

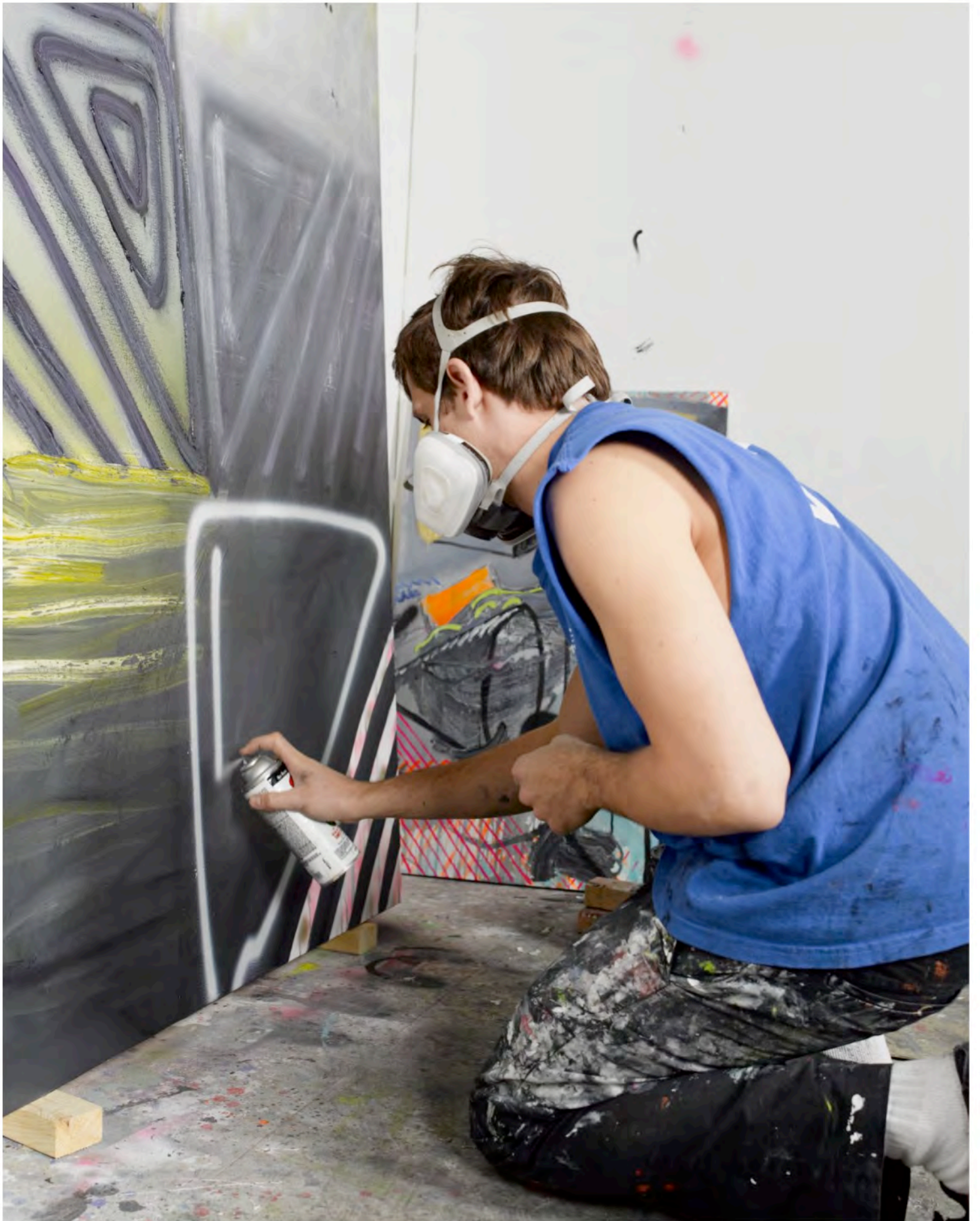


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NEW YORK:  
KADAR BROCK

INTERVIEW *by* ANA FINEL HONIGMAN / PHOTOS *by* BOBBY MOZUMDER

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KADAR BROCK'S PAINTINGS pulse with bite and bounce. Even when his signature, sunglasses-wearing alligator is absent, his canvases are enlivened with humor and whimsy. Bright and punchy, the paintings add levity to the too-often earnest realm of Abstract Expressionism without being light-weight themselves. Brock's electric-hued canvases pop, but even his comparatively somber monochromatic pieces generate nu-rave-style verve, with loud, joyful lines. When he turns his geometric compositions into three-dimensional objects, the sculptures that emerge are compellingly organic. Although their origin in his construction work is evident, the sculptures appear to be striving and growing on their own and it is easy to root for their aspirations, expanding towards the ceiling. Here we discuss the origins of the twenty-eight-year-old native New Yorker's particularly festive form of Abstraction.

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**What attracts you to particular colors?** It's both an instinctual, innate thing and also a referential thing. I see colors I like in other paintings and in the world around me. I also remember colors; they make moments, they relate to moments and flatten moments, and I'm interested in those moments, so I use those colors.

**When you combine colors, are you doing that based upon your associations with the colors or upon the colors themselves and how they might look together on the canvas?** It's all simultaneous. I mean color is just color. But how they look together is an aesthetic choice, and that is automatically loaded with content, both personal, historical, and ideological ... you can't separate it.

**Do you think of colors primarily as being expressive of particular ideas or connotations?** They simultaneously are and aren't. Sometimes they are more ideas, other times they are more spaces and feelings, which I guess is just a different type of idea or connotation . . . For instance I got really into day-glow colors because of their relationship to this idea of "new age" that I have, their presence in my youth (think Jams and Zubaz pants, and all that from like '90), how they end up being used on highway construction sites and other markings around the city, and how they were also used by some painters as a means towards "bad painting," towards undoing certain ideologies ... They also function really well in making certain spaces and environs ... This is all simultaneous.

**What is the relationship between neon and new age?** Bright future glowingness, radiating heart chakras, light!

**Are you using color as a language to convey emotion or meaning to your viewers?** That too, it's all the same. I do think of colors as having the ability to create moods, timbres, and spaces. I think of them poetically, and mnemonically. I think of them as creating intersections, interstices and precipices, between feelings, thoughts, history, psychology everything ... It all is simultaneous. In that regard color is important in giving someone the possibility of experiencing meaning and emotion.

**Then what associations do you have with shapes and the forms you select?** I think of form in the same way I think of color, as in there's a lot there simultaneously. I like forms that intersect a number of points of interest. I've done paintings over the last few years that started with this idea of crystals. I got into that because it was this icon for my new age upbringing (Gurdjieff refers to "crystalizations" when talking about emotional/psychological patterns and staleness), and also formally and ideologically related to Ab Ex painting (angular and transcendent). They also then aesthetically related to more contemporary paintings that had antithetical ideological approaches, so it was this convergence. Now I'm just starting to work more repetitive and "primitive" forms (think Newman's PLASMIC IMAGE essay) that extend and elucidate that line of intersection.

**What, or who, is the alligator?** The alligator is a dream icon. I had a very poignant dream that ended with this albino alligator, with the sunglasses and all; he was the fun (?) resolution of an otherwise very anxious and stressful situation. It stuck and struck me enough where I wanted to paint him. From what I've read, alligators are simultaneously a symbol of subconscious fear and unrest, and of great power ... He's like this joyous fear. A precipice maybe. The alligator happened in the summer of 2007. I had the aforementioned dream, let it stew for a few weeks to be sure the image was powerful enough for it to enter into my paintings, and then it did. He's still kind of an occasional participant. He can kind of undo the seriousness that can accompany abstract painting as an endeavor.

[www.kadarbrock.com](http://www.kadarbrock.com)



Selbstporträt in der Sonne, 2007  
Oil, flashe, acrylic and spraypaint on canvas  
24 x 20 in



**Bone Bomb**, 2008  
oil, flashe, acrylic, and spraypaint on canvas  
72 x 60 in.



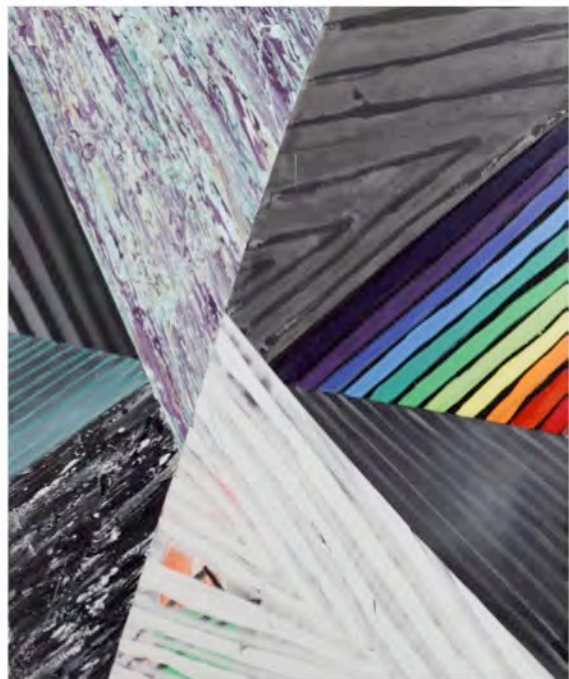
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- 1 **Necron 99**, 2008  
oil, acrylic, flashe, and spray point on canvas  
16 x 12 in
- 2 **And pretend its enough**, 2007  
oil spray point flashe and acrylic on canvas  
72 x 48 in
- 3 **GRIMP**, 2008  
oil, flashe, acrylic, and spray point on canvas  
72 x 60 in
- 4 **Obelisk**, 2008  
oil, flashe, acrylic, and spray point on canvas  
72 x 60 in



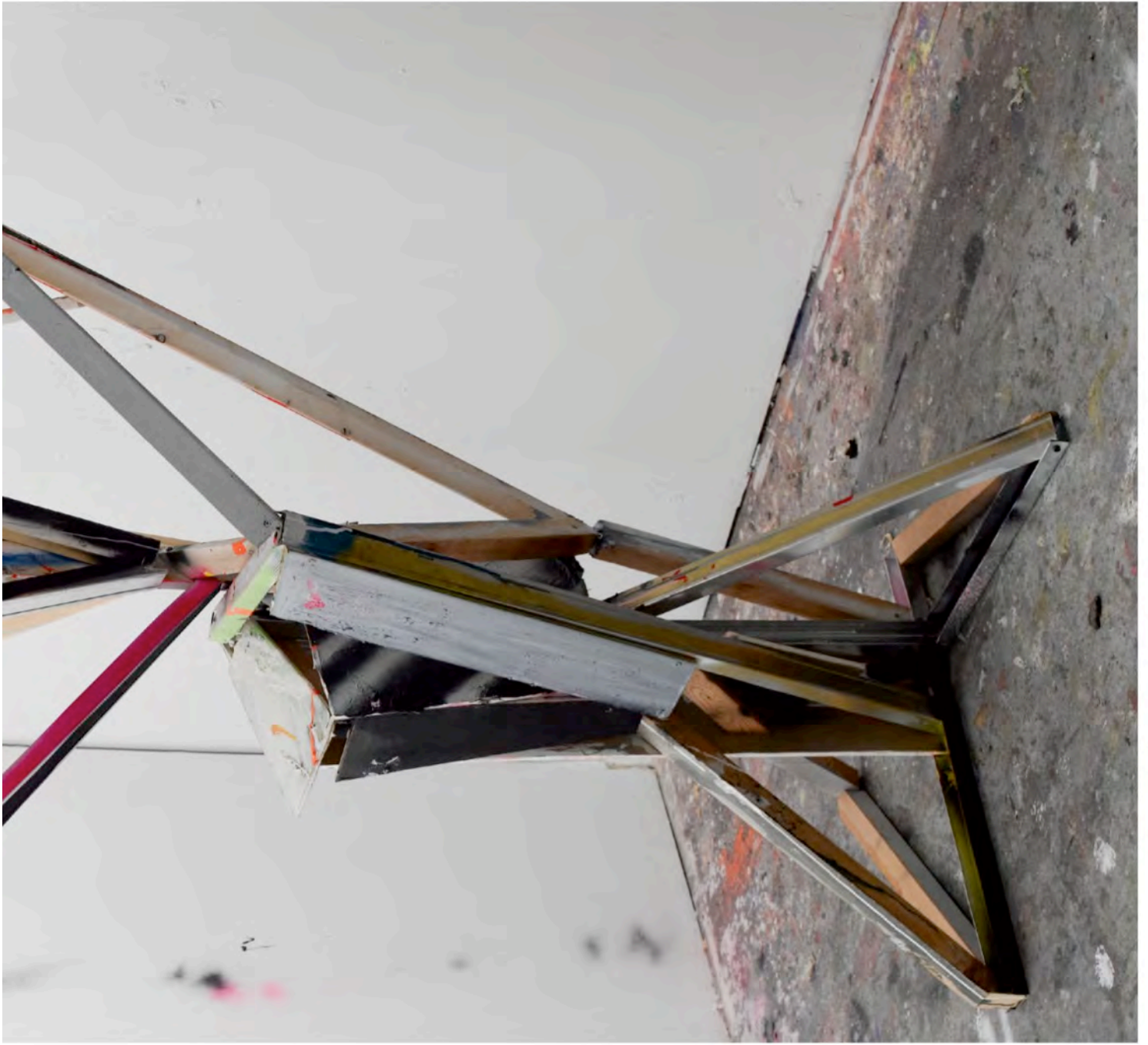
And for a Moment Love Myself, 2007, oil, Behr, and gesso on canvas, 20 x 24 in. Gallery Collection of Steve Simon, NYC



Reach Through This Light, 2007  
oil acrylic flashe and spraypaint on canvas  
24 x 20 in







Monument to Impermanence, 2007 - 2008 oil, fluke, acrylic, and isopropyl on wood, aluminum, and sheetrock. 114 x 40 x 40 in.

