



METAMORPHOSES

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NEON GALLERY

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METAMORPHOSES

“I intend to speak of forms changed into new entities” begins the opening invocation of Ovid’s classical poem *Metamorphoses*. The epic work speaks to the inherent tensions of art and nature, of reality and illusion, as illustrated by dramatic, mythic and sometimes absurd transformations: from human to animal, from living being to inanimate object, changes of colour, changes of sex. Some transformations are literal; others are implied, or ‘meta.’ But one fact remains constant: to live is to experience change, to cause change, to create change. With our show *Metamorphoses*, Neon Gallery intends to present a broad spectrum of thought-provoking works that reflect and shine a light on these dynamic and often opposing forces of metamorphosis that act to create, evolve and define the very nature of society and human existence.

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.



PIERS ALSOP

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
Agony in the Sculpture Garden, 2020

Oil on canvas.
130 x 130 cm
51 1/8 x 51 1/8 in



PIERS ALSOP
JOHN SMITH'S, 2021

Oil on linen.
80 x 80 cm
31 1/2 x 31 1/2 in



PIERS ALSOP
CROWNING, 2020-21

Oil on canvas.
130 x 130 cm
51 1/8 x 51 1/8 in

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.



SVETLANA BOGATCHEVA

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 mesmerising 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
INEVITABILITY OF A BRIGHT FUTURE, 2021

Sculpture.

19 x 38 x 29 cm

7 1/2 x 15 x 11 3/8 in



SVETLANA BOGATCHEVA
SILVER MOUNTAIN, 2020

Sculpture.
23 x 28 cm
9 1/8 x 11 1/8 in



SVETLANA BOGATCHEVA
BLUE, 2021

Sculpture.

19 x 38 x 29 cm

7 1/2 x 15 x 11 3/8 in

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.



FERNANDA GALVÃO

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 colour 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

68 7/8 x 98 3/8 in



FERNANDA GALVÃO
MOUNTAIN, 2020

Charcoal, dry pastel, oily stick and oil on canvas.

110 x 150 cm

43 1/4 x 59 1/8 in

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.



GARY KOMARIN

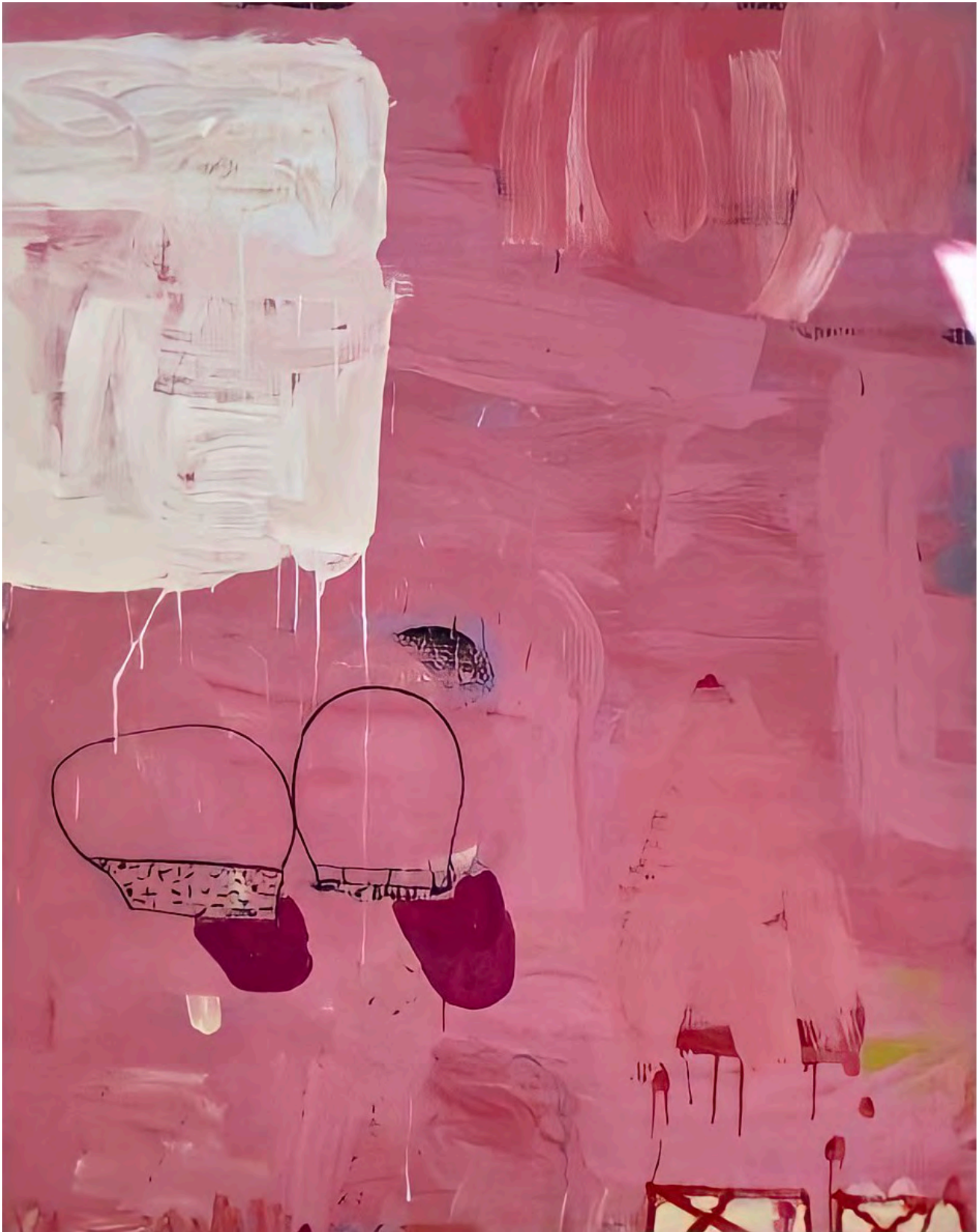
Artist Statement

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 recognisable 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
BIG PINK, MAJORCA, 2020

Mixed media on canvas.

152.4 x 121.9 cm

60 x 48 in



GARY KOMARIN
RUE MADAME IN RED, 2018

Mixed media on canvas.

182.9 x 152.4 cm

72 x 60 in

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.



RACHEL LIBESKIND

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
14 x 14 in



RACHEL LIBESKIND
THE BODY KEEPS THE SCORE, 2020

Giclee print.
43 x 61 cm
17 x 24 in



RACHEL LIBESKIND
NEGATIVE GIRLS 1, 2020

Collage and watercolor ink on Giclee Print with tape and archival glue.

51 x 40.6 cm

20 x 16 in



RACHEL LIBESKIND
NEGATIVE GIRLS 2, 2020

Collage and watercolor ink on Giclee Print with tape
and archival glue.

51 x 40.6 cm

20 x 16 in

HUGO LAMI

PORTUGAL, B. 1994

Hugo Lami lives and works in London. He holds a Masters degree in Sculpture from the Royal College of Art as well as 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 on a commission for the organisation Sustainability First. He recently exhibited with '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.



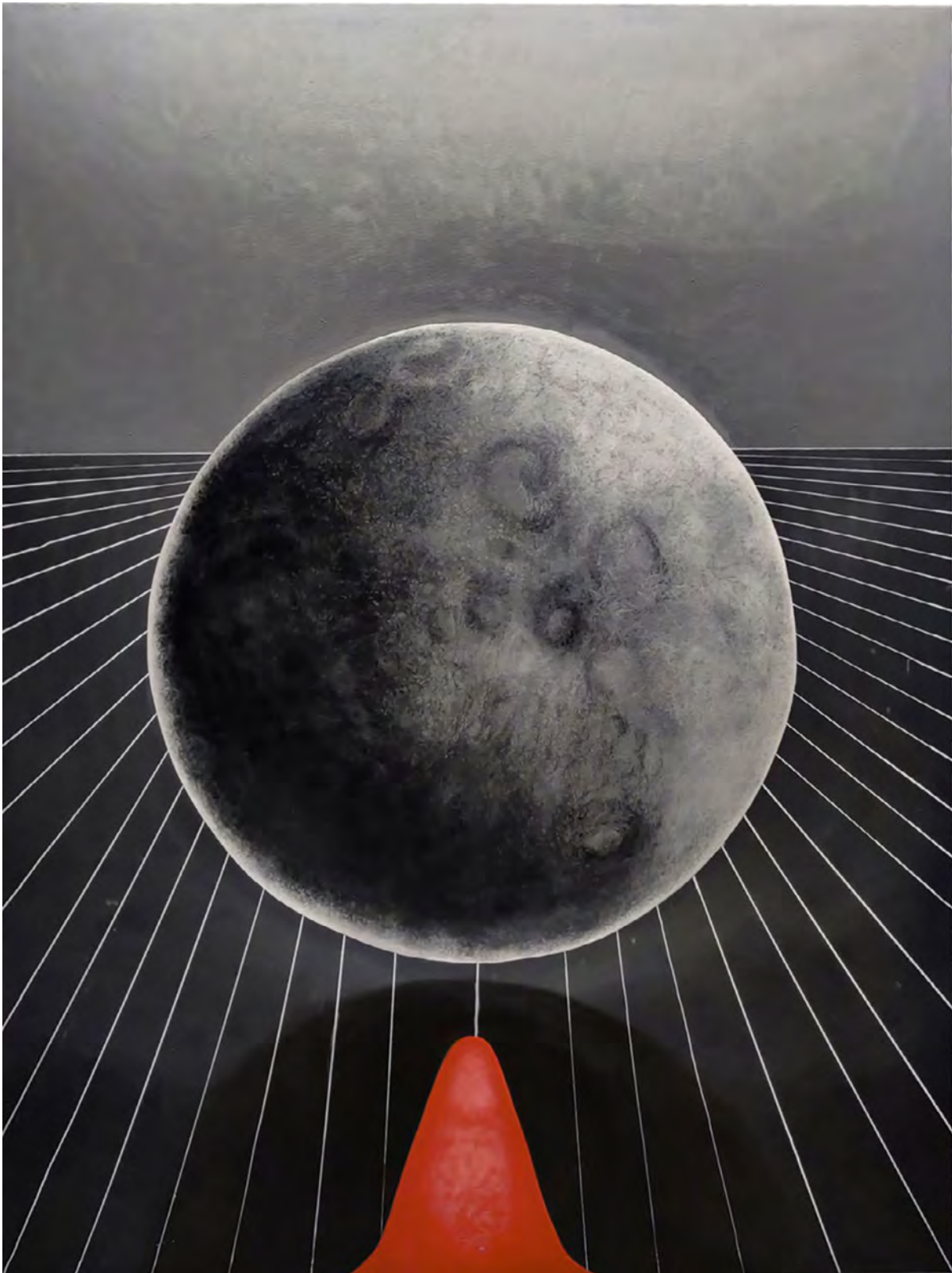
HUGO LAMI

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-embodiment of 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

LÈCHE-MOI SOUS LA LUNE, 2021

Oil on linen.

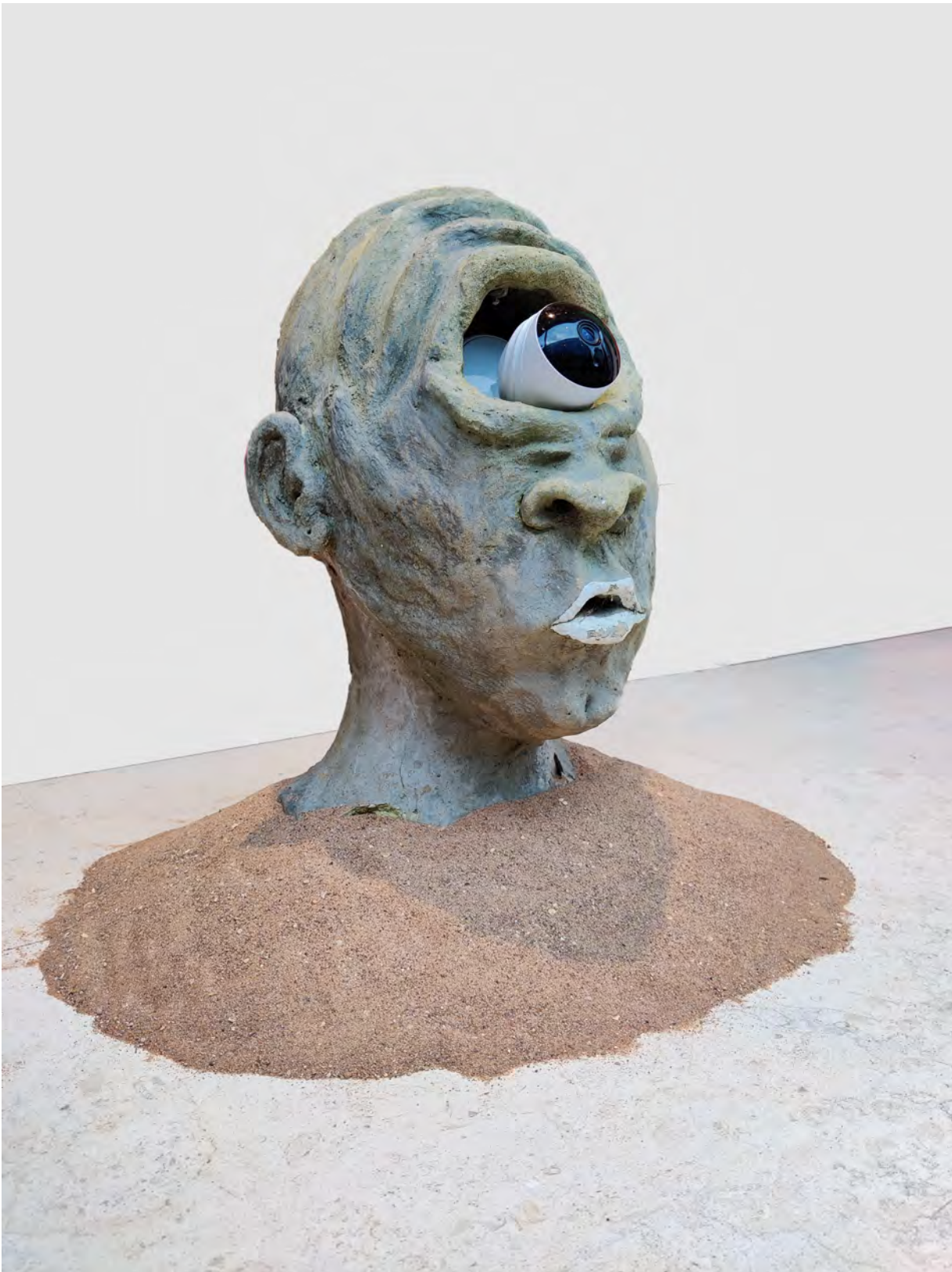
79 x 60

200 x 150



HUGO LAMI
GERTRUDE 2021

Oil, acrylic and oil pastel on canvas.
167 x 127 cm
65 3/4 x 50 in



HUGO LAMI

MAATISFET, 2020.

Cement, sand, mixed media.

60 x 40 x 40

23 5/8 x 15 3/4 x 15 3/4

JOSH ROWELL

BRITISH , B. 1990

Born in 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 first-class distinction. His works have been exhibited in London, New York, Miami, Seattle, Basel, Hong Kong and Mexico and are held in 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.



JOSH ROWELL

Artist Statement

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.

Y'all comment RIP on my
post so my girlfriend
thinks I'm dead and I can
get out of our toxic
relationship

JOSH ROWELL
Toxic Relationship, 2020

Unglazed Portuguese Porcelain Tiles,
Grout, Wooden Substrate.

64 x 120 cm

25 1/4 x 47 1/4 in



JOSH ROWELL
Anyone? 21, 2021

Unglazed Portuguese Porcelain, Grout,
Wooden Substrate.

35 x 30 cm

13 3/4 x 11 3/4 in



JOSH ROWELL
Anyone? 22, 2021

Unglazed Portuguese Porcelain, Grout,
Wooden Substrate.

35 x 30 cm

13 3/4 x 11 3/4 in



JOSH ROWELL
Anyone? 22, 2023

Unglazed Portuguese Porcelain, Grout,
Wooden Substrate.

35 x 30 cm

13 3/4 x 11 3/4 in

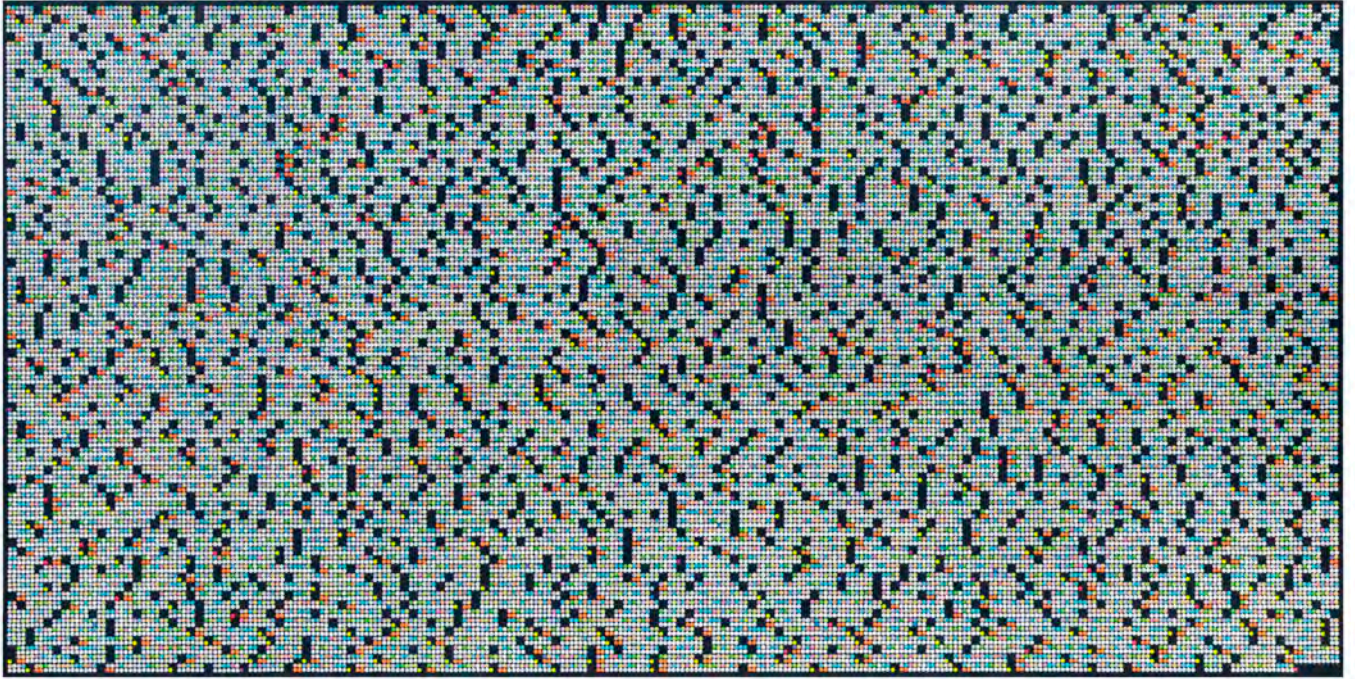


JOSH ROWELL
Anyone? 22, 2024

Unglazed Portuguese Porcelain, Grout,
Wooden Substrate.

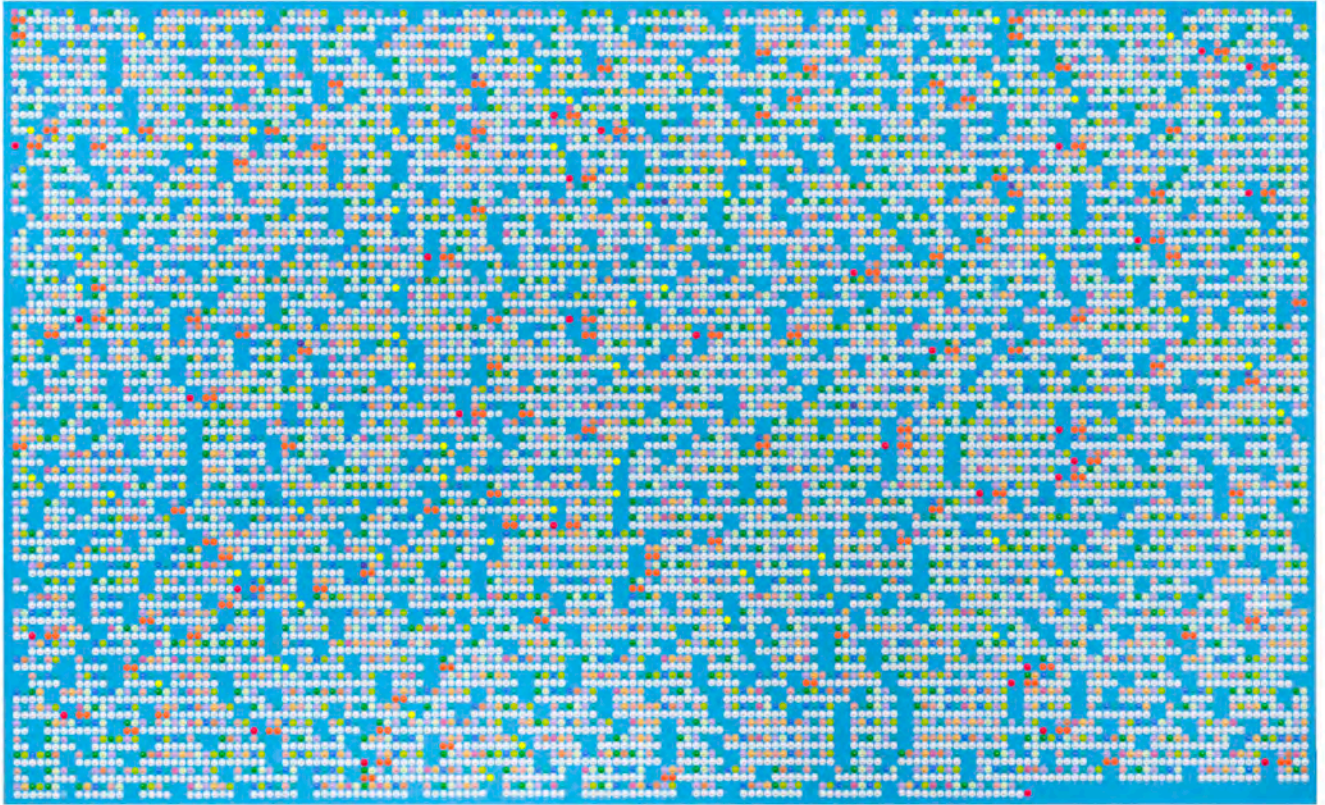
35 x 30 cm

13 3/4 x 11 3/4 in



JOSH ROWELL
The Cosmogony According to Hesiod, 2021

Acrylic on Canvas.
150 x 300 cm
59 1/8 x 118 1/8 in



JOSH ROWELL
Hercules and the Golden Apples of the Hesperides, 2021

Acrylic on Canvas.
102 x 166 cm
40 1/8 x 65 3/8 in

ALEXANDRA SEARLE

BRITISH, B. 1992

Alexandra Searle (born 1992) 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.



ALEXANDRA SEARLE

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
CLING, 2020

Glass.

56 x 40 x 16 cm

22 1/8 x 15 3/4 x 6 1/4 in



ALEXANDRA SEARLE
UNDER WRAPS, 2021

Fibreglass, epoxy resin, acrylic, wire rope, padlock.

56 x 40 x 16 cm

22 1/8 x 15 3/4 x 6 1/4 in

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.



SIMONA SHARAFUNDINOV

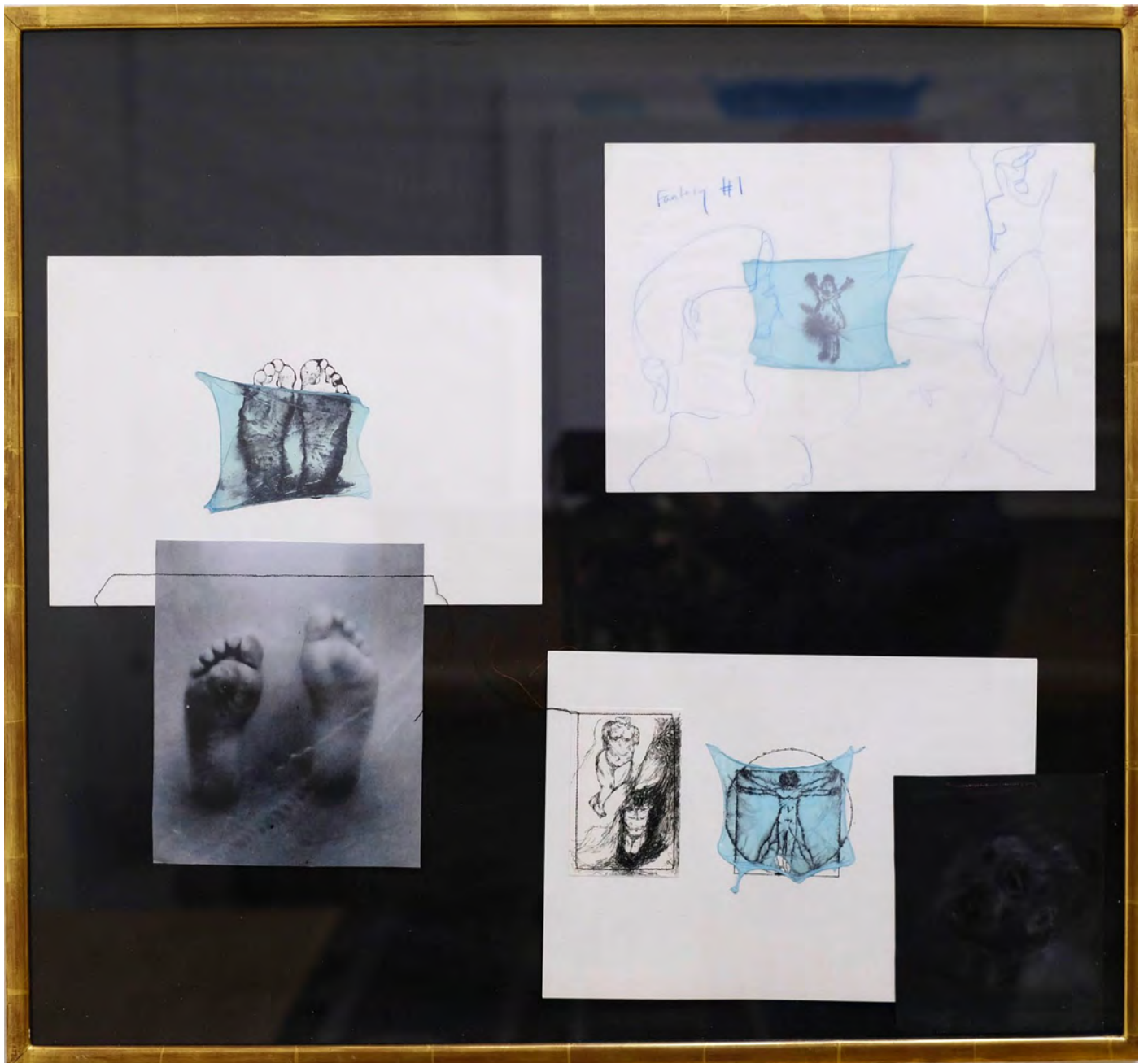
Artist Statement

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
KNEE-JERK REACTION, 2019

Graphite and charcoal on canvas.
60 x 76 x 3 cm
23 5/8 x 29 7/8 x 1 1/8 in



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
25 1/4 x 27 1/2 x 1 1/8 in



SIMONA SHARAFUDINOV
OSMOSIS OF EMPTINESS, 2018

Ink drawings and photograph sewn on canvas.
68.8 x 53 x 3 cm
27 1/8 x 20 7/8 x 1 1/8 in



SIMONA SHARAFUDINOV
GODS AND MONSTERS, 2021

63 pieces, mixed-media.
270 x 230cm
27 1/8 x 20 7/8 x 1 1/8 in

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
Ilana, 2012

Oil on linen.
200 x 170
78 3/4 x 66 7/8



GEOFF UGLOW
Sacha, 2012

Oil on linen.
200 x 170
78 3/4 x 66 7/8



GEOFF UGLOW
Letto del Solstizio, 2016

Signed on verso
Oil on linen
200 x 240
78 3/4 x 94 1/2

MEET THE TEAM



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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



HANNAH TOMLINSON-ROE
GALLERY MANAGER



RODRIGO CHAVEIRO
CO-CURATOR



ANYA NIKOLAEVA
GALLERY ASSOCIATE



DAVID LEE
CREATIVE TEAM

NEON GALLERY