

PILLARS OF WISDOM

An exhibition of artworks by

CAIO LOCKE

21st November 2014 - 18th January 2015

Oaktree & Tiger Galley

"...aspects of the Rio de Janeiro skyline with imaginary buildings and structures to form a kaleidoscopic, interconnected city, floating high above the Guanabara Bay, as though suspended in collective dream... alive with balanced asymmetrical movement, internal orbits, multiple focal points and light."

Front Cover

METROPOLIS

Oil & Acrylic on Canvas

152x254 cm



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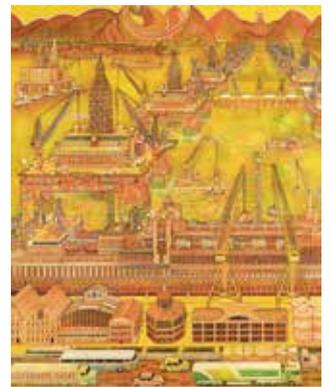
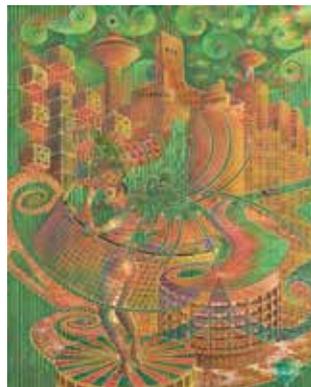
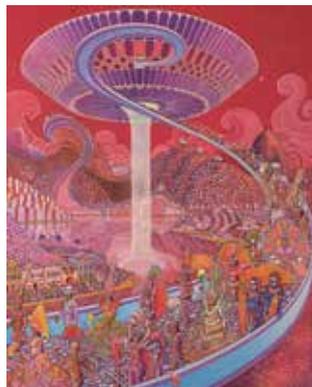
Oaktree & Tiger Gallery, South Kensington presents:

PILLARS OF WISDOM

An exhibition of work by CAIO LOCKE, exhibition opens 21st November 2014 – 18th January 2015, by appointment only.



"...meeting points between imagination and reality, abstraction and representation, in which inner and outer worlds combine to create a sum greater than its constituent parts... caught in a frozen snapshot of limitless potential, posing the question: would time even need to exist in these cities of the mind?"



For more details email us at
info@oaktreeandtiger.com

A selection of paintings, and more, may be viewed on the website.
www.oaktreeandtiger.com

PILLARS OF WISDOM

Exhibition opens 21st November 2014 – 18th January 2015, by appointment only.

Oaktree & Tiger Gallery is pleased to present "Pillars of Wisdom"

If the word 'utopia' masks false optimism, what is the endgame of civilisation? Exponential expansion of populations, economies and cities, would lead to its opposite. So why is the possibility of one and not the other so favoured? The translation of 'utopia' from the ancient Greek, as 'no place', certainly conjures a sense of the unrealisable. Therefore, is it a question of acceptance, where to be enlightened is to accept reality without judgement?

If utopia is physically unattainable, can its potential be unlocked through the power of imagination? To paraphrase Wittgenstein, perhaps it is to show what cannot be said. In a world of magnifying complexity, fragmentation and unpredictability, it is tempting to look to the past for ancient insight or wisdom. Yet civilisation finds itself at an unprecedented point. The world has never been so populous and perilously interdependent, so where do we look to anticipate an inclusive, as opposed to divisive, future? Imagination, as the quality that separates the human race from its primordial origins, has repeatedly paved the evolutionary way. The field of painting, faced with a blank canvas and an unfathomable flow of imagination, allows for enormous freedom in the collaboration of visual philosophy with mathematical precision.

Established nations no longer rely on religion but possess technologies, financial institutions, corporations, and military hardware sufficient to command economic, cultural and strategic influence across the globe, whilst emerging nations rush to catch up or languish in poverty induced obscurity, unnoticed until the next crisis restores them to global attention. It is perhaps too late to emulate an earlier age, or to learn from disappearing tribes or indigenous peoples about how to relate to the natural world. Yet humanity must eventually embrace a synthesis between the knowledge that has been gained through waves of civilisation, and intuitive

understanding, perhaps never lost.

The artworks do not ignore these facts, nor do they represent bland ideals. They emerge from the compulsion to make visible, beyond simple expression, the existence of an inner world, from which to make sense of the outer world. As Carl Jung put it, "who looks outside, dreams; who looks inside, awakes". The compositions include elements of identifiable reality but are not merely facsimile versions of the reality we already see and photograph. They are windows from a place within, and they employ the parallel to make sense of the actual.

Da Vinci meticulously observed and recorded the natural world, and notably the human form, recording his findings in sublime drawings. In their own way, these paintings attempt to anatomise and reassemble the outer world that binds us in form. They conjure a hybridised vision of the whole through an internal filter of imagination, as opposed to merely reflecting a fragmentary part. They culminate in the creation of a meeting point between inner and outer worlds that reaches out like a bridge to the viewer. Through the clarity of this interconnected state, a fresh reality is conjured that is sometimes inviting, at once familiar and alien. Vision hangs in the balance of a throw of the die, as mind seeks reconnection, on a higher plane of knowledge, to wisdom.

Caio Locke, November 2014

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ABOUT THE GALLERY

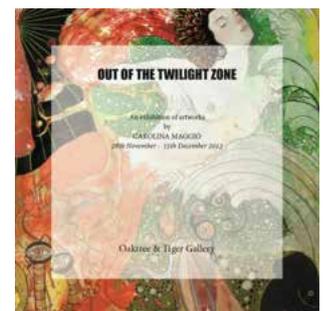
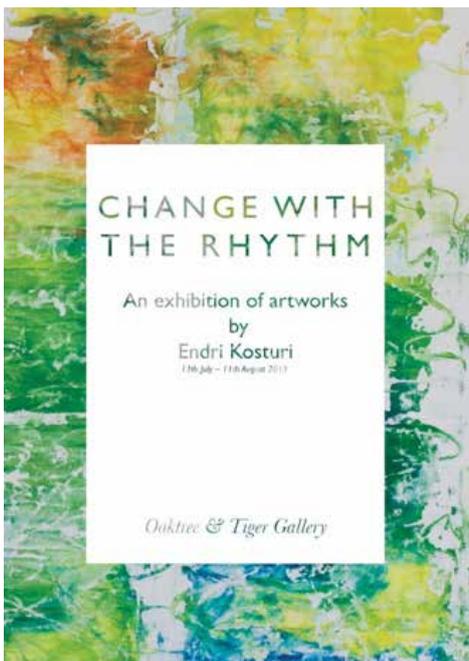
We dare to represent emerging artists. Often ignored by the big galleries who aren't courageous enough to nurture young talent, we find these artists and develop them to find their voice, direction and audience. We also help educate new collectors that share our vision, curate exciting shows and organise popular exhibitions and talks.

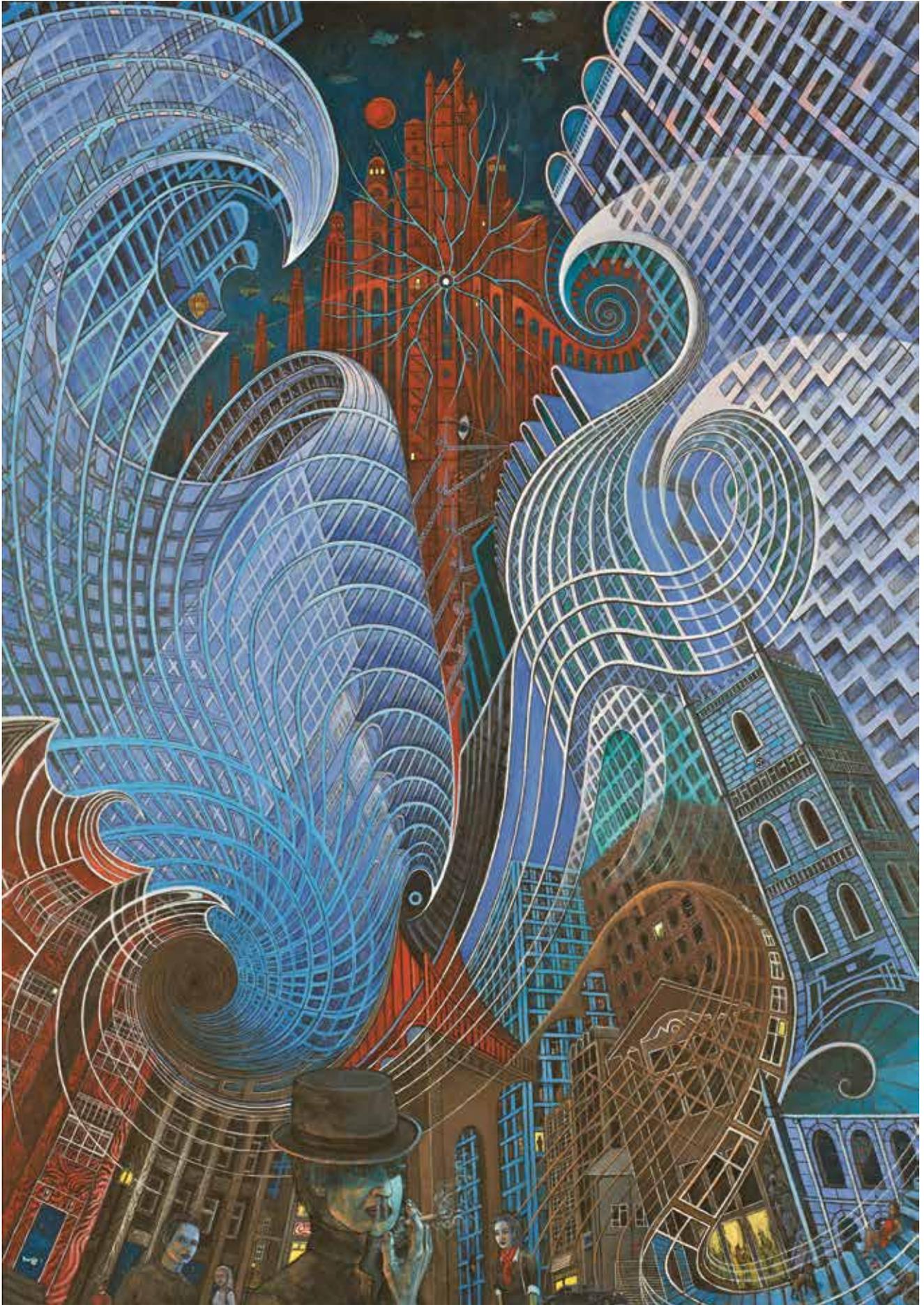
In addition, our expertise covers private client art advisory, corporate art consulting and art investment research. We work with interior designers, architects and a variety of art experts, corporate art programmes and events management. Supporting emerging artists so that they can have a successful fine art career

is a foundation of everything we do across all of our diverse range of projects.

We have given talks at Sotheby's Institute of Art, University of the Arts London, and with The Photographers' Gallery, as well as at various other events. We have launched a major new art prize, sponsored by a large, international law firm, sourced artworks for a variety of office spaces and residential projects. Our latest project is the development of a unique art fund focussed on emerging artists and art projects.

You can see more at www.oaktreeandtiger.com.





Citadel marks one of the first explorations into the development of this visual language. After two years working as a lawyer in London, I separated myself to paint in relative isolation, making sense of life, experience and the world for the first time. Hegel's concept of dialectic, in which the contradiction between thesis and its antithesis is resolved at a higher level of truth, underlies the inward and outward focus of the painting, which forms a bridge between subject and object. From initial introspection, the view is led onto a subjective interpretation of the looming city, a further reality onto which the self is projected. Detailed vignettes echo this connection and, like fractal formations repeating into infinity, they reflect the point of synthesis between inner and outer worlds. Beyond lies the astral plane, against the backdrop of which the city and self are an illusory veil.

Left page:

CITADEL

Acrylic on Canvas

160x113 cm



KINGDOM CROSSING

Acrylic on Canvas

150x120 cm



YELLOW GATE WATER DOOR

Acrylic on Canvas

150x120 cm



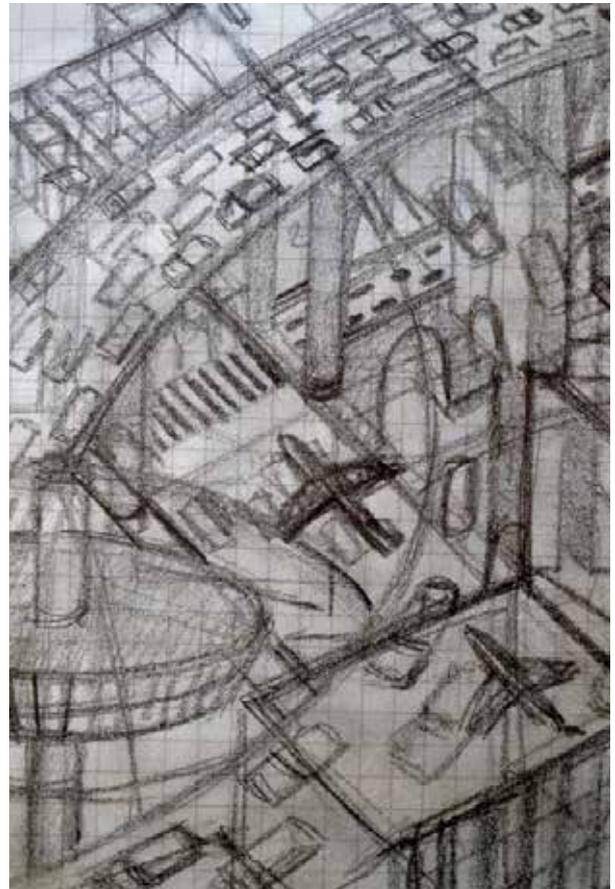


METROPOLIS

Oil & Acrylic on Canvas
152x254 cm

METROPOLIS

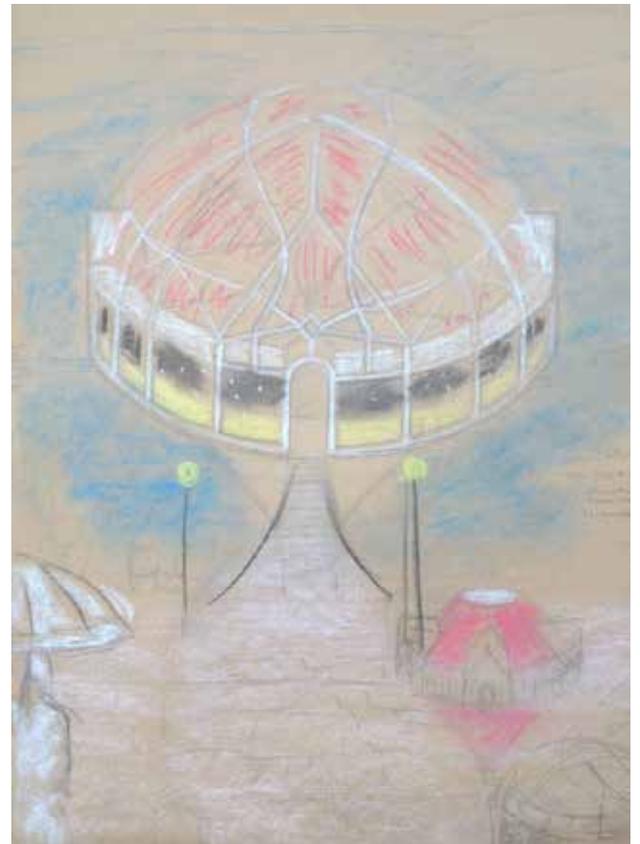
Metropolis combines aspects of the Rio de Janeiro skyline with imaginary buildings and structures to form a kaleidoscopic, interconnected city, floating high above the Guanabara Bay, as though suspended in collective dream. The viewer is raised above even this elevated dreamscape. In the foreground to the right, life and death meet, and the Fates rotate a wheel that guides reality and the progress of the carnival parade that emanates from the orbits of a star, before circling the statue of Christ the Redeemer. To the left, the duality of matter and spirit combine, and historic carnival figures, women with parasols and the men in white suits and hats, reminiscent of the folkloric malandro figure, and ancient tribesman make their ascent, guided past starlit





dice, shepherded by ethereal angels and the silhouettes of butterflies.

Saturn atop the central cylindrical building alludes to both time and the Roman festival of Saturnalia, connecting the ancient to the future present in its carnival state. The balloon upon which the world is raised, and to which the viewer is invited to cross via the hanging bridge, provides a suspended observation point, from which the circling figures look inwards to the cosmos, and outwards to the elevated and ethereal city. The city is alive with balanced asymmetrical movement, internal orbits, multiple focal points and light. The complexity is contained within an overriding integrity and flow, alongside which nature, represented by the relaxing Jaguar and nearby perching parrots to the right, can peacefully coexist.



(Various drawings, photographs and sketches by Caio Locke)

ATEMPORAL RIO

The following paintings build upon the pillars of wisdom, and hone into themes addressed in Metropolis, again extending the gaze to Rio, a place geographically distant, yet of deep personal importance and childhood memory. With the global scope of the work cemented, the result is an exuberant visual accord between imagination and manifest reality.

Often only a façade remains of the Portuguese colonial architecture that once comprised the Lapa district of Rio, reflecting the evolution of this city where fading pockets of the past are juxtaposed with modernity. In Cine Lapa, in place of a once inhabited interior, appears a twilight metropolis, a dream filtered interpretation of Rio, its past, present and future. The historic Lapa viaduct connects the levels in a trail of time transporting the viewer upwards into the infinite with a surreal and cinematic finality. Meanwhile, the deep azures and viridians of the façade evoke the ocean bed and the distant past.

Niemeyer Landing conjures a carnival parade as it flows through a bejeweled interpretation of Rio's iconic coastal topography. The dancers and figures allude to Brazil's diverse cultural heritage, and further to the collective culture of the world. Yet the otherworldly costumes and expressions draw further inferences, as though these figures have transcended fear, and contain the same light by which the structure is suspended above the ground, and with which they animate the surrounding landscape. This landscape is a launch pad for creativity, the curves echoed in the floating structure, a hovering interpretation of Niemeyer's Museum of Contemporary Art. In its turn, creativity renews life to inspire further creation in an endless cycle.

From the construction of oilrigs and proliferation of tankers and haulers in the bays of Rio and Angra, Oil and Progress conveys the vast scale and heavy mechanization of this industry that continues to drive the global economy. The cyclical and exponential character of oil use and production is evident; lorries and ships contributing to demand simultaneously double as the logistical catalysts of supply. The distant Christ, whose silhouette fades beneath the emerging derricks, belies the question of

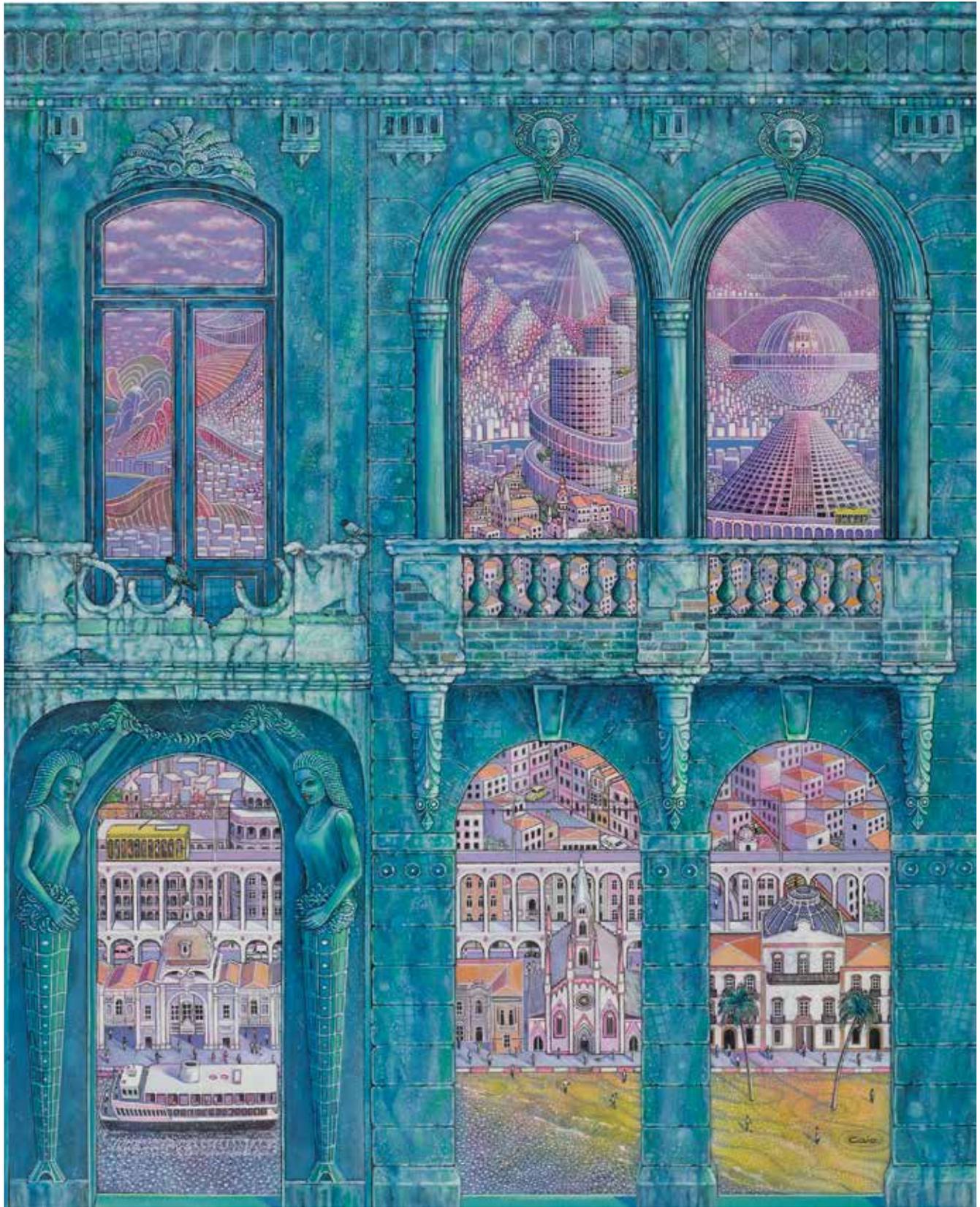
whether economic progress can be reconciled with tradition. This painting depicts a world into which we might not often see, finding disturbing beauty in unusual places, namely the dwarfing structures of oilrigs, haulers and tankers. The result is a surreal, alienating, but visually striking, floating world.

In the diversity that surrounds us, there is a sense of inner life in all objects. Beauty can be found in nature and in the structures of man, yet perhaps chiefly in the reconciliation of the two. From the intertwining temples and trees of Cambodia, I sought to reaffirm this principle through the Brazil paintings, returning to a place of vivid childhood memory and wonder, which I carry with me to every fresh horizon.

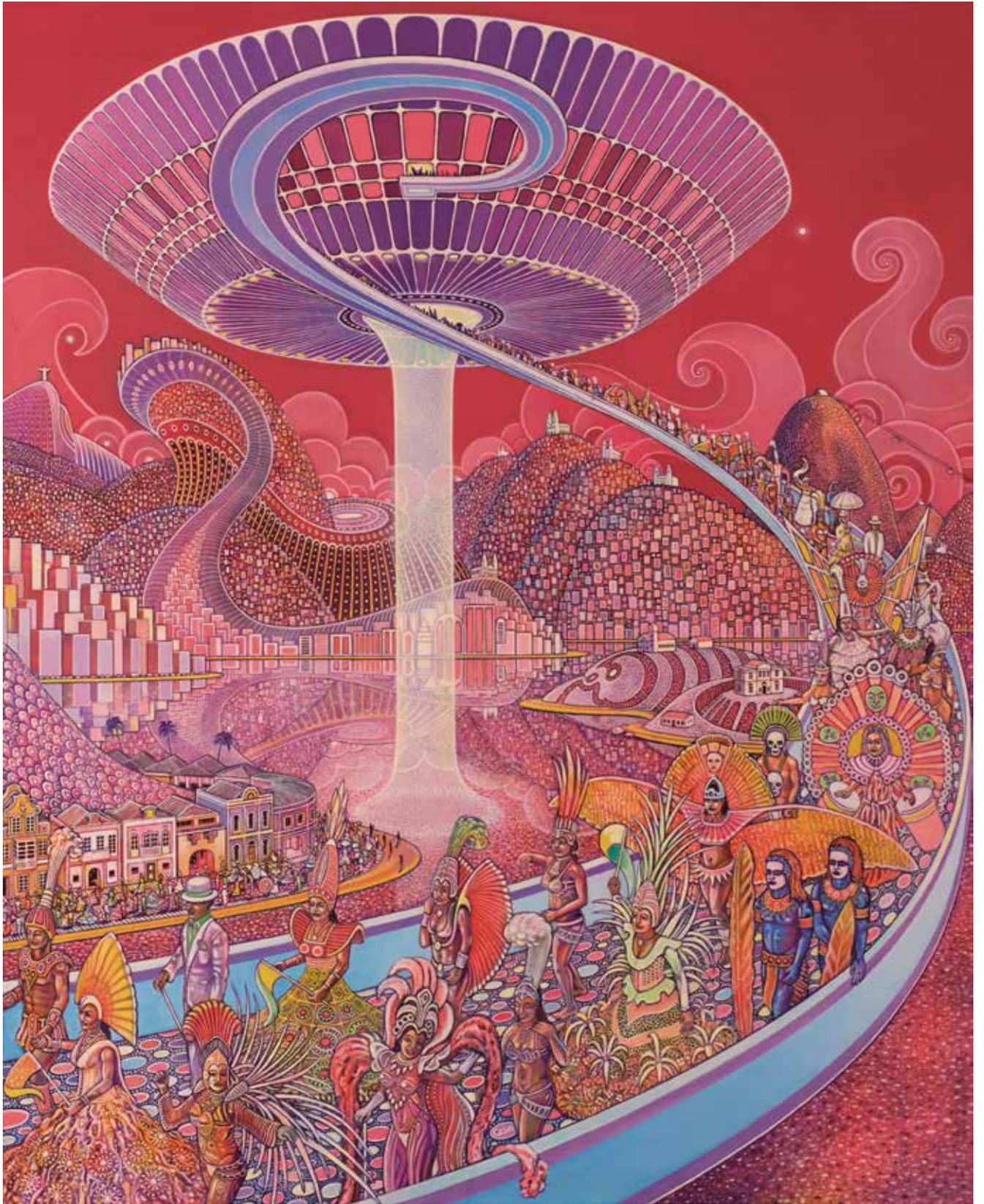
Future Constructs

The final three paintings are geographically abstract, reflecting a post-globalised and trans-cultural age. By removing the immediately identifiable, they advocate the visual liberation of form. They hint towards the limitless region of creativity that moves further from both self and the 'factual' outer world, without entirely losing this link.

Deus Ex Machina echoes the human condition in its seeking of a higher state, and its potential to manifest the result, a harmony of form, as through the inexplicable resolution of a plot line. The dancer merges into the city, and the buildings become organic, reflecting a symbiosis between the architecture of natural and manmade forms under a Fibonacci spiral clouded sky. A shared vision of the world is expressed through the all-seeing, centralising structure of Into the Garden, which employs a fairy tale Moscow inspired city for the background. Finally, in Isolation Breach, the perspective, with its implicit temporal reality and interconnected towers of knowledge, recedes into, but fades before it reaches, the horizon. The layer beneath is like a shadow of the world, whilst the apparent absence of any boundary questions the duality of space and time.



CINE LAPA
Acrylic on Canvas
152x122 cm



NIEMEYER LANDING

Acrylic on Canvas

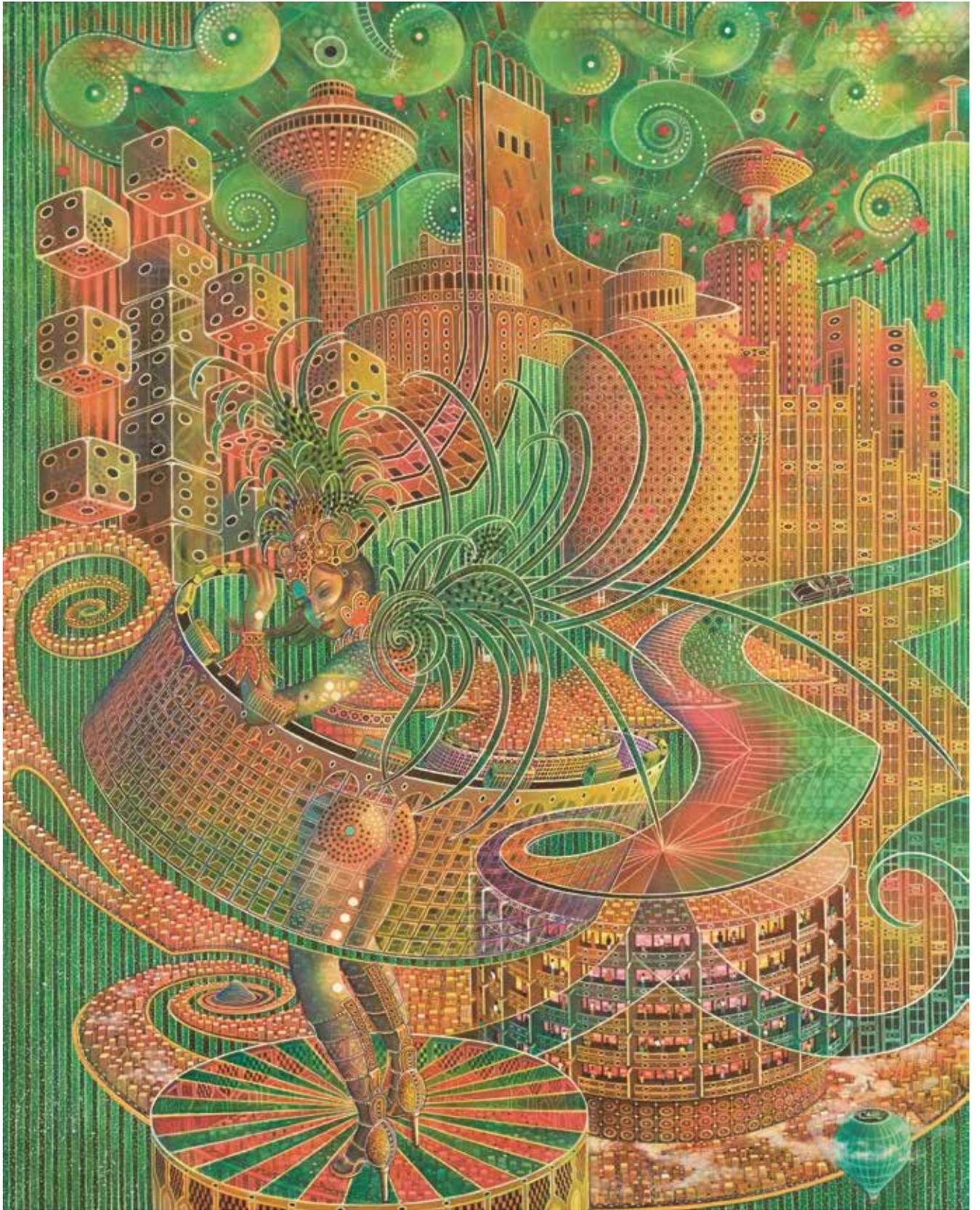
152x122 cm



OIL AND PROGRESS

Acrylic on Canvas

152x122 cm



DEUS EX MACHINA

Acrylic on Canvas

152x122 cm



INTO THE GARDEN

Acrylic on Canvas

150x120 cm



ISOLATION BREACH
Oil & Acrylic on Canvas
142x112 cm

CAIO LOCKE



A background in etching has been formative in the development of my painting style, and childhood memories between London and Rio provided much of the early inspiration. Although I qualified as a lawyer in 2006, I had felt increasingly that painting was my true calling. After what was intended to be a year to explore the ideas I had not had time to express, painting and design has been my full-time occupation since 2007.

Working mostly in acrylic and oils, my painting process relies upon the imagination, requiring the combination of mathematical precision with abstract thought. Within the parameters of both, I find immense scope through colour and form to express my subjective response to this meeting of external and interior worlds. In this sense, the process has become a meditation, visionary in its merging of the spiritual and intellectual.

The results are compelling mindscapes that explore the notion of the city as a physical manifestation of collective human nature and consciousness, as distinct from pre-existing natural forms, but in certain ways echoing them. Avoiding depiction of the human condition in the context of pain, suffering, tragicomedy or dysfunction, the paintings invite the mind of the viewer into consideration of alternative propositions and ways of thinking. Historical,

modern and futuristic references combine to induce a sense of fractal time caught in frozen motion, whilst detailed vignettes draw the eye deeply into the compositions. Time, light, energy, atmosphere and human existence bound within this matrix are constant themes, while the use of multiple perspectives provides engrossing depths in which these elements interact.

My work has been exhibited in various guises both in London and internationally. Recent commissions include sculpture designs, music covers, and the beachwear designs for a Brazilian fashion label. It has received public attention through participation in major public art projects including London Elephant Parade (2010), Edinburgh Jungle City (2011), Fabergé Big Egg Hunt (2012), Stand Tall, Colchester (2013) and more recently for the Chakravarty Cup 2014. I have had artwork featured in the New York Times, Rooms Magazine, Drapers Online, Forbes Magazine, Evening Standard, Classic Car Magazine, Old Wellingtonian.

Credits

All artwork by *Caio Locke*

Exhibition curated by *Caio Locke* and *Oaktree & Tiger Gallery*

Gallery Director: *Conrad Carvalho*

Assistant Gallery Director: *Chetal Patel*

Artwork photography by *Sylvain Deleu*

Graphic Design by *Giovanni Fastiggi*

Writing by *Caio Locke*

Special thanks to:

- Janie Burford MBE
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- Simon Owen
- Max Huber
- Raef Bjayou
- Isabelle Sowa
- Michael Verity
- Rami Hraiki
- Alex Savelli



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