



MYTHOLOGIES

Contemporary Art as a Modern Myth Creator

17 MAY – 21 JUNE 2021
193 PICCADILLY, LONDON, W1J 9EU

NEON GALLERY



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Our story

At Neon Gallery, we are committed to trailblazing a unique path to a more transparent, egalitarian and engaging art experience. One that values equality over exclusivity. One that values a personal journey of education, inspiration and discovery. We view diversity as strength, and essential to leveraging the rapid growth of the global art market on behalf of our clients. We believe in innovation over status quo. We are reimagining the very idea of what it means to be a gallery that serves the evolving needs of contemporary culture. And we are authoring new chapters to the story of an energized marketplace, one that serves as a virtuous cycle for artists, collectors and the next generation of art-world leaders.

Neon Gallery began as an idea between two colleagues who were on different sides of the art market. Dimitrios Tsvirikos and Christopher Shake met in 2016 during a business transaction in which Dimitrios was an art advisor and Chris was a gallery director; and over the years, they continued to work together in this capacity. It

was in 2019, while participating in Art Basel Miami, that the two realised they shared a common unease with the current state of the art market and a desire to do things differently...to reimagine the very essence of what it means to be an art gallery. Six months later, Neon Gallery was born, on the premise of redefining the art-acquisition journey and delivering to their clients the experience that they, themselves, were craving: greater transparency, education, and fun experiences.

We are committed to transparency, to education, and to empowering artists to grow, develop and realise their creative potential. We engage the full potential of the global art marketplace on behalf of our collectors. We are working every day to demystify the art world and create a secure and informed environment in which to discover, create, and invest with confidence.



MEET THE TEAM

NEON GALLERY



CHRISTOPHER THOMAS SHAKE
DIRECTOR



DR DIMITRIOS TSIVRIKOS
DIRECTOR



HANNAH TOMLINSON-ROE
GALLERY MANAGER



ANYA NIKOLAEVA
GALLERY ASSOCIATE

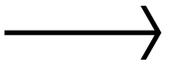


LOREN PUOPOLO
DESIGN TEAM



GUANGXIN LI
DESIGN TEAM

MYTHOLOGIES	12 — 13
ALEXANDRA SEARLE	14 — 21
AUBREY HIGGIN	22 — 29
COREY LAMB	30 — 35
EVE DE HAAN	36 — 43
FERNANDA GALVÃO	44 — 51
GARY KOMARIN	52 — 59
GEOFF UGLOW	60 — 67
HUGO LAMI	68 — 77
JOSH ROWELL	78 — 85
PIERS ALSOP	86 — 93
RACHEL LIBESKIND	94 — 101
SIMONA SHARAFUDINOV	102 — 111
SVETLANA BOGATCHEVA	112 — 121



Over the course of this past year of profound societal change and upheaval, many of us who work in and have an interest in culture and the arts have found ourselves compelled to observe human behaviour and society through a different lens... a lens born of space and time to reflect, allowing us to question our underlying values, to review our priorities, and to challenge existing socio-economic systems, equally within ourselves and within our surrounding society. With that enhanced perspective in mind, we could think of no better time to challenge our artists to engage in a dialogue about the essence and origins of our pre-conceived ideas of contemporary life, to debunk longstanding myths, and strive to reinvent our common narratives through the creation of entirely new stories that reflect our current times and increased social awareness. Mythologies aims to explore the ways in which we perceive the multi-layered myths, narratives and stories that comprise our common humanity and the diverse and dynamic avenues through which art communicates those ideas to its audience.

Our artists responded enthusiastically, creating and contributing a broad range of exciting works that stimulate, inspire, surprise and provoke, lending their unique voices and talents to this timely cultural conversation. Fresh from being awarded our first-ever Neon Gallery Emerging Artist Award, Hugo Lami makes his debut with this show. Lami's work peers into the digital and virtual absurdity of contemporary culture, evoking our social dependency on technological devices and social media. His paintings portray editable environments of 3D construction software, with the purpose of re-embodiment of virtual tools. His sculptures and installations, on the other hand, investigate the hardware of our technological evolution and by fusing concepts and objects, while displacing them in time, the works create innovative narratives of possible Utopian and Dystopian futures that could quite easily become a reality.

Fernanda Galvão explores the limits between visual art and reality through curious juxtapositions. Her pictorial field creates an intricate interplay of nature and science fiction references, prompting the viewer to delve into the world of myth beyond its visual understanding. Galvão's work creates a form of visual calligraphy that surrounds her practice as a whole, new colours and forms that provide a meaningful contemplation of nature, natural law and our own position relative to the creative and physical milieu in which we exist.

Aubrey Higgin explores myth-making as an almost nostalgic contemplation of nature through his vibrant landscapes, focusing particularly on the impact of Impressionist paintings on the viewers' consciousness and the ability to objectively appreciate nature. He prompts his audience to inquire into the eternal: the ever-present and ever-lasting sensation of nature which underlies myth-making in its entirety. His works both engage and mesmerise, with a sculptural quality that elicits a sense of dynamic tactility.

Josh Rowell creates an entirely new language of myth-making. He pushes the boundaries of our understanding of art digitalisation and challenges the notion of information exchange within the physical borders of a canvas, generating a completely original and innovative understanding of our collective contemporary mythologies.

Rachel Libeskind engages a contemporary examination of myth-making through the exploration of both historical and contemporary notions of identity, gender, re-appropriation and reproduction. Her fascinating works create a visually impactful and often provocative dynamic through which the narratives of social commentary and materiality exist side-by-side.

Piers Alsop explores the co-existence of different styles and techniques on the same canvas. His unique and engaging approach questions the realities of our existence and the mythologies that determine what the viewer believes to be true, providing an entirely new perspective for the viewer's understanding of myths and their contemporary interpretation and impact.

Corey Lamb's figurative and provocative works explore the intersection of existentialism and eroticism, prompting the viewer to consider the intricacies of their own subconscious mind and to examine both their perception and interpretation of the mythologies surrounding sensuality as presented by the visual medium.

Svetlana Bogatcheva creates dynamic artworks using post-consumer materials, eliciting a new form of contemplative energy in the viewer while engaging a timely exploration of issues of artistic expression and sustainability. Her striking approach to art and the media with which she creates it highlights the multi-faceted nature of the process and methodologies of myth-making within the realm of her unique visual identity.

Gary Komarin's abstract works grip the viewer with the realisation that they are looking at a contemporary depiction of ideas that are both mythic and timeless. He crashes through boundaries with his bold approach and demonstrates the unique power of abstraction to elicit emotional connection while communicating elements of our shared mythologies.

Simona Sharafudinov, whose multi-disciplinary works include video, performance, drawing, painting, sculpture and sound, draws on photography and personal experience to create works that focus on exiled and displaced identities in a hyper-connected world. Her broad range of mediums and creative approaches highlights the scope and impact of myth-making via the lens of contemporary art.

Eve de Haan's early study of theology sparked a love of debate, with a deep appreciation for the power of words and the beauty that can be found in their interpretation. Her work utilises neon as the medium to explore the expression and changeable nuances of words and the inherent power they contain to illuminate, or undermine, our perspectives of contemporary mythologies.

Alexandra Searle creates visually arresting works that reflect her delight in the properties of materials, often playing upon the known context of everyday materials and presenting these back to the viewer in a new way, with their known function removed or shifted, thus encouraging the viewer to re-examine the presumptive myths these materials represent. Her works often illustrate the tensions and fragilities involved when trying to maintain a delicate equilibrium, both in body and mind.

Taken together, the dynamic and varied threads of the colourful tapestry woven by these accomplished artists fulfills the underlying curatorial mission of Mythologies: to engage, explore, illuminate and question the underlying and all-too-often unexamined mythic presumptions that drive contemporary life and to suggest new stories, broadened perspectives and the critical creative thinking that's essential to spark new mythologies that reflect the ongoing, evolving narratives of our times.

ALEXANDRA SEARLE

BRITISH, B. 1992

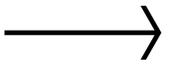
Alexandra Searle is a sculptor based in London. After studying Fine Art at Newcastle University, graduating in 2015, she went on to complete an MFA in Fine Art Sculpture from the Slade School of Fine Art in 2019.



Artist Statement

Drawing on references to the mental and the medical from her own experiences with anxiety and hypochondria, and the disquiets of our time, her sculptures play upon the tensions, fragilities and failures involved when trying to keep ourselves in a delicate equilibrium, both in body and mind. Familiar at a visceral level, her sculptures are concerned with too-muchness – when substances and materials reflect our fears or desires, and in the process, become unmanageable, uncontainable or gluttonous, escaping from their restraints in bulges of protest.

Combining the industrial and solid with the fragile and decaying, Alexandra is chiefly inspired by the behaviour of materials themselves; concrete recalls its former liquidity, or metals corrode over time. Searle examines the medicines and mechanisms we utilise in our attempts, in desperation or gluttony, to satisfy and mend our bodies. The visceral apprehension or empathy we may feel for the works as they collapse, corrode or deflate is her attempt to bring life, and inevitably death, into her materials.





ALEXANDRA SEARLE
WELL HUNG, 2015

Polyester resin, fibreglass, ratchet strap.
140 x 100 x 75 cm (ratchet length variable)



ALEXANDRA SEARLE
NOT TO LET THE WORLD TOUCH ME, 2021

Granite and Jesmonite
30 x 20 x 15cm



ALEXANDRA SEARLE
CLING, 2020

Glass.
56 x 40 x 16 cm



ALEXANDRA SEARLE
A ROCK AND A SOFT PLACE, 2020

Concrete, plaster, pigment, carnauba wax.
35 x 25 x 12cm

AUBREY HIGGIN

BRITISH, B. 1993

Aubrey Higgin celebrates nature in its sublime manifestation: an idyllic landscape charged with unfathomable power. "I want the paint to feel as if it's alive - dancing on the surface." His thick impasto technique and vibrant palette mimics all the magnitude of nature, and triggers the viewer's deepest sensorial memories. Whilst Higgin's use of vivid colours evokes feelings of positivity, vitality and excitement, his paintings are also imbued with a peaceful aura which exudes nostalgia – a longing for the pre-digital age. Inspired by the Impressionists' use of light, landscape and a vibrant colour palette, Higgin has developed a unique aesthetic.



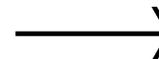
Artist Statement

Aubrey Higgin's work celebrates nature as an escape from the digitalisation of the modern world. As we experience the world increasingly through a digital lens, we grow distant from nature, losing the opportunity to appraise its unique sense of tactility, depth, and contrast. By employing such idiosyncratic and rich texture in his work, Higgin appeals to the viewer's senses, helping them to break away from digital domination and restore their waning connection with nature. With the skilful use of fantasy and a unique perspective, Higgin redefines nature on the canvas, endowing it with its primordial vitality, rather than merely replicating the landscape visible to the human eye.

Past masters of Impressionism, and in particular Monet, bear significant influence over Higgin's work. Whilst these influences are recognisable in his practice, he veers away from the formalist Impressionist aesthetic with a contemporary touch, stripping off the details with techniques reminiscent of Gerhard Richter. By abandoning the meticulous attention to details, he allows imagination and memory to freely determine the image, combining order and chance through a thick kinetic application of paint. Higgin thus transforms Monet's 'Lilies' into the likes of a floating island in a sea of light. In this way, the gestural painterly strokes, rather than the composition, become the focal point of Higgin's work.

Higgin often adopts a vibrant yet minimal colour palette that spans gradients of greens, blues, yellow and reds. The build-up of paint through thick layers of oil grants the work a sheer scale of power and presence that are intrinsic to nature. He deploys unusual tools such as builders' painting knives and horse cleaning brushes to convey the gestural rich textures. Because of the sculptural dimension of paint, Higgin's works beautifully hover between painting and sculpture. The combination of impasto technique and the often nostalgic and romantic aura expresses an idealised and primordial representation of reality.

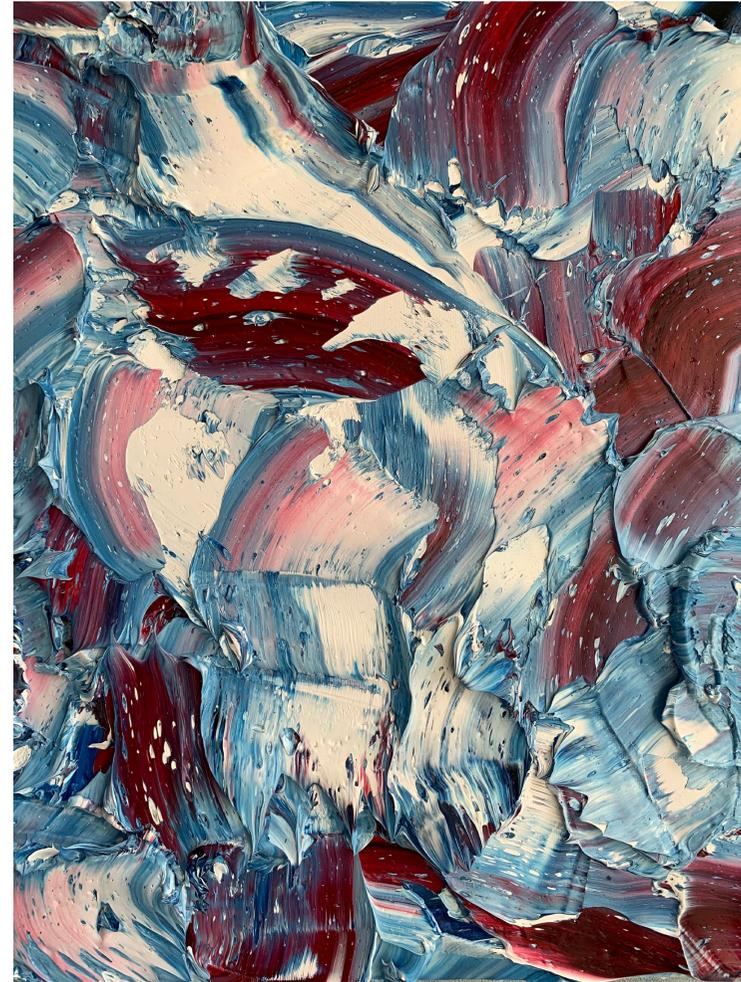
Aubrey Higgin (b. 1993, Cheshire, United Kingdom) currently lives and works in London. He was raised in the Cheshire countryside and received a Bachelor of Arts Degree in Fine Art from Reading University. He has exhibited internationally with Hatch Middle East Gallery (2018) and was selected as one of eight artists for the exhibition 'Emerging Artists; An Edit' (2018) at London's Contemporary 45 Park Lane, which was hailed as 'shaping the future of art'. He has collaborated with a number of charities in his exhibitions, including James' Place, opened by The Duke of Cambridge. Higgin's work can be found in private collections internationally, including Geneva, Dubai, Rome and Santa Monica.





AUBREY HIGGIN
CLEAR SPRINGS, 2020

Oil on canvas.
88 x 67.5 cm



AUBREY HIGGIN
SEA SOUL, 2020

Oil on canvas.
52.5 x 44.5 cm



AUBREY HIGGIN
THE DEEP BLUE, 2020

Oil on canvas.
52 x 42 cm

COREY LAMB

USA, B. 1983

Corey K. Lamb is a Texas-born artist currently established as an Assistant Professor of Painting at Florida Atlantic University, located in South Florida. He received his MFA in Painting from Indiana University at Bloomington in 2016. His current body of work transposes the biographical onto archetypal forms and figures to explore the tangential point between existentialism and eroticism.



Artist Statement

Despite my ego's insistence otherwise, I am not unique. But, neither are any of us. It's at this point of human commonality that we meet on the canvas. My work deals with those core points of contact that are unshakeable and inevitable.





COREY LAMB
A SOFT PLACE TO REMEMBER, 2021

Oil on canvas.
76.2 cm x 101.6 cm



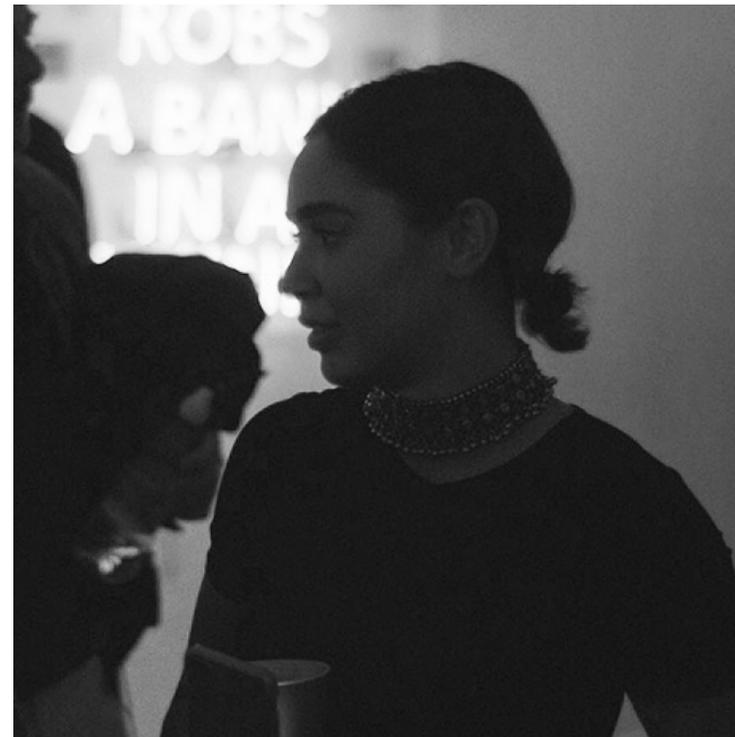
COREY LAMB
THE WIDOWS'S PERCH, 2021

Oil on Canvas.
40.64 cm x 50.8 cm

EVE DE HAAN

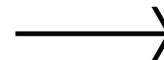
BRITISH - MAURITIAN, B. 1992

Eve De Haan is a young London based artist with an incredible appetite for creativity. Her degree in Theology has informed and influenced her work, developing a strong body of installations which examine concepts of change and the imprint technology is having on youth culture. She has exhibited in Europe and the U.S in iconic galleries such as the Saatchi gallery and the Museum of Neon in LA. She was recently invited to lead on an Instagram Live for Tate London. She has had billboards in London, created artwork for Nike & been featured in major publications. Her creations are provocative and challenging. Through her love of the written word Eve finds neon the perfect medium to explore the gradients and shades of meaning within a statement.



Artist Statement

Neon as a medium forces you directly into the present. My love of the spoken word drives me to keep creating messages to let my generation know that it's ok for them to be their most authentic selves, to get comfortable with the ambiguities that society forces onto our daily lives, and live as though life is a blessing.





EVE DE HANN
AUTHENTICITY, 2021

Acrylic, acrylic mirror, steel and neon.
150 x 100 cm



EVE DE HANN
I'LL BRING YOU FLOWERS/FOLLOWERS IN THE POURING RAIN, 2021

Flashing pink neon on acrylic.
100 cm x 60 cm



EVE DE HANN
NOBODY CARES IF YOU DON'T GO TO THE PARTY, 2021

Red neon on acrylic with Solar powered Maneki-neko cats.
92 cm x 150 cm

FERNANDA GALVÃO

BRAZIL, B. 1994

Fernanda Galvão B.A. in Visual Arts from FAAP (BRA) (2016), in the past years, she has participated in several collective exhibitions, such as: the "44o SARP", where she received an acquisition award that also resulted in her first solo show "Papila Sobremesa Tutti Frutti" at MARP; "47th Salão de Arte Contemporânea Luiz Sacilotto", where she also received an acquisition award; "And in that year the black night nails the door", at Oficina Cultural Oswald de Andrade; "28th Mostra da Juventude" at SESC Ribeirão Preto, the 15th and 16th editions of the "Program Exhibitions" of MARP, Ribeirão Preto.

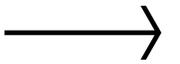


Artist Statement

Fiction - both literary and cinematographic - is one of the starting points for my objects, installations and paintings. Regardless of the language, what interests me is the constitution of a particular atmosphere that suggests another space, with less sense, rules and clarity. Dystopias, fruits, vegetables, planets, galaxies, stars not yet discovered, effects caused by the ingestion of toxins are some of the visual references that integrate my research's universe.

Particularly in the creation of objects and installations, I seek to explore the limits between visual arts, scenery and body by experimenting with how different materials can relate to each other by resemblance, disparity, conformity or incongruousness. For instance, I can make rigidity and austerity out of soft components and structures or I give absolutely synthetic aspects to human body parts representations.

In my practice with painting, I set out the pictorial field by thinking about my relation to nature and science fiction references. From books, movies and my experience observing and studying plants, trees, vegetables, flowers, fungi, animals and insects, I build what I call body/landscape paintings, which are composed by my tackling of stains to build masses of color with different types of gestures. When overlaid, this variety of gestures create particular calligraphy that surrounds my practice as a whole and contribute to the creation of my own pictorial biome, that includes mixing plant- vegetables and mixing stains, gestures and scratches.





FERNANDA GALVÃO
OVITOS II, 2021

Dry pastel, oily stick and oil on canvas.
175 x 250 cm



FERNANDA GALVÃO
MOUNTAIN, 2020

Charcoal, dry pastel, oily stick and oil on canvas.
110 x 150 cm



FERNANDA GALVÃO
THE GREEN STUFF I DIDN'T WANT TO EAT, 2020

Dry pastel, oily stick and oil on canvas.
110 x 150 cm

GARY KOMARIN

AMERICAN, B. 1951

Born in New York City, the son of a Czech architect and Viennese writer, Gary Komarin is a risk-taker in contemporary painterly abstraction. Komarin's stalwart images have an epic quality that grips the viewer with the idea that he or she is looking at a contemporary description of something timeless.



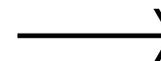
Artist Statement

For painter Gary Komarin, abstraction has never been a formal dead end. Rather, it has allowed him to challenge the limitations of the style—to make painting ‘include more’ precisely because a recognizable image excludes too much. Komarin has been called a “painter’s painter.” His status in this regard is based on the authenticity of his work, its deep connection to the tradition of modern painting as well as its sustained individuality as an utterly personal voice.

Like many of the best artists of his generation, he is indebted to the New York School, especially his mentor Philip Guston with whom he studied at Boston University where he was awarded a Graduate Teaching Fellowship. Komarin has been particularly successful at filtering these influences throughout his own potent iconography. Being an artist of the 70s New York Era, Komarin has shown with the likes of Jasper Johns, Basquiat, Motherwell, De Kooning and Francis Bacon and many more.

Guston’s influence is evident in Komarin’s merger of drawing and painting, often breaking

the picture plane of his rich and elegantly composed colour fields with an assortment of private iconic cake and vessel-like objects. Preferring non-art industrial canvas tarps and drop cloths, Komarin eschews traditional painting media and materials. He builds layered surfaces with latex house paint in a thinned-out sludge mixed with spackle and water. The house paint offers hybrid colours that seem slightly ‘off’ and the spackle creates a beautifully matte surface. Using colour energetically, the quick-drying materials allow him to paint with a sense of urgency, which mirrors the tension created by conflicting renderings of the spontaneous and the deliberate. The conscious and the unconscious or the strange and familiar. The resulting image is one that appears familiar but resists recognition. Komarin lives in the rural hills of Litchfield County, Connecticut.





GARY KOMARIN
RUE MADAME IN RED, 2018

Mixed media on canvas.
182.9 x 152.4 cm



GARY KOMARIN
BIG PINK, ROMA, 2020

Mixed media on canvas.
201 x 184 cm



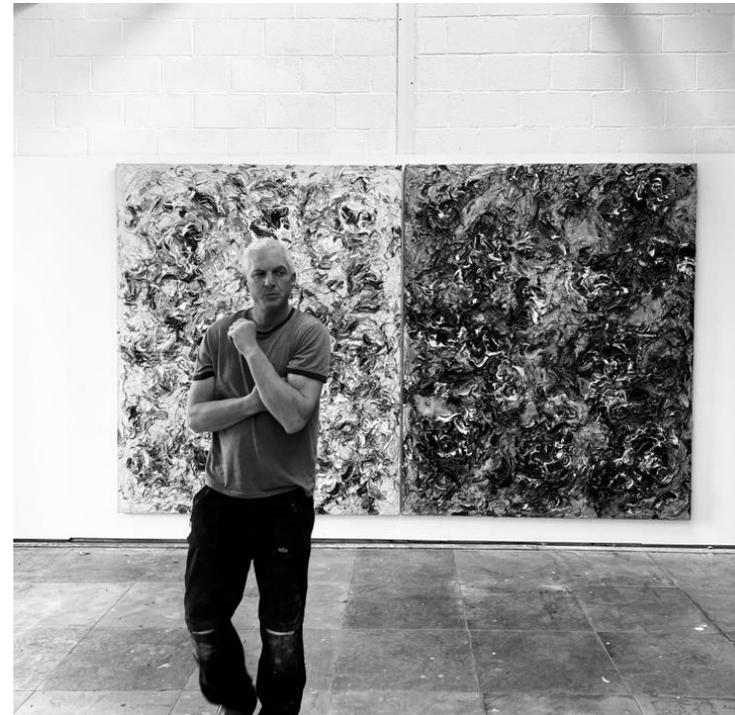
GARY KOMARIN
THE BALLAD OF PIA PUNO, 2020

Mixed media on canvas.
203 x 173 cm

GEOFF UGLOW

BRITISH, B. 1978

Geoff Uglow was born and raised in Cornwall and trained at the Glasgow School of Art.



Artist Statement

Geoff Uglow is one of the greatest painting talents to emerge from Glasgow School of Art in recent years. He won the prestigious Alastair Salvesen Art Scholarship for painting and travel in 2009 and used his time to journey around the coast of Scotland in the footsteps of famous eighteenth-century painter William Daniell. This body of work was then exhibited at the Royal

Based in rural Cornwall, Uglow looks to nature for inspiration. Several times Uglow has diarised the passing year with painted colour notes expressing the passage of the seasons by pinning the essence of a particular day. He describes many of his paintings as "a handwritten letter; a moment, which can suspend disbelief, a fragment of vanished beauty." His work is featured in multiple key museums like the Royal Scottish Academy, Kelvingrove Museum and the Royal Glasgow Institute.



GEOFF UGLOW
KRONPRINZESS, 2019

Oil on linen.
153 x 123 cm



GEOFF UGLOW
MME LOUIS LEVEQUE, 2019

Oil on linen.
153 x 123 cm



GEOFF UGLOW
CUBILE VERIS (BED OF SPRING), 2019

Oil on linen.
200 x 170 cm

HUGO LAMI

PORTUGAL, B. 1994

Hugo Lami lives and works in London. Hugo Lami has a Masters in Sculpture from the Royal College of Art and a Degree in Painting from the Lisbon Fine Arts Academy. Lami has been exhibiting in galleries and institutional spaces across Europe since 2014. Making his first public sculpture in 2018 in Ermioni, Greece and was awarded the Public's Choice Award at VIA Arts Prize, London, 2019. In 2020 he was an Artist in Residence at the Muse at 269 in London and worked in a commission for the organization Sustainability First. His next exhibition will be 'No Reino da Nuvens' in May at the Museum MUSA in Sintra and 'Re-connect' in June at Bermondsey Project Space commissioned by UK Power Networks in London.



Artist Statement

'I love technology, but I also hate it. Every new device gives me hope that maybe that's the one that is going to change my life. It never is.'

Lami's work looks into the digital and virtual absurdity, evoking our social dependency on our devices and social media. His paintings portray editable environments of 3D construction software, with the purpose of re-embodying virtual tools. The sculptures and installations, on the other hand, investigate the hardware of our technological evolution and by fusing concepts and objects and displacing them in time the works try to create narratives of possible Utopian and Dystopian futures that might become a reality. Hugo's work unfolds into painting, sculpture, multimedia installation, performance, and most recently into Digital art through means of an Augmented Reality App that expands the paintings as virtual sculpture.

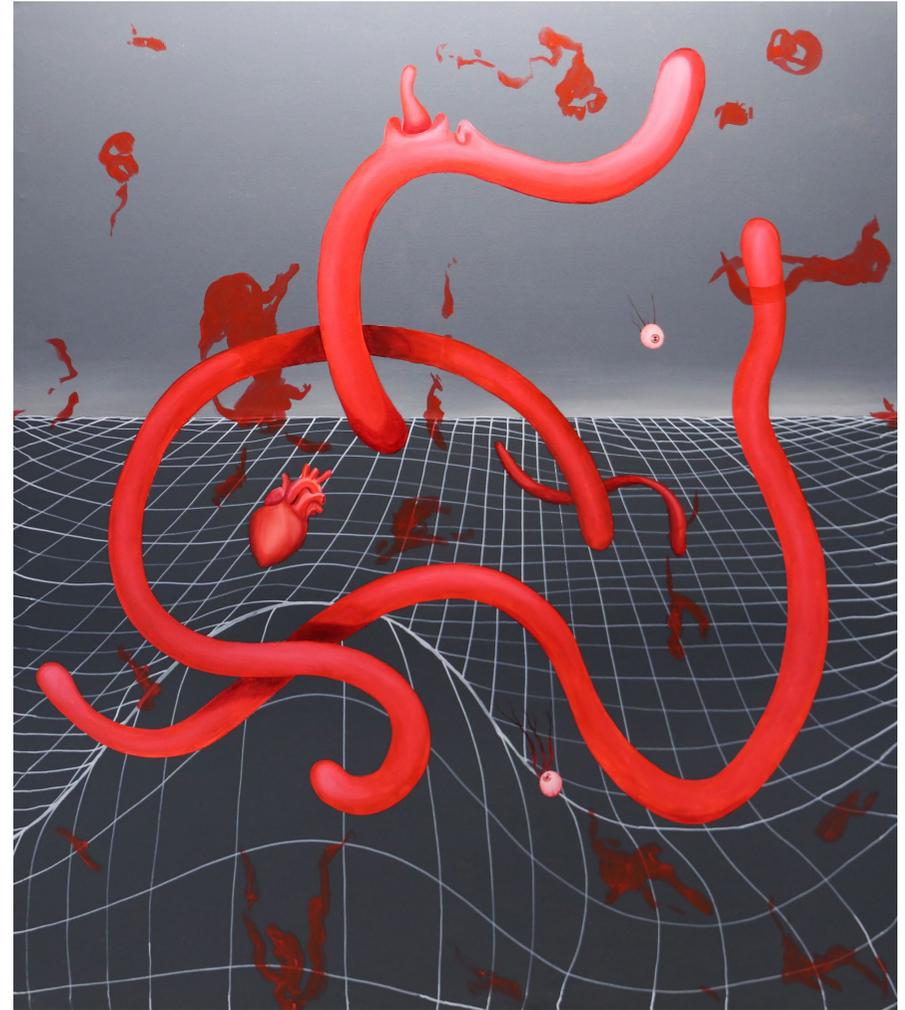
'I research the impact of technology in our society, firstly to keep myself attached to reality, but with the purpose of hopefully reminding people that the devices we use are tools and that they must be used by us, rather than let ourselves be used by them. I see painting as an expansion of a mind while sculpture expands as a physical body into our world. Reality has become more digital, and what was once seen as the virtual, starts to merge with our physical world validated by a technological dominance in our lives. As people (profiles), replace places (site), online events, meetings, happenings create substance for the virtual reality to be augmented into our own. Is a painting with Augmented Reality still a painting if it can only be fully seen through a device? Is virtual sculpture still sculpture if it doesn't exist in the real world? Where does one begin and end? What is the future of Art? What is our Future?'





HUGO LAMI
LECHE-MOI LA LUNE, 2021

Oil on Canvas.
200 cm x 150 cm



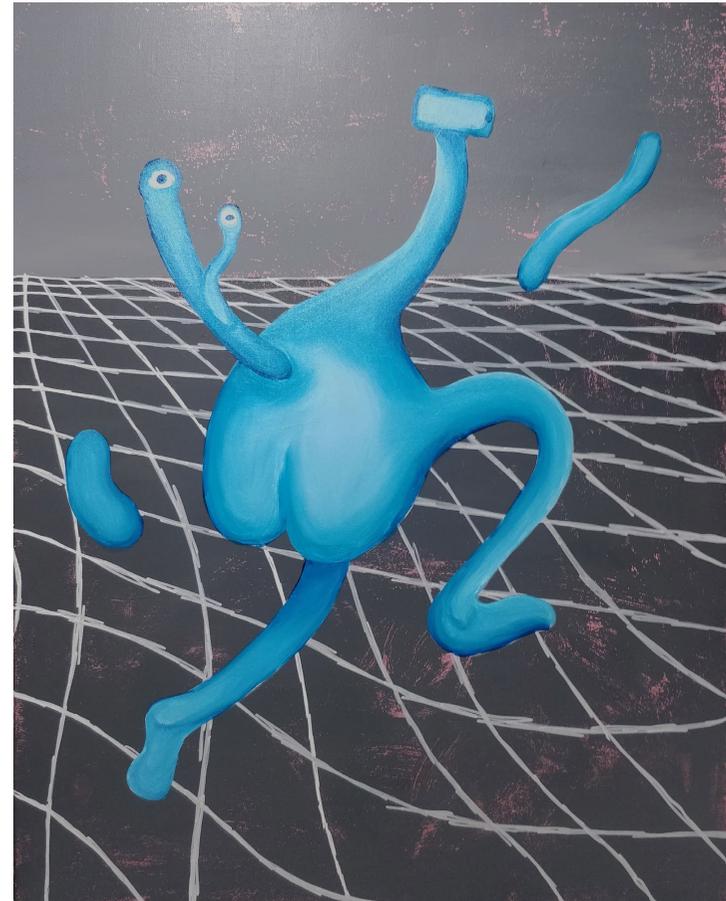
HUGO LAMI
SOME THINGS WEREN'T MEANT TO BE TEXTED, 2021

Oil on Canvas.
170 cm x 150 cm



HUGO LAMI
INCOGNITO PROGILE, 2021

Oil on Canvas.
200 cm x 150 cm



HUGO LAMI
ESCAPING REALITZ, 2021

Oil on Canvas.
70 cm x 50 cm



HUGO LAMI
INSTINCTIVELY ADDICTED, 2020

Oil on Fabrian Paper 400 gms.
170 cm x 140 cm

JOSH ROWELL

BRITISH , B. 1990

Born Kent, England, Rowell graduated from Kingston Art School in 2013, where he received a first class BFA with honours. Following a course in Art Criticism at Central Saint Martins college, Rowell returned to Kingston Art School for an MFA in 2015, where he was awarded a first- class distinction. His works have been exhibited in London, New York, Miami, Seattle, Basel, Hong Kong and Mexico and his works are part of public collections including the Uffizi Gallery in Florence, the Gregorian Foundation in Washington, London Kingston University's contemporary art collection, and the Matilda collection in San Miguel De Allende. In 2017/18 he had his first museum exhibition at the Palacio Nacional de Guatemala. Rowell won the Public Choice award at the VIA Arts Prize 2017, and was included in Future Now, the yearly publication by Aesthetica listing the 100 most interesting emerging artists of the year. In 2019 he was selected for the Royal Academy Summer Exhibition, London.



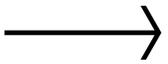
Artist Statement

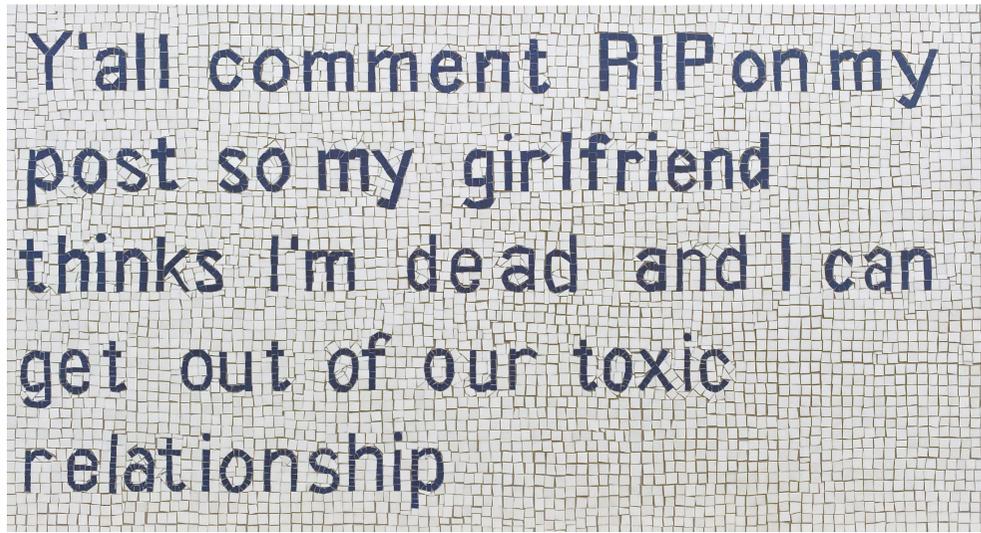
Josh Rowell generates his artistic vision by focusing on technological advances that shape our contemporary lives, communicating our increasingly mediated human interactions within the confines of visual art. The artist balances analogue techniques with the instantaneous nature of the digital age. This juxtaposition produces a language that explores and reshapes information, and celebrates the hand-made in a time that is increasingly being enveloped by the virtual.

Since his emergence as an abstract painter, Rowell has expanded to sculpture, mixed media, and often times working with light, video, and sound installations. Despite these disparate media, everything is underpinned by a coding system, "everything can be reduced to a molecular binarism where all systems can be simplified to yes/no decisions," the artist

explains. Mirroring the proliferation associated with the technological advancements these codes can generate, Rowell paints a vernacular, as evident by his "Painting Language" series, far more complex and carrying greater levels of information than a traditional one-zero binary. The language of colour, pattern, and form, is seen as dots laboriously covering canvases. These sequences, which the artist developed himself, read as a codified communiqué to create new forms of visual text that explore the possibilities and boundaries of expression and information.

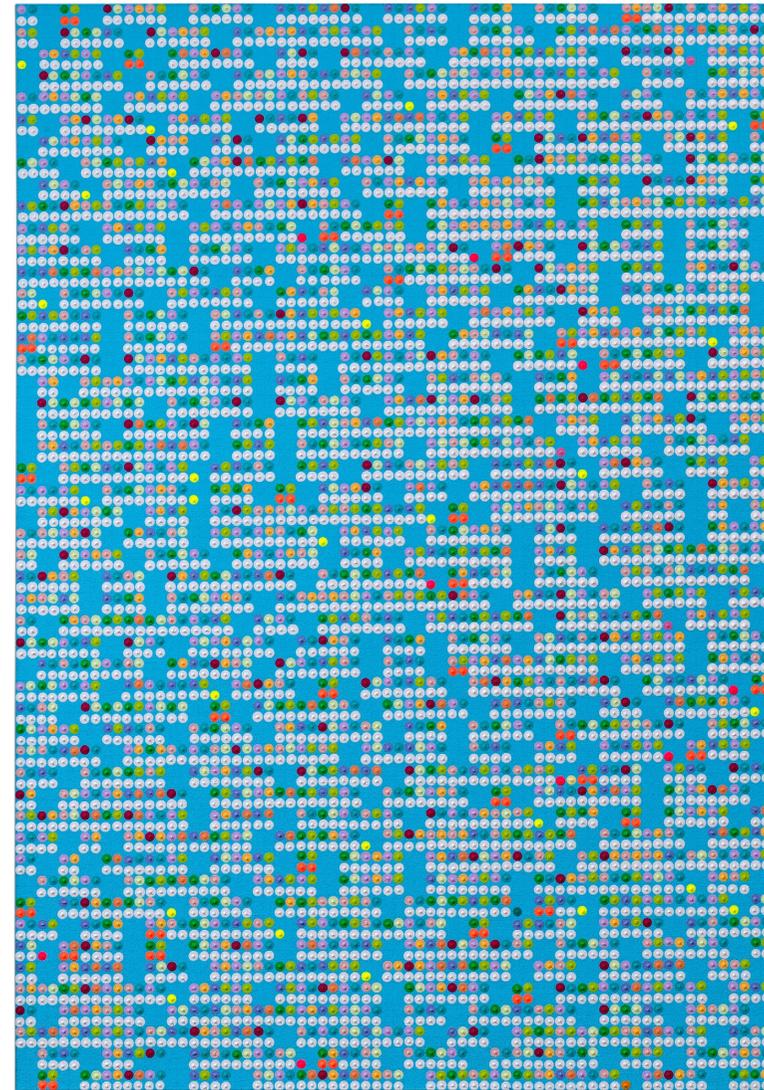
Josh Rowell has work in private collections in UK, USA, Canada, China, Germany, France, Spain, Italy, Switzerland, Monte Carlo, Australia, Ireland, Russia, Bermuda, Hungary, Mexico and Peru.





JOSH ROWELL
TOXIC RELATIONSHIP, 2020

Unglazed Portuguese Porcelain Tiles, Grout, Wooden Substrate.
64 x 120 cm



JOSH ROWELL
SOCRATES APOLOGY BY PLATO, WORDS 7094 - 7442, 2019

Acrylic on Canvas.
100 x 70 cm



JOSH ROWELL
VIRTUALLY FRAGILE #14 STUDY II, 2019

Acrylic on panel.
40 x 60 cm

PIERS ALSOP

BRITISH , B. 1984

Piers Alsop studied Fine Art at UAL: Camberwell College of Arts, graduating in 2007. He exhibited around the U.K before pursuing a career in film, eventually returning to painting in 2018 when he was selected to show in the 250th anniversary of the Royal Academy Summer Exhibition.



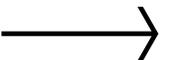
Artist Statement

Piers' approach to painting often exhibits the co-existence of different styles and techniques on the same canvas. He enjoys the spectrum of realism that pervades through to the abstract, producing a montage aesthetic that does away with traditional perspective. At times it calls to mind prop facades from a stage production.

He regularly takes compositional elements from Byzantine or Renaissance religious paintings and pares them down into their most basic shapes, before applying vivid colour. The more representational components appear as though they are invading these colour vacuums, contaminating them with narrative. He says, "I'd like my paintings to read a bit like medieval illustrations for parishioners attending their local gallery on a Sunday". The use of colour and the floating nature of the characters – often forms of self-portraits – give the paintings a psychological quality.

Piers employs imitation and, at times, backhanded homage as a means of questioning power structures. He frequently references other artists' work and the wider art world with a wry smile, highlighting its relationship to belief. The constant devouring and humorous regurgitation of art history suggests at once a cock of the head; a questioning reverence coupled with a natural suspicion. He says, 'It's not so dissimilar to what cavemen did. I paint the beasts I depend on for survival'.

Piers constantly probes at the concept of truth, questioning both religion and art, both of which create frameworks for doubt as well as faith. Never short of humour; the paintings manage these more philosophical dimensions with a light touch, as if to recognise the vanity of such pursuits.





PIERS ALSOP
SLEEPER, 2020-2021

Oil on canvas.
130 x 130 cm



PIERS ALSOP
AGONY IN THE SCULPTURE GARDEN, 2020

Oil on canvas.
130 x 130 cm



PIERS ALSOP
STUDY FOR AN ATRIUM, 2018

Oil on canvas.
208 x 142 cm

RACHEL LIBESKIND

GERMAN/AMERICAN, B. 1989

Rachel D. Libeskind was raised in Berlin, Germany before moving to the USA in 2003. She graduated with honours in Visual Studies from Harvard University in 2011. Libeskind has had solo shows in NYC, London, Rome and Milan and has participated in group shows in Italy, London, Paris and New York.



Artist Statement

The artist completed two residencies at Robert Wilson's Watermill Center in Long Island in 2012 and is the 2014 winner of the Arts Student's League Fellowship to create work at their studios in upstate NY.

Rachel Libeskind has quickly become known for an interdisciplinary approach to her practice which incorporates everything from canvas and collage to performance and installation. Drawing inspiration from themes both personal and public, Libeskind has created a body of work that intelligently marries historical and contemporary notions of identity, gender, re-appropriation and reproduction, creating a situation where social commentary and materiality go side by side. Her works are part of prestigious public and private collections around the world.





RACHEL LIBESKIND
NEGATIVE GIRL, 2020

Collage on Giclee Print with tape and archival glue.
35.6 x 35.6 cm



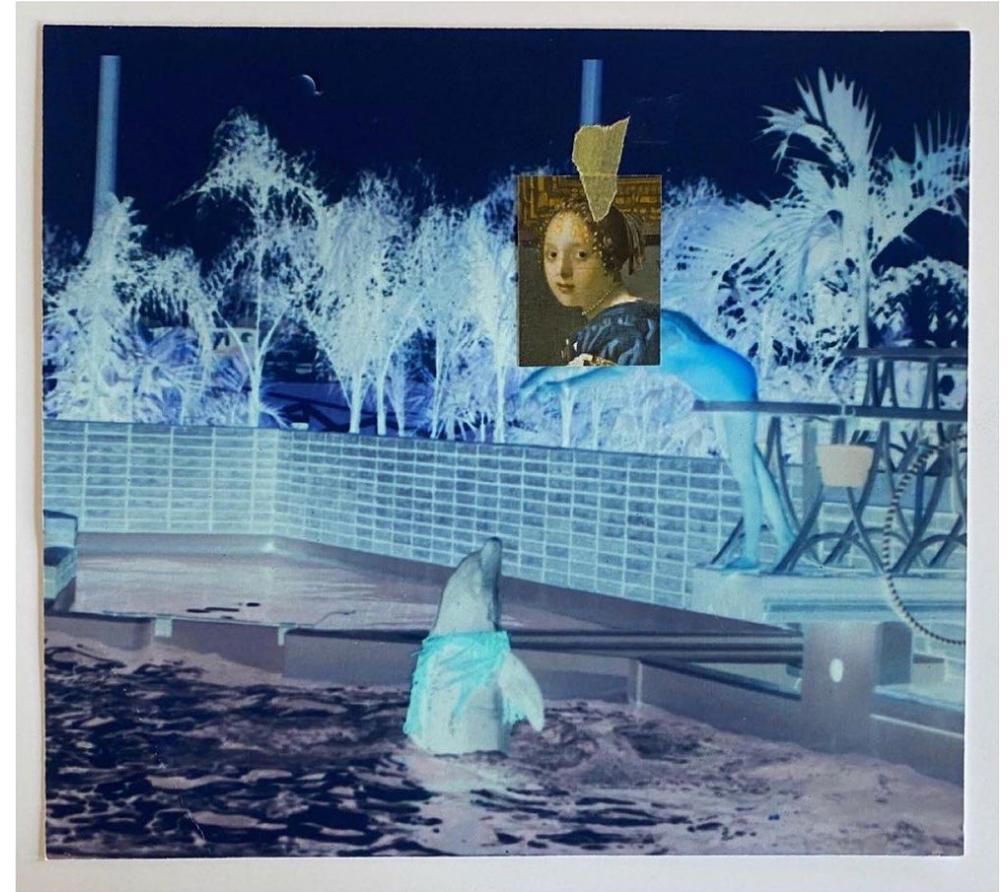
RACHEL LIBESKIND
NEGATIVE GIRLS 1, 2020

Collage and watercolor ink on Giclee Print with tape and archival glue.
51 x 40.6 cm



RACHEL LIBESKIND
THE BODY KEEPS THE SCORE, 2020

Giclee print.
43 x 61 cm



RACHEL LIBESKIND
THE WATER SHOW, 2020

Collage on Giclee Print with tape and archival glue.
27.5 x 31 cm

SIMONA SHARAFUNDINOV

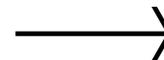
LITHUANIAN, B. 1991

Simona Sharafudinov was born in Lithuania, relocated to the UK at an early age she takes photography and personal experience as points of departure, to trace displaced identity and the sentience of being through performance and image-making. She lives and works in London. She received her MA in Contemporary Photography from Central Saint Martins in 2017 and was the recipient of the 2017 Tiffany & Co. x Outset Studiomaekers Award.



Artist Statement

Working across a broad range of media I combine sculpture and durational performance, human body and artificial and natural materials or/and architectural elements to convey existential tensions and invite viewers to consider and experience the sentience of being.





SIMONA SHARAFUDINOV
BETWEEN THE ACTS, 2019

Ink, pencil, chalk, rubber stamps, polaroid emulsion, photograph, acrylic paint and sewing thread
 64.2 x 69.2 cm



SIMONA SHARAFUDINOV
CHORA, 2015

Photography print on Poly film
 59.5 x 41.5 cm



SIMONA SHARAFUDINOV
GOD MONSTER #2, 2021

Ink, soft pastels, oil on paper
29.7 x 21 cm



SIMONA SHARAFUDINOV
HAUS OF PERESTROIKA, 2016

Doll's house, wool, wallpaper, acrylic convex security mirror, LED lights, latex, artist's body variable.
220 x 70 x 75 cm



SIMONA SHARAFUDINOV
OSMOSIS OF EMPTINESS, 2018

Ink drawings and photograph sewn on canvas
68.8 x 53 x 3 cm

SVETLANA BOGATCHEVA

FINLAND, B. 1986

Svetlana Bogatcheva is a contemporary artist based in Vaasa, Finland. Her works have been shown at the Royal Academy of Arts Summer Exhibition in London (2015), exhibited in the U.K. and Finland, and reside in collections in Scandinavia, UK, Brazil, Kuwait, Canada and the USA. She employs natural, post-industrial and post-consumer materials like textile, rubber, plastic, stone, bitumen, earth and ash. Her conceptually based practise merges the worlds of sculpture and painting, working in a dynamic manner that is defined by her impeccable skills in forming materials into works that invite deep contemplation and presence.

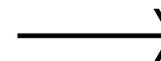


Artist Statement

The Rebirth series is one of Svetlana's most iconic works, boldly engaging the spectator's attention in interpreting the rich formations in texture and colour. The form is dictated by the process and expresses the journey taken by the post-consumer materials. Fused with the artist's desire to create works that capture light from multi-faceted perspectives, the intricate sculptural forms exude the energy, possibility, and positivity of the start of new life. The Rebirth sculptures are beacons of creativity and innovation that continually inspire and generate new forms in an ongoing, dynamic interplay as the spectator moves around them.

Equally engaging, Svetlana's mesmerizing canvas works create conceptual landscapes where colour, form and tactility co-exist in inspired harmony. The poetic structures and shapes are enigmatically welcoming, inviting the audience

to interpret the works in their own time and pace. This democratic quality defines Svetlana's practise as a whole: a practise that places her audience in the driver's seat, allowing each viewer to determine the narrative and how the work is to be viewed and, ultimately, perceived. Her works invite themselves into our lives in a gentle yet impactful way, creating both space and meaning as they convey a sense of breathing that is almost audible, via her deft and delicate use of materials. The overall composition of each canvas orchestrates a delightful interplay between form and structure in equal parts, where colour becomes a protagonist in the eye of the beholder. So, dive in, explore, and allow her works to ignite a sense of serenity and flow.





SVETLANA BOGATCHEVA
SILVER MOUNTAIN, 2020

Acrylic and epoxy on post-industrial plastic.
23 x 28 cm



SVETLANA BOGATCHEVA
REBIRTH (VIVID GREEN), 2020

Acrylic and epoxy on post-industrial plastic.
height 44 cm



SVETLANA BOGATCHEVA
REBIRTH (COOL OFF WHITE), 2020

Acrylic and epoxy on post-industrial plastic.
height 26 cm



SVETLANA BOGATCHEVA
REBIRTH (BRIGHT YELLOW), 2020

Acrylic and epoxy on post-industrial plastic.
height 45 cm



SVETLANA BOGATCHEVA
TOTEME II (BURGUNDY), 2020

Acrylic and epoxy on post-industrial plastic.
height 52 cm



SVETLANA BOGATCHEVA
EVEN STONE WILL TURN TO DUST, 2018

Granite and acrylic on canvas.
50 x 61 cm

NEON GALLERY

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Neon Gallery is a modern and contemporary art gallery with offices in New York and London. It was established in early 2020 with a mission to create transparent, egalitarian, and engaging art experiences.

The gallery is led by Christopher Shake and Dr Dimitrios Tsivrikos, two accomplished art advisors who combine their experience from the worlds of Wall Street investment banking and record sales art auctions to create a gallery that is innovating outdated art-world models to leverage the global art market and support artists, collectors and art world leaders.

Neon Gallery understands and fully supports the personal journey of education, inspiration, and discovery that is part of art appreciation. It is also strongly committed to equality and diversity in the art world.



NEON GALLERY