

Bob Brock

Lee's Summit, MO

EDUCATION

MFA from Boston University (studied with Philip Guston, James Weeks, and George Rose)
BFA from the Kansas City Art Institute (studied with Wilbur Niewald, Stanley Lewis, and Michael Walling)
Peter T. Bohan Drawing Award.

FELLOWSHIPS:

Fulbright-Hayes Fellowship which took his studies to Australia
American-Scandinavian Foundation Grant,
Landscape Painting at Thingvellir National Park, Iceland
Camargo Fellowship, Artist-in-residence, Camargo Foundation Estate,
Cassis, France.

TEACHING

Wentworth Military Academy and College,
George Caleb Bingham Academy of the Arts,
Blue River Community College,
Central Missouri State University,
University of Missouri-Kansas City,
Kansas City Art Institute
Boston University.

SELECT SOLO & DUO EXHIBITIONS:

Camargo Foundation, Cassis, France
Newcastle School of Visual & Performing Arts, Australia
Cotter College, Nevada, MO
Park College, Parkville, MO
Mettier Gallery, Weston, MO
First Gallery, Gladstone, MO.

SELECT GROUP EXHIBITIONS

Works from Perception: Paintings from The Midwest Paint Group.
Sheldon Swope Museum of Art. Terre Haute, IN
The Albrecht-Kemper Museum of Art . St. Joseph, MO
George A. Spiva Center for the Arts. Joplin, MO Central Missouri
Pride of Place: The Midwest Paint Group.
Ryerson Conservation Preserve. Deerfield, IL
New Works by the Midwest Paint Group.
Rose-Hulman Institute of Technology, Terre Haute, IN
Post Abstract Figuration: Paintings of the Midwest Paint Group
Zhou B. Center, 33 Collective Gallery, Chicago
State University, Lever House Gallery, NYC
International Smithsonian Institution Traveling Exhibition
Phoenix Art Gallery, San Francisco Lotos Club, NYC
Federal Hall, NYC Spiva Art Center, Joplin, MO
West Bend Gallery of Fine Arts, WI
Meadows Museum of Art, Shreveport, LA
Coos Art Museum, Coos Bay, OR
J.D. Ralston Museum, Sidney, MT
Fine Arts Center, Taos, NM University of South Dakota
Edson Art Center, Logansport, IN

ARTIST STATEMENT

"I look at a reality of nature that is greater than our concept of it. However one chooses to represent nature, it stays independent of expectations. It is this "other" I pursue. I approach art as a truth that lies in nature. I set up the still life not to paint objects, but to paint my sensation of form and color. Bergson states that all experiences of nature are an ever-changing series of durations-one after another. Through this realization of the ever-changing, our human point of perception can view constants that remain stable enough for study. This is where I place the truths in nature. I attempt to remain faithful to that vision, by painting relationships that are visually juxtaposed around that truth. I use these observations of color and form as subject matter. As I construct my images I find the relief-like space that does not lose connection with the surface plane and a close series of relationships in color and form that relate to the pictorial horizontals and verticals of the rectangle. At some point the picture plane and canvas rectangle become one. I find that my visual statements alter under continued examination but as they sustain themselves in an enlarged painting experience, nature becomes enlarged to take me a step closer to that which I see as true. I approach art with this scientific spirit. I find my re-evaluative approach sharpens my vision of painting and in return it continually sharpens my experience of nature."

REVIEW

Bob Brock seems freer formally in his description of objects as well as the total picture space in landscape than in his still-lives. Both are clearly influenced by Cézanne. Blue pitcher with Onions, in its small relationships, is relatively normative. The composition as a whole, with its major shifting along the vertical axis defined by the cloth, is again, almost cubist. The work is slow, intense and searching for quality in the description of the motif, and the adjustment of the motif to the axes of the rectangle. His landscape, Laurent House, seems closely related to the late, black Cézannes. His still life's as well as his landscapes, by virtue of his use of strong contrasts in value as well as intensification of the local color, reminds us more of Fauve painting than of Cézanne and the cubists. He is ultimately his own man, using some Cézannist and some Cubist devices, but reaching for an intensity of emotion, which they did not strive for.

Gabriel Laderman, 2005