

NEAL ROCK

«HERM #0415»





Delft Peripeteia, pigmented silicone, polystyrene and MDF, 2014



Herm #0113, Vue d'exposition - View of exhibition, RCA. Sculpture Space, 2013

Le travail de Neal Rock démontre que l'idée d'un médium artistique est mieux comprise lorsqu'il englobe à la fois le matériau et la technique, comme à l'intersection de la substance inerte et de l'action physique. Il parvient à cela grâce à l'utilisation de la peinture à la fois en tant qu'outil pour tracer des marques et que matériau ou armature sur laquelle imprimer, peindre et construire. La peinture n'est donc pas utilisée seulement en tant que peinture dans son utilisation habituelle mais également comme une toile et un matériau sculptural destiné à être moulé et façonné. Cette contorsion constitue un effort physique et une expérience visuelle grâce à la couleur, l'abstraction et le modelage. Dans ce travail, Neal Rock est parti de l'application directe de la peinture sur le silicone pour arriver à l'utilisation d'un écran pour imprimer le pigment ; ceci permet à l'artiste de créer de la tension entre des modèles réguliers et la contorsion naturelle du silicone flexible.

Neal Rock explore également les possibilités des matériaux en incorporant du polystyrène, de l'aggloméré et de la toile. Ce travail semble, en grande partie, montrer que lorsque un ou deux matériaux sont combinés, l'objet qui en résulte est quelque chose de nouveau – pas simplement la somme des deux matériaux mais un nouveau type d'objet. Ceci rappelle la métaphore du *herm*, un élément architectural de la Grèce ancienne et une forme sculpturale qui est typiquement un hybride entre un pilier de pierre et une statue. Le terme *herm* est repris à la fois dans le titre de l'exposition et le titre de nombreuses œuvres.

La puissance du *herm* semble reposer sur l'idée d'hybridité, particulièrement des matériaux et spécialement dans la tension entre la peinture et la sculpture, toutes deux en tant que pratiques et traditions artistiques. Bien que Neal Rock tienne à situer son œuvre dans le domaine/récit de la peinture, la très forte référence au *herm* lie ces objets inextricablement à celui de la sculpture également (ce qui colle parfaitement avec l'expérience de les rencontrer physiquement). Il est intéressant de noter que *herm* vient du grec *herma* qui signifie pierre ou roche. Les herms ont pris diverses formes, allant de piliers en pierre avec des éléments minimes anthropomorphiques aux statues d'Hermès, soulignant encore plus leur hybridité et leur état constant de transition et de transformation.

Neal Rock a fréquenté la Central St Martin's School of Art à Londres, dont il est sorti diplômé en 2000. Il a été exposé dans le cadre de différentes expositions : *Expander* à la Royal Academy of Arts à Londres ; *Extreme Abstraction*, à la Galerie Albright Knox, à Buffalo (Etats-Unis) ; *Landscape Confection*, organisée par Helen Molesworth au Wexner Center for the Arts, à Columbus, dans l'Ohio ainsi qu'au Musée d'Art Contemporain de Houston et à l'Orange County Museum of Art, en Californie ; *Can Buildings Curate* au Storefront for Art & Architecture à New-York. Il a aussi été exposé en «solo-show» : *FA Projects*, à Londres, en 2003 ; *Henry Urbach Architecture*, à New-York, en 2004 ; *Grand Arts*, à Kansas City, dans le Missouri, en 2006 ; *The New Art Gallery Walsall*, au Royaume-Uni, en 2009 ; *Mihai Nicodim Gallery*, à Los Angeles, en 2010.

Son travail a également été présenté dans différents salons tels *the Armory Show*, à New-York, *Art Basel Miami* et *Art Cologne*. En 2007, son travail a été distingué par une nomination lors du prix *Jerwood Contemporary Painters*, au Royaume-Uni et plus récemment, en 2014, lors du prix *John Moores Painting Prize* à la *Walker Art Gallery* à Liverpool. Il vient de s'inscrire pour l'obtention d'un *Painting PhD (Master en Peinture)* au *Royal College of Art* de Londres.



Herm #0714, Silicone image transfer on silicone paint, styrofoam and MDF, 2014

A constant in Neal Rock's work over the past fourteen years has been his use of silicone as a paint material, in a practice that the artist insists be viewed primarily through a lens of painting and its histories. Yet since relocating from London in 2007, Neal Rock's work has been significantly transformed through an engagement with a particular type of classical sculpture: the herm. Neal Rock addresses the herm as a cultural, spatial, apotropaic object that simultaneously entertains adornment, translation and masking. In his working processes, Neal Rock uses skins of silicone and screenprinted images, alongside found, manipulated and fabricated objects, all of which are composed together in the gallery space, as a negotiation from the studio. Neal Rock continues to maintain and deepen his interest in the complexity of surface in painting, of shifting oscillations between opacity and transparency. An address to the body as queered, made-up, defaced, contorted, atrophied and decaying is conveyed – via the herm – through an idea of the prosthetic and the mask. These qualities and interests are not so much directly implicit as indirect, fetishized and displaced between relations of objects, surfaces and images.

Neal Rock attended Central St Martins's School of Art in London UK, gaining an MFA in 2000. Group exhibitions include Expander The Royal Academy of Arts, London / Extreme Abstraction the Albright Knox, Buffalo NY / Landscape Confection curated by Helen Molesworth at the Wexner Centre for the Arts, Columbus, Ohio & Contemporary Art Museum Houston & Orange County Museum of Art / Can Buildings Curate Storefront for Art & Architecture NYC. Solo exhibitions include, FA Projects, London (2003) / Henry Urbach Architecture NYC (2004) / Grand Arts, Kansas City, Mo (2006) / The New Art Gallery Walsall, UK (2009) / Mihai Nicodim Gallery, Los Angeles (2010). His work has been presented at fairs such as the Armory Show NYC, Art Basel Miami and Art Cologne. In 2007 his work was nominated for the Jerwood Contemporary Painters, UK and most recently the 2014 John Moores Painting Prize at the Walker Art Gallery, Liverpool, UK. He is currently undertaking a PhD by practice in Painting at the RCA, London.



Herm #0415, Mixed medium, 2014



Herm #0714, Silicone image transfer on silicone paint, styrofoam and MDF, 2014



Vue d'exposition - View of exhibition at New Art Gallery, Walsall, 2009



détail de l'exposition - detail of the exhibition, New Art Gallery, Walsall, 2009



Herm #0113, Vue d'exposition - View of exhibition, RCA. Sculpture Space, 2013

Neal Rock

Born in 1976. Wales, UK
Lives & works in London & Los Angeles

EDUCATION

2010 - 15 PhD. Painting by Project. Royal College of Art. London

1999 - 00 M.A. Fine Art. Central Saint Martins School of Art & Design. London

1996 - 99 BA (Hons) Fine Art Painting. University of Gloucestershire. UK

SOLO EXHIBITIONS

2015 La Galerie Particulière. Paris

2014 Loudhailer. Los Angeles

2012 Kunstverein Heppenheim. Germany

2010 Mihai Nicodim Gallery. Los Angeles

2009 The New Art Gallery Walsall. UK (Cat)

2006 Torch Gallery. Amsterdam
Grand Arts. Kansas City, Missouri (Cat)
fa projects. London

2005 Kontainer Gallery. Los Angeles

2004 Henry Urbach Architecture. New York

2003 fa projects. London (Cat)

2014 John Moores Painting Prize 2014. Walker Art Gallery. Liverpool UK
Herm# 0714. Post Gallery. Los Angeles
(Detail). H-Space Bangkok. Thailand. Transition Gallery. London. Curated by Andrew Bracey
Tender Buttons. RCA Hockney Gallery. London. Curated with David Cyrus Smith
Fleursdumal. Lion & Lamb Gallery & Charlie Smith Gallery London - Curated by Dolly
Thompsett
Greece. LBCC Gallery. Long Beach, Ca. Curated by Habib Kheradyar

2013 Beautiful Objects. A & D Projects. Liverpool, UK
Terminus. With Jack Brindley. RCA Hockney Gallery. London
Slow is Smooth is Fast. Boetzelaer Nispen Gallery. Amsterdam
London Art Projects. Edel Assanti Gallery. London

- 2012 Happening. LACE gallery. Los Angeles
 Philipp Haager & Neal Rock. Stzrelski Gallery. Stuttgart, Germany
 The Man Don't Give a Fuck. Curated by Mermaid & Monster.
 Motorcade / Flash Parade. Bristol, UK
- 2011 RCA Interim Show. Royal College of Art. London
 By Chromed Hooves It Travels Now. Annie Wharton Art & Video. Los Angeles
 Synthetic Real. Edel Assanti Gallery. London
- 2010 Desire is a Golden Carrot. The Albion. London
 The Manchester Contemporary. Mermaid & Monster. Manchester UK
 A Harmonious Mix of Objects. Mihai Nicodim Gallery. Los Angeles
 07/05/10. Post Gallery. Los Angeles
- 2009 I've Watered a Horseshoe As If Were A Flower. Mihai Nicodim Gallery. Los Angeles
 Art LA International Art Fair. Mihai Nicodim Gallery. Los Angeles
 Seduction of Blossom. Long Beach City College Art Gallery. Long Beach California
- 2008 Mermaid & Monster. Contemporary Art Society. London
 Open Space. Art Cologne. Curated by Dan Hug. Kontainer Gallery. Cologne
 Dream(Land). Jail Gallery. Los Angeles
- 2007 The Lucifer Effect. Curated by Gordon Cheung. Gallery Primo Alonso. London
 Get It Louder. Curated by Newbetter & the British Council
 Guangzhou, Shanghai & Beijing. China (Cat)
 Jerwood Contemporary Painters. Jerwood Space London &
 Bay arts Cardiff, The Lowry Manchester (cat)
 Near Dark. (Curated) Donna Beam Gallery. Las Vegas, Nevada
- 2006 Can Buildings Curate. Galerie Lucy Mackintosh. Switzerland
 Landscape Confection. Orange County Museum of Art. California
 Dubai. Kontainer Gallery. Los Angeles
 Gastrophoria. Pump House Gallery London. Curated by Andreas Leventis
- 2005 Flourish. Moravia Gallery. Brno, Czech Republic (cat)
 Art Basel Miami. Henry Urbach Architecture. Miami, Florida
 Landscape Confection. Museum of Contemporary Art Houston & Wexner Center
 Columbus, Ohio (cat)
 Extreme Abstraction. Albright Knox. Buffalo NY (cat)
 Can Buildings Curate. Architectural Association London & Store Front New York
 Rudiments of Ornamental Composition. LOT. Bristol
 Group Show. Rodolphe Janssen Gallery. Brussels
 Armory Show. Henry Urbach Architecture. New York
 Air Borne. Henry Urbach Architecture. New York
 The Nature of Things. Birmingham Museum & Art Gallery. Birmingham (cat)
- 2004 Paradisiaco. DomoBaal. London
 Art Basel Miami. Henry Urbach Architecture. Miami, Florida
 Expander. Royal Academy of Arts. London (cat)
 Live Forever or Die Trying. Curated by Twan Janssen. Torch gallery. Amsterdam
 Pleasure Garden. Nottingham Castle & Art Gallery. Nottingham
 Tonight. Studio Voltaire. London

Cinderella. Tower Bridge Business Complex. London
Collezione1. Isabella Brancolini Contemporary -
Curated by Stephen Hepworth. Florence. Italy
...but not as we know it. Co curated with Deirdre King. Kontainer. Los Angeles
Eyeful. Millais Gallery. Southampton
One Day. Corridor Gallery. Reykjavik. Iceland

2003 Painting Practices. (curated) 77 gallery. London
Temporary Fiction. (curated) Transition gallery. London
...but not as we know it. (curated with Deirdre King). APT London
Physical World. APT London
Growth Company. With Hillary Bleecker. Kontainer Gallery. Los Angeles

2002 Painting Class. Lethaby Gallery. London
sland. 77 gallery. London

2001 Schism. Pelican House. London

2000 Young Wales V. Royal Cambrian Academy. North Wales

AWARDS & RESIDENCIES

2014 John Moors Painting Prize 2014 (exhibition long list). Walker Art Gallery. Liverpool UK

2007 Jerwood Contemporary Painters 2007. Jerwood Space. London UK
Artist in residence. University of Nevada Las Vegas. USA

2004 British Council Award to Artists
Wales Art International Grant

2001 Virginia Centre for the Creative Arts, Fellowship. Virginia USA

1998 Erasmus Scholarship. Ecole de Beaux Arts de Lyon. France

COLLECTIONS

Private & corporate collections in Europe and USA including:

Beth Rudin DeWoody collection / USA
Peter Norton Foundation / USA
Zabludowicz Collection / UK
Neuberger Berman / USA
Akzo Nobel Art Foundation / Netherlands

BIBLIOGRAPHY

- 2012 Synthetic Real @ Edel Assanti Gallery, London. Art Review. Issue 57, March 2012. By J.J. Charlesworth
- 2009 What, The Devil? District Magazine Long Beach. Wed Feb 18th. By Theo Douglas
- 2008 Seeking Solace in Another World. LA Times. May 27th. By Jessica Porter
- 2007 Darkness on the Edge of Town. Las Vegas City Life. 25th Jan. By Jarret Keene
- 2006 Architectural Splatter Art Review. May Issue. By Payam Sharifi
- 2005 The Rudiments of Ornamental Composition. Art Monthly Issue 286 2005 By Sarah James
Can Buildings Curate. Art Review. April Issue 2005. By Jay Merrick
Landscape Confection. Columbus Dispatch. Feb 6th. By Christopher Yates
Candy-Land. American Vogue March 2005. By Nico Israel
Neal Rock at Kontainer Gallery. LA Times 19th March 2005. By Holly Myers
- 2004 Neal Rock. Gulliver Magazine. May Issue
Rock Garden Tank Magazine. Spring Issue
Neal Rock & Erik Schmid At Henry Urbach Architecture. New York Times. April 19th
Work From the Polari Range. A-N Magazine. Feb issue. By John Deller
Living off The Wall .Independent Education Supplement. Jan issue. By Catherine Nixey
Neal Rock at fa projects.The Independent. 13th Jan. By Sue Hubbard
- 2003 Work From the Polari Range. Modern Painters 12th November
Neal Rock. Work From the Polari Range. Guardian Guide. 29th November

Visiting Artist & Professor at the following Universities & Institutions

- 2015 Central Saint Martins School of Art & design
Visiting Professor. BA Fine Art
University of Lincoln. UK
Artist lecture and Visiitng Professor. BA Fine Art
- 2014 Glasgow School of Art. Scotland. UK
Artist Lecture & Visiting Professor. BA & MA Fine Art
City & Guilds School of Art. London
Visiting Professor. BFA & MFA Fine Art
Neath Port Talbot College. Wales UK
Artist Lecture. Foundation Art & Design
- 2013 University of Wolverhampton.Wolverhampton. UK
Artist Lecture & Visiting Professor. BA Fine Art

- 2011 University of Southern California. Los Angeles. USA
Mid-Term & End-Term panel review
Undergraduate Architecture
Wimbledon School of Art & Design. London
Artist Lecture. BA Fine Art Painting
- 2010 Central Saint Martins School of Art & Design. London
Visiting Professor. MA Fine Art
Birmingham Institute of Art & Design. Birmingham UK
Visiting Professor. BA Fine Art
- 2009 University of Wolverhampton. Wolverhampton UK
Visiting Artist Lecture: Painting as a Material Practice. Symposium
- 2007 University of London Goldsmiths. London
Visiting Professor. MFA Fine Art
University of Nevada Las Vegas (UNLV). USA
Artist / Lecturer in Residence
ART 498 Seminar in Visual Art. BFA intermediate/advanced
ART 700 Advanced Studio Practice. MFA Fine Art
- 2006 University of Gloucestershire. Cheltenham UK
Visiting Professor. BA Fine Art Painting
Kansas City Art Institute. Missouri USA
Visiting Professor. BFA sculpture
Wimbledon School of Art & Design. London
Visiting Professor. BA Fine Art Sculpture
- 2005 Metropolitan University. London
Artist Lecture. BA Fine Art
Neath Port Talbot College. South Wales UK
Visiting Professor. Foundation Art & Design
Birmingham Institute of Art & Design. Birmingham UK
Visiting Professor. BA Fine Art
- 2004 Central Saint Martins School of Art & Design. London
Visiting Professor. MA Fine Art
Metropolitan University. London
Artist lecture. BA Fine Art
Wimbledon School of Art & design. London
Visiting Professor. BA Fine Art
- 2003 Bucks & Chiltern University College. High Wycombe UK
Visiting Professor. BA Fine Art
- 2001 Kensington & Chelsea College. London
Artist in Residence. HND / Foundation Art & Design
ART 274 Life Drawing. For beginners & intermediate level

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