly Townsend and Uwe Walther.

Taken literally, 'hinterland' refers to a stretch of coastline or area immediately surrounding a large expanse of water. However, it has also come to embody a more poetic meaning. The word is synonymous with remote wilderness, backwaters, uncharted territories and metaphorical wastelands - both physical and psychological. Hinterland taps into the uncanny, it evokes dark Nordic dramas. In areas where because nothing is supposed to happen, the subconscious mind can roam free and project into this strange, alien space and picture it as a genesis for all sorts of happenings. It is somewhere hidden, perhaps forbidden and at the boundary between planned space and wild nature. Thoughts and fears come fast and unbidden when 'the hinterland' is mentioned. It is inspiring simply because of its emptiness. When nothingness reigns supreme and boredom nags, mischief can be made as the mind seeks to fill the gaps. Hinterland is both real and unreachable. It lies just beyond what we know and can define. It is the 'dead' time between January and February, after the festivities and fun have past, but before the first signs of spring appear. It is what we dread but know is coming, creeping up on us like age but it harbours hope for here in the wilds things can begin anew without being watched, censored, crushed. It can be the origin of new life, the flood plain that saves a village, the incubator of nature that had nowhere else to go. It is the hinterland.

Jane Neal

Jane Neal is an independent curator, art critic and advisor. Regarded as a leading expert on the contemporary art scene in Eastern Europe, ARTINFO and The Financial Times also described her as one of the most knowledgeable independent curators working today in the field of figurative painting.

Radu Baies (b.1988)
Cluj, Rumania



'The quietly contemplative, even intimate scenes that Radu Baies depicts for us in his paintings belie an intensity of emotion that emanates from each individual work. Ranging in subject matter from pastoral paintings of sheep with their shepherds, to mystic scenes redolent with symbolism but veiled in deliberate ambiguity and the most emotive Biblical stories, such as The Deposition, Baies presents a world that is consistently believable but somehow parallel to our own'

Sunset, End of Journey, 2022
oil on canvas, 150 x 180 cms

Tim Braden (b.1975)

Perth, Scotland



Tim Braden received his MA from Ruskin School of Fine Art at Oxford University and attended Rijksakademie van Beeldende Kunsten in Amsterdam. He lives and works in London

Braden's work is included in private collections globally and in public collections, including the British Museum, London; Ashmolean Museum, Oxford; Nederlandsche Bank (Dutch National Bank), Amsterdam; Pembroke College, Oxford; Walsall Museum and Art Gallery, UK; and the Zabłudowicz Collection, London. He has also completed site-specific projects in Iceland and for the Goethe Institute in New York. Tim Braden is represented by the Frestonian Gallery.

*Shona Jetty, 2022
oil on canvas, 51 x 61 cms*

Tim Braden (b.1975)
Perth, Scotland



Lake Eden in Blues and Violets, 2022
oil on canvas, 40 x 50 cms

Tim Braden (b.1975)
Perth, Scotland



Make the World Go Away, 2019
oil on canvas, 51 x 61 cms

Hannah Brown (b.1977)
Salisbury, England



Hannah Brown's work centres on the psychology of the English landscape. She is interested in the status of landscape painting, the use and value of bucolic imagery, and how we interact with the natural environment and bring it into the domestic sphere.

Hannah Brown studied at Central St Martin's and the Royal College of Art. Hannah is represented by the Frestonian Gallery.

Hedge 1, 2017
oil on linen, 120 x 170 cms

Hannah Brown (b.1977)

Salisbury, England



Sketch for Pedlarspool 14, 2022
oil on board, 23 x 30.5 cms

Hannah Brown (b.1977)

Salisbury, England



Sketch for Summer Solstice, Hollow Pond 1, 2022
oil on panel, 28 x 35.5 cms

Martin Gale (b.1949)

Dublin, Ireland



"My paintings respond to the contemporary landscape and how people interact with it. I use landscape as a setting for arrested or incomplete narratives, which frequently have an edge. Rarely is landscape the subject of a painting but rather the arena within which the paintings happen. They are Realist in that they deal with the visible world. I am more interested in the subject of a painting than in the process of its making. The narrative elements usually start in my head but are reflective of real situations. I came across a quote once that stated "Art is real life filtered through an imagination".

Public Collections: National Gallery of Ireland, Bank of Ireland Collection.

Early Evening, 2022
oil on canvas, 120 x 120 cms

Martin Gale (b.1949)

Dublin, Ireland



Hunting in the Hills, 2022
oil on canvas, 100 x 120 cms

Martin Greenland (b.1962)
Cumbria, England



'All of what I do requires enormous amounts of memory. Some of my paintings are drawn from memories of real places. Many of my starting places are insistent, very particular yet very elusive mental images which suddenly spring to mind. These are always landscapes of some sort. I cannot summon them up; they appear whenever they like but they are seasonal and only come to me at set times of the year. Painting is pretty much a conscious activity and the difficulty I encounter is trying to set these sub-conscious images down in paint in a very self-conscious way, when all too easily the image dies.'

Martin Greenland won the John Moores Prize in 2006; Public Collections include Walker Art Gallery, Liverpool

Theatre, 2022
oil on linen, 90 x 122 cms

Martin Greenland (b.1962)
Cumbria, England



Cold Bright Day, 2022
oil on linen, 46 x 55 cms

Martin Greenland (b.1962)
Cumbria, England



Rough Old Landscape, 2022
oil on linen, 40 x 55 cms

Jan Hisek (b.1962)
Prague, Czech Republic



‘Whether it is his original systems of layered drawings, or, on the contrary, pure “incantation” in the colour field, Hisek’s main method still remains an almost uncontrolled intuitive painting gradually developed from the initial initiation point. Through it, only suspected emotional patterns are revealed, they encode fragments of stories and subconsciously anchored perceptions from places he has visited. His images cannot be absorbed easily, let alone quickly, because they often have the form of a complex yarn, where traditional physical and optical laws do not apply at all. They are not literal, realistically responsive, or primarily effective. They don’t have a clear solution or a point, and they usually don’t make anything easier for the viewer. They reveal rather than describe. Jan Hisek is a sensitive life and creative solitaire, whose work grows out of the traditions of literary symbolism and his own layered imagination. The paths of his personal and artistic life do not only lead on the surface, but, as one of the few, also go inside, into the labyrinth of the soul. It’s not always easy to follow them, but it’s definitely worth the journey.’

Radek Wohlmuth

Pristav/Port, 2020
oil on linen, 100 x 151 cms

Jan Hisek (b.1962)
Prague, Czech Republic



Usvit/Dawn, 2020
oil on linen, 100 x 151 cms

Endre Kis (b.1980)
Văleni, Harghita, Romania

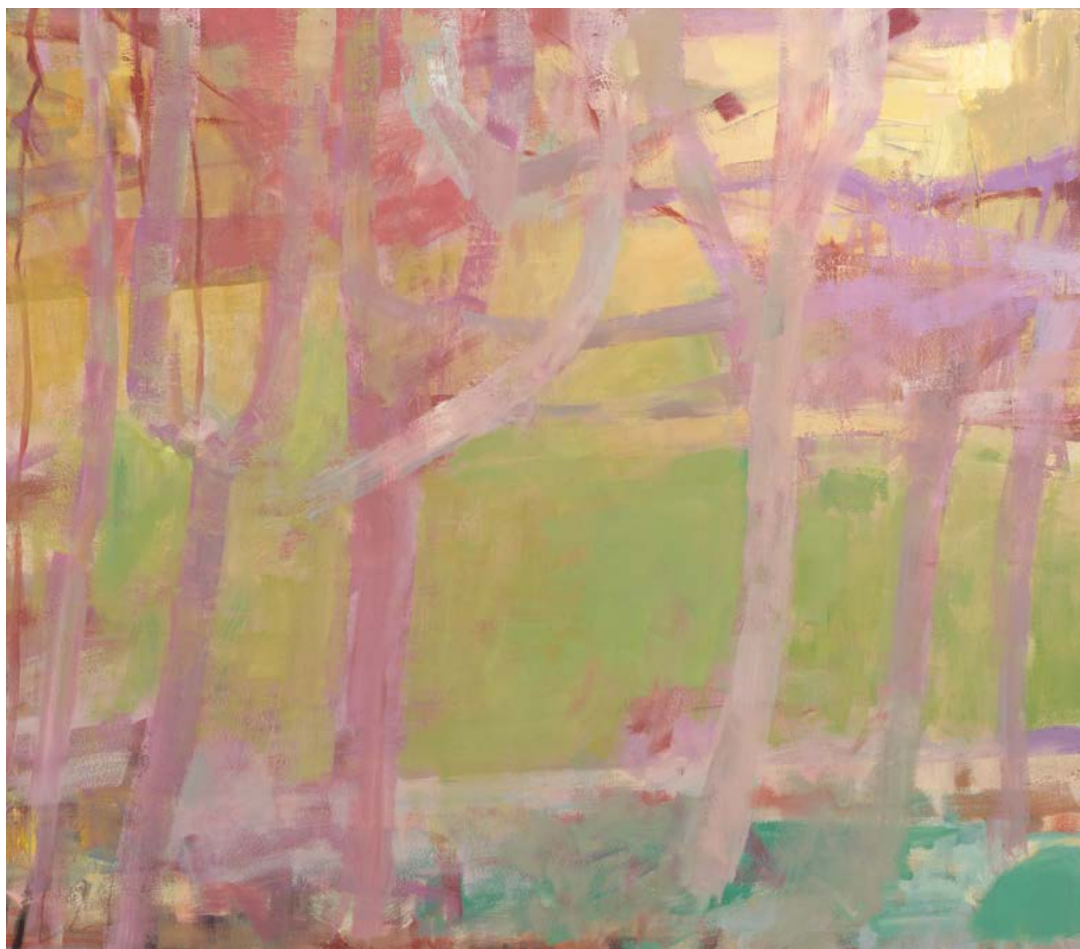


The artworks of Kis have a post-apocalyptic, post-human atmosphere. His focal topics include existential anxieties, self-contemplation, psychologising images, and most recently, the negative effects of civilisation on nature and the issues of climate change. As his art practice's central concern is rooted in the idea of the interaction of opposites, he contrasts reality with abstraction and the traditional with the digital. He also frequently combines elements of realism with abstract and pop art. The contrast of black and white elements with colourful backgrounds and features are also common. Kis prefers to use montage-like compositions in his works to accentuate the divergence in his subject matters. His figures and leitmotifs are taken from widely known literature, mythology, public life, and artistic or cinematic productions.

Lights Out, 2021
oil on canvas, 90 x 120 cms

Mario Lobedan (b.1961)

Magdeburg, Germany



Mario Lobedan was born in 1961 in Magdeburg, DDR and studied at the Academy of Fine Arts, Leipzig. Solo exhibitions have been held at the Neues Rathaus, Leipzig (1995) and most recently at the Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg (2018) which was accompanied by a publication on his work, Allegro. Public collections include, Petrikirche, Leipzig, Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg, Regierungspräsidium Leipzig, Geschwister-Scholl-Gymnasium Magdeburg, Kunstsammlung des Landes Sachsen-Anhalt.

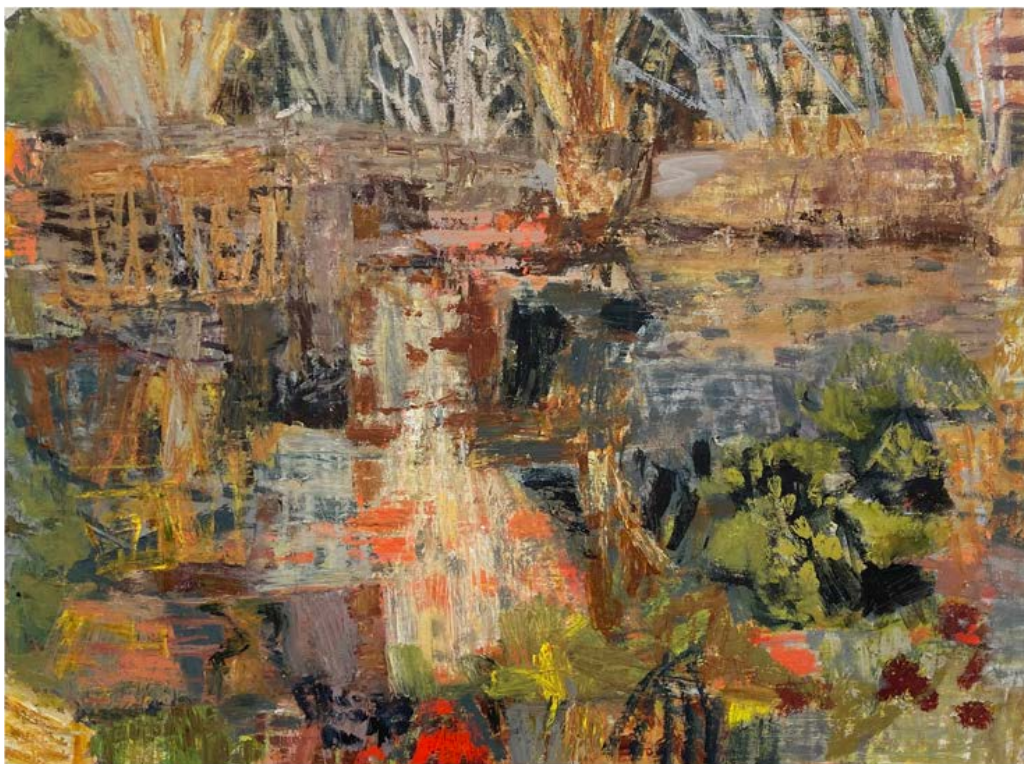
XLVII, 2019-21
oil on canvas, 140 x 150 cms

Mario Lobedan (b.1961)
Magdeburg, Germany



X-LIII, 2010
oil on canvas, 210 x 420 cms

Joanna Logue (b.1964)
New South Wales, Australia



Joanna Logue was born in the Hunter Valley in NSW Australia. She graduated from the City Art Institute with a B.A in Visual arts and went on to gain a graduate diploma in professional art studies, majoring in painting. Since then, she has exhibited extensively in major cities throughout Australia, having made over 22 solo exhibitions. Joanna's paintings have been collected by major corporations, regional galleries and universities. She works from her studio in NSW, Australia and also lives and works on Mount Desert Island, off the coast of Maine in the USA.

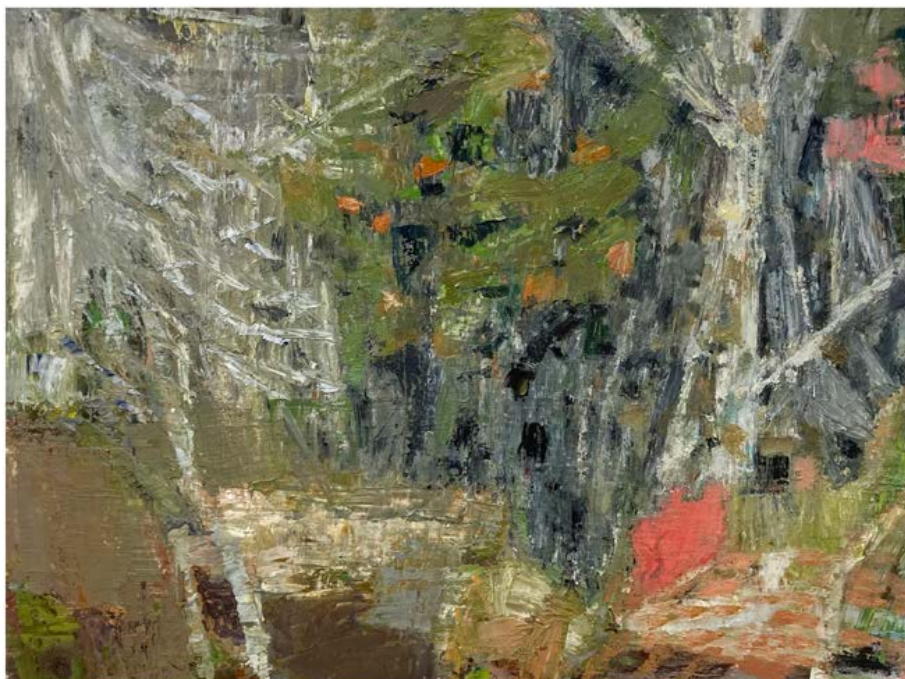
Marsh 1, 2022
acrylic on linen, 100 x 126 cms

Joanna Logue (b.1964)
New South Wales, Australia



Autumnal Pool 1, 2022
acrylic on birch panel, 50 x 60 cms

Joanna Logue (b.1964)
New South Wales, Australia



Arcadia 1, 2022
acrylic on birch panel, 40 x 50 cms

Philip Maltman (b.1950)
London, England



'Drawing comes first, but photography is often the most immediate form of mark making being instant and comprehensive in trapping the ephemeral for subsequent exploration. I make work, which is about objects or marks on surfaces; my main area of interest is in the aftermath of human intervention in nature. This can be as direct as looking at a beach at low tide or as indirect as using astronaut's photographs of the earth from space. It can be as indirect as the residue of history or the discoveries of science. "External and internal scanning of the world", as Robert Motherwell said, "in which, finally, the subject is not the world but the artwork itself", which may in turn extend the viewers experience and enjoyment of the world.'

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A Field in England CXL, 2022
oil on canvas, 60 x 40 cms

Philip Maltman (b.1950)
London, England



A Field in England CXXXIX, 2022
oil on canvas, 150 x 100 cms

Barry McGlashan (b.1974)

Aberdeen, Scotland



Born and raised in Aberdeen on the North East coast of Scotland, Barry McGlashan studied painting at Grays School of Art graduating in 1996 with first class honours. In 1998 he returned to Grays School of Art where he continued to teach in the drawing and painting department until 2005 when he left teaching to pursue painting full time.

Winning The Alastair Salvesen Scholarship at The Royal Scottish Academy in 2001, McGlashan used the funds to travel through the United States for 3 months. This trip became the starting point for several exhibitions based on this and subsequent journeys taking him through the Mid-West, the Southern States and West Coast. In recent years McGlashan's fascination with exploration and discovery has led him on a journey through historical travellers, writers and latterly, artists in their studios. Meticulously researched, the recent paintings demonstrate the artist's extraordinary range of imagination combined with a playfulness and delight he finds in his subjects. Examples of his work are held in several public collections including Aberdeen Art Gallery, The Scottish Society (New York) and the Royal Scottish Academy. In 2019 his painting of Rubens in his studio was included in a new display in Rubens's studio at the Rubenshuis in Antwerp.

*Ever North, 2021
oil on canvas, 51 x 61 cms*

Barry McGlashan (b.1974)

Aberdeen, Scotland



Eternity, 2017
oil on canvas, 120 x 150 cms

Barry McGlashan (b.1974)

Aberdeen, Scotland



Pale Rider, 2021
oil and wax on canvas, 120 x 150 cms

Bogdan Mihai Radu (b.1979)
Bucharest, Romania



Bogdan Mihai Radu is a Romanian born, London based painter. Primarily figurative, Radu is known for his dramatic, light-filled landscapes, seascapes, floral still-life's and vivid, abstract paintings.

Radu's works are included in several important museum collections - one of the most prominent being the Cotroceni National Museum in Bucharest, Romania, and in notable private collections, including the Romanian Royal Family. In 2018 he won First Prize at the Oxford International Art Fair and in 2020 was awarded The Order of 'Cultural Merit' in the rank of Knight, Category C – 'Fine Arts,' granted by the Romanian Presidential House.

Countryside in Transylvania, 2020
oil on canvas, 30 x 40 cms

Bogdan Mihai Radu (b.1979)

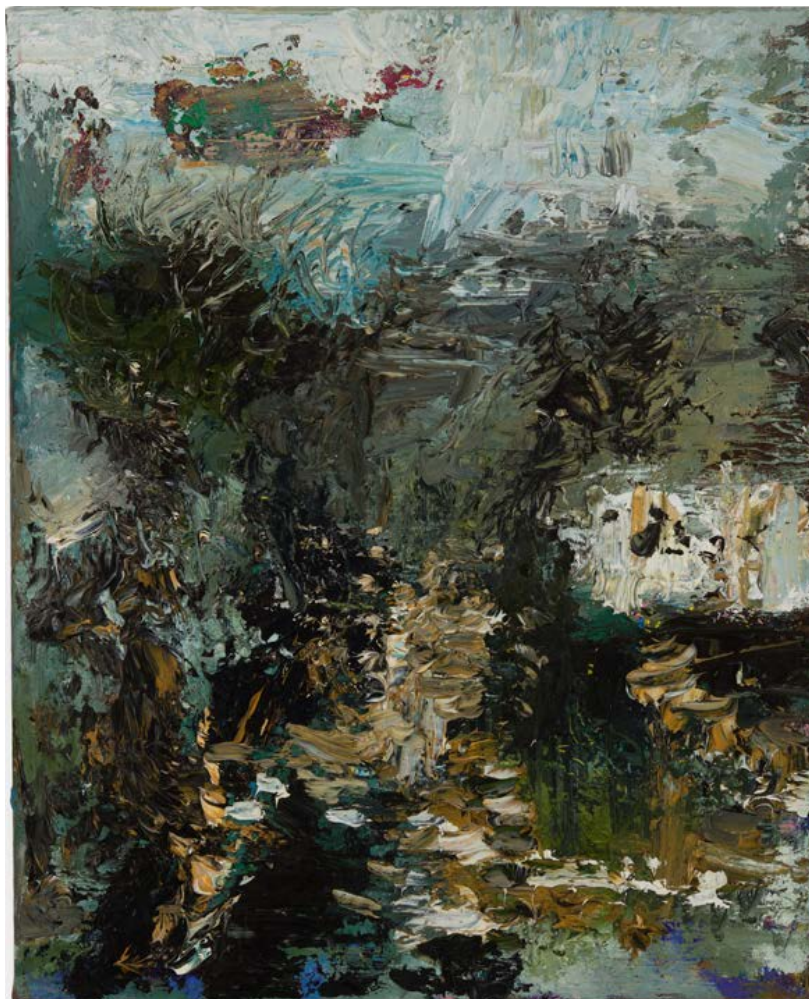
Bucharest, Romania



'The quietly contemplative, even intimate scenes that Radu Baies depicts for us in his paintings belie an intensity of emotion that emanates from each individual work. Ranging in subject matter from pastoral paintings of sheep with their shepherds, to mystic scenes redolent with symbolism but veiled in deliberate ambiguity and the most emotive Biblical stories, such as The Deposition, Baies presents a world that is consistently believable but somehow parallel to our own'

Richmond Landscape 1, 2019
oil on canvas, 30 x 40 cms

Bogdan Mihai Radu (b.1979)
Bucharest, Romania



Searching for Monet, 2021
oil on canvas, 40 x 30 cms

Bogdan Mihai Radu (b.1979)
Bucharest, Romania



Richmond Landscape 2, 2019
oil on canvas, 30 x 40 cms

David Rae (b.1995)
Edinburgh, Scotland



Raised in South-West Scotland, David Rae studied painting at Grays School of Art in Aberdeen between 2013 and 2017. Following his degree show he was selected to exhibit in the 2018 RSA New Contemporaries where he won both the Walter Scott and the David and June Gordon Memorial Trust Awards.

Rae talks of his interest in the possibility of unspoken narratives through the use of realism and subtraction. Rae's paintings offer a remarkable sense of space through the realistic rendition of textures and perspective and behind this curtain of reality the figureless, empty spaces suggest an uneasy absence. The resulting imagery has connotations of an unfinished story or a hidden truth, a simple device to incite curiosity. Rae's work suggestively imitates the beauty of human and natural environments while maintaining a perspicuous stillness which is both disquieting and analytical.

Shooting Target 3, 2022
oil on canvas, 50 x 75 cms

David Rae (b.1995)
Edinburgh, Scotland



Shooting Target 2, 2022
oil on canvas, 50 x 75 cms

David Rae (b.1995)
Edinburgh, Scotland



Firestone 7, 2020
oil on canvas, 50 x 81 cms

Serban Savu (b.1978)
Sighișoara, Romania



'The distance between ideal and real loads Savu's images with tension; he paints a world that speaks of the failure of an historical project. Initially though, Savu's meticulously rendered paintings of workers and 'ordinary' folk read as tender documents of the characters who reflect everyday life in Romania. This seduction technique is deliberate; a comment on the leitmotif of a dream of country idylls that was used as an effective device to stop generations of people losing hope entirely and rebelling. Enforced mass urbanization ensured that much of Romania's rural population moved from their native villages to the peripheries of cities. What Savu's work reveals is the persistence of a love of nature that cannot be forcibly removed from the psyche, no matter what is enforced upon a nation; and a powerfully acute insight into a country's struggle to come to terms with both its past and its future.'

Public Collections include Centre Pompidou, Paris, San Francisco Museum of Modern Art, California, Zabłudowicz Collection, London; Sarvisalo; New York

*Country Road, 2022
oil on wood, 50 x 36 cms*

Mircea Teleagă (b.1989)

Romania / London



Untitled, 2021
oil on canvas, 75 x 61 cms

Mircea Teleagă (b.1989)

Romania / London



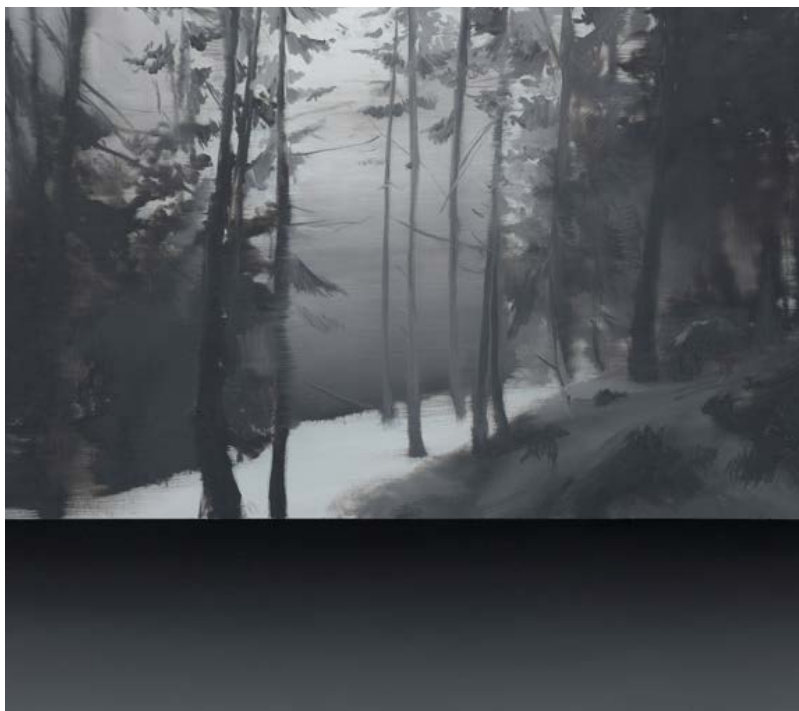
‘The atmosphere of Teleaga’s paintings - at once romantic and dystopian - reinforced the impression that these were visions of the end of one world but it also hinted at the beginning of another - one that was hopeful and even accompanied by its own iconography. The strange geometric shapes - often centrally positioned - seemed to me to serve as proxies for figures, buildings or natural forms. They were also reminiscent of Brancusi’s iconic ‘Eternal Column’, one of the most famous works by the Romanian sculptor. Perhaps it’s not surprising that Teleaga, as a Romanian artist, should reference the best known artist from his country, but if it was an influence on his practice, it was apparently an unconscious one’

Collections include AVA Collection, HKBU, Hong Kong; Kolon Collection, Seoul, South Korea; KHNP Collection, Gyeongju, South Korea; Sarabande Collection, London; Simons & Simmons, London; Soho House Collection Amsterdam & Paris

Forest, 2022
oil on linen, 75 x 61 cms

Mircea Teleagă (b.1989)

Romania / London



Forest, 2022
oil on linen, 80 x 90 cms

Mircea Teleagă (b.1989)

Romania / London



Forest, 2021
oil on linen, 220 x 140 cms

Polly Townsend (b.1977)
London, England



Polly Townsend's paintings draw on solitary journeys through many of the most remote and hostile landscapes in the world. Recent works are inspired by visits to Kashmir and Kyrgyzstan and, as well as completing artist's residencies in Death Valley and The Badlands National Park, in January 2023 she will be Artist in Residence in Antarctica. Her paintings present a view of the world beyond the familiar, of places vast in scale, apparently desolate and mostly uninhabited.

Townsend treats the land as a singular subject, a still life; disembodied the form whilst remaining faithful to original patterns, colours and light. This objectification helps probe the gap between the tender and the unnerving; the beautiful and the bleak. The use of titles and the blank space/void highlights the tensions between absence and presence, reflecting on the current state of landscape – one of flux, impermanence and a challenging passage of time.

*Public Collections include National Parks Collection, USA, The Alpine Club Collection UK
The Ben Uri Collection UK*

*Bare, 2019
oil on panel, 50 x 70 cms*

Polly Townsend (b.1977)
London, England



The Other Place, 2018
oil on linen, 121 x 152 cms

Polly Townsend (b.1977)
London, England



Liminal, 2021
oil and acrylic on panel, 24 x 30 cms

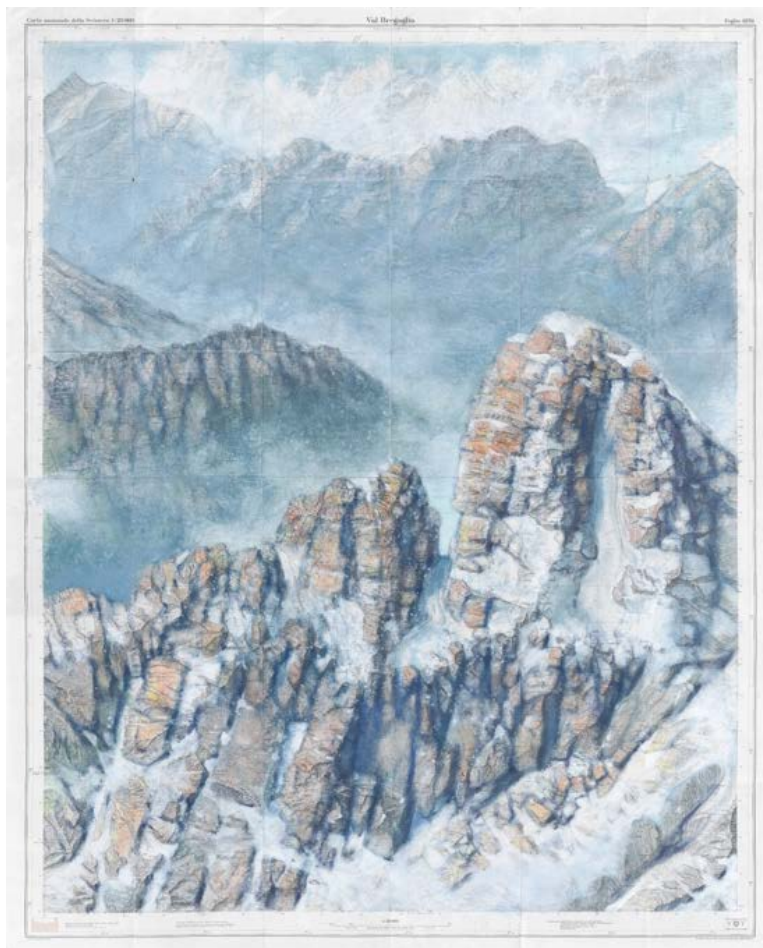
Polly Townsend (b.1977)
London, England



Fire and Ice, 2021
oil on panel, 30 x 40 cms

Uwe Walther (b.1965)

Basel, Switzerland



“My paintings tend towards the classical legacy of landscape painting (inevitably slightly romanticised), but without taking away from the nature of the map. I want to keep the image readable, the tempera of the painting and the printed filigree of the map’s surface must work together and balance their separate perspectives: one, a bird’s eye view that is read close to, the other, a landscape, viewed from the distance.”

Walther studied at the Leipzig Academy with a Postgraduate diploma at Schule für Gestaltung, Basel in 1994. Solo exhibitions in London, Singapore and Basel.

Val Bregalia, 2021
egg tempera on map paper, 104 x 78 cms

Uwe Walther (b.1965)

Basel, Switzerland



Murren, 202?

egg tempera on map paper, 121 x 152 cms

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