PETER NELSON
THINGS THAT LOOK LIKE ROCKS







28 JULY – 20 AUGUST 2016

GALLERY 9

THINGS THAT LOOK LIKE ROCKS



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Peter Nelson's latest exhibition results from the interplay of two very different creative processes. Working with computer graphics by day as part of his PhD research at the School of Creative Media in Hong Kong, Nelson found the need to digitally 'switch off' at night and engage with the task of painting, which he originally trained in.

Things that look like rocks comprises of five works of ink on paper. The compressed landscape orientation of the works and vast areas of negative space reference traditional Chinese scroll painting. Drifting across these sparse surfaces are ambiguous sculptural shapes variously resembling rocks, mountains and clouds. The forms also recall Scholar's stones – rock formations traditionally appreciated for their awkward symmetries and natural textures. Looking more closely, each painting is softly gridded on a perspectival plane, identical to the grids used in the production of 3D computer renderings. In some works, fragments of skyscrapers, synonymous with the contemporary landscape, are accurately inserted into the grid. These neat constructions contrast with the gnarled, rock-like forms that spill over the gridded lines.

In these paintings Nelson creates a delicate fusion of contemporary and traditional worlds. He points to the rationalised urbanism at odds with organic form. More specifically, he addresses the dominance of the virtual over the directly experienced, and the gap between these two modes of engagement. Nelson describes the looseness, tactility and unpredictability of painting as another way of thinking, and a vital means of extending his creativity in the digital realm:

'The sensation of painting, and the ways the materials, ink, brush, pen and paper interact with one another, and how this works as a form of thinking, was then a different tactile memory I could remind myself of when I went back to the digital process.'

For Nelson, painting is an essential corrective to his methodical production on the computer. An investigation into classical Chinese art and philosophy is another complimentary countermeasure. As much an exploration of the relationship of the analogue to the digital, Nelson's practice is a meditation on the rich contradictions of the country and culture in which he has chosen to reside.



Outside
2016
ink on paper
58 × 200 cm
$3,800

THINGS THAT LOOK LIKE ROCKS

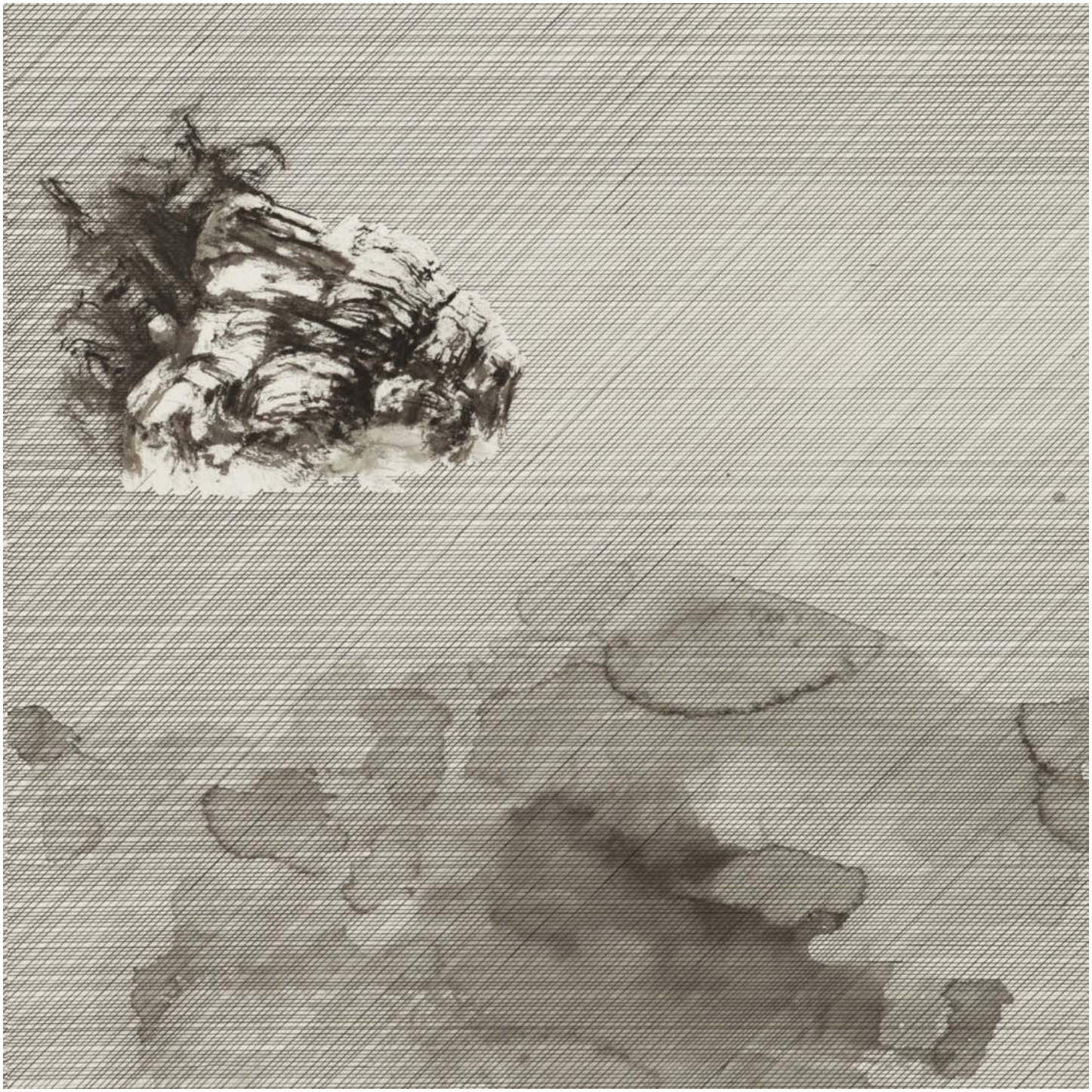


Outside (detail)
2016
ink on paper
58 × 200 cm
$3,800



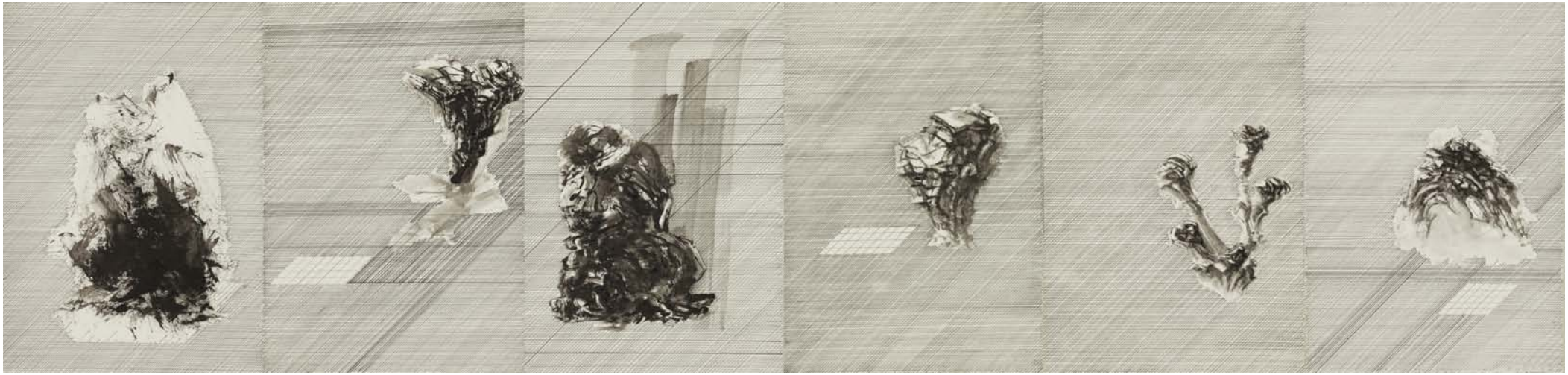
I smudged my responsibility
2016
ink on paper
58 × 200 cm
$3,800
SOLD

THINGS THAT LOOK LIKE ROCKS



I smudged my responsibility (detail)
2016
ink on paper
58 × 200 cm
$3,800
SOLD

THINGS THAT LOOK LIKE ROCKS



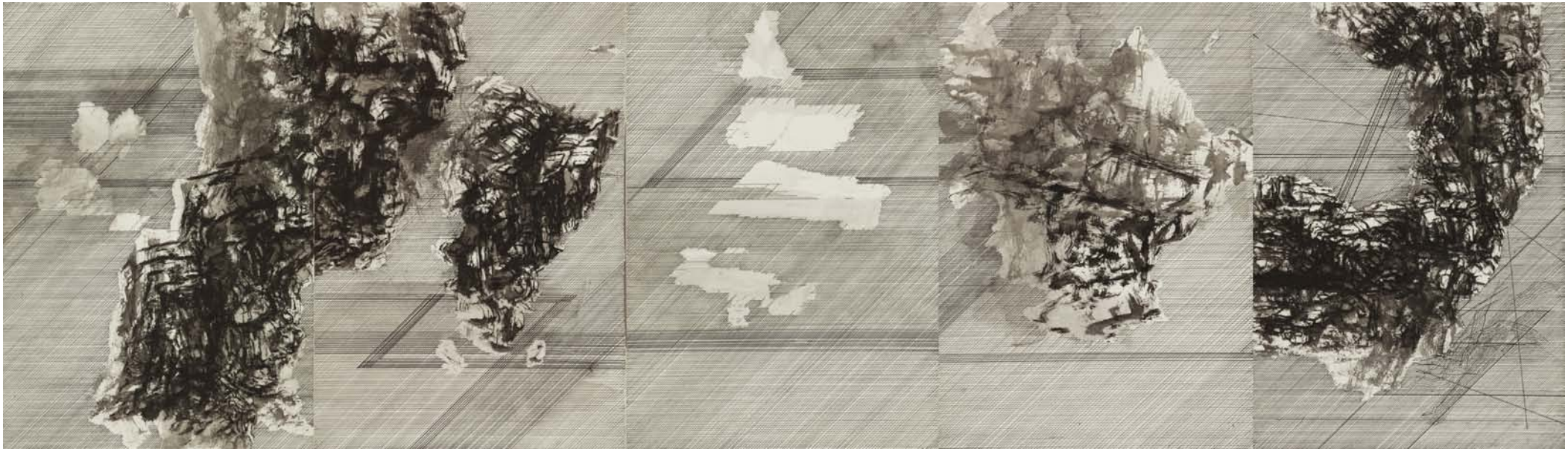
Thinking in Shapes
2016
ink on paper
32 × 130 cm
$3,200 **SOLD**

THINGS THAT LOOK LIKE ROCKS



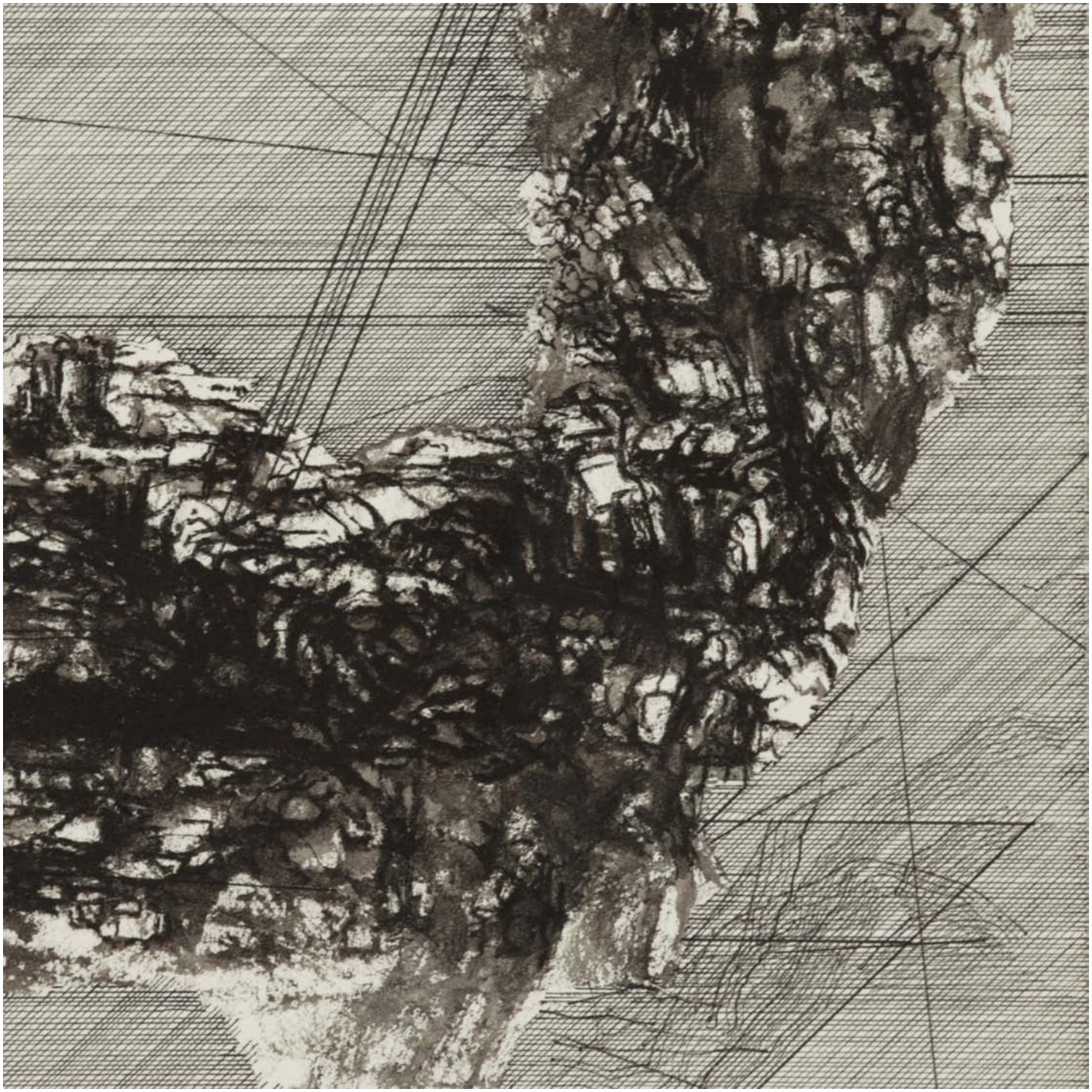
Thinking in Shapes (detail)
2016
ink on paper
32 × 130 cm
$3,200 **SOLD**

THINGS THAT LOOK LIKE ROCKS



One was reticent
2016
ink on paper
32 × 110 cm
$3,200 **SOLD**

THINGS THAT LOOK LIKE ROCKS



One was reticent (detail)
2016
ink on paper
32 × 110 cm
$3,200 **SOLD**

THINGS THAT LOOK LIKE ROCKS



Struck by the wind three times
2016
ink on paper
65 × 44 cm
$2,200 **SOLD**

THINGS THAT LOOK LIKE ROCKS



Struck by the wind three times (detail)
2016
ink on paper
65 × 44 cm
$2,200 **SOLD**

PETER NELSON
CV

GALLERY 9
9 Darley Street
Darlinghurst NSW 2010
Sydney +61 2 9380 9909
info@gallery9.com.au
gallery9.com.au

2012 Masters of Fine Art (Research), University of New South Wales Art & Design
2006 Bachelor of Fine Arts, First-Class Honours and the University Medal for Fine Arts, University of New South Wales Art & Design

SOLO EXHIBITIONS
2016 Things the look like rocks, Gallery 9, Sydney
2015 Landscape Tractate, MOP Projects, Sydney
Grids and Stones, HanArt TZ Gallery, Hong Kong
2014 The Mountain Without the Words, Gallery 9, Sydney
2013 Extensions of a No-Place (Artist books), Gallery 9, Sydney
Extensions of a No-Place (The Clock Work Man), Organhaus Art Space, Chongqing
Extensions of a No-Place (Wen Zhengming), Firstdraft Gallery, Sydney
Extensions of a No-Place (Wen Zhengming & Qui Ying), Taipei Artist Village, Taipei
2012 Extensions of a No-Place (Undoing), Alaska Projects, Sydney
Extensions of a No-Place (the stone buildings), Mosman Regional Art Gallery, Sydney
Extensions of a No-Place, Flinders Street Gallery, Sydney
2011 Mountain drawing (the first time I felt at home), Kudos Gallery, Sydney
2010 Works on paper and Sculptures, Flinders Street Gallery, Sydney
2009 Paintings and Sculptures, Flinders Street Gallery, Sydney

SELECTED GROUP EXHIBITIONS
2016 ISEA 2016 Juried Exhibition, Hong Kong Polytechnic University, Hong Kong
SafARI, Artist-run festival, Sydney
2015 4th Chongqing Biennale for Young Artists, Art Museum of Sichuan Fine Arts Institute, Chongqing
Channels Video Art Festival, Screenspace, Melbourne
SYD/DRW, Northern Centre for Contemporary Art, Darwin
Chongqing/Sydney, GAFFA Gallery, Sydney
2014 Wondermountain, Penrith Regional Gallery, Sydney
Ingenious Inhabitants, curated by Sophie Kitson, William St Windows, Sydney
Redline, Organhaus Art Space, Chongqing
2013 Low Relief, Damien Minton Gallery, Sydney
The Art & Australia Collection, Hazelhurst Regional Gallery, Sydney
New Waves of NPM, National Palace Museum, Tainan
Middle Head: 33°50'S, 151°14'E, Mosman Art Gallery, Sydney
Othering (realities in landscape), Digital Art Centre, Taipei
A3 A Tois, Instant 42, Taipei
Othering (realities in landscape), RearView ARI, Melbourne
Speculative Spaces, Robin Gibson Gallery, Sydney
2012 The Third Landscape, Tin Sheds Gallery, Sydney
Cloud Cities, Delmar Gallery, Sydney
2011 Pirate Utopias, Index Space, Sydney
Second Nature, The Paper Mill, Sydney
Kwass Seoul Exhibition, Seoul
2010 PULP, The Paper Mill, Sydney
Form, Hawkesbury Regional Gallery

PRIZES / RESIDENCIES
2014 Artist in residence, CLWS, City of Sydney, Sydney
Redline International Artist Workshop, Organhaus Art Space, Chongqing
Career Fund Grant, Copyright Agency
2013 Artist in residence, Organhaus Art Space, Chongqing
Artist in residence, Taipei Artist Village, Taipei
2012 Ian Potter Cultural Trust Scholarship, Ian Potter Cultural Trust
ArtStart Grant, Australia Council for the Arts
2011 Artist in residence, Serial Space, Sydney
Art & Australia/Credit Suisse Private Banking Contemporary Art Award
Artist in residence, Cite Internationale des Arts, Paris
2010 Vice Chancellor's Excellence Scholarship, University of New South Wales
2009 Artist in residence, Red Gate Gallery, Beijing

SELECTED PUBLICATIONS
Grottspace, [Author] Runway, Australian Experimental ArtJournal, Issue #30 Ecologies, 2016
Artist Profile: Peter Nelson, Anna Madeleine, The Guardian, 18 April, 2015
Grids and Stones: Landscapes as Cultural Self-Portrait, Katherine Volk, Art Asia Pacific, February, 2015
Something like a painting, Chitralekha Basu, China Daily, 16th January, 2015
The Waste Land – Peter Nelson, Yin Khvat, Taipei Times, November 2013
Rethinking the Margins, Ohla Romaniuk, Surface Asia Magazine, December 2012
Extensions of a No-Place, Carrie Miller, the art life, 1 June, 2012 Peter Nelson: Extensions of a No-Place, Art Almanac, 5 June, 2012
Peter Nelson: Mountain Drawing (the first time I felt at home), David Greenhalgh, Das 500, 2 March 2011: Architect of the Ethereal, Carrie Miller, Australian Art Collector, Issue 52, April-June 2010