

Nir Segal | Bio



Nir Segal, Born in 1980, lives and works in Tel Aviv, Israel.

Completed his BA studies in 2008 from the Slade School of Fine Art, UCL, London. Completed his MFA Studies in 2012 from Bezalel Academy of the Arts, Tel Aviv, Israel. In September 2014, Segal will return to the Slade School of Fine Art, UCL to start his PhD research. Segal was awarded with 2 scholarships from UCL towards his research.

With painting as his reference, Segal has been exploring different forms of readymade such as sticker pages, textiles and rapping paper. Employing his fascination with patterns, Segal stretches fabrics as paintings, offering a glorification to the textile design. Shifting the focus towards the design of his fabrics, Segal suggests a new experience of textile via images and narrative. In his sticker pages and rapping paper works, Segal calls attention at their state of potential and attempts to mythologize it.

In 2008, after his graduation, Segal was awarded an artist in residence at the Slade School of Fine Art, and exhibited his solo show *Unprecious* at the Slade Gallery. In 2009 Segal traveled to Thailand to be the artist in residence at Bangkok University. The residency was concluded with *Which Wait*, a solo show at Bangkok University Gallery, and a year later another solo show *Sit-You-Ate* at the National Gallery in Bangkok. Segal also took part in numerous group shows amongst them, *No Wonder*, Hangar 2 Jaffa Port, 2012 / *The Second Strike*, The 3rd Herzelia Biennale, 2011 / *Fresh Paint* the Israeli art fair, 2009 and 2013 / *Stripped*, Rivington Gallery, London, 2007

Textile Works 2011-2014



No. 1, 2013, Stretched textile, 50cm x 100cm



Bareback, 2014, Stretched textile, 70cm x 140cm



Testimony, 2014, Stretched textile, 70cm x 140cm



Top to bottom, left to right:

1. Butterfly, 2013, Stretched textile and oilcloth, 90cm x 120cm

2. 42", 2012, Oil on textile, 52.5cm x 93cm

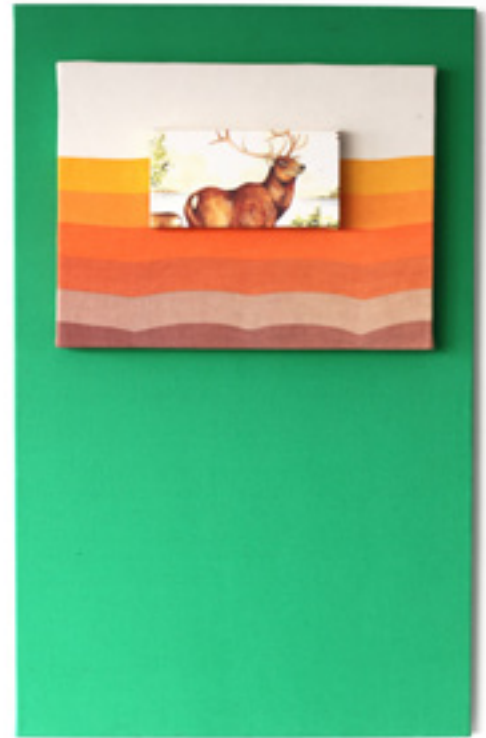
3. Just Bloomed, 2013, Stretched textile and oilcloth, 50cm x 35cm

4. Dinner is Served, 2011, Stretched oilcloth, 60cm x 45cm

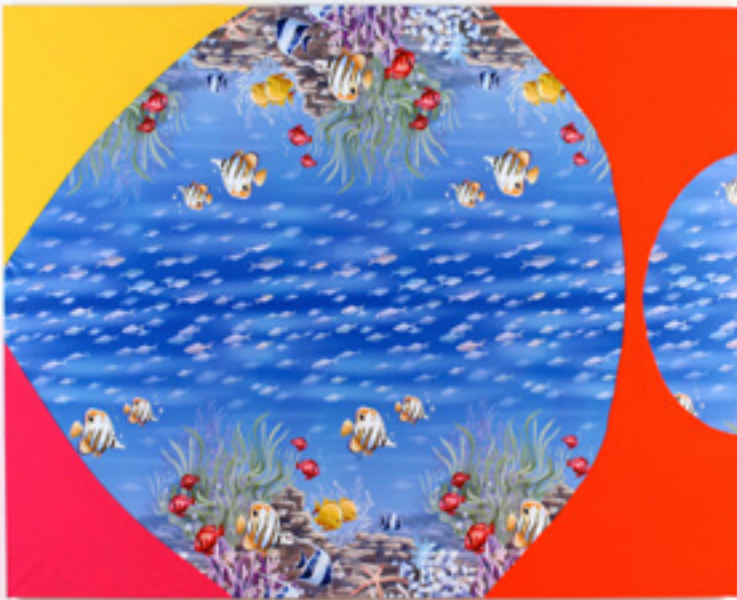




Pines, 2011, Stretched textile, 134cm x 143cm



Untilted, 2013, Stretched textile and oilcloth, 80cm x 50cm



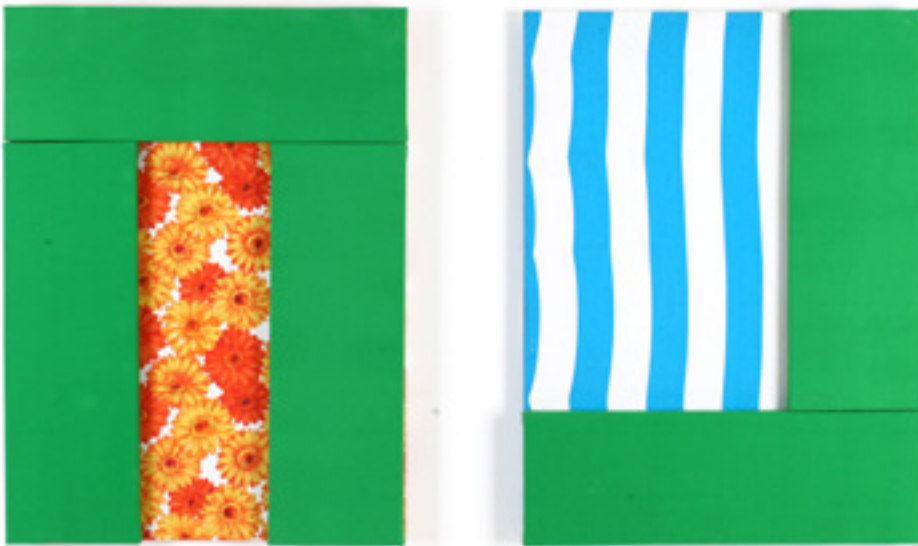
Fish, 2012, Stretched textile and oilcloth 120cm x 150cm



Stiptease, 2012, Stretched textiles, 150cm x 120cm



Block, 2012, Stretched textiles, 50cm x 35cm x 20cm



Noah, 2012, Stretched textile, 80cm x 60cm each



Smile Pile, 2012, Stretched textile and oilcloth, 45cm x 45cm each



B(u)y Size, 2012, Stretched oilcloth, various sizes



Untitled, 2012, Acrylic on linen with oilcloth, 220cm x 120cm and extensions



Zebra, 2011, Acrylic and gold leaf on oilcloth, 50cm x 30cm



Wilde Horses, 2012, Acrylic on oilcloth, 80cm x 60cm



Untitled, 2014, Stretched textile, 56cm x 36cm



No Ship, 2012, Acrylic on canvas and oilcloth, 80cm x 80cm



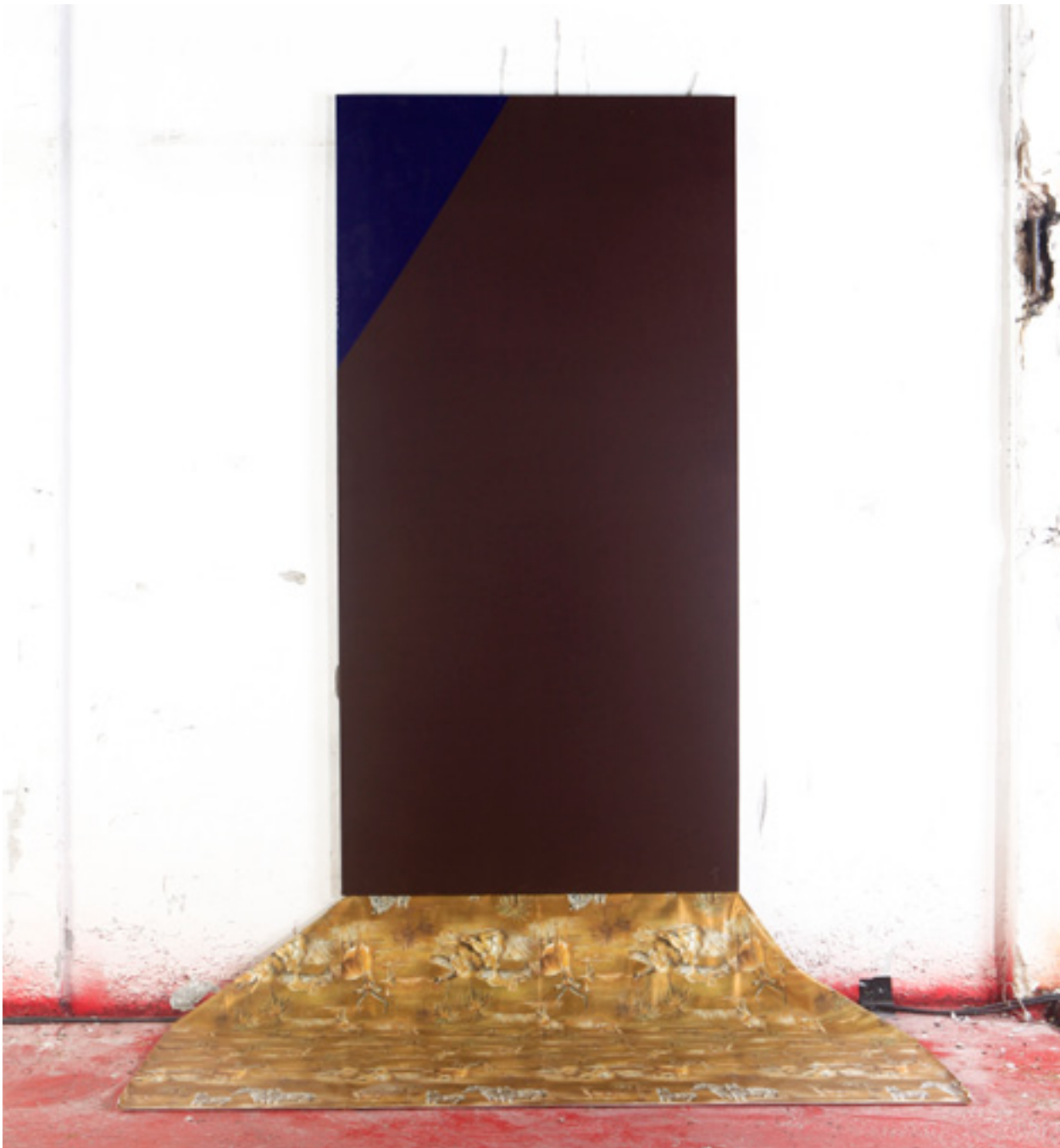
Uni Ted, 2013, Stretched oilcloth, 45cm x 370cm



The Story All Over Again, 2013, Stretched oilcloth, 140cm diameter



Candy, 2012, Acrylic on linen with oilcloth, 220cm x 120cm and extensions



Safari, 2012, Acrylic on linen and oilcloth, 220cm x 120cm and extensions

Textile Work:

Since 2011, I have been working with textiles and readymade surfaces of different types. The point of departure was to study these materials as painting surfaces. Very quickly the works became centred around the materials themselves. The act of stretching these materials in the same way paintings are being stretched, introduced a new reading of the material. The simple act deliberately raised the question of how these “paintings” were made. Together with this question the works become models which employ artistic critique, suggesting a deeper understanding of fabric making. Understanding the works as models, implies that the artistic act is based in shaping and shifting the viewers’ experience back into the world itself. What becomes the readymade is the artistic critique which in this case is reflected upon textile design as an intense, thorough and intellectual process of art making. Surfaces such as fabric can easily become a platform on which charged political and social images become an aesthetic experience.

Wrapping Paper 2011-2014



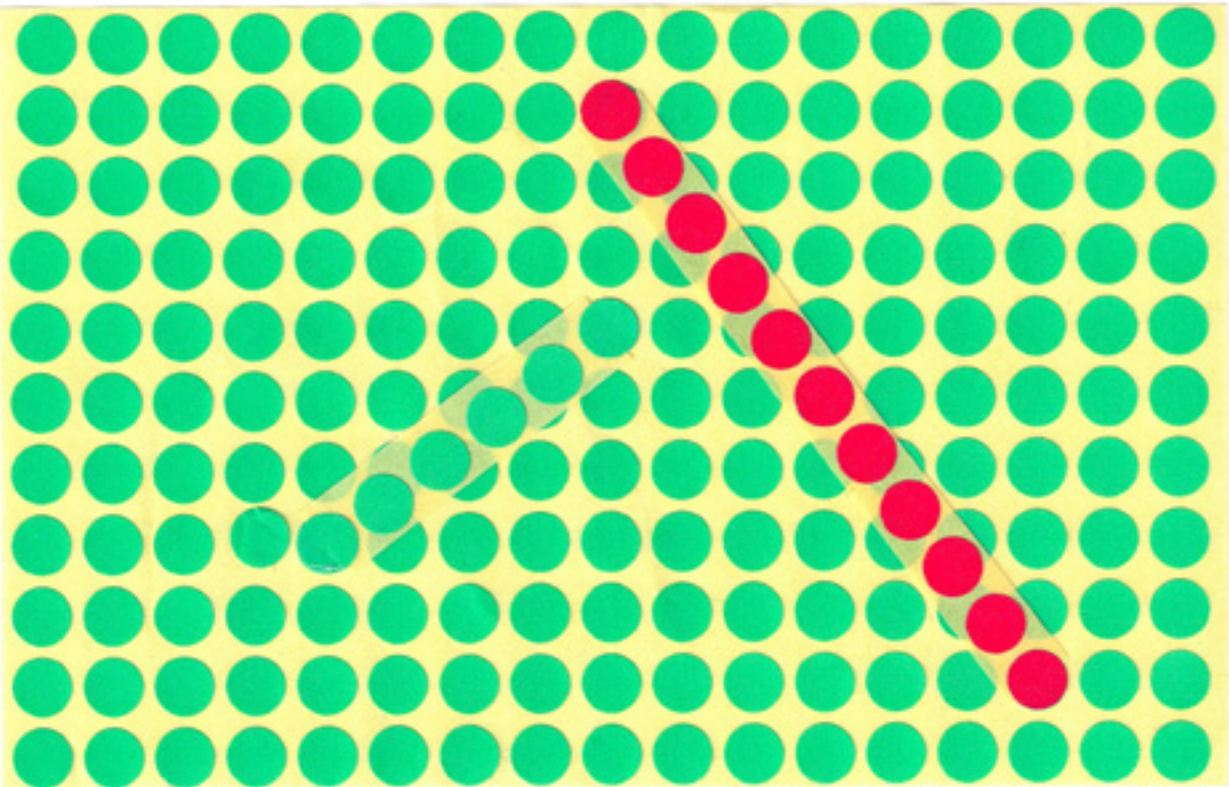


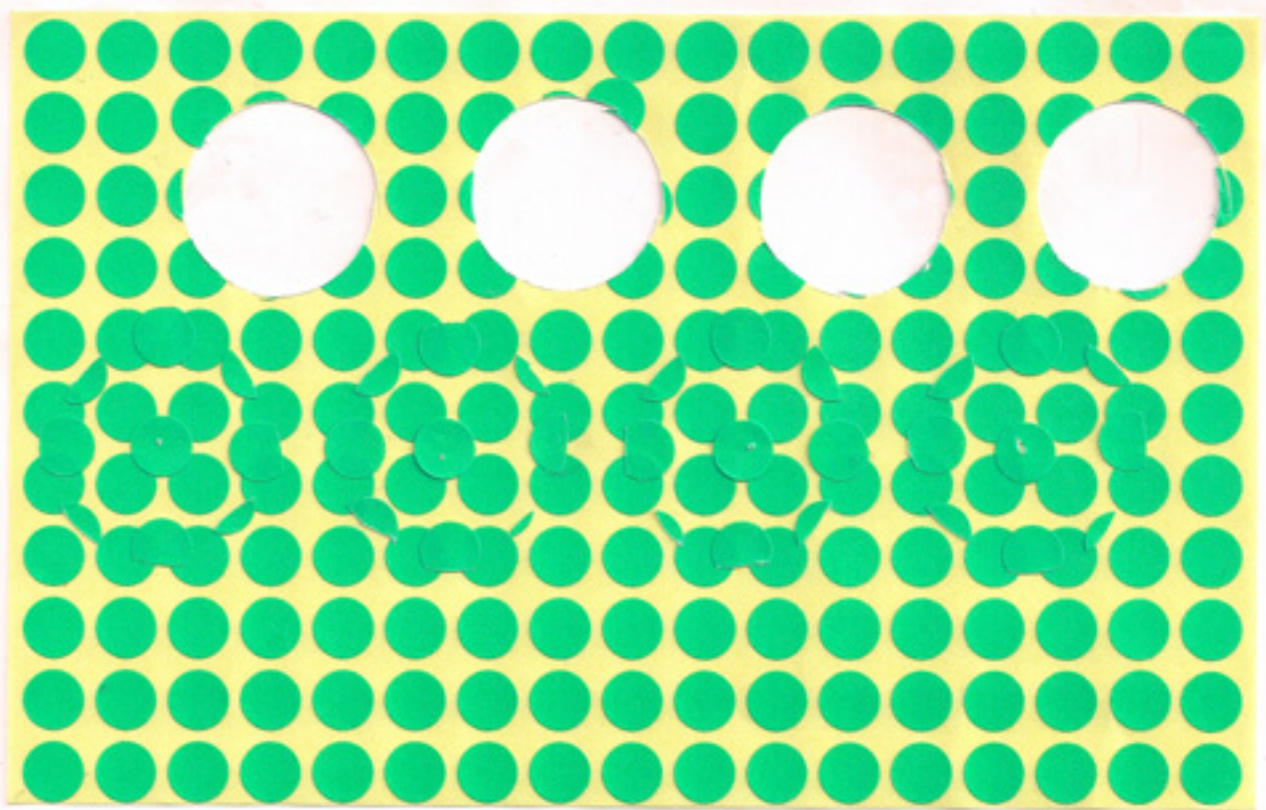
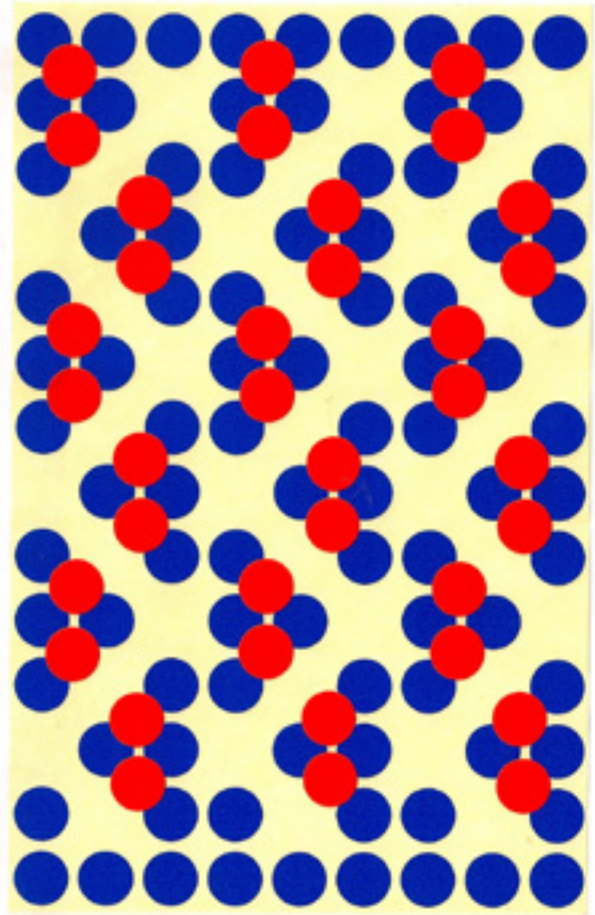
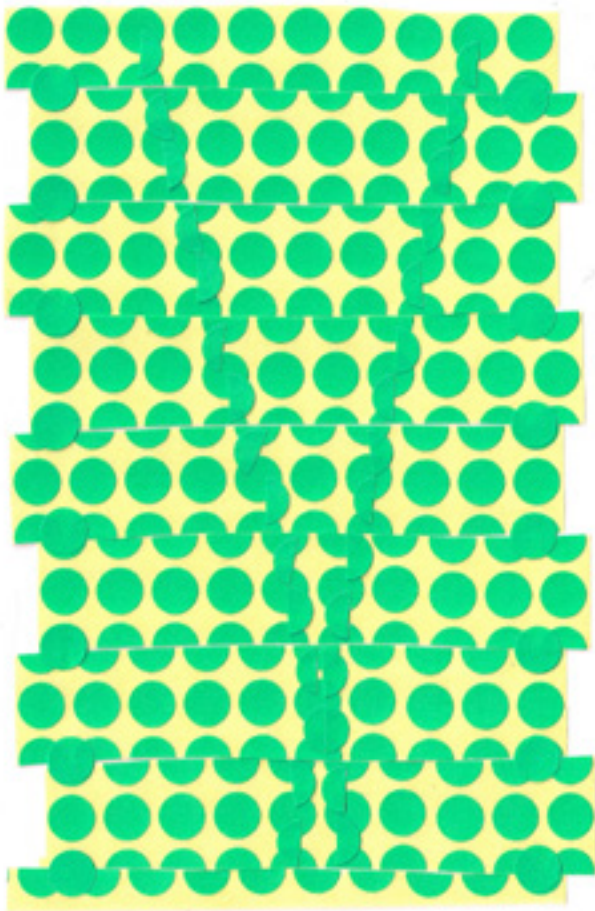
Wrapping Paper:

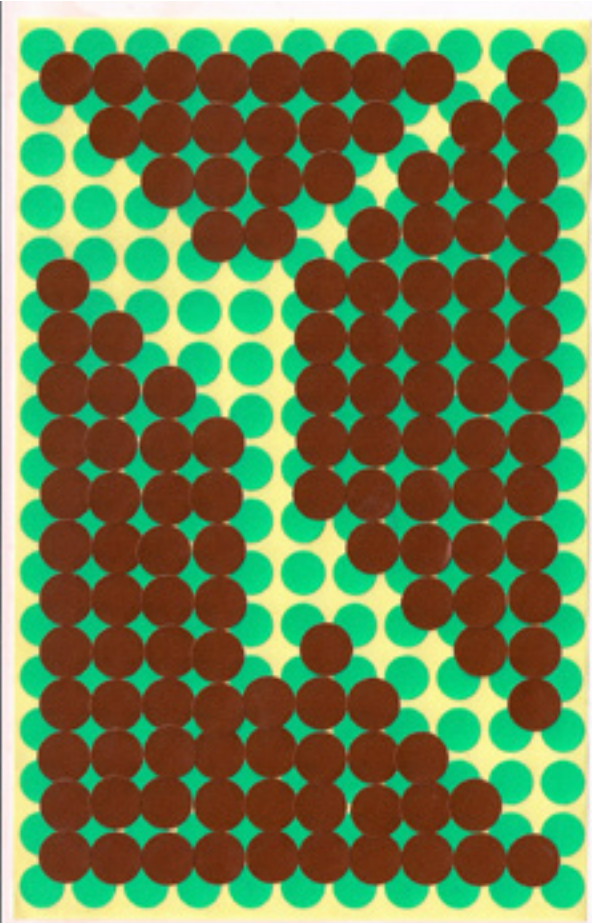
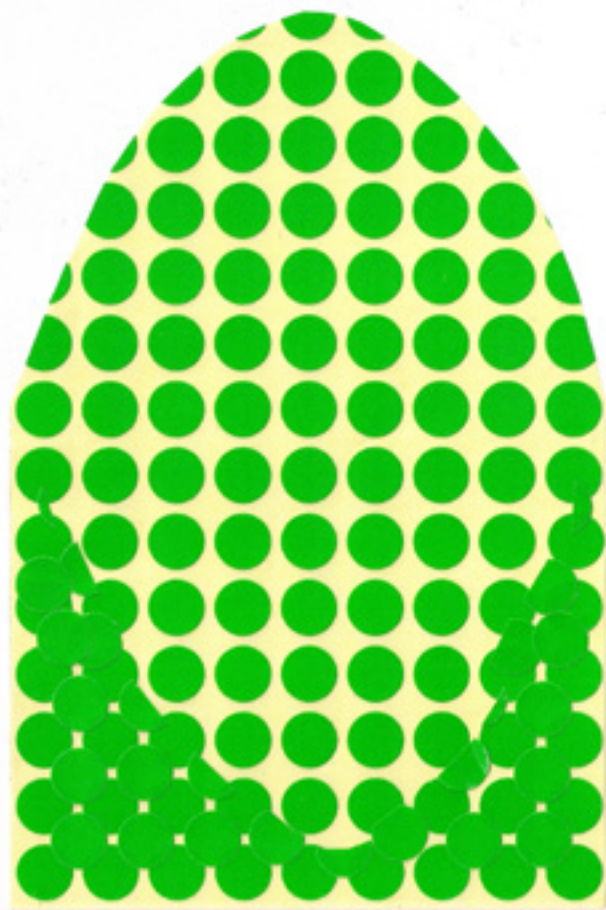
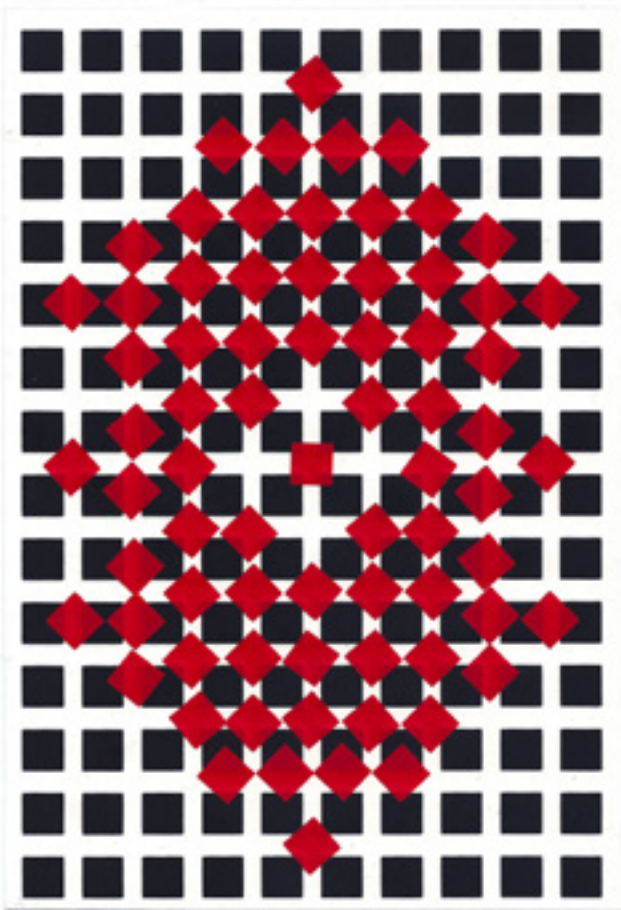
A very low-tech process of making wrapping paper using stamps and ink on top of wax paper. Trying to capture the potential of a gift in its wrapped state, these works address the wrapping paper as an object of optimism, happiness and joy. Without wrapping anything it is left as an object of mere positive intentions. These intentions enable, in the same way that fabrics do, a platform on which charged and contextualised images disguise themselves in the aesthetic experience.

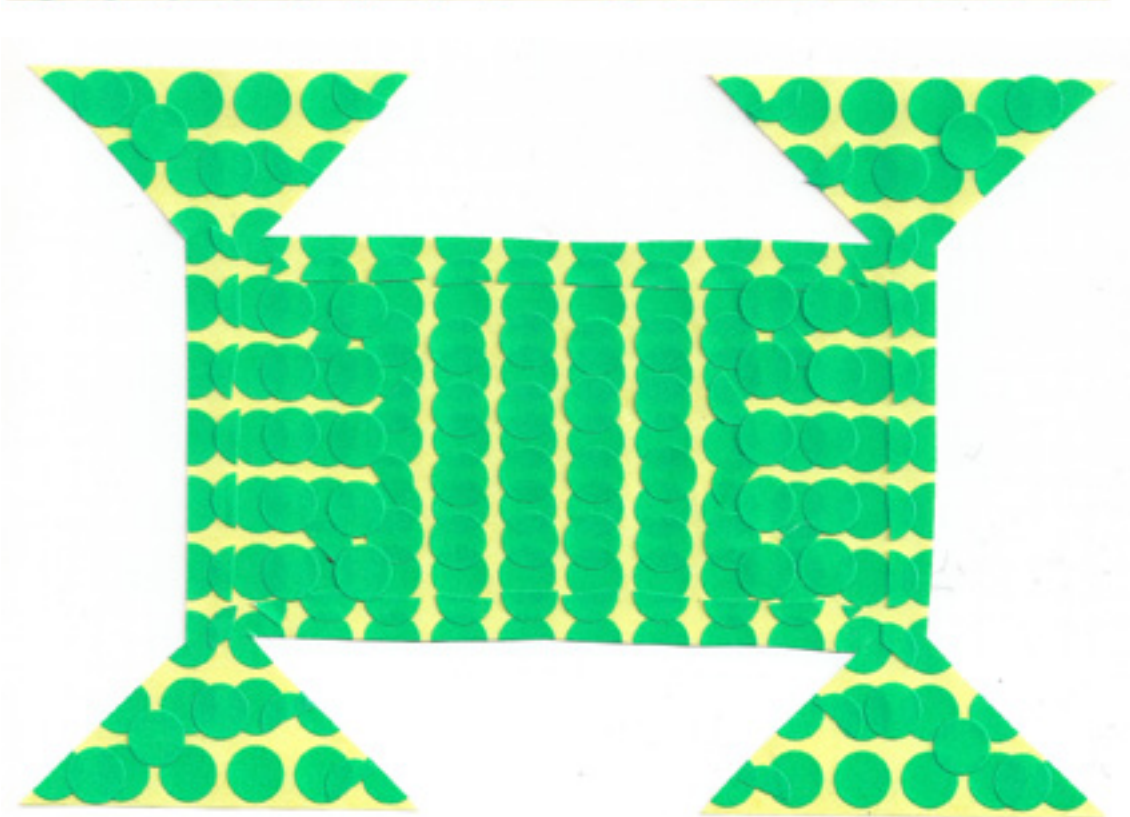
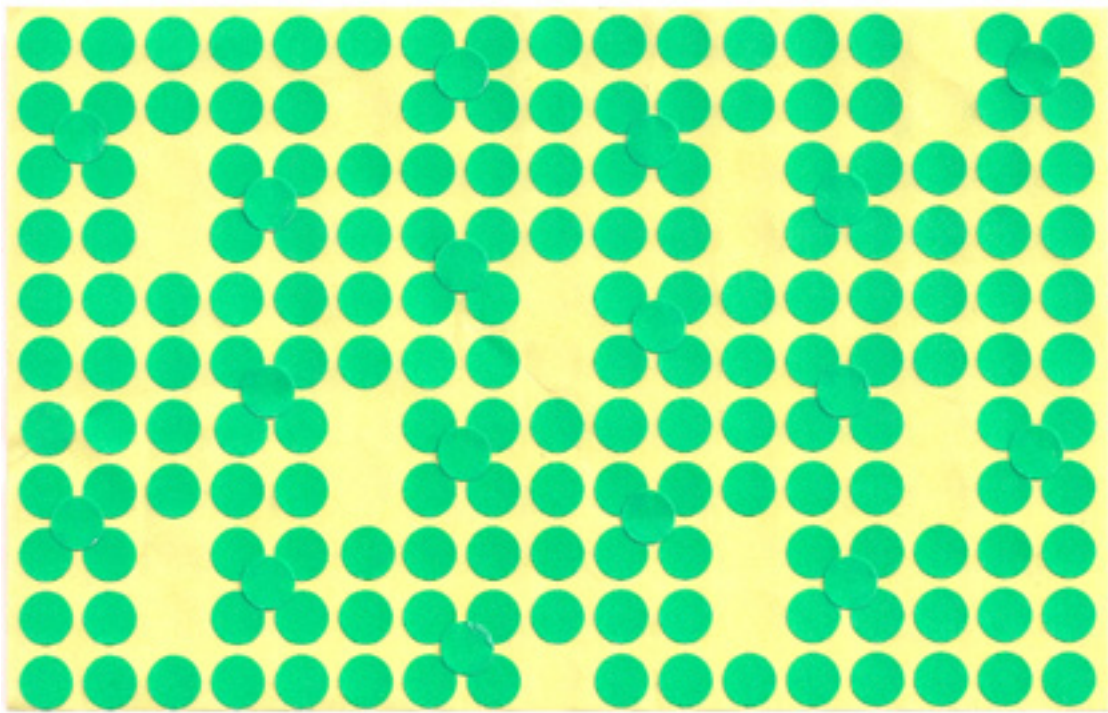
All papers are scaled: 80cm x 50cm

What's The Point, 2011-2014





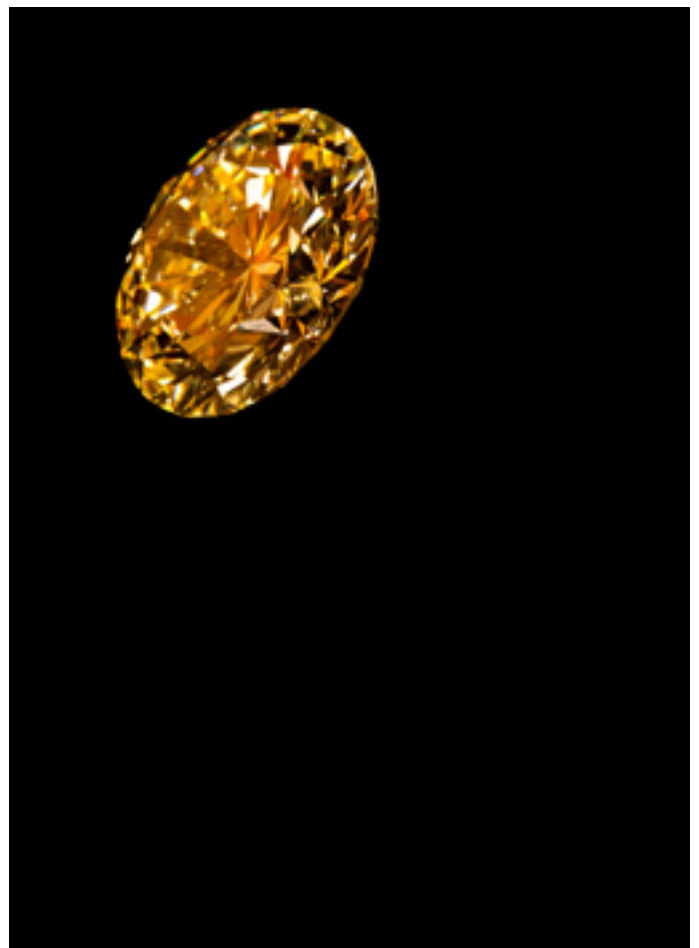
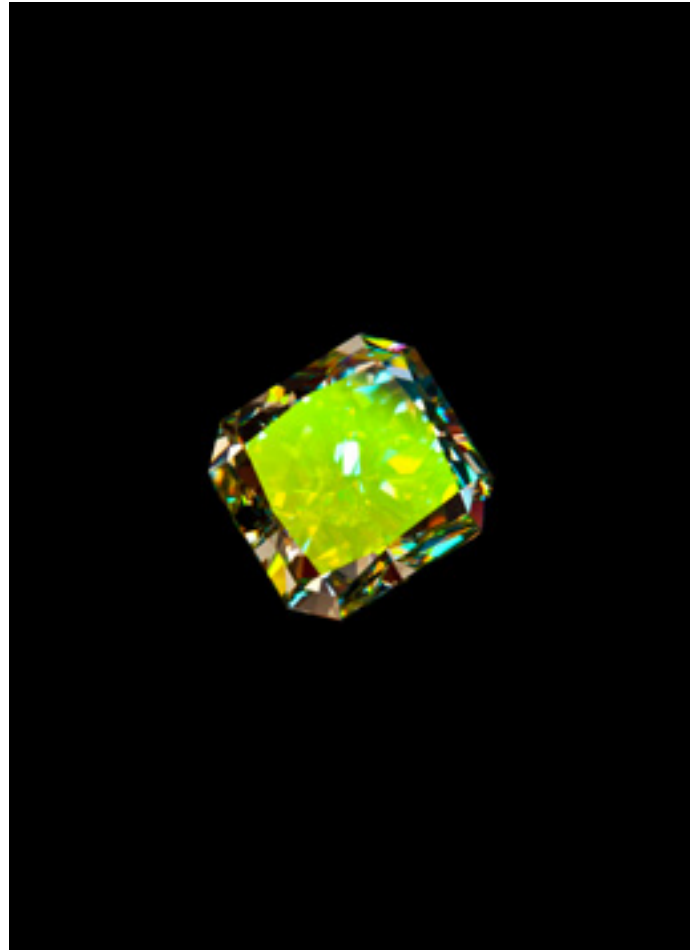


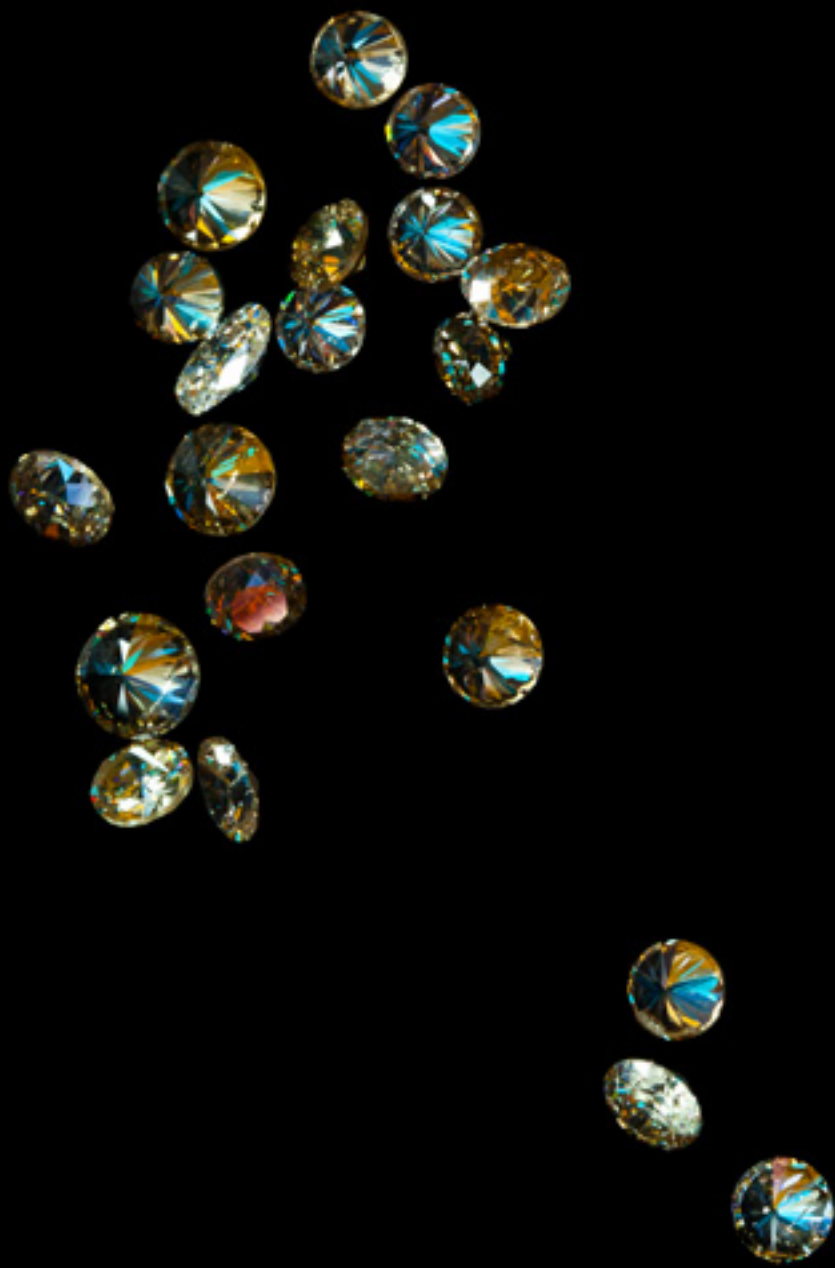


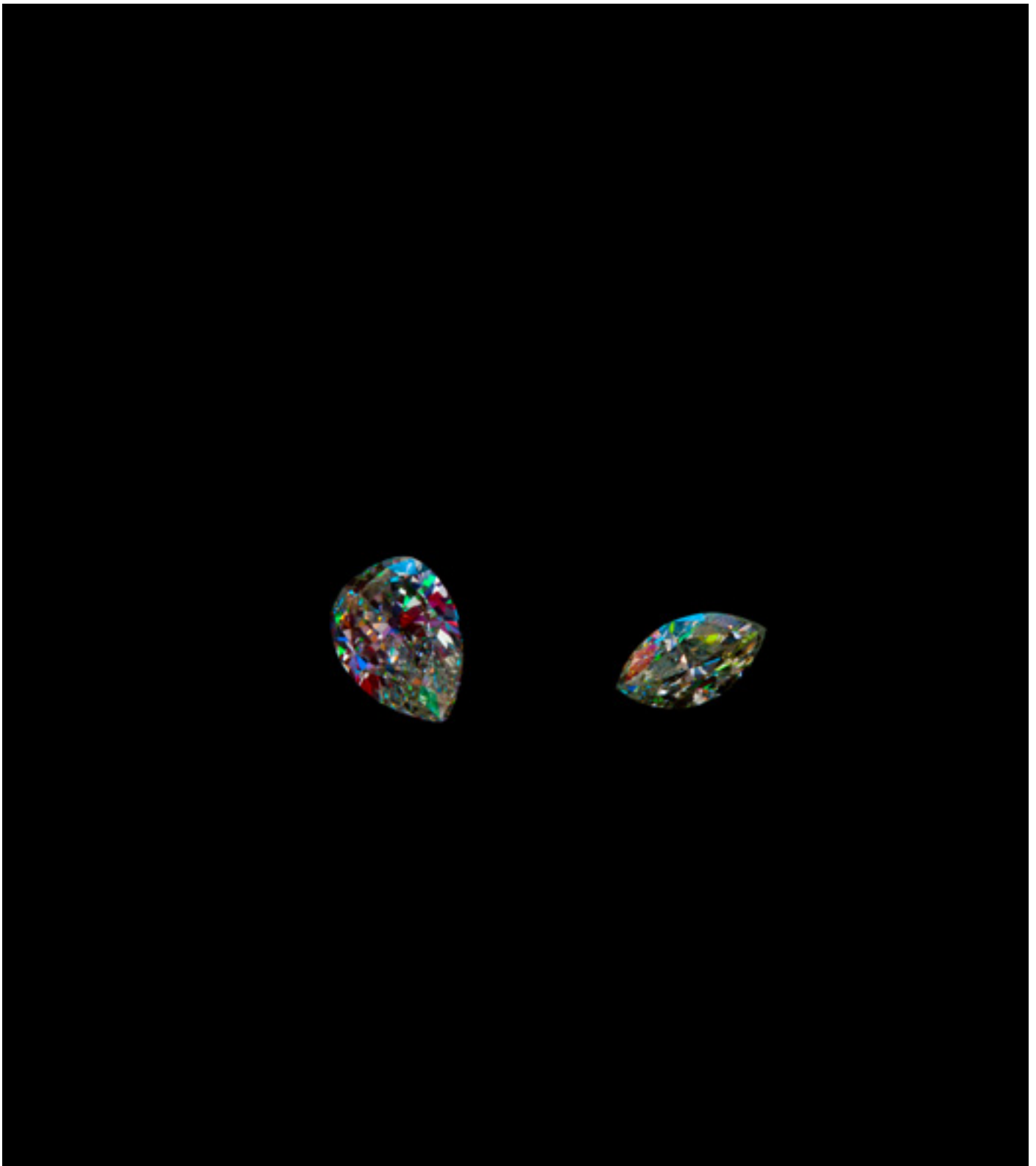
What's The Point:

The main focus with these works is the sticker page itself. Initially derived from the stickers used in some places to mark and tag sold artworks, the work evolved around the potential hidden in the sticker while it is still on the sticker page. Reducing the destination of the stickers to the sticker page, is an attempt to fill and charge the dots with their own potential; with the context of their original use, the works suggest the stickers as the art itself, along with encapsulating the validation of its own consumption. The works vary in sizes.

Shine On Me You Crazy Diamond, 2011







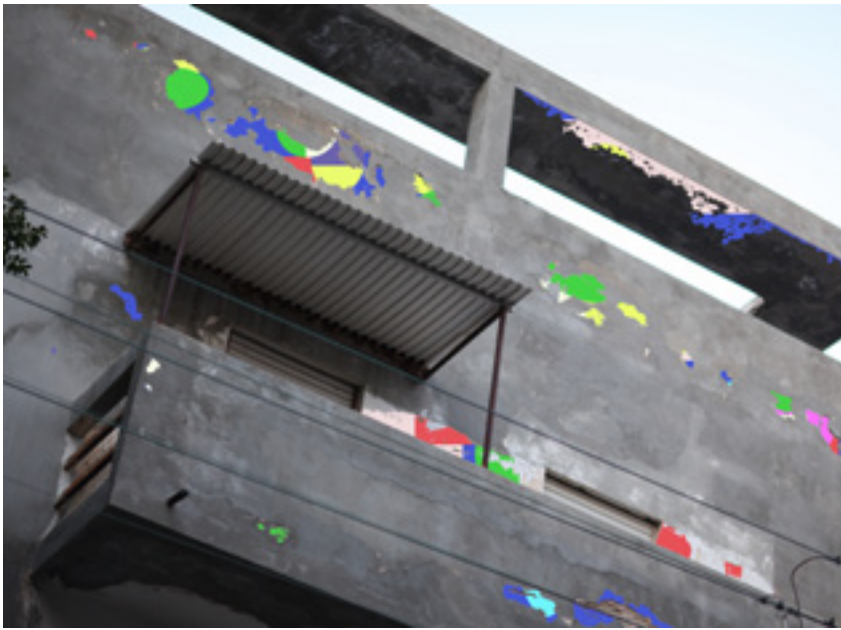
Shine On Me You Crazy Diamond:

These photographs were taken specifically for the street light boxes during the 3rd Herzeliya Biennale. Tying in the failure of these boxes as an art platform with its strong connotation as an advertisement object, I used diamonds to provoke both elements. Diamonds, being dependent on light and their reputation of a scarce commodity, fulfil the deconstruction of these street light boxes. The diamond would only really exist in the light box, which more than anything, “praises” its beauty and its commercial value.

The works are duratrans prints on light boxes, scaled at 120cm x 160cm

Aesthetically Affordable, 2011





Aesthetically Affordable:
This series of works was born as a response to an ongoing gentrification process of Tel Aviv. Looking at these neglected buildings, these works were initially a proposal to inflict a visual improvement in which the “scars” on these buildings would be traced with colour, making the domestic environment feel more inviting and pleasant. Applying paint in such way meant that the buildings were not renovated to the extent that they were no longer affordable, rather they were kept in their original state with “an improved look”, while allowing their original inhabitants to afford staying. Leaving them as sketches without actually pursuing the proposal, suggests that the only way to keep these buildings affordable will be to keep them at their severe state, while enjoying their possibility to become beautiful via the images.

All the works are digital prints scaled at 50cm x 75cm

Gifted, 2011



Carmen Miranda Doing the Elvis, 2011, Vinyl Stickers, 200cm x 200cm



Carmen Miranda Doing Beatriz Milhazes, 2011, Vinyl Stickers, 180cm x 150cm



Carmen Miranda Doing the Hitchcock, 2011, Vinyl Stickers, 180cm x 150cm



Gifted, Installation shot



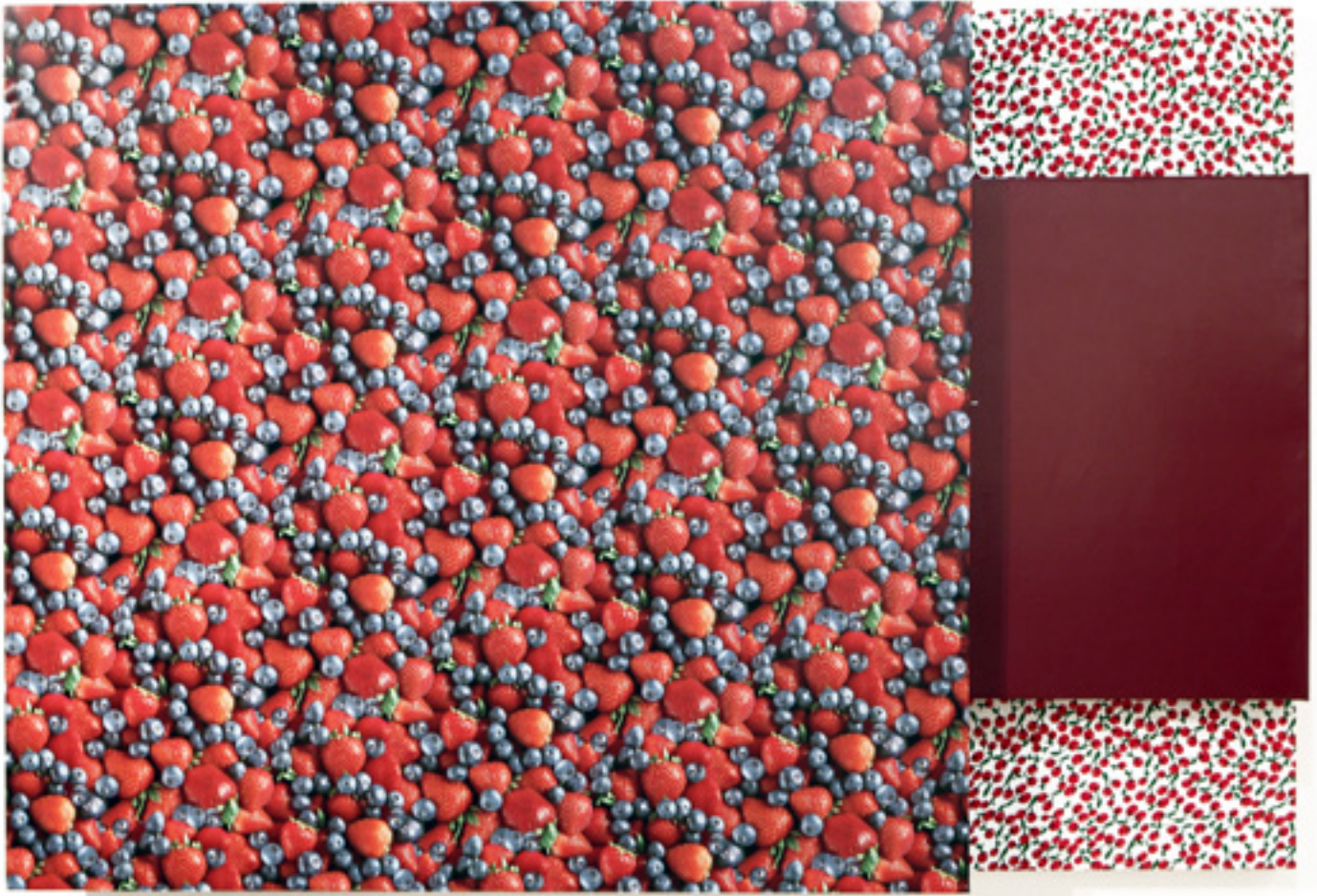
Layout, 2011, Stretched textiles and oilcloths, Size varies



Feel Free, 2011, Stickers on tomatos



Feel Free, 2011, Stickers on tomatos



In Bed With Cherries, 2011, Stretched fabrics and oilcloths, 120cm x150cm

Gifted:

A show held at The Artists Residence Gallery in Herzeliya in 2011, looking at different meanings of the word “gift”, varying from “talented” to “present”. This show included the early textile works, which raised the question of who is the owner of the talent. There was also a presentation of my collection in relation to sharing gifts and talent. In the middle of the space was a box full of tomatoes with stickers spelling the words feel free, implying the request for criticism as a natural act. A different room showcased a series of works made of stickers based on the hats of Carmen Miranda. Miranda, was a Portuguese born Brazilian performer, singer, and actress. During the 1930’s-1940’s, her amazing talent brought her to the US, and together with her exotic clothing and Latin accent she became a hit star, gaining her the title “The Brazilian Bombshell”. Very quickly her performance shaped a stereotype around South American culture which she was heavily criticised for back in Brazil. She later attempted to break free from that stereotype, but with very limited success. Miranda’s story became relevant to this show as an example for a gifted artist who’s talent was excessively shaped in order to fit misconceptions of a foreign culture. One could almost read it as gift wrapping an entire culture.

Sit-You-Ate, 2010



Sit-You-Ate, 2010, Installation shot



Sit-You-Ate, 2010, Installation shot



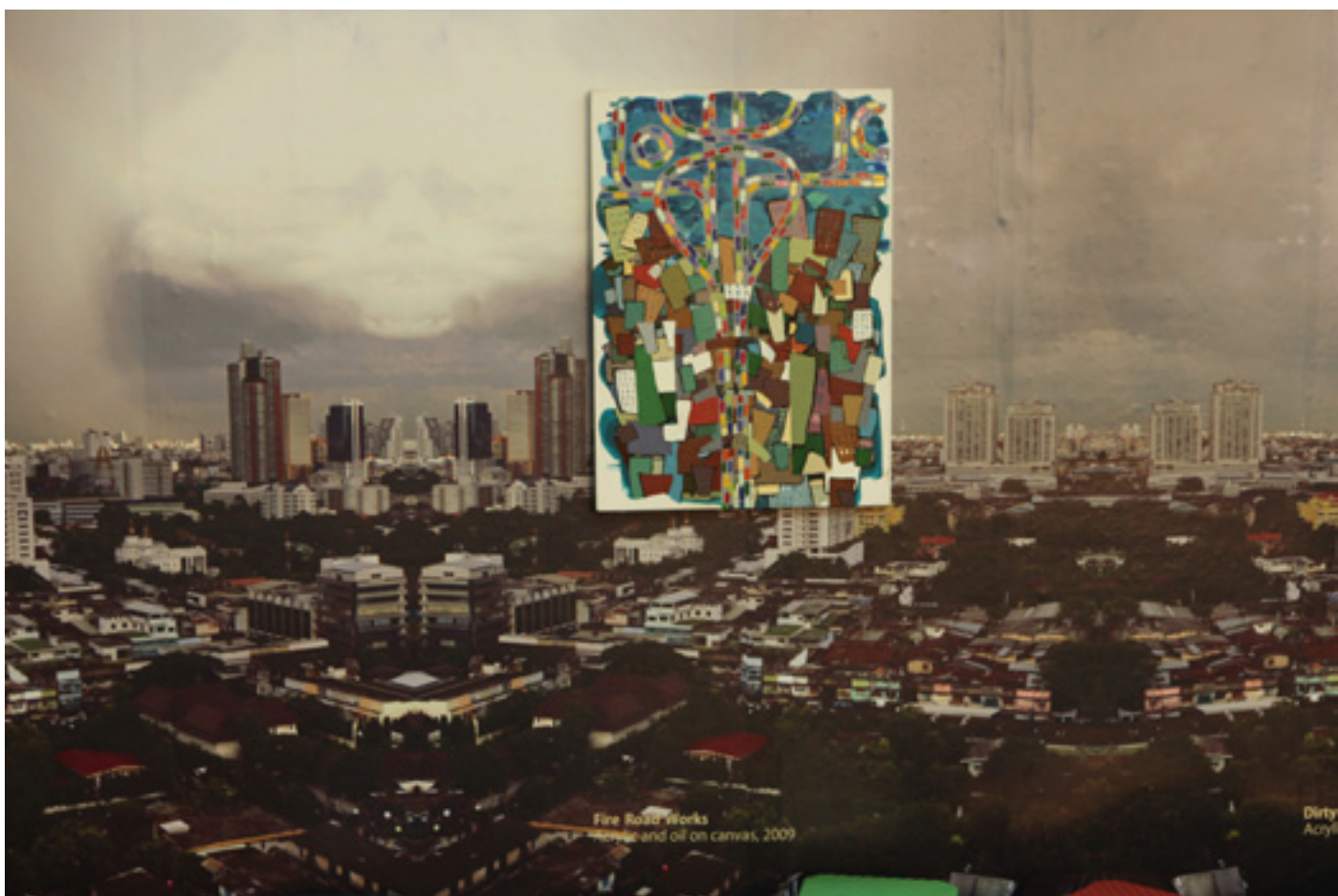
Sit-You-Ate, 2010, Installation shot



The Shoes Must Go On, 2010, Vinyl stickers, Size varies



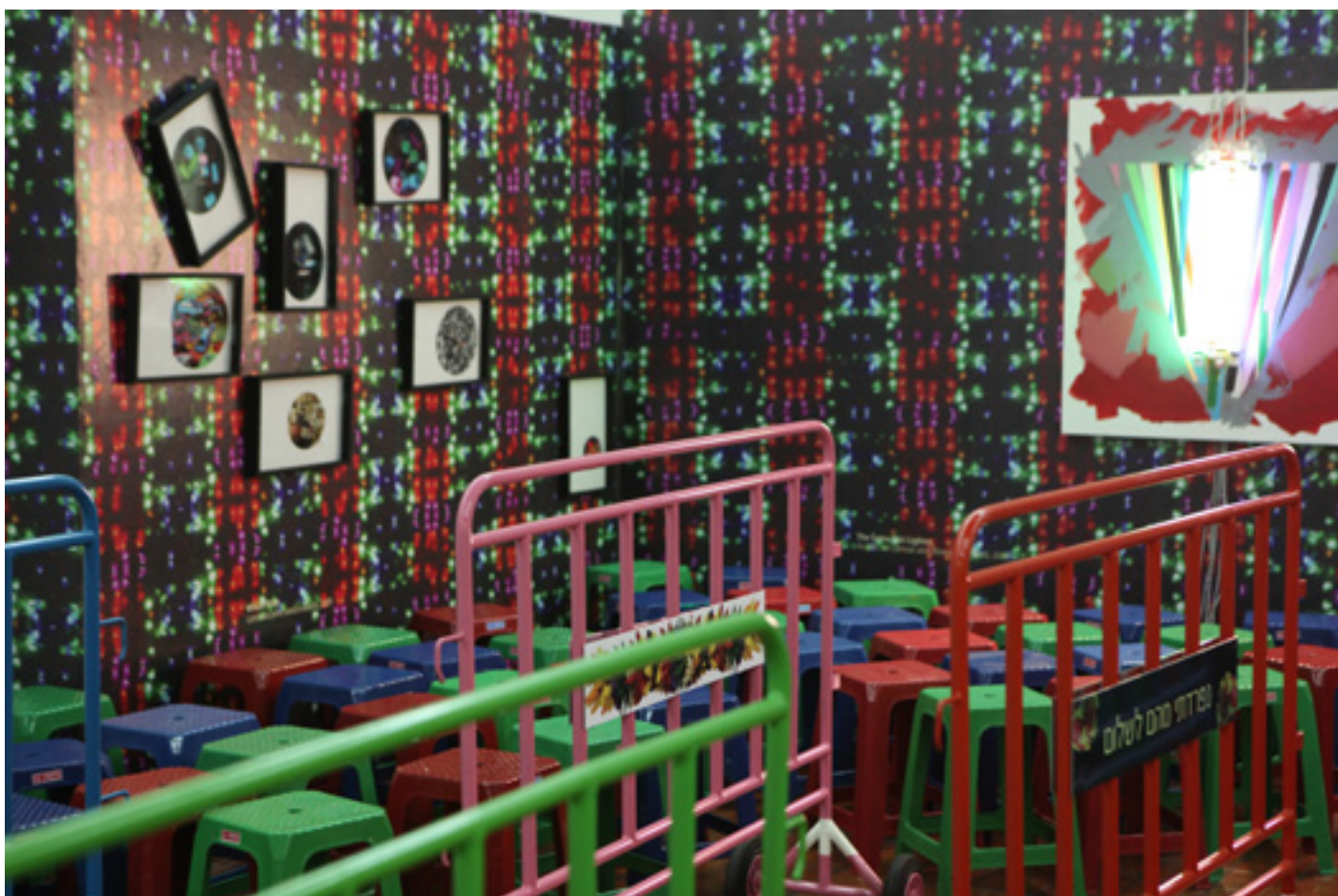
Sit-You-Ate, 2010, Installation shot



Sit-You-Ate, 2010, Installation shot



Sit-You-Ate, 2010, Installation shot



Sit-You-Ate, 2010, Installation shot



Sit-You-Ate, 2010, Installation shot

Sit-You-Ate:

This was a show held at the National Gallery in Bangkok in 2010. This show took place a year after an artist residency and a solo show at Bangkok University. Invited by the Israeli Embassy to show the works from the previous year, I was eager to create a completely new experience for the same works that were on show the year before. I covered the walls of the gallery with wallpapers I have created from videos and photos I have taken the previous year. I have also created new works such as: the colourful barriers, and the video work I C Cube, which were also based on the experience I had the previous year. One thing that was constantly in my mind while installing the show, was to challenge the experience of viewing art works. It was a conscious decision to try and tie in all of the individual works into one installation. This meant taking away the attention from any individual work, into an overall experience, where if you wanted to focus on one thing you had to make an active effort.

Chair-ity, 2010





Chair-ity:

An installation show in Tel Aviv, at the small, concept based, private gallery Apart-Art, which was run by the artist/architect/curator/dancer, Rotem Ritov. The gallery space was the actual living room of Ritov's flat. My goal was to make people confront the wall in a different way to how they would normally address it in a gallery. The chairs moved from one side of the room to the other, touching and stopping for 10 seconds at both ends. Walking through the gallery, one had to negotiate his path through the work, which was in constant motion . leaving a very small passage from both sides of the work, lengthwise, meant pushing the viewers to lean on the walls.

Which Wait, 2009



Dreaming of Drinking Rivers, 2009, Oil and acrylic on canvas, 210cm x 190cm



Taxi (Background), 2009, Acrylic and gold leaf on canvas, 210cm x 190cm



Rough, Dirty and Rich, 2009, Oil and acrylic on canvas, 210cm x 190cm



Just Bananas and Chillies, 2009, Acrylic on canvas, 190cm x 210cm



I Killed a Crab, 2009, Acrylic on canvas, 190cm x 210cm



Every Monday I Paint Oil and Acrylic on Canvas, 2009, Oil and acrylic on canvas, 90cm x 90cm each



Monkey Business, 2009, digital print, 20cm x 20cm each



Which Wait, 2009, Digital print and a clock, 20cm x 30cm each



The Same but Lighter, 2009, Acrylic on canvas with fluorescent light bulbs, 110cm x 210cm

Which Wait:

This was a 2009 solo show, concluding a 3 months residency at Bangkok University. Comprised of paintings, photographs and objects, this show depicted the clash between local clichés and foreign interpretation. The works on display translated this clash to a painterly battle between figures and abstract forms. The images were stripped from their context and were used as shapes to construct patterns.

Ups+Downs, 2006, Collaboration with Anna Sikorska









Ups+Downs:

A collaboration piece with the artist Anna Sikorska. This installation followed two earlier collaborations: The Observatory, and The Primitive Skyscraper. Elaborating on the suggestive element of our previous installations, we wanted to create a piece with that same suggestive notion. This meant creating a work that will constantly keep the original state of a space evident, while it is transformed. We aimed for people to reallocate themselves in the space in areas that they would not be able to reach otherwise, in order to contemplate a possible state of the space by embodying it. The installation included two rooms, one with a scramble net of ropes imitating the shape of a valley, the other, a room occupied by a rising stage in the shape of pyramid/mountain, leaving a 80cm space between the stage and the ceiling. Both rooms naturally became spaces for social encounter.

The Primitive Skyscraper, 2006, Collaboration with Anna Sikorska



The Primitive Skyscraper:

An earlier collaboration with the artist Anna Sikorska. This work was a nomadic bench with three platforms allowing people a playful experience while extending their visual view. Having this work displayed outdoors, served the intention of opening up the act of inhabiting the piece to a broader range of living creatures.