



**Paint:** Four young painters to watch: Matthew Atkinson, Andrew Hollis, Rhea O'Neill, Margot Sanders

Private View: Thursday 29<sup>th</sup> April, 2010, 6 – 8pm

Exhibition dates: 30<sup>th</sup> April – 25<sup>th</sup> June 2010

Paint brings together four young painters, who have graduated from UK art schools within the last 3 years and who now live and work throughout Europe and US. Their works are brought together for Paint at ROLLO Contemporary Art, an exhibition of four exciting painters to watch.

**Matthew Atkinson:** Atkinson graduated with a first class honours BA in Painting from Loughborough University in 2007. Subsequently Atkinson was artist in residence at Florence Trust 2009 and has exhibited in the Biennale of Young Artists from Europe and the Mediterranean XIII Edition 2008. The paintings by Atkinson presented in Paint at ROLLO are taken from two bodies of work - *Never Never World* and *Never Never Land* – which embody a surreal and dreamlike state. Paintings of landscapes filled with children's toys and comic strip type imagery suggest a fantastical imaginary world recalling children's stories. In *'NeverNeverWorld'*, Atkinson's curious landscapes are sourced from Disneyland Tokyo and are imbued with a deliberate sense of the 'Grand Style'; classical idealism historically championed by the Royal Academy. In the assimilation of two seemingly contrasting elements, Atkinson comments on globalization and 'disneyfication' of today's world.

**Andrew Hollis:** Hollis graduated with an MA in Fine Art from Central St Martins in 2008, his paintings have been exhibited internationally, throughout Europe, South Africa and Latin America. Today Hollis lives and works in Spain and London. In his paintings, Andrew Hollis fuses contemporary subject matter with traditional painting techniques, using colour and shape over line. Hollis' paintings seem reminiscent of newspaper or magazine images and elsewhere old photographs, placing painting within a larger context of images. His latest work takes as its starting point the re-evaluation of the (im)possibility of Realism in painting. As such it deals with the nature of the painted image, and imagery in general, the nature of reality and the Real, and what interrelation can be possible between these different elements. The work is based on, and each painting is an amalgamation of, images that have been taken from a set of encyclopedia from the year 1967. The year 1967 has been chosen due to its separation from the present era, a separation caused by the reorganization of structures caused by the social revolutions and political unrests of 1968.

**Rhea O'Neill:** O'Neill graduated with an MA in Painting from Wimbledon College of Art in 2008. In 2009 O'Neill was announced winner of the MFA Now Prize for recent graduates. O'Neill's works have been exhibited in Asia, US and Europe and are included in the UK Government Art Collection. Rhea O'Neill's painting engages with the history of British landscape painting, however by use of vibrant hyper-real colours and fluid composition, O'Neill gives the British landscape a contemporary twist. Interested in how one perceives and projects memories and myth onto landscapes, and how this mythology is manifest in landscape painting throughout art history, O'Neill's work engages with the idea that landscape paintings may be seen to be a greater reflection of a public's *fantasy* of the landscape than being a true *representation* of that landscape. As a painter O'Neill is deeply interested in the materiality of paint. Her works are full

of wide variety of colour, shape and form, achieved by applying paint in a range of methods. The artist pours paint to encourage organic shapes to appear allowing the paint to dictate the composition of the paint by its own volition. Although the artist always begins with the core elements from the place that sparked the work, she allows the paint to

direct the composition and grow of its own accord. One shape suggests another, enabling the artist to work mainly from imagination and memory rather than a set composition, adding to the sense of fantasy and freedom in the work.

**Margot Sanders:** Sanders graduated from Chelsea College of Art and Design in 2008, and was awarded the Brenda Landon Pye Portrait Prize 2008. Sander's works have been exhibited in London and Vienna. Exploring issues of sexuality and identity in her paintings Sanders creates hybrid characters of part human and animal form. In the most recent works presented in 'Paint' at ROLLO Contemporary Art, Sanders focus is on the body in the domestic, where the animal is displaced to props such as soft toys, plastic animal masks and fur coats, presented as subtle indications of the human character. Applying thick oils with broad brush strokes, Sanders handling of flesh and skins gives a luscious feel, juxtaposed against flat background colours. Displaying confident mark making, rich colours are applied directly without hesitation or mixing. Sanders application of paint engages with the history of painting, showing influences of artists such as Goya and Ruben's.

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For further details please contact Philippa Found, Gallery Director, +44 (0)207 580 0020 [philippa@rolloart.com](mailto:philippa@rolloart.com)

ROLLO Contemporary Art is open Monday – Friday 10 am – 6pm, and weekends by appointment.

ROLLO Contemporary Art's full exhibition programme and artists can be seen at [www.rolloart.com](http://www.rolloart.com)

Images above: Matthew Atkinson, Welcome to Dreamland, 2009, Oil and 24 carat gold leaf on silk, 180x240cm (Diptych)

Andrew Hollis, Motorola Sign with Building, 2009, Oil on linen, 90 cm x 100 cm

Rhea O'Neill, Power House, 2010, Oil on canvas, 122 x 127 cm

Margot Sanders, Red Toy Crab, 2010, Oil on canvas, 100 x 100 cm