

Artist Biography/ Statement

Helena Moock (b.1997) studied Foundation at the Royal Drawing School (2015–2016) before completing a BA in Painting at Edinburgh College of Art (2019), University of Edinburgh. Afterwards completing a traineeship at The London Print Studio. Moock is currently working at Heatherleys School of Fine Art as print technician and continues to develop her printmaking whilst also oil painting in her spare time.

The linocut 'Walls Part Us but We Both See the Moon' (Roman Night) featured in 'No Borders', Manchester's online zine during lockdown, to illustrate an article on 'Radical Uncertainty and Bonds of Care in a Time of Crisis'. Linocuts such as her James Baldwin piece were used to fundraise for Black Lives Matter support during the pandemic, and the one exhibited is the last available version. Moock has done several works based on favourite writers, also on show is her large 'Heart is a Lonely Hunter' piece dedicated to Southern Gothic writer Carson McCullers.

Moock was one of 12 young graduates selected for the Affordable Arts Fair in Battersea Park, March 2020, which went ahead just before lockdown, with 6 black and white linocuts selected, mainly from her degree show. Moock has also been shortlisted for the RA summer show, with her multi-block cat print 'Fragolina'.

The most recent works on show in this exhibition are of her smaller still life paintings, exploring a more muted colour palette, and her chine-collé linocuts juxtaposing fine colour tissue with bold black and white markmaking. 'Dexter' is the largest of her recent linocuts utilising this technique and is the second print made of her uncle's Basset hound. In both 'Dexter' and 'Fragolina' there is a love of carving the animals fur and creating a sense of movement and form. Moock's work is always autobiographical, whilst also highly responsive to literature and current events. In her etchings, she is interested in evoking moods through colour blends, a contemporary twist, on a traditional hardground observational drawing.

In Moock's painting practice on the other hand, a more intimate and personal interior life is documented through household objects and heirlooms. Interested in the overlooked everyday items like Rizla papers and sweet wrappers, the still life's are filled with relatable subject matter. Instead of mundane though, through a careful organisation of items and spatial relations, these objects seem to relate to one another in a new way and the micro-detail brings out the beauty of these observed, ordinary scenes.

Selecting objects of sentimental value, some handed down from generations, such as old suitcases and teapots, there is a careful regard to ancestral lineage to Moock painting practice. Using painting as a vehicle of connection to previous family members, whilst also juxtaposing disposable beer cans and objects synonymous to capitalism's industrial scale, there is a mirroring going on of the personal scale and the societal. Trying to evoke atmosphere and tone more in these closely studied micro-dramas is something she is working on currently.