

LOMAKA GALLERY

London

WILLIAM GROB



Love sucks part 1, 2017

Acrylic on photo, 100x150cm

William Grob takes many influences from the rural aesthetic he was raised in from natural elements, ornate stonework and his carnal intrigue of fire. Struggling to verbally communicate in his younger years Grob chose instead to express himself pictorially and physically through the inspiration of the great expressionist painters Paul Gauguin, Henri Matisse and Van Gogh. He uses photography and painting as a means of communication, by integrating paint with photograph he gives the ability to add multiple points of perspective. What we perceive is not what we necessarily see when we live in a world which holds no truths and no answers, only beliefs. His belief is in seeing more and showing both a physical truth and an emotive honesty. Photography holds as many lies as truths so by synthesizing painting with photographs he projects a visualisation that captures both the instant, and the immortal.

His series of 'masks' are about societal issues. He no longer believes it is an outrageous viewpoint to generalise modern life as fickle and superficial. Grob views the Orwellian society as no more of a fictional idea, it has become entangled with the society as we see it today. He sees society as men and women in suits walking like robots and people acting on the quiet and predictable behaviour because of their fear of watchful eyes.

'Make money, fuck, eat, repeat,' a slogan which repeatedly appears within his work. This quote resonates with the artist's austere feeling that honesty is hard to see and even harder to believe with the digital revolution. We are constantly losing the physicality with photography. Honesty has changed in the era of film as we believed photography for facts but since the ability to digitally edit and manipulate, what is true? What if, what we perceive is not what we necessarily see, we live in a world which holds no truths and no answers, only beliefs. Photography holds as many lies as truths, so by synthesizing painting with his photographs he projects a visualisation that captures both the instant, and the immortal; the real and the sur-

real. Grob's comment on the social issues as an outsider has become even more apparent. The grit of the city brought out a more cynically, bleak side of himself which he tries to transfer to the photograph and project onto the people within it, to show their true intentions or their honest responses.

William Grob (b.1992, Devon, U.K) lives and works in Berlin. Grob graduated from Falmouth University in 2014. He is a finalist for the Sunday Times Watercolour competition and RPS Photographic competition. Grob moved to NYC to pursue his Fine Art roots before moving to Berlin to continue his art practise within Galerie 102 Residency in 2016. Recent solo exhibitions include: 'Stimulus', Guildford House Gallery, Athens (2017); 'Stimulus', Modular and Space, Berlin (2017); 'Stimulus', Photoblock, London (2017); 'Solo Show' Alberts Club, London (2017); RSP Photographic Competition, 159th Touring Exhibition' (2016); Roll Up Gate Studio, New York (2015); Green Point Gallery Pop up (2015); 'Free Range' The Truman Brewery, London (2014); Five Degrees Below, Falmouth (2013) and HandBar, Falmouth (2013). Grob has also participated in numerous group exhibitions such as The Mall Gallery, London (2016); Brighton (2014) and The Rag Factory, London (2014).