

Roy Nachum

City Hall

portraits

Five large scale portraits don the walls of the gallery's intimate exhibition space. Visitors are invited to immerse themselves in the work. Upon entry the viewer's eye is drawn towards the hyperrealist quality of the paintings, immediately recognizing the images as depictions of human faces. Once immersed the experience is flipped on its head, surrounded by the work a process of prosopagnosia seems to take place, abstracting the visual experience. Then upon closer inspection, one's eye is drawn towards the immediate painterly surface, giant brush strokes in Fuchsia, Purple, Prussian Blue and Ultraviolet sweep across the paintings.

The painting process is split into two parts and documented. Part one; the work is extremely labor intensive and in oil paint, Nachum captures every microscopic detail of the human face, using a tiny detail brush, each portrait taking him well over a year to paint. Then he invites each of his painted subjects to participate in the completion of the work, painting their self portrait over the top of his hyperreal depiction of their face, using a much larger brush at speed and in oil paint. It is only after part two; the individuals participation, that Nachum feels the portraits gather their soul and unearth their raw presence.

Visitors are then invited to go upstairs to experience a video and audio component. Nachum has interviewed his collaborators, it is only then the visitor discovers the subjects are visually impaired and/or blind. Nachum's collaborators are an integral part of the work, the lines between the audience, subject and artist are blurred.

Nachum sees his work as an eye opener, a vehicle to allow viewers to confront their own existential apprehensions. His work touches on the senses, the absence of one creating the presence of another. The works in the exhibition are available for sale with the proceeds after costs going to Nachum's collaborators, Rachel Cross, Romeo Edmead, Leona Godin, Fritz Lauture, and Rosie Lopez.

Roy Nachum B. 1979

Roy Nachum is known for his comprehensive artistic practice that examines human perception through painting, sculpture, architecture and installation. Nachum is a versatile proteus, a multidisciplinary artist with the unique ability to merge worlds and do-it-all. His experimental works utilize art historical elements, conceptualism, and interactivity to explore complex psych-visual factors like sensory substitution, internal representations, trans historical paradigms and mental rotation.

Works often include Braille messages and the recurring subject of a child with a gold crown covering his or her eyes suggesting “blindness” caused by displaced values and desire. The Crown Kid is a symbol of humility.

Imbued in its own evolution, Nachum's work takes form through a series of experiments. As such, Nachum used himself as a conduit and blindfolded himself for 196 hours a period of 7 consecutive days.

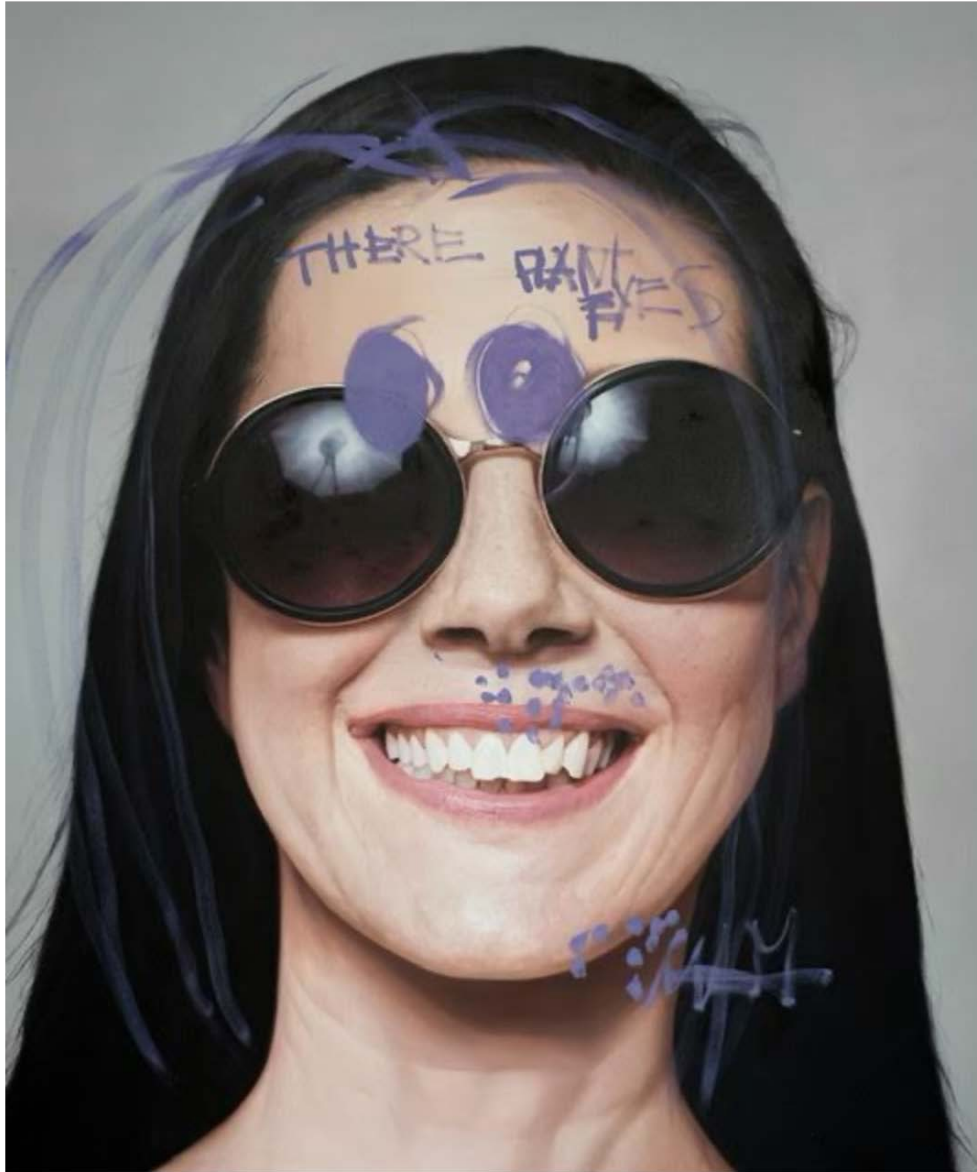
Over the last decade Nachum's practice has expanded, experimenting developing new ideas, methods and narratives. His work addresses the future challenges and possibilities that technology imposes on art, and what it means to grow in the digital age. He manipulates modern tools to create boundary-pushing artworks. Nachum gives new meaning to “being inside his work” as he redefines experience.

Roy Nachum attended The Cooper Union in New York. His work is included in many important public and private collections. He was nominated for the 59th annual Grammy awards for best recording packaging for the art and art direction of Rihanna's acclaimed album Anti. Nachum currently lives and works in New York.



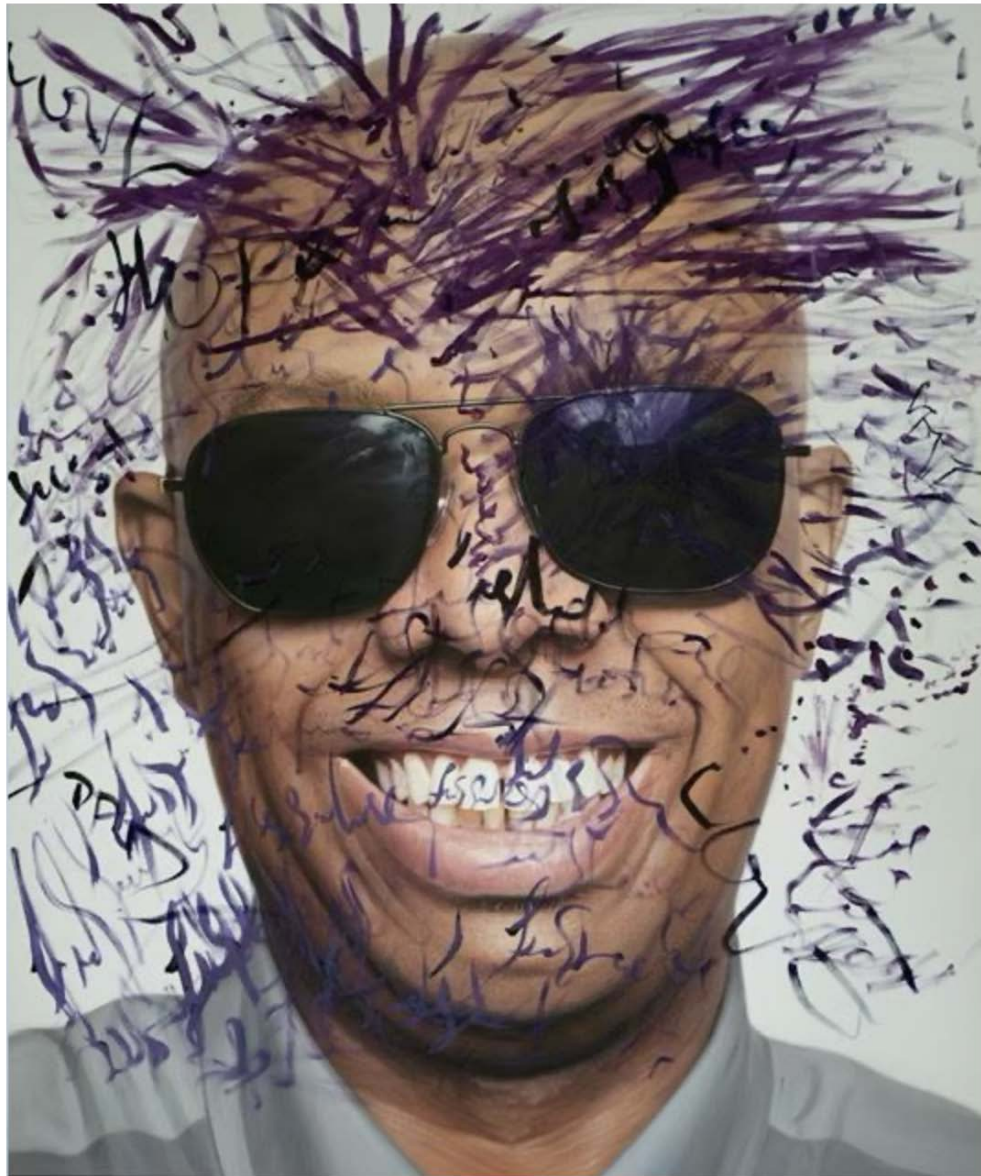
ROMEO EDMED

2015-2017
Oil On Canvas
84 x 71 Inches



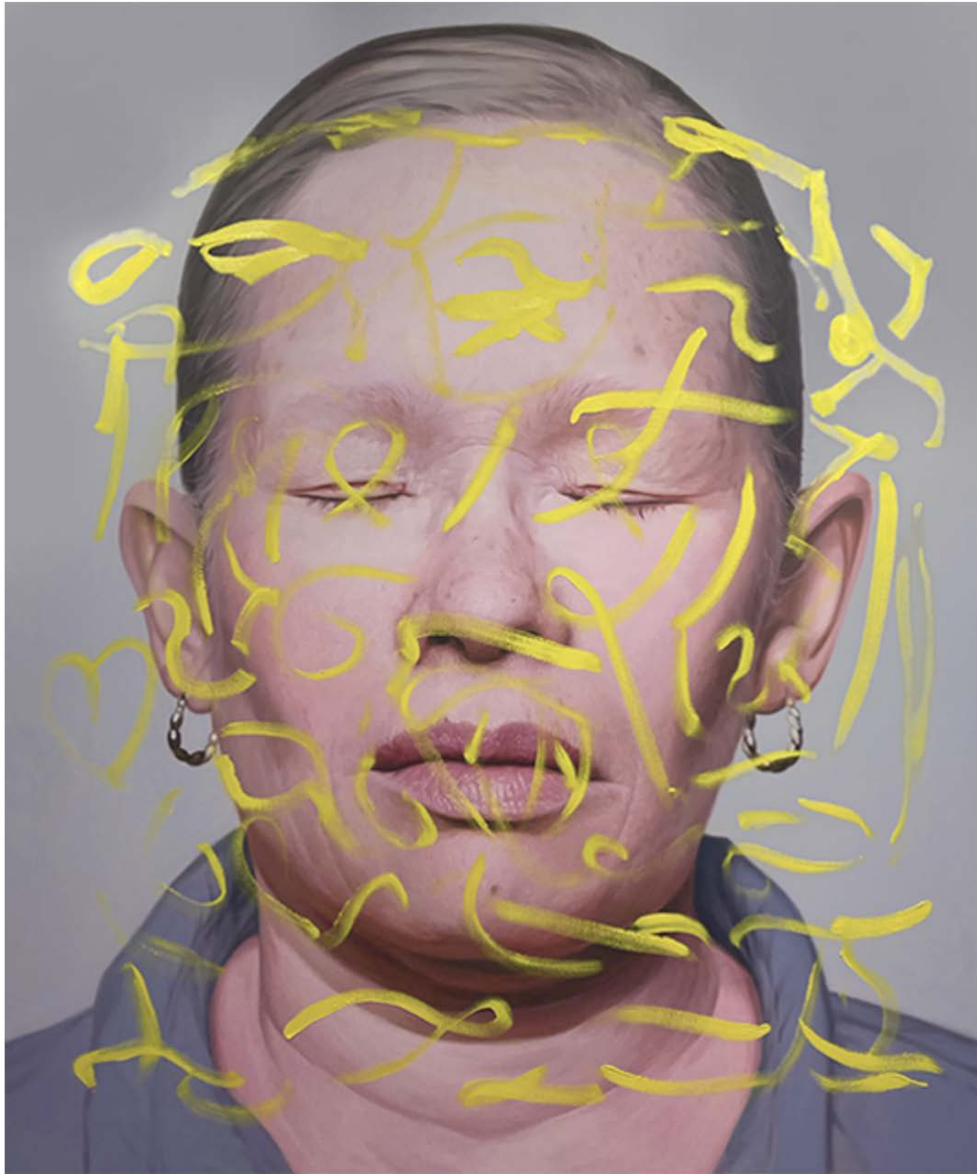
LEONA GODIN

2015-2017
Oil On Canvas
84 x 71 Inches



FRITZ LAUTURE

2015-2017
Oil On Canvas
84 x 71 Inches



ROSIE LOPEZ

2015-2017
Oil On Canvas
84 x 71 Inches



RACHEL CROSS

2015-2017
Oil On Canvas
84 x 71 Inches

Thank You!