

Rachel Kneebone

Exhibitions

Lives and works in London

- | | |
|-------------|---|
| 2007 | <p>"Dining Room Show" Andrea Rosen Gallery, Amagansett. N.Y</p> <p>Mario Testino at Home, Yvon Lambert Gallery, N.Y. 12th July- 6th Aug '07</p> <p>"Meat district" Showroom Mama, Rotterdam, feb. - april 2007</p> |
| 2006 | <p>Zoo Art Fair, T1.2 & paradise row gallery, Oct. '06</p> <p>Solo Show, Madder Rose Gallery, June 22- Aug 5 2006</p> |
| 2005 | <p>"Diana", Princess of Wales by Mario Testino at Kensington Palace</p> <p>Zoo Art Fair, with Studio 1.1, Regents Park, London. Oct' 05</p> <p>"The Way We Work Now" Camden Arts Centre Jul –Sep</p> <p>"Young Masters" Art Fortnight, 148a Clerkenwell Road, London, June.</p> |
| 2004 | <p>Arrivals 2004, Selected by Marjorie Allthorpe-Gunyon, Arts Council Pump House Gallery, Battersea Park, London, Oct-Nov</p> <p>"Out Of Time", St. Augustine's Tower, Hackney. Sep 2004</p> <p>Show 1, Upper Gulbenkian Gallery, Royal College Of Art 2004</p> <p><u>Shortlisted</u> Maxmara Art Prize, September 2005</p> |

Commissions

Private Collection, 2006

Private Collection, 2004

Press

Viewpoint // 19 '06

Daily Telegraph, market news, 11th July '06

Wallpaper 'Out on a limb' p.57 Dec/Jan 2006

Vogue, 'Artistic Endeavour' p.82 Dec. issue 2005-11-18

Harpers and Queen, 'Urges and Acquisitions' pp.119/120 Nov. issue 2005

Rachel Kneebone, b.1973, lives and works in London. Kneebone graduated from the RCA in 2004. There she presented a beautiful composition of porcelain figures on top of and integral to their formal ceramic plinths whose intimate, covetable scale calls to mind the 1970s popular figurines collected through the 20th century in homes across the UK.

The delicately crafted figures recall many different references from Watteau's fete gallant and Bellini sculptures to 17th century Meissen porcelain and narratives surrounding tales such as Ovid's metamorphosis.

The architectural design of the plinth, reminiscent of the forms of grand tombs, juxtaposes as it supports skilfully sculpted figures which are, on closer inspection, consumed by plants or issued from plant/organic structure.

Morphing into each other in a state of transformation and implicit eroticism

"The bodies of boy and girl were merged and melded in one. The two of them showed but a single face. You know when a twig is grafted onto a tree, the stock and branch will join as they grow and mature together; so, when those bodies united at last in that clinging embrace, they were two no more but of double aspect,

which couldn't fairly be described as male or female. They seemed to be neither and both."

Ovid, *Metamorphoses*. Salmacis and Hermaphroditus

The sculptures seem to extract and usurp the underlying conventions and codes of morality in their source material. As objects they generate desire repelled, when approached, by the fractured limbs and twisted bodies. The sense of movement in each work is captured and arrested by (their) materiality, suspended between birth and death. Seen together they imply a narrative that is hard to pin down, dissolving the half familiar references back into one another.