Robert Currie

ABOUT

Robert Currie is an artist whose already considerable portfolio is testimony to his skill in responding intelligently to spatial challenges set before him. Since 2003 he has been represented by a number of European galleries, including Kudlek van der Grinten, Blancpain Art Contemporain, Gimpel-Müller and Gooden Gallery in a series of international solo exhibitions, installations and commissioned works. His work has been purchased by many prestigious public and private art collections worldwide including those owned by:

Collection Andre Le Bozec, Paris
Jorge Massa, Venezuela
Maurice H. and L. Solomon, New York
Beth Rudin DeWoody, New York
Sotheby's, London
Lodeveans Collection, London
Defauwes Collection, Belgium
Brunel University, London
Lady De Rothschild, London

He has been recognised as having particular skill in manipulating the silent exchanges that occur between his sculptures and the environments in which he installs them.

Born and currently working in London, Currie completed his Masters in 2000 at the world renowned Royal College of Art.

EXHIBITIONS

Voorkamer. Group Show, Belgium. May 2012
Trait Paper. Group Show, Switzerland. May 2012
Geneva Art Fair. Solo projects. Switzerland. April 2012
Paris Art Fair. Solo Projects. April 2012
Slick Brussels. April 2012
Gimpel Fils, London, Solo show, December 2011
Pulse Miami. December 2011
SW1 Gallery, London. Installation Commission by Land Securities, September 2011
Hong Kong Art Fair, May 2011
Kudlek Van Der Grinten, Germany. Solo show. April 2011
New York Pulse, Metropolitan Pavilion. March 2011
Arte Fiera, Bologna, Italy. January 2011
Pulse Miami. December 2010
The Stanley & Audrey Burton Gallery, Leeds, Lodeveans Collection. September 2010
Beldam Gallery, Brunel University, London. August 2010
Galerie Gimpel Muller, Paris. Solo Show, June 2010
Art Cologne. Germany 2010
Art Brussels. Belgium 2010
Blancpain Art Contemporain, Switzerland. Solo show, September 2009
Kudlek Van Der Grinten Galerie, Germany. Solo show, June 2009
Art Brussels. Belgium 2009
ROMA Art Fair. Italy 2009
Art Standing, Group show. Miami 2008
VINEspace. Solo show. London 2008
Materiale Immateriale, M.U.S.C.A. Group show. Italy 2008
'The Liminal Phase. Group Show. London. October 2006
Florence Trust Summer show. London. July 2006
Public sculpture commissioned by Kammgarn Centre. Kaiserslautern. Apr 2002
Installation commissioned by Autostadt for the IAA show. Frankfurt 2001
Installation commissioned for 'Decorative Arts Exhibition' Sothebys, London 2001
'New Contemporaries 2000' Milton Keynes, Manchester & Edinburgh
'The Show' Royal College of Art. 2000

ARTIST STATEMENT

Rational and irrational, negative and positive, order and disorder, filled and unfilled, Robert Currie continually develops consistent contrasts in his work.

The inevitability that out of any complex system, order will emerge plays a prominent role in his work. The result of two bodies interacting is entirely dependent on the variables of time and space - an equally significant concept that Currie explores.

Currie's three main strands of work, drawing, sculpture and installation are concurrently unique and separated. Linked by the notion that order emerges from disorder, Curries explores these different mediums, while recognising that all three materials can be manipulated into equally astounding results.

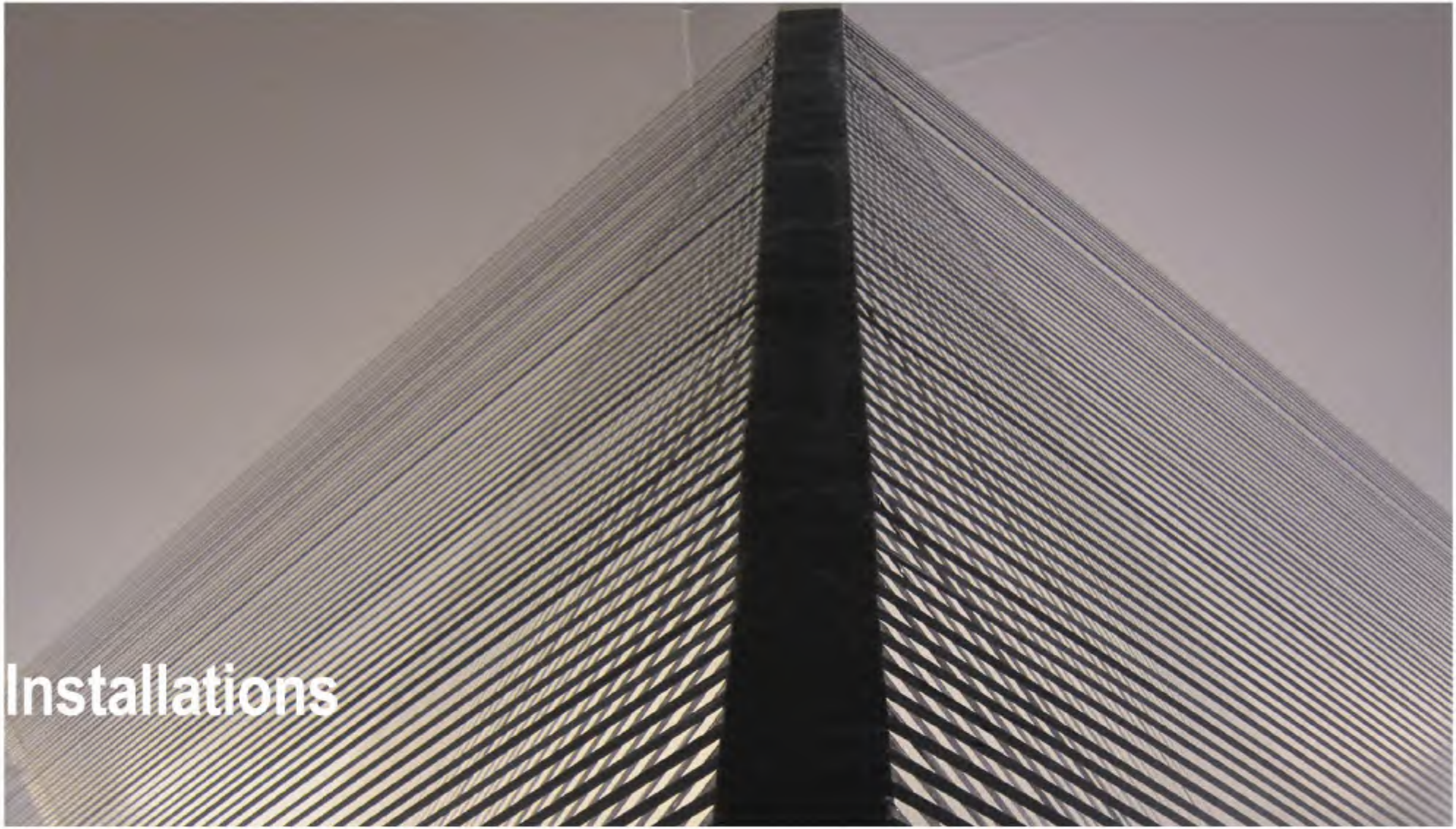
Each medium utilises visible and invisible energies that perpetually surround us, going unnoticed while remaining vital to our everyday. Combining these forces with synthetic materials enables Currie the fusion of these forces with existing materials - making them visible.

Currie's initial drawings delve between the relationships of the intricacies that can be achieved through mechanisms. A simple drawing machine made from banal every day objects produces forms and impressions that appear 'natural' and hand-drawn but are in fact impossible to create by hand. Later drawings obviously exploit the linear aspects of his sculpture and drawings.

Sculptures and installation meticulously constructed in nylon and videotape visualise unnoticed forces. What's unique about these visualisations of force is the unmistakable human touch. Currie constructs each piece by hand, precisely placing, wrapping, threading and twisting the material to create the reciprocally static and fluid structures.

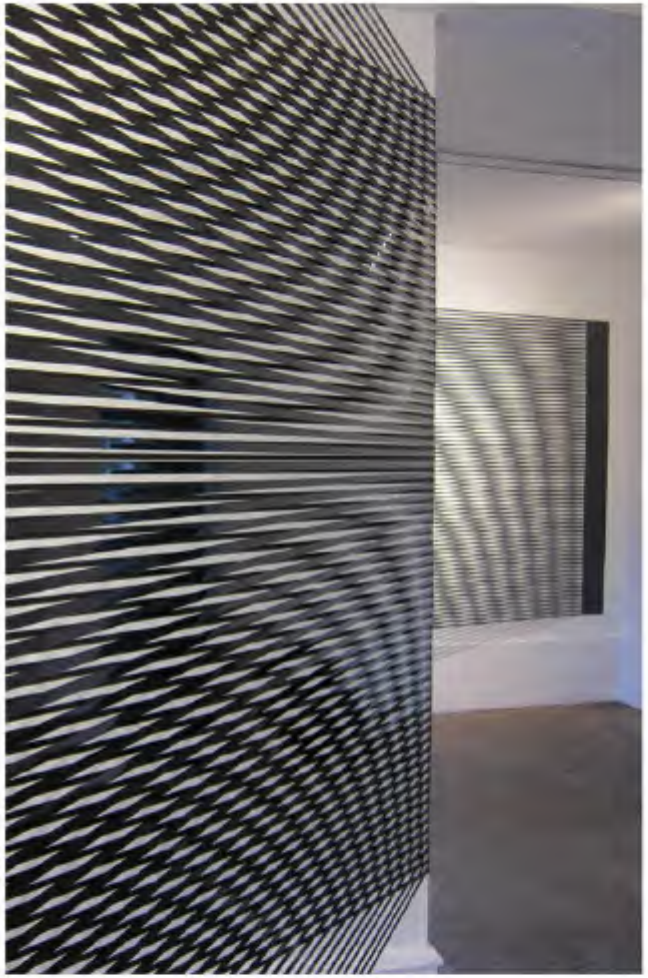
Infinitely contrasting forces enable Currie to produce bodies of work that are continually evolving, altering in their technical specifications yet maintaining the purity of each medium.

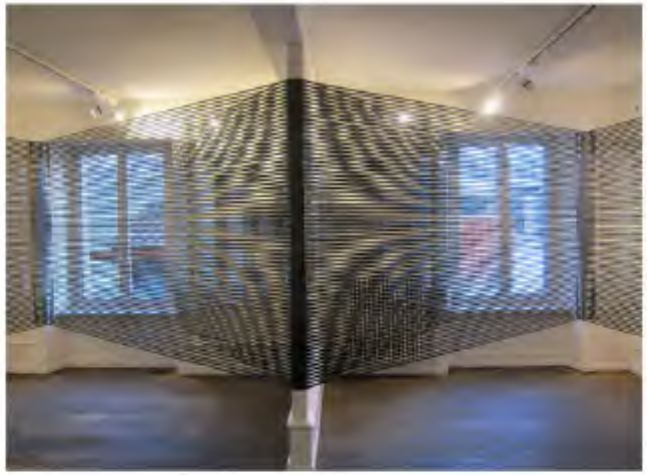
Intentionally utilising external factors in his work, Currie allows the material, to reflect, diffract, and absorb light. Resulting in disorientation, weightlessness, and elusiveness.



Installations

'1 day, 16 hours, 36 minutes and 56 seconds'
Paper Trait, Switzerland 2012 - 6m x 4m x 3m

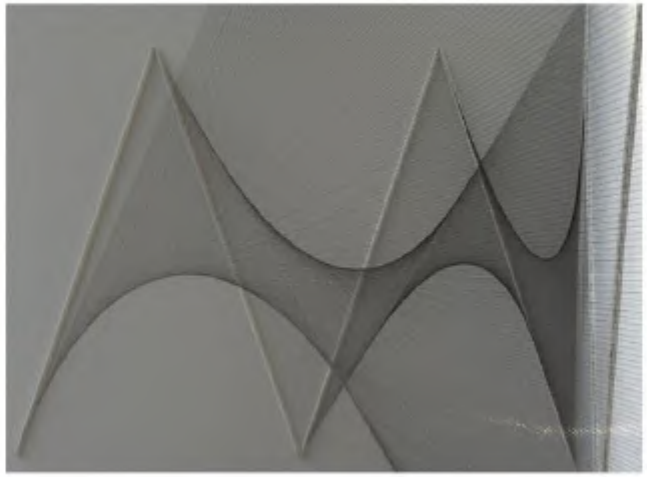


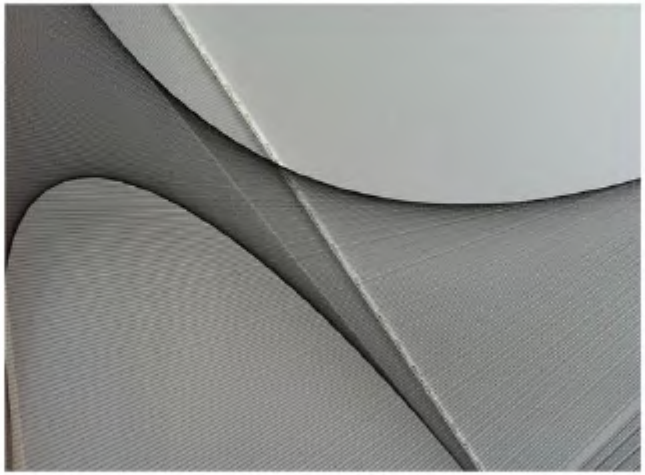


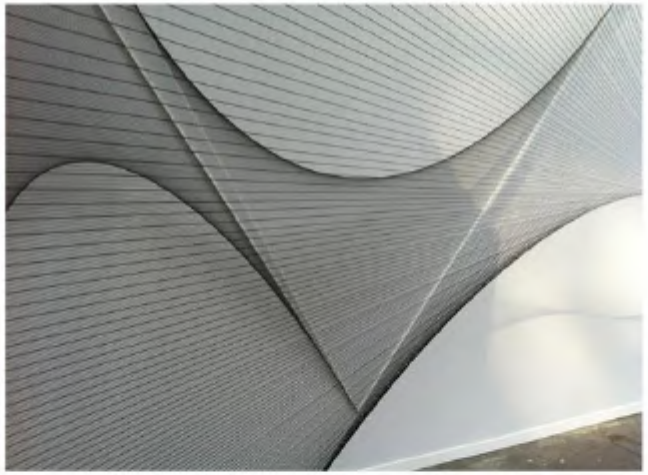
In the gallery space, stretched videotape transformed walking through the space into a physical and optical experience. The tape was precisely stretched horizontally around the architecture of the space including the wall that jutted out awkwardly to make it the focus of the piece. It created a vibrant and disorientating effect as one moves around the space.

The title for the show was given to the duration of the tape, when played, to create the work. The highly reflexive black magnetic tape acts as a kind of mirror that allows our glance to pass through it and yet reflect and double the space . The viewer is drawn into an ever changing image that not only incorporates the space around it but also the viewer himself whose perception changes from every different view point.

'492,750cm of Black Nylon Monofilament'
Paris Art Fair, 2012 - 4m x 6m x 3m







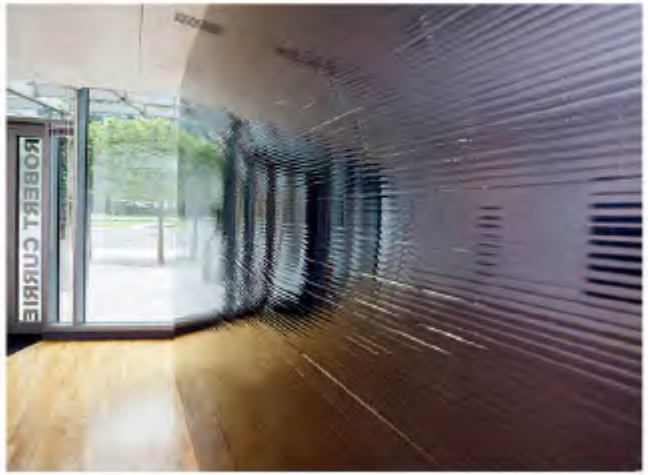
Housed in the Grande Palais, an installation was created as part of the solo projects within Paris Art Fair.

Nearly 5km of Black Nylon Monofilament was precisely stretched around 8 metal sections with over 2400 individually drilled holes.

The space became an engaging and reflective space within the busy Art Fair.

The interweaved lines never touched each other and this heightened the tension in the piece, whilst acting as the catalyst for visualisation of curves that appear as the viewers moved around the piece.

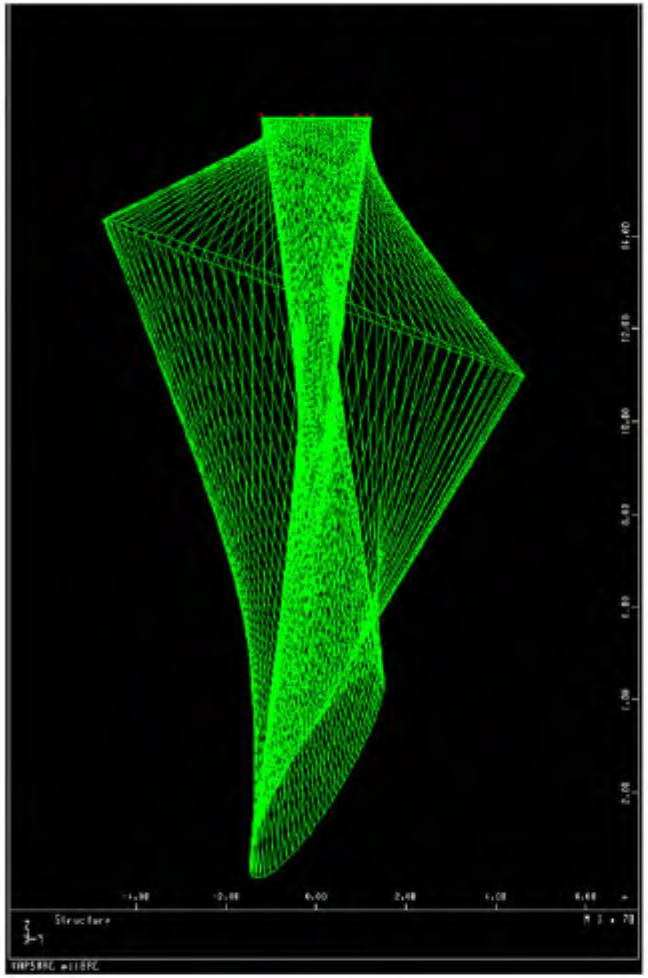
'Interference' - 3 days, 3 hours, 22 minutes and 46 seconds
Commissioned by Land Securities, London 2011 - 15m x 6m x 17m



In the gallery, 700,000cm of unspooled videotape transformed walking through the space into a dramatic physical and optical experience. The tape was precisely stretched around 3 columns so that its thin edge and wide edge are seen alternately, creating a vibrant and disorientating effect as one moved around the space.

Each individual line is twisted a specific number of times, then built into a network of regularly laid-out strands of unspooled videotape - creating an appearance of an intricate drawing in space. Once the structure was complete, its surfaces were fully illuminated, the light caused to bounce and fragment off the highly reflective strands of tape, which were then deliberately agitated. The effect for the viewer was an abstract form which, as one watched, distorts optically, the minute variations between the strands causing the individual 'drawn' lines to move in and out of focus, becoming more then less prominent. Alternating rhythms emerged, with the strict geometry being replaced by passages of tension and relaxation that provide an aesthetic and harmonic experience. 'interference' references the material's link with the production of distorted sound and moving image.

'KAPSARC' - King Abdullah Petroleum Studies and Research Center
Zaha Hadid Architects. Atrium proposal, Riyadh, UAE 2010 - 20m x 10m x 10m.

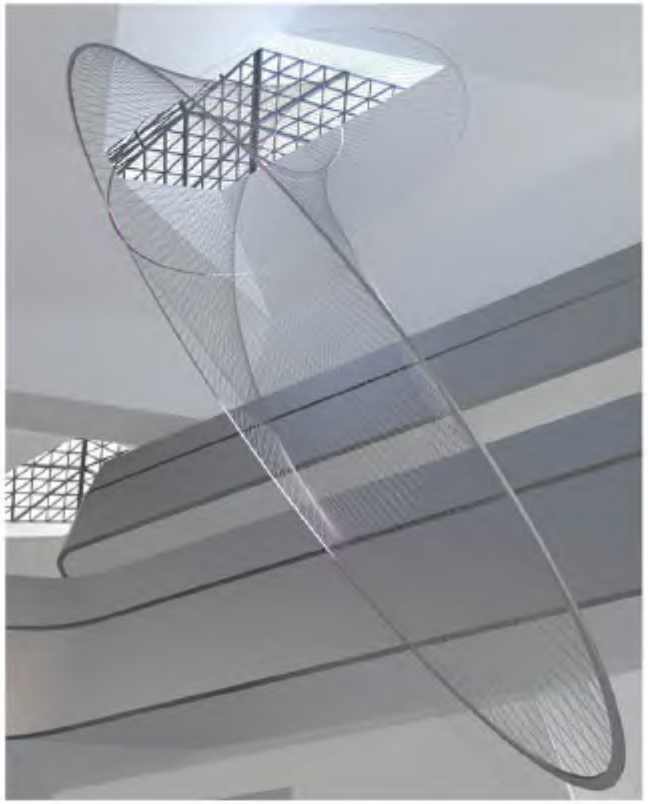


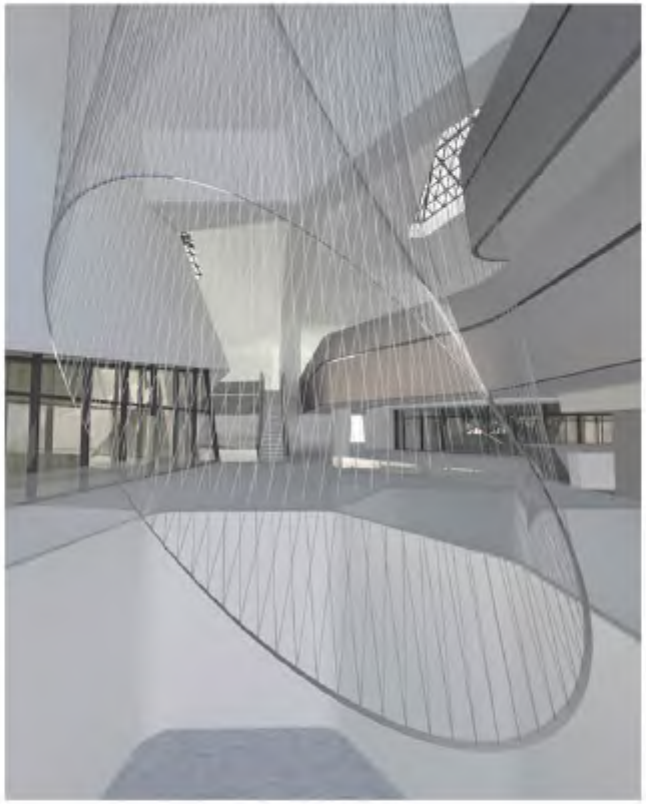
The KAPSARC project collaborated with Dr-Ing Switbert Greiner. The proposed construction comprised a series of 3 oval polished stainless steel rings of varying size, caught within a system of 6000 rhythmic repeating parallel lines drawn in 0.81mm polished stainless steel wire, and suspended from the Atrium's skylight. The total meterage would be 108,000m.

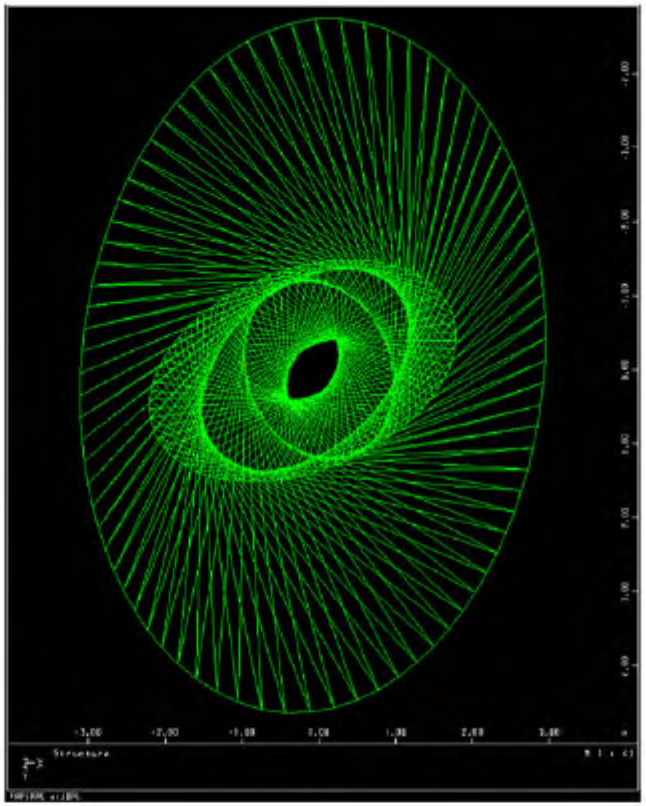
The rings tip at different angles, providing, from top to bottom, both support and weight, so that the wires are pulled taught. Their rings cross-section is rectangular and the material hollow to make them as lightweight as possible without compromising strength.

Within the sculpture's semi-transparent linear structure, 2 forms are visible, an inner and an outer core. These forms have different tensions within them, their respective compositions creating one clockwise and one anticlockwise system of tensions. These opposing forces make the construction possible. From certain angles, they cross and create a moiré that drifts and changes depending on one's viewpoint.

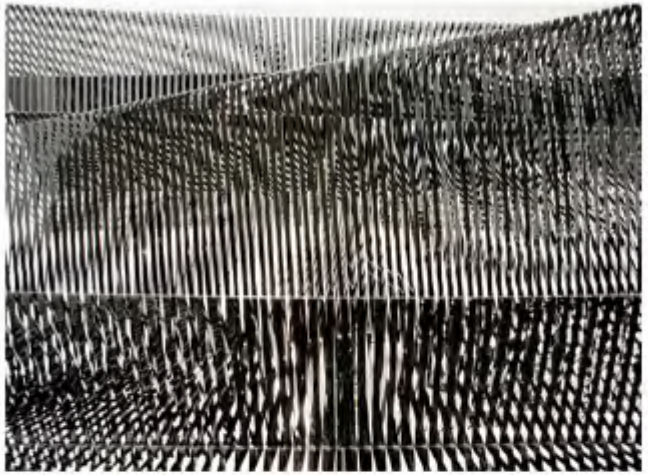
'KAPSARC' - King Abdullah Petroleum Studies and Research Center
Zaha Hadid Architects. Atrium proposal, Riyadh, UAE 2010 - 20m x 10m x 10m.







'1 Day, 1 Hour, 57 Minutes and 34 Seconds.'
Kudlek Van Der Grinten Galerie, Germany 2010 - 6m x 7m x 3m

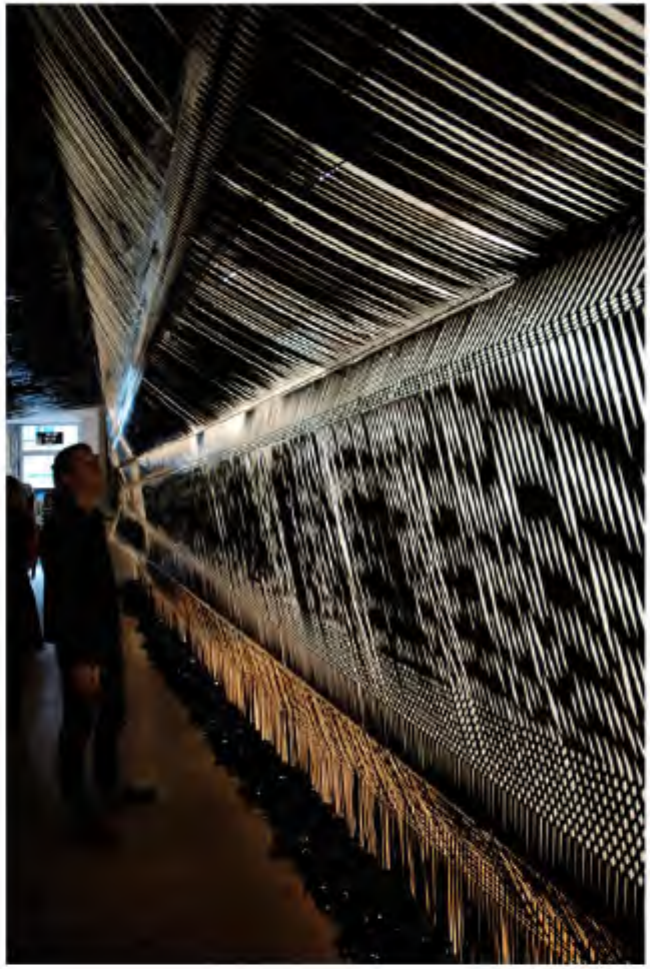


In the gallery, 218,730cm of stretched videotape transformed walking through the space into a physical and optical experience. The tape was precisely stretched at varying angles so that its thin edge and wide edge are seen alternately, creating a vibrant and disorientating effect as one moves around the space.

The title for the show 'Pieces of Time' accentuates the materials Currie uses. It is the name given to the duration of the tape, when played, to create the work. Videotape and cassette tape are the chosen materials which are manipulated by Currie through ordering, pinching, and ripping in unusual ways, to create images that reveal the background.

The highly reflexive black magnetic tape acts as a kind of mirror that allows our glance to pass through it where it is twisted away from the background. The viewer is drawn into an ever changing image that not only incorporates the space around it but also the viewer himself whose perception changes from every different view point.

'8 Days, 17 Hours, 46 Minutes and 21 Seconds'
Gooden Gallery, London 2008 - 13m x 7m x 3m



Currie's site-specific installation continued the startling and evocative employment of the unusual medium of unspooled videotape. Utilizing existing walls, beams and angles of the existing gallery space, carefully arranged lines of videotape created an illusion of depth through repetition and unique linear movements.

The angled lines of stretched videotape created a form that transformed when walking through the space and provided a dramatic physical and optical experience. Through the repetition of minimal forms, inspired by the Op artists from the 1950s and 1960s, the artist transformed the material weightlessness of videotape. Lightweight, strong and flexible, the physical and optical impact on the viewer was caused by the precise geometry of structure and light.

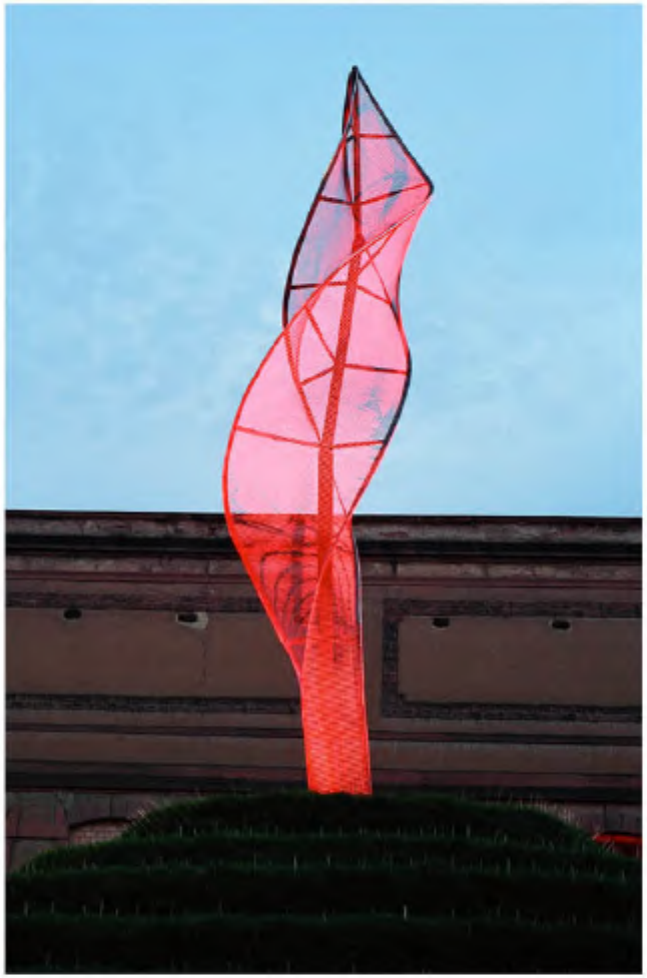
The exhibition received the Guardian Guide's *'Pick of the Week'* during the same week as Frieze Art Fair, London 2008.

'6 Days, 18 Hours, 55 Minutes and 30 Seconds'
Highbury Project Space, London 2006 - 6m x 6m x 5m

This installation was temporarily installed in a new retail 3300sq/m space that had 24 large pillars distributed in a grid. Currie wrapped up four pillars very precisely using videotape under tension. It went from the very top to the very bottom, which gave the illusion that the pillars 'disappeared' and the sense that a large cube emerged.

Dominating the space, but giving reflection to the light and the audience, it became see-through as the pillars directly opposite became visible.

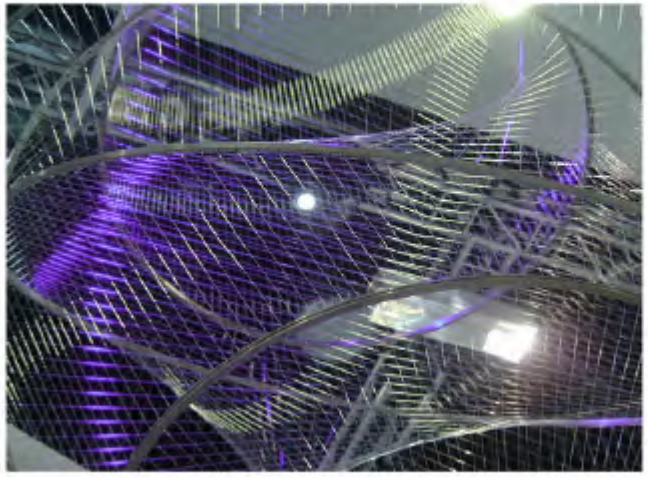
'Twist and Turn'
Commiissioned by Kammgarn, Germany 2002 - 3m x 2m x 14m



Kulturzentrum Kammgarn is an arts and culture centre located in an old cotton mill in central Kaiserslautern in Germany. The commission was awarded to Currie as part of the regeneration of the centre.

The sculpture reflects the spindle that is used in the traditional production of cotton. It is 12m high and 2m wide and is made up of an untreated steel support structure, and over 1 mile of 5mm galvanised steel wire. The sculpture rusts with the exception of the steel wire, representative of the old and new nature of the centre.

'A Clearing'
Commissioned by IAA Autostadt, Frankfurt, Germany 2001 - 2m x 2m x 6.5m

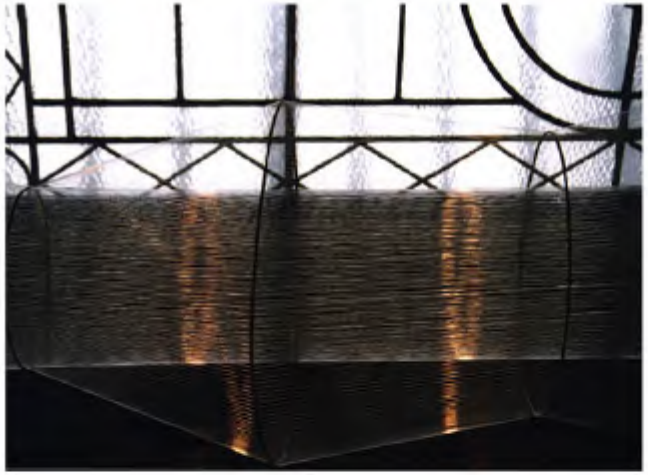


1 year after completing his Masters, Currie was commissioned by Autostadt to produce a sculpture for their meditative lounge, housed within Europe's largest trade show for cars. The resulting piece was a contrast against the noise and distraction in the hall.

The most important factor was to use the height in the space. The sculpture had to slowly rotate but could not be fastened to the floor. So Currie chose to work with a metal structure that would allow the form to be fixed from the ceiling, but also allowed the structuring of the nylon to be rigid and straight due to the weight of the bottom rings.

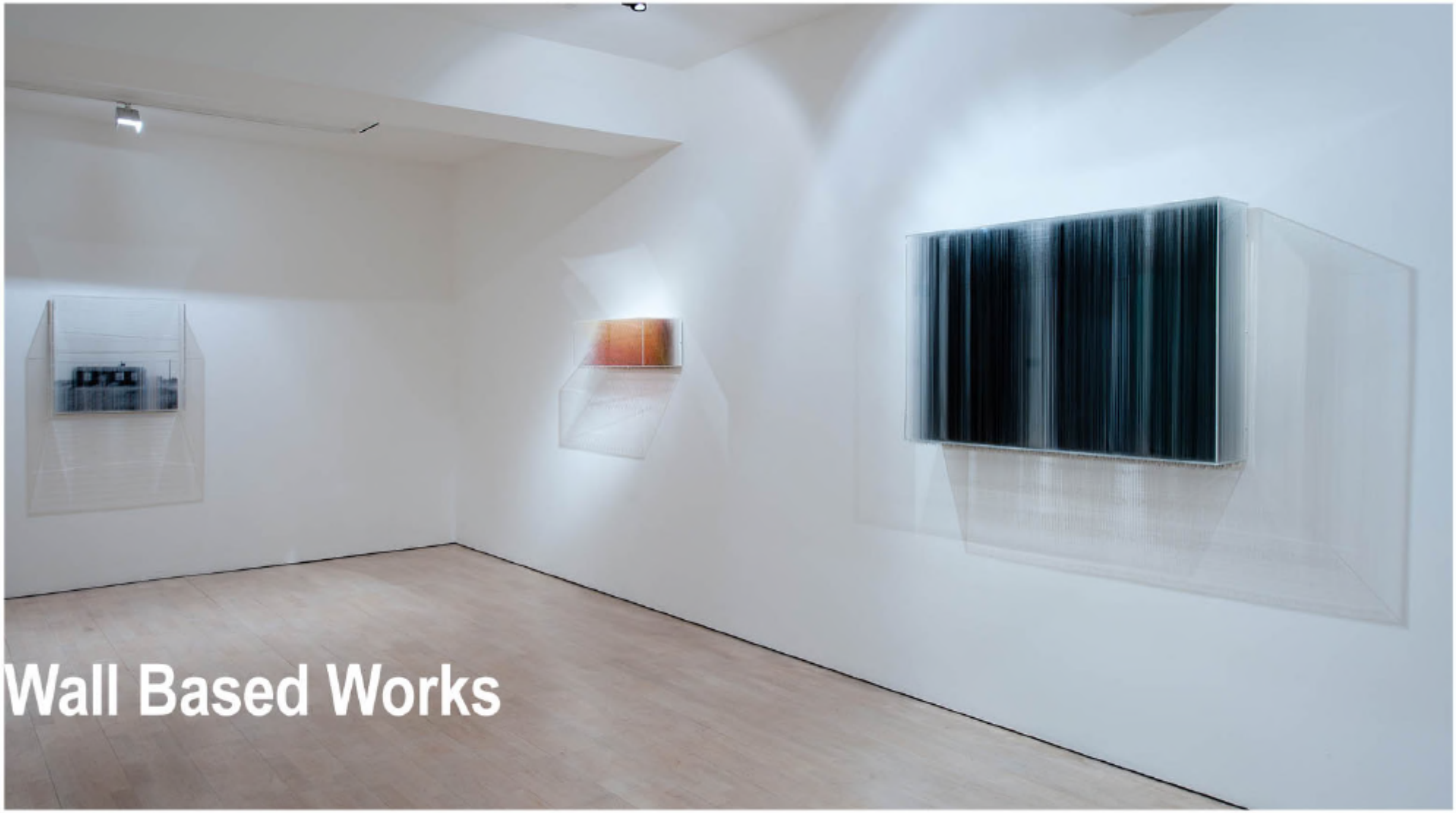
The opportunity to construct such a large complex sculpture enabled Currie to gain more in-depth knowledge about logistical and technical processes involved in the construction of a sculpture. These processes were challenged when it had to be made in three sections to allow it to be transported from London to Germany.

'Unnatural History'
Sothebys Commission. London 2001 - 10m x 3m x 3m



The Atrium space at Sotheby's is 10 x 5m which allows many different viewing positions. The brief was to create a form that resembled a skeletal whale, found in the Natural History Museum because the Sotheby's space has museum-like qualities. Currie tied each thread of nylon to the railings to suggest that the form had grown and was fused with the space. When the project was completed, the total amount of nylon used was around 5000 metres.

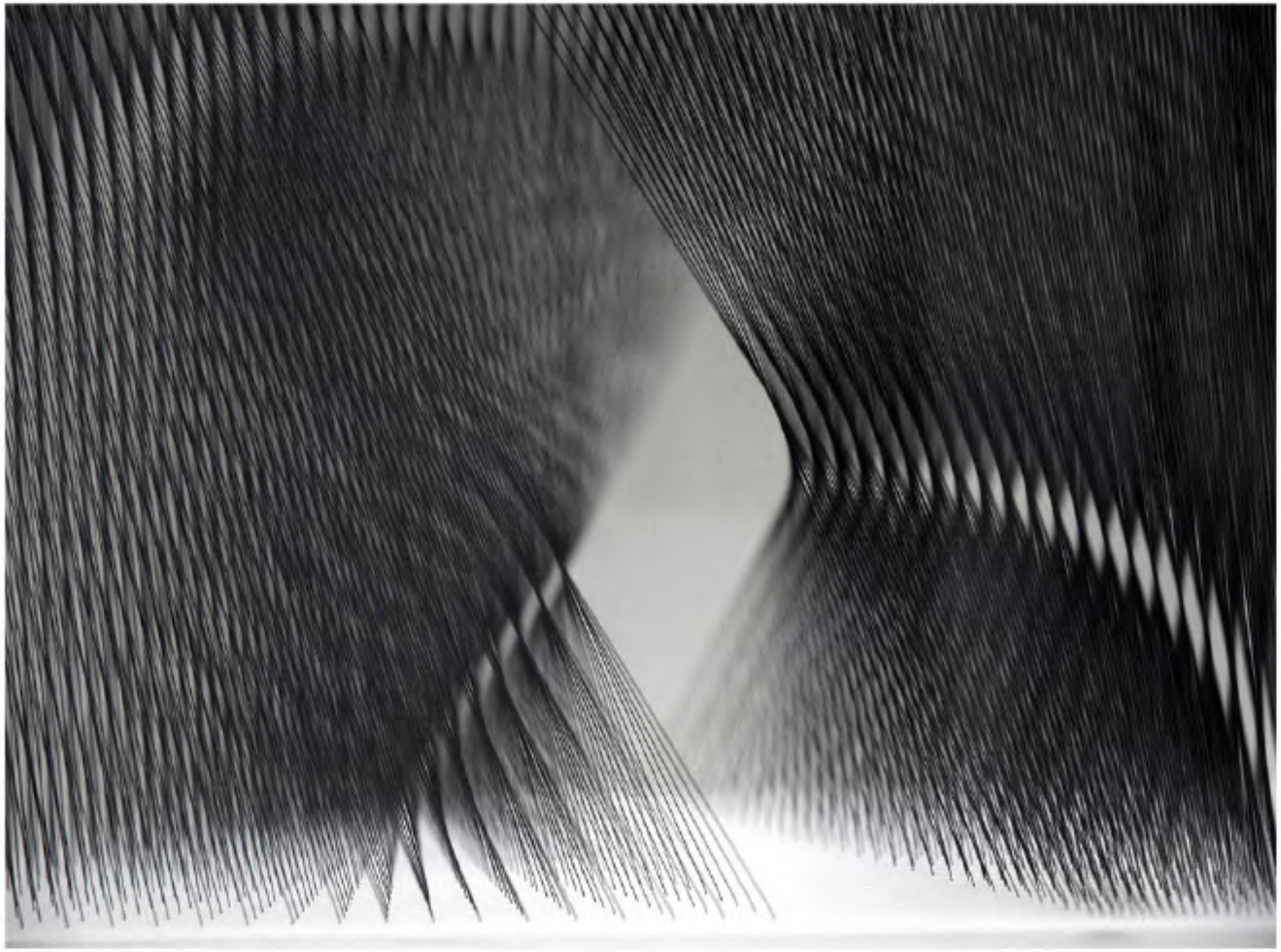
An organic outer structure stretched from one side of the space to the other. It was divided and held together by metal rings, six different sizes, each with 206 holes, through which the nylon was threaded and then attached to the railings. There was a twisted nylon shape suspended in the middle of the metal rings that resembled a backbone.



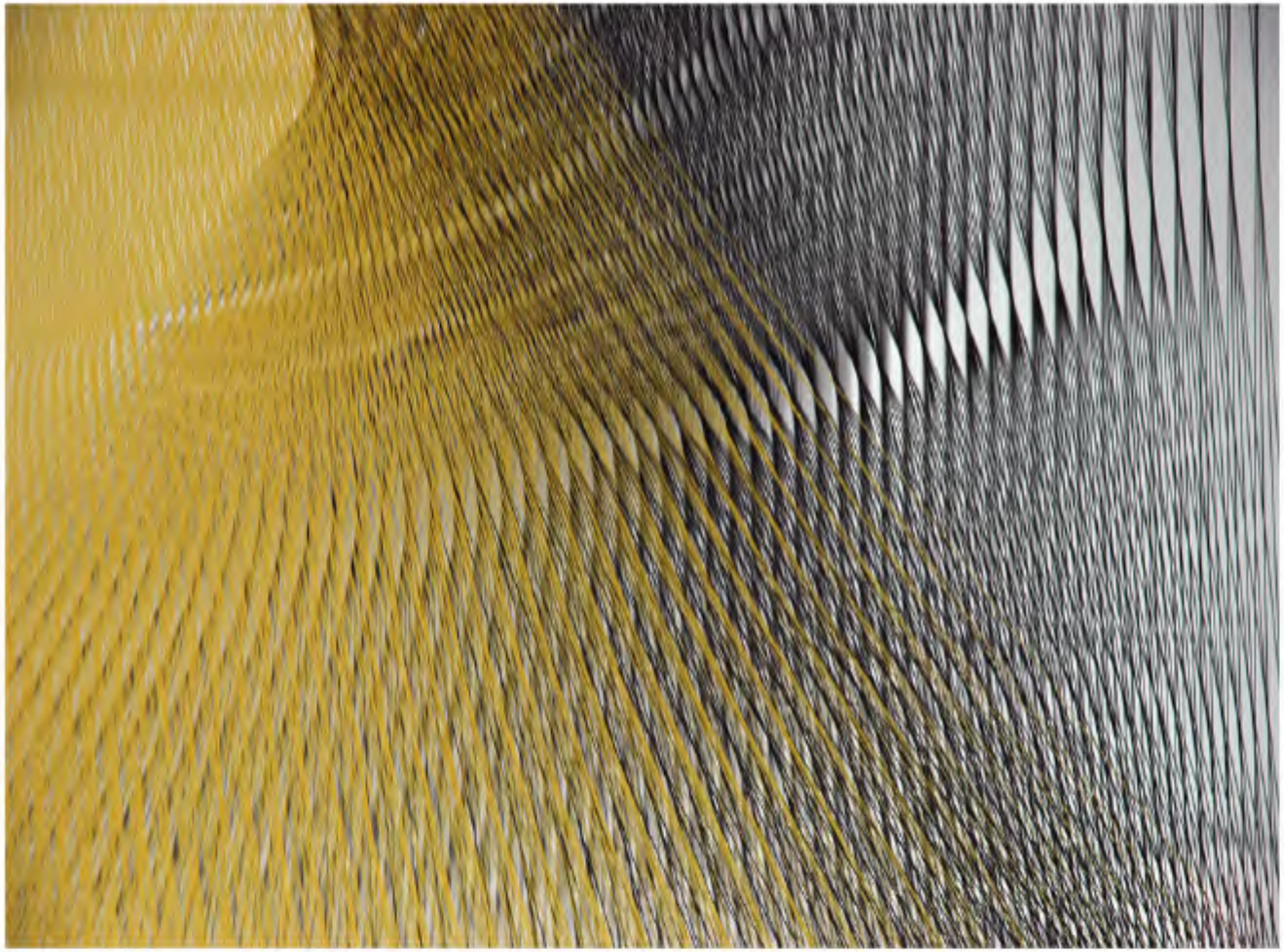
Wall Based Works

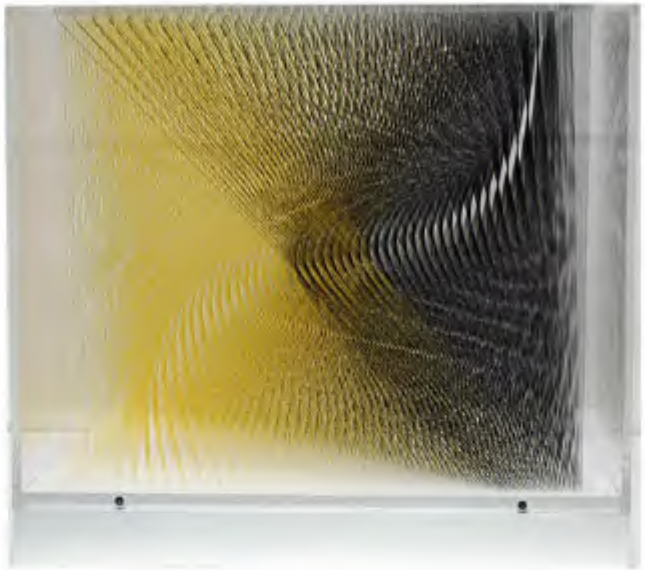
'45,340cm of Black and Brown Nylon Monofilament'
London, 2013 - 40 x 30 x 30cm

'67,200cm of Black Nylon Monofilament'
SW1 Gallery 2011 - 48x48x42cm



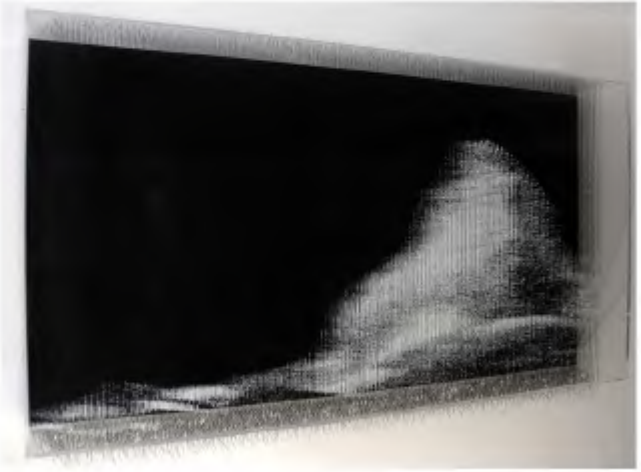
'70,020cm of Black and Yellow Nylon Monofilament'
Gimpel Muller Galerie, Paris 2011 - 40x40x42cm

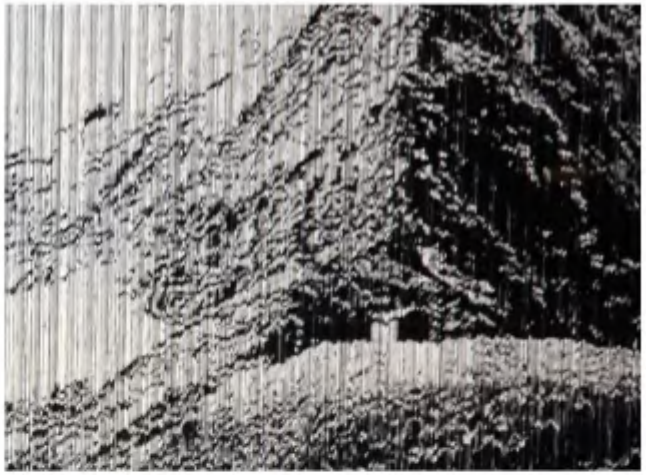




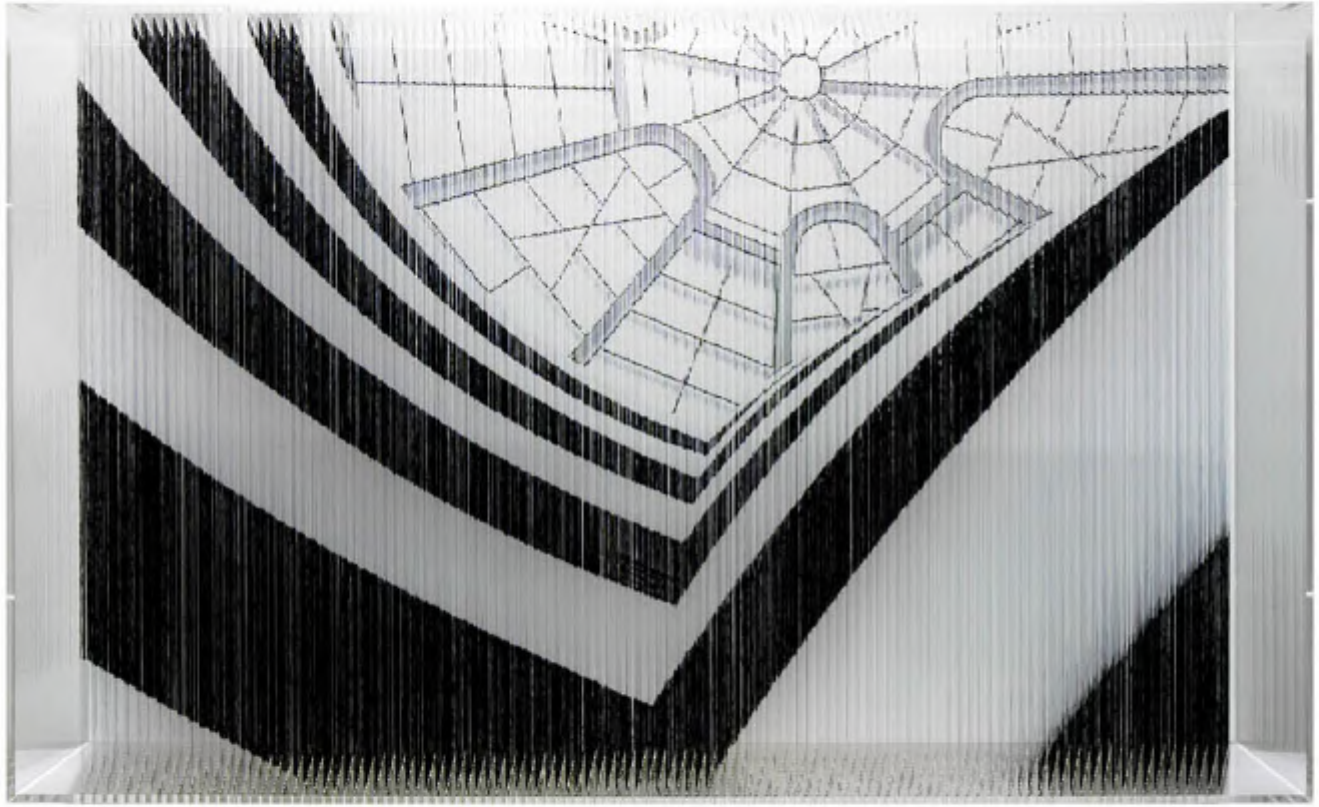
'133,120cm of Nylon Monofilament and Black Acrylic'
Hong Kong International Art Fair, 2011 - 120 x 80 x 20cm.

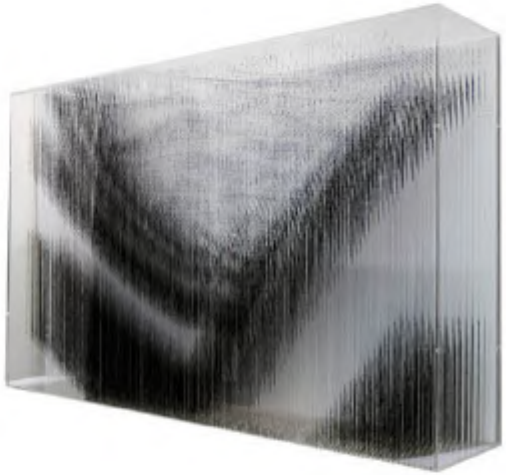
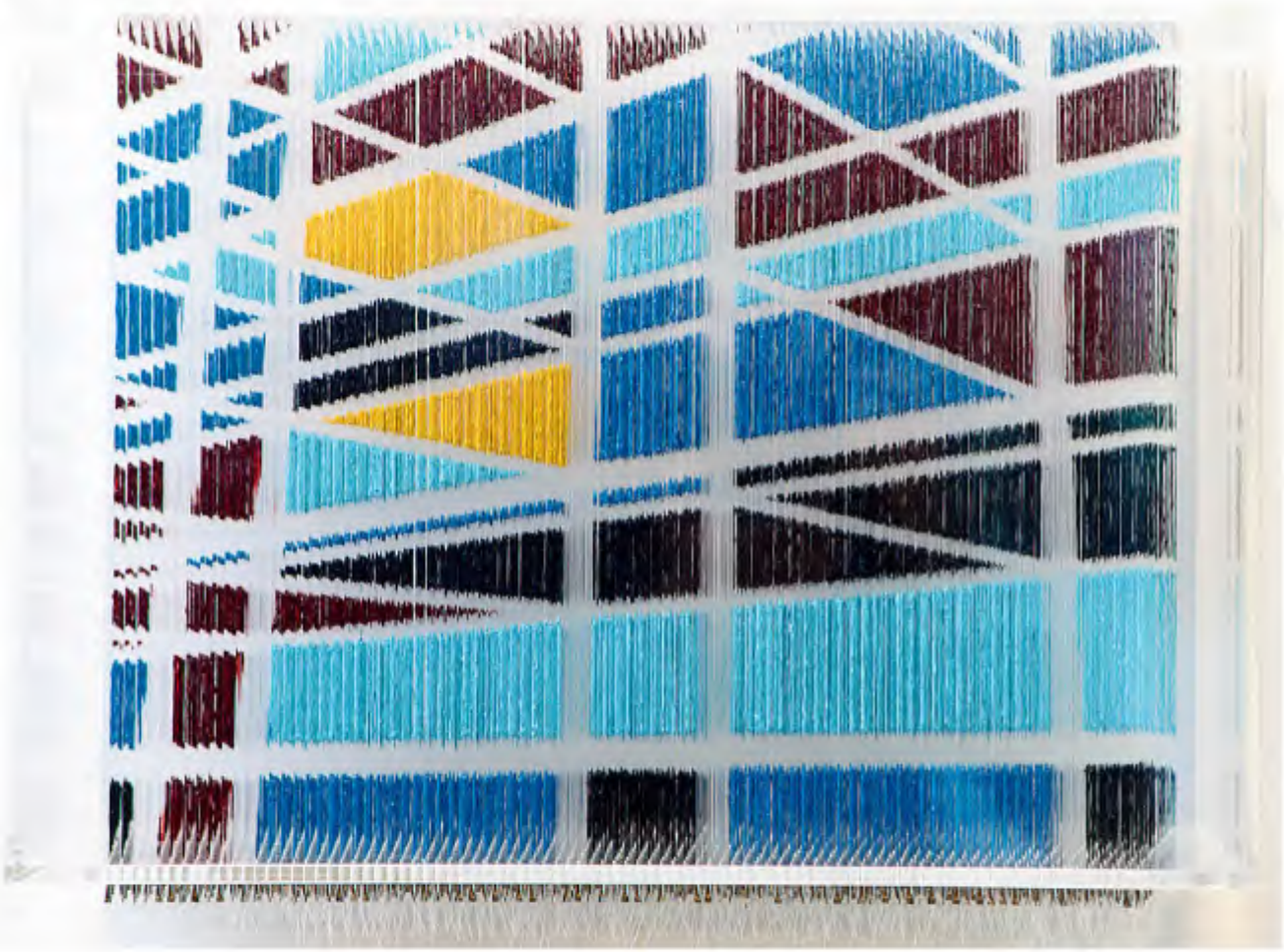
'107,250 cm of Black Nylon Monofilament and white Acrylic'
London, 2013 - 116 x 75 x 16cm





'94,016cm of Nylon Monofilament and Black Acrylic No1'
PULSE. New York Art Fair, 2011 - 104 x 64 x 20cm





'31,363cm of Nylon Monofilament and Acrylic'
2009 - 42cm x 30cm