

MORAY HILLARY INSTABILITY, INC.



skin of her hand, 2014, acrylic on rear view mirror, 4in x 4in

Moray Hillary is an artist and a nomad. The resultant point of view stemming from these conditions is an acute sensitivity to the instability of the human condition; instability of both the individual psyche and the larger environment we've constructed as creatures on this planet.

Instability, Inc. is a new body of work created for Galerie Protégé and an extension of a project begun during his working residency in Brooklyn last year. This installation of large and small paintings describes a drama of displacement, change, transformation, and of a seeking to belong. The artist contemplates:

"...the hindrance of carrying cultural baggage and where indeed to place this baggage: what if you were to pick up someone else's cultural baggage and how would this affect you? It purveys an aesthetic of searching, clinging to fragments and elements of chance which in turn entropically always dissolve, unravel and ultimately slip away."

The exhibition transforms the white-walled gallery into an immersive environment and travelogue that consists of miniature paintings on found rearview mirrors and large shaped vinyl works. Some of the mirrors reflect a distant scene, the fragments of cityscapes, quiet pathways and undefined spaces. Others reflect solitary objects such as a broken lipstick, a damaged doll, burnt paper ashes, an apple core.... All of the objects are in a state of flux or transformation. Some are broken, used or discarded; others transform and grow.

While the mirror paintings cause the viewer to move in and peer closely, the larger works invite a stepping back into the room where the viewer is confronted by alternate spaces. A trompe l'oeil hole in the wall suggests a break in the architecture; Alice's rabbit hole into which one could climb in and tumble down toward adventure. Other large paintings sprout from the ground on natural tree branches and contribute to a startling, yet magical dreamscape.

The viewer is transported into an atmosphere tinged with menace, yet tempered by a sense of playful humor. The artist notes, *"The work veers between depicting the paralyzing restrictions of life and an unhinged exuberance for it."*

- Alison Pierz, Curator

INSTABILITY, INC. IS ON VIEW AT GALERIE PROTEGE THROUGH MARCH 19TH, 2015
Finissage March 19th, 2015 6-8pm

197 9th Avenue (lower level) New York, NY 10011 212.807.8726 | GalerieProtege.com
Gallery Hours: Mon, Wed, Fri, Sat: 10-6pm, Tues, Thurs: 10-7:30pm, Sun: Closed

MORAY HILLARY is a Glasgow-based artist working primarily in painting and sculpture. Instability, Inc. is his second collaboration with New York curator Alison Pierz.

ARTIST STATEMENT

Together with painting on canvas there remains a large variety of shifting, stylistic strategies that can underwrite and scaffold any critical engagement with conceptual ideas.

For instance, practically it is possible to produce painting that finds its starting point with everyday objects and material that are modified through paint. Ordinary materials such as fabric, utensils, glass, can be condensed into dynamic objects and installations that can push the limits of perception.

Items found or made which reflect our culture in simple ways can be changed, their context altered and mutated. Painterly interventions, while experimental in parts can be implemented decisively, with certitude, changing levels of meaning without arbitrariness.

In essence the work attempts to create evocative methods of picture making. It would propose that through multifarious means it is possible to take painting to unusual and metaphoric places, away from the canvas and stretcher. Encouraging playful spatial interventions that challenge the audience's perceptual and intellectual capacities.

That painting can have an improvisational and performative level, playing engagingly with spatial sensibilities, creating a rich ground for artistic experimentation.

The process of mutation, the transformation of the object is examined, describing how through many means, including paint, the context can be changed and enhanced through improvisation and experimentation,

For example one strategy is to develop notions of mutation further, creating poignant metaphors related to cultural change - through choosing objects that have a specific cultural meaning and subsequently changing them thoroughly, as though pulling them inside out.

MEDIA/PRESS



(Cover image for mag, issue #12)



HILLARY/NEDREGARD @ ACME, BETHNAL GREEN
Review
<http://www.acme.org.uk/projectspace.php>
★★★★★
Innocence have all sorts of tricks for getting to sleep. Once during a particularly bad period of sleeplessness I took a cue from an Ernest Hemingway short story called "Now I Lay Me" in which the main character tries to list all the countries, people, etc. he knows to exhaust himself so that he can sleep. One night, as I was working my way through names of film directors when I hit upon a modification of the system: trying to determine, in terms of aesthetic sensibility, if directors were bands, who bands would they be? Some were easier than others: Woody Allen is Pa Simon, Truffaut is the Beatles and Godard the Rolling Stones. Duh. So were more eclectic: Joy Division is Kizmet, Kurosawa, Johnny Cash Eisenstein. At the closing performance of Entrances at Acme Projects Space in Bethnal Green by the Scottish artist, Moray Hillary, and the Norwegian artist, Agnes Nedregard, I found myself playing a similar game. If this art exhibition were a band, which band would it be? The answer is simple: Led Zeppelin.
I don't know how Hillary, a painter, and Nedregard, a performance artist, feel about me drawing such parallels, but it's intended as a compliment. Like Zeppelin's studied mining of the blues, Hillary's aims establish a fruitful dialogue with his artistic forebears. There are nods to the masters: an entrancing, faux-classical portrait that's the backroom of Acme's space in an exquisitely tense tension, the brushwork delicate and dedicated, the subject literally deface plastic curls arching over blankness. You're immediately put in mind of effaced icons. It's a bit neo-classical but also resonant; contemporary and exerts a quiet power everyone who passed by it seemed to sense.
There were times, when, much like Zeppelin's amiable rockabilly "du, shucks-ey" on In Through the Out Door, past fasonato transpire poorly to the present. The series of painted walking sticks and canes which creep across the back walls of the space summoned the unpleasant spectre of Dali, but by the time you've made it to the end of the show, seen yourself in the distorted mirror on the back wall of the gallery—which a displaced face seems to have migrated from the portrait on the opposite wall—you feel you've gone on a pretty powerful journey.
Nedregard's performances opened and closed the exhibition. I missed the opening one, and seeing the closer, I regretted it. As Nedregard chewed her way through transparencies of feathers, ripping her mouth to bloody shreds in the process and presenting viewers with the crumpled results. It was hard not to be entranced. Later, she attached nylon stockings filled with gravel over her n and hands and tried to balance herself on her head. It wasn't easy to watch but it was impossible to look away. When she emerged flushed and scorped and bloody, I think everyone in the room breathed a sigh of relief. Maybe she didn't need to write "hope" an "fear" letter by letter on her fingers like Robert Mithum's "Love" and "Hate" in Night of the Hunter, it made things a bit too literal but when an artist is prepared to give so much, overlooking such minor flaws is easy.

Will Kherbek

(article in Playground Magazine)



(Article "PAPER NIMBUS (MARK MAKING)" written and illustrated by Moray Hillary, mag, issue #12)

MORAY HILLARY
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EDUCATION

1990-1992 Masters of Fine Art, School of the Art Institute of Chicago
1986-1990 Bachelors of Fine Art, Glasgow School of Art

SOLO EXHIBITIONS

2015 "INSTABILITY INC", Galerie Protégé, Chelsea, NYC. Curated by Alison Pierz
2015 "PARETE PROJECT", Dirartecontemporanea 2.0, Online Exhibition. Curated by Angelo Marino
2014 "Limbonaut", Project B, Brooklyn, NYC
2013 "Dynamorphic", Mobius, Boston. Nedregard & Hillary
2013 "Battle 14", Pink Cube, Oslo, Nedregard & Hillary
2012 "I thought we were the same person", NOoSPHERE Space, New York City, Nedregard & Hillary with Torgrim Wahlsund
2011 "Entrances", Acme Project Space, London, Nedregard & Hillary
2010 "Private World", The Collins Gallery, Glasgow, Nedregard & Hillary
2010 "From one place to another", The Briggait, Glasgow
2009 "Tender Redneck", Project Slogan, Aberdeen
2009 "Licking Wounds", with Agnes Nedregard, The White house, Glasgow
2008 "Quarantine", Atelier am Eck, Dusseldorf
2007 "Afterlives of George Forster", USF, Verftet, Bergen
2006 "Watch any animal for clues", Patriohall Gallery, Edinburgh
2005 David Livingston Centre, Blantyre
2005 "Entropy", East Kilbride Art Centre, Glasgow
2004 Generator Projects Space, Dundee
2004 Patriohall Gallery, Edinburgh
2004 Amber Arts Gallery, Edinburgh
2003 "In the Shadow", Royal Infirmary, Glasgow
2003 East Kilbride Art Centre, Glasgow
2002 Patriohall Gallery, Edinburgh
1999 The Blue Gallery, London
1997 The Blue Gallery, London
1993 Illinois Centre, Chicago
1993 Vermont Studio Centre, Vermont

SELECTED GROUP SHOWS

2015 "HEAD" at Hampden Gallery, Fine Arts Center of the University of Massachusetts, Amherst. Curated by D. Dominick Lombardi
2014 "GENERATION" Wasps Open Studios, Glasgow
2013 The museum of Impossible, Unrealised and Unrealisable Art Projects. "Nordic Art Between Miracles", Centre of Contemporary Art, Tbilisi, Georgia (as Nedregard & Hillary)
2013 "Wuthering Heights", Billedhoggerhagen, Oslo
2012 "Museum of Longing and Failure, Krakow, (Nedregard & Hillary)
2012 "Mirror Phase", U.Jagiellonski, Krakow, with Agnes Nedregard/Marcin Kowalik
2010 "Never or Now", Bergen Kjøtt, Bergen, Norway
2009 "Fragments" Backyard, Cologne, Germany
2009 "Error Art" Reduta banku , Warsaw, Poland
2009 "Whole place is dark and we see, vol", Centrum Kultury, Zamek Poland
2009 Group show, Diane Birdsall Gallery, Old Lyme, Connecticut
2009 "From Life" Collins Gallery, Glasgow
2008 Art live - Live art, Beznadzziejna Gallery, Warsaw, Poland
2008 Wasps open studios, Glasgow
2008 Kunstpunkt, Dusseldorf, Germany
2008 Ice breaker Festival, Lofoten, Norway
2008 Group show, Diane Birdsall gallery, Old Lyme, Connecticut
2008 Scottish Connection, St. George's society, New York City
2007 Florence Biennale, Fortezza da Basso, Italy
2007 A Scottish Connection, Lyme Arts, Connecticut
2006 Decorative-Ornament, Curated display, Axis website (www.axisweb.org)

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2006 Body Navigation, Elagin State Museum, St. Petersburg
2006 House of a thousand pleasures, Østre Skostredet, Bergen
2005 Stipendutstillingen, Oslo
2005 Generating form, Rutherglen Town Hall, Glasgow
2005 Kevin Reid Jamboree Show, Rutherglen Town Hall, Glasgow
1999 Blue Gallery, London
1997 RCA Bridge Gallery, Strathclyde
1997 Islington Art Fair, Blue Gallery, London
1996 Fuse '96, McLennan Galleries, Glasgow
1994 Mostyn Open, Oriel Mostyn Gallery, Wales
1994 Fuse '94, Italian Centre, Glasgow
1994 Chicago Art Institute, Alumni Show, Chicago
1993 Watson and Philip Inc., Dundee
1992 Pakula Space, Chicago
1992 Contemporary Workshop, Chicago
1992 Chicago Art Institute, Thesis Exhibition, Chicago
1991 Gallery 2, Chicago
1990 The Dick Institute, "New Contemporaries", Kilmarnock

PUBLIC COLLECTIONS

Strathclyde University, Glasgow
Watson and Philip Inc., Dundee

GRANTS / AWARDS / STIPENDS / EMPLOYMENT

2014 POINT B, Williamsburg, Brooklyn, NYC. Artist in residency
2013 LYRICA (Espacio), Colonia, Roma, Mexico City. Artist in residency with Agnes Nedregard
2012 TOU SCENE, Stavanger. Artist in residency
2010 Collins Gallery, Glasgow Artist in residency with Agnes Nedregard
2010 Hoherweg Art Centre, Dusseldorf, Artist in residency
2010 Acme Studios, The Fire Station, London, Artist in residency
2009 National Academy of the Arts, Bergen, Lecture: "Painting Pan Paradox"
2009 National Academy for the Arts, Bergen, M.FA Lecturer, painting workshops, "painting rebranded"
2008 Presentation, Onamoto, Dusseldorf
2008 Presentation, Nordland Kunst og Filmfagscole, Norway
2008 Glasgow-Dusseldorf Residency Award, Kulturamt der Landeshauptstadt
2006-07 Visiting Artist, Kunstakademiet, Bergen
2006 Curator, House of a Thousand Pleasures, Bergen
2005 Member of Unge Kunstneres Samfunn, Oslo
2005 David Livingstone Centre, Artist in residency, Blantyre
2005 Curator, "Generating form", Rutherglen Town Hall, Glasgow
2005 Assistance Grant, Scottish Arts Council
2004 Generator projects residency, Dundee
2004 Glasgow School of Art, Visiting Artist Lecturer
1993 Vermont Studio Centre, Artist in residency
1991-92 School of the Art Institute of Chicago, Teaching Fellowship
1990 School of the Art Institute of Chicago Full Merit Scholarship

SELECTED CRITIQUE / PRESS

2013 Cover art for issue 12 on Scottish artists. Article "PAPER NIMBUS (MARK MAKING)" written and illustrated by Moray Hillary. http://issuu.com/nabroad/docs/maag_12 <http://www.maagmag.com>
2011 "Nedregard and Hillary: Entrances", Season Butler, Artist Newsletter July/August <http://www.a-n.co.uk>
2011 "Hillary/Nedregard at Acme, Will Kherbek, <http://www.theplayground.co.uk>
2010 Feature in Nabroad Mag, Arg <http://www.nabroad.org>
1997 "Body Debate", The Telegraph, 19th April



only after dark, 2014, acrylic on rear view wing mirror, 4in x 4in



conscious thought, 2014, acrylic on rear view wing mirror, 4in x 4in



slow burn, 2014, acrylic on rear view wing mirror, 4in x 4in



traces, 2014, acrylic on rear view wing mirror, 4in x 4in



between the points, 2014, acrylic on rear view wing mirror, 4in x 4in



troubled sleep, 2014, acrylic on rear view wing mirror, 4in x 4in



striking fact, 2014, acrylic on rear view wing mirror, 4in x 4in



past the corner, 2014, acrylic on rear view wing mirror, 3in x 4in



a version of herself, 2014, acrylic on rear view wing mirror, 4in x 4in

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