

## Robert Andrew: *Presence*

31 August–26 October 2019

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**Robert Andrew** is a descendant of the Yawuru people; his Country is the lands and waters of the Broome area in the Kimberley Region, Western Australia. In *Presence*, Andrew makes metaphysical links with his Country as well as Aboriginal understandings of place as abstract ideas of belonging and connection. Country might be interpreted as interconnecting spiritual, cultural, physical, and historical relationships with the land, waters, sky, and all living things. Andrew's practice makes visible these complex connecting layers through the interplay of energy and matter. He does this by embracing two very different sensibilities: contemporary technology and natural materials.

In this exhibition, Andrew expands on previous kinetic based work to create a dynamic physical landscape that stretches across the floor, rises, floats, and travels. At the centre of this installation is a large reconfigured, stratified block of natural material. String is embedded within this form, woven into the layers of soil and ochre, and connected to a mechanical device that activates the movements of this thread. As the string transitions through and beyond the form, it is imbued with the signature of Country—carrying residue of the soil and stained gently in earth pigments.

String creates the substructure of the soil form but as it unravels it undermines the form, returning the material to a soil-like state. Over the course of the exhibition, a strong and enduring internal core is revealed within the layered earth.

Also part of *Presence* is a projection on the Judith Wright Centre of Contemporary Arts façade. This work merges documentation of a selection of Andrew's previous installations. The imagery captures interactions between earth pigments, water, ochres, rocks, and technology. There is a continual state of motion conveyed in this work that reflects a circularity in relationships between past and present.

## Biography:

Robert Andrew is a descendant of the Yawuru people of the Broome area in the Kimberley, Western Australia, and holds European and Filipino heritage. With this connection to different lineages, his artistic practice explores identity and history, often by combining natural materials and contemporary technologies. His works erode and expose substrates, build stories and create material traces. Andrew completed a Bachelor of Contemporary Australian Indigenous Art with Honours at the Queensland College of Art (QCA). He is currently completing his doctorate in Visual Arts at QCA, Griffith University. Andrew has exhibited widely throughout Australia including: *The National*, Art Gallery of NSW (2019); *Experimenta Make Sense*, Latrobe Regional Gallery (2019); and *Myall Creek and beyond*, New England Regional Art Museum (2018). Recent solo exhibitions include: *Data Stratification*, Kapelica Gallery, Ljubljana (2018); *an unforgetting*, Pop Gallery (QCA Galleries), Brisbane (2018); and *Our Mutable Histories*, Museum of Brisbane, Brisbane (2017).

IMA Belltower is curated by **Freja Carmichael**.

Robert Andrew received animation assistance to realise the façade projection from **Sai Karlen** and **Nicholas Dunn**.

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### Institute of Modern Art

420 Brunswick Street | Brisbane QLD 4006, Australia

### Opening Hours

Tuesday–Saturday 11am–6pm | First Thursday of the month 11am–9pm

### Façade Projection

Visible nightly Tuesday–Saturday

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### IMA Belltower Partners



IMA Belltower at the Judith Wright Centre of Contemporary Arts is supported by the Queensland Government through Arts Queensland.

### IMA Principal Support



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The IMA is supported by the Queensland Government through Arts Queensland, and from the Visual Arts Board of the Australia Council for the Arts, and through the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. The IMA is a member of Contemporary Art Organisations Australia.