

ROBERT CURRIE



ABOUT

Born in 1976 and currently residing in London, Robert Currie has spent more than a decade working with synthetic materials to produce large-scale and energetic sculptures, wall works that seem like three-dimensional photographs and installations that appear both static and fluid. Reflecting, diffracting and absorbing light, his work achieves a sense of weightlessness that disorients and remains elusive, making visible the forces and energies that go otherwise unnoticed in the everyday.

Currie constructs each work by hand, precisely placing, wrapping, threading and twisting his chosen materials to create structures that are at once both static and fluid. Working with cassette and videotape, nylon monofilament and plexiglass, an understanding that the appearance of his work is entirely dependent upon the variables of time and space is central to his practice. A skillful use of the external environment means his works constantly evolve, their technical specifications altering but the purity of their medium remaining unchanged.

Robert Currie achieved a first class BA (Hons) in Design & Art Direction at Manchester Metropolitan University before completing his MA at the Royal College of Art. In the same year Hans Ulrich Obrist, Jeremy Dellar, Gavin Turk and Sarah Kent selected him for Bloomberg New Contemporaries.

His works are located in many prestigious, private and public international collections.



INSTALLATION

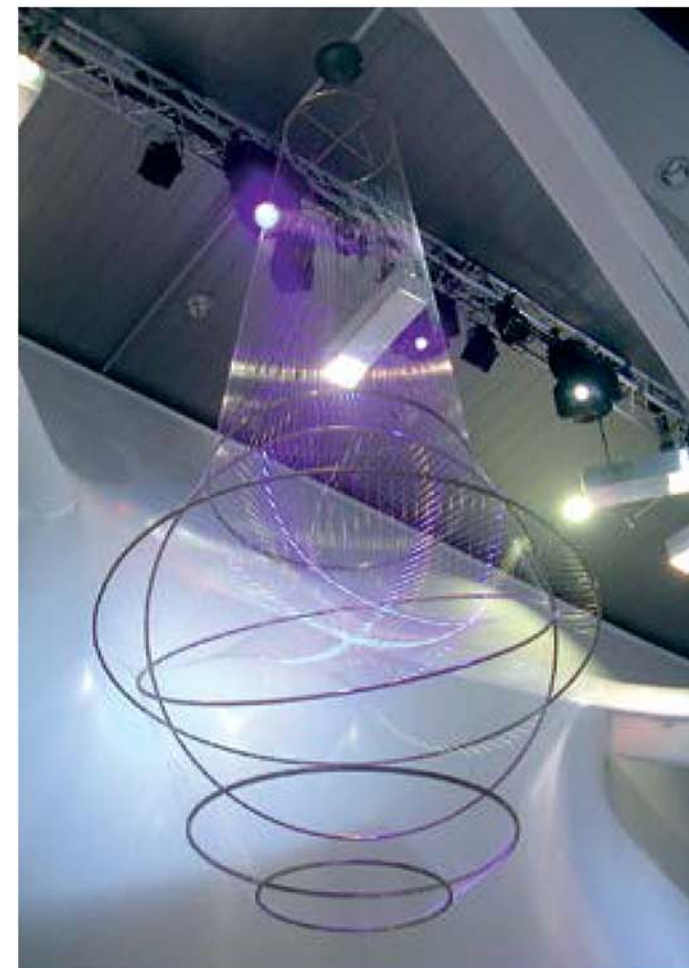
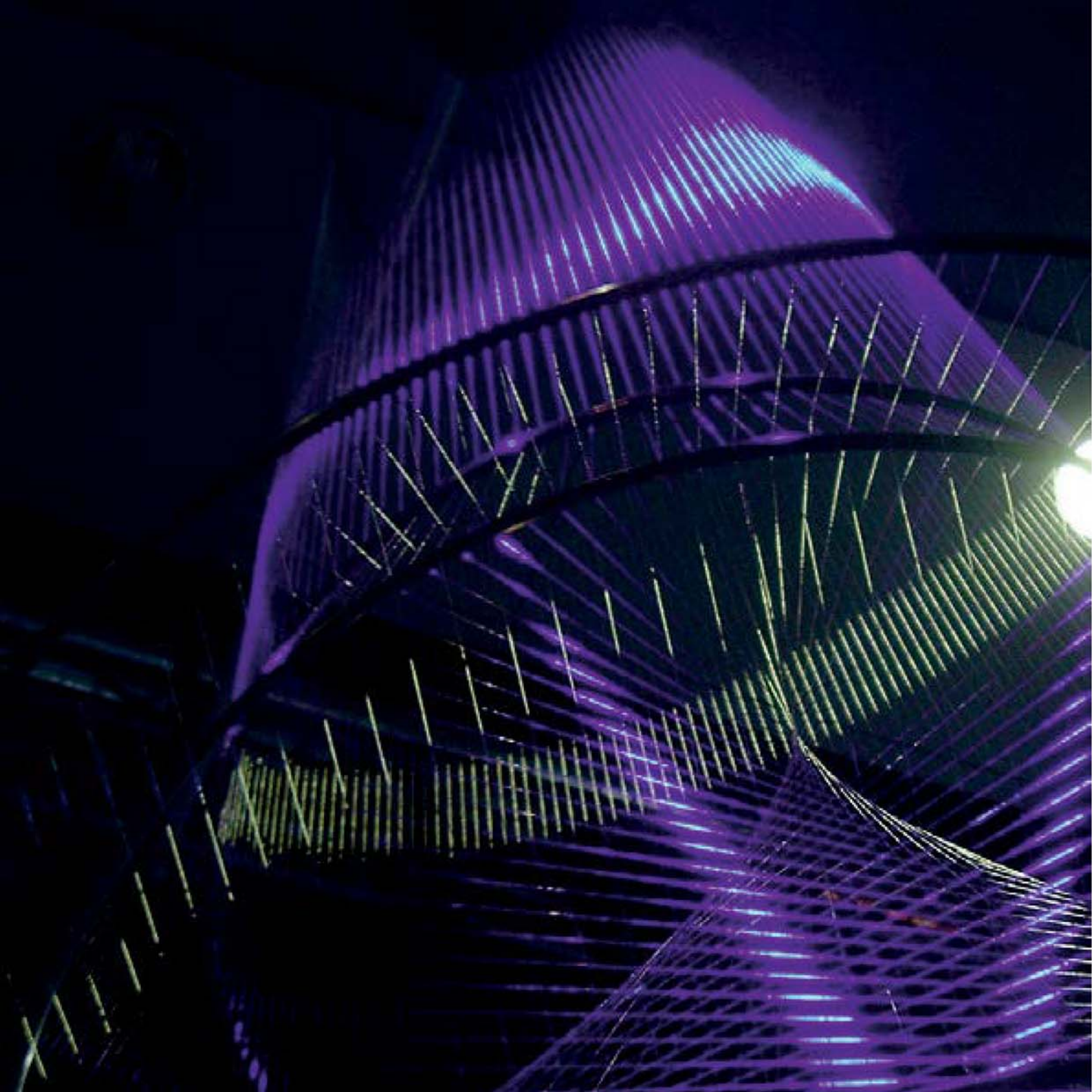


1 Day, 11 Hours, 9 Minutes and 6 Seconds

11 × 2 × 2m

Centre D'Art Contemporain,
Yverdon Les Bains, Switzerland

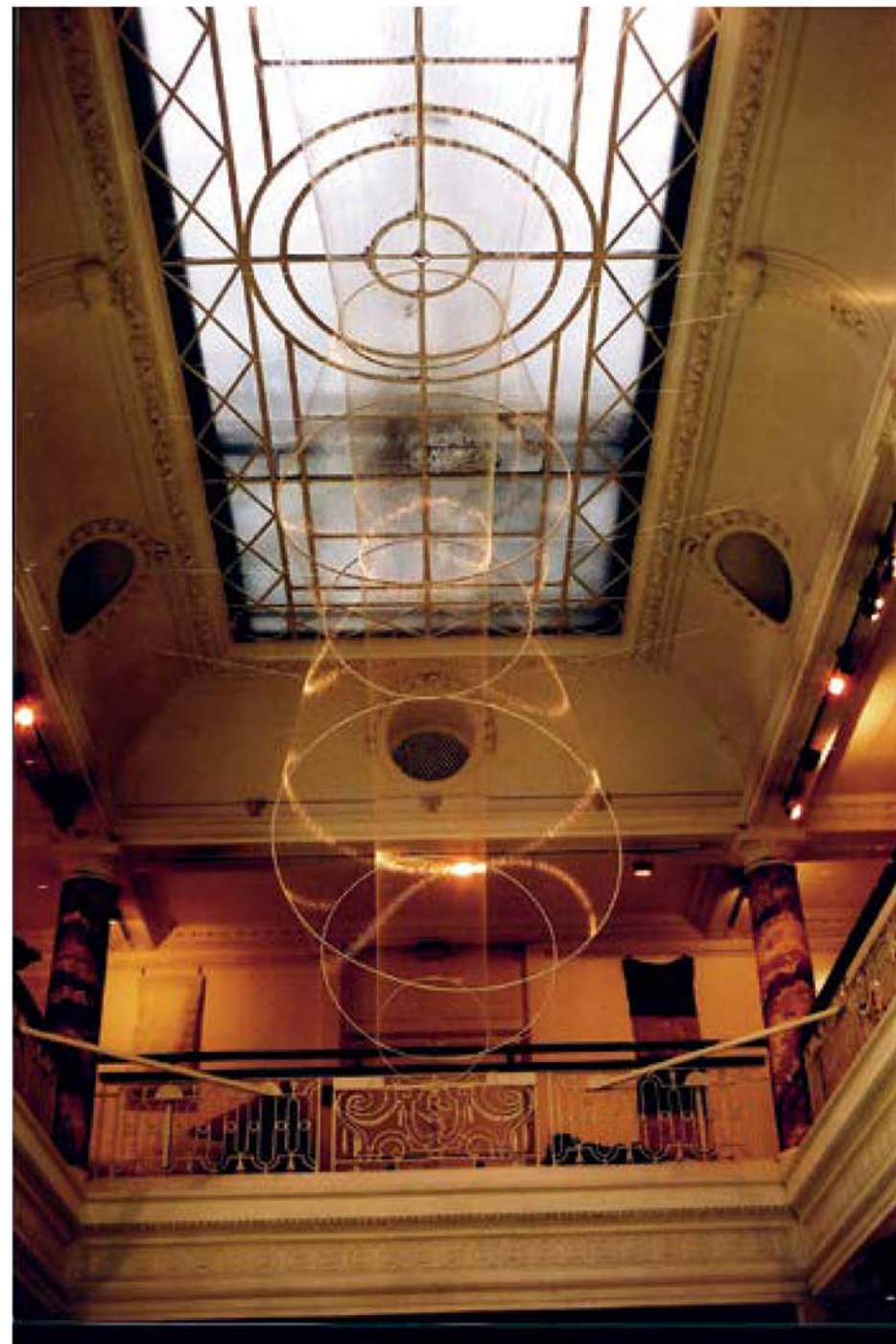


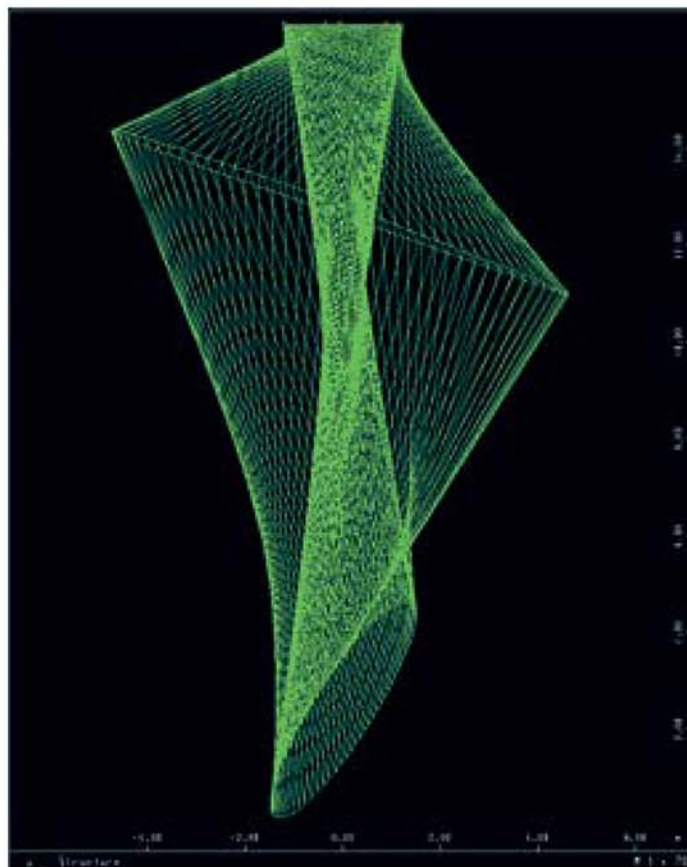


A Clearing
Commission by Autostadt
2 × 2 × 6.5m
Frankfurt, Germany

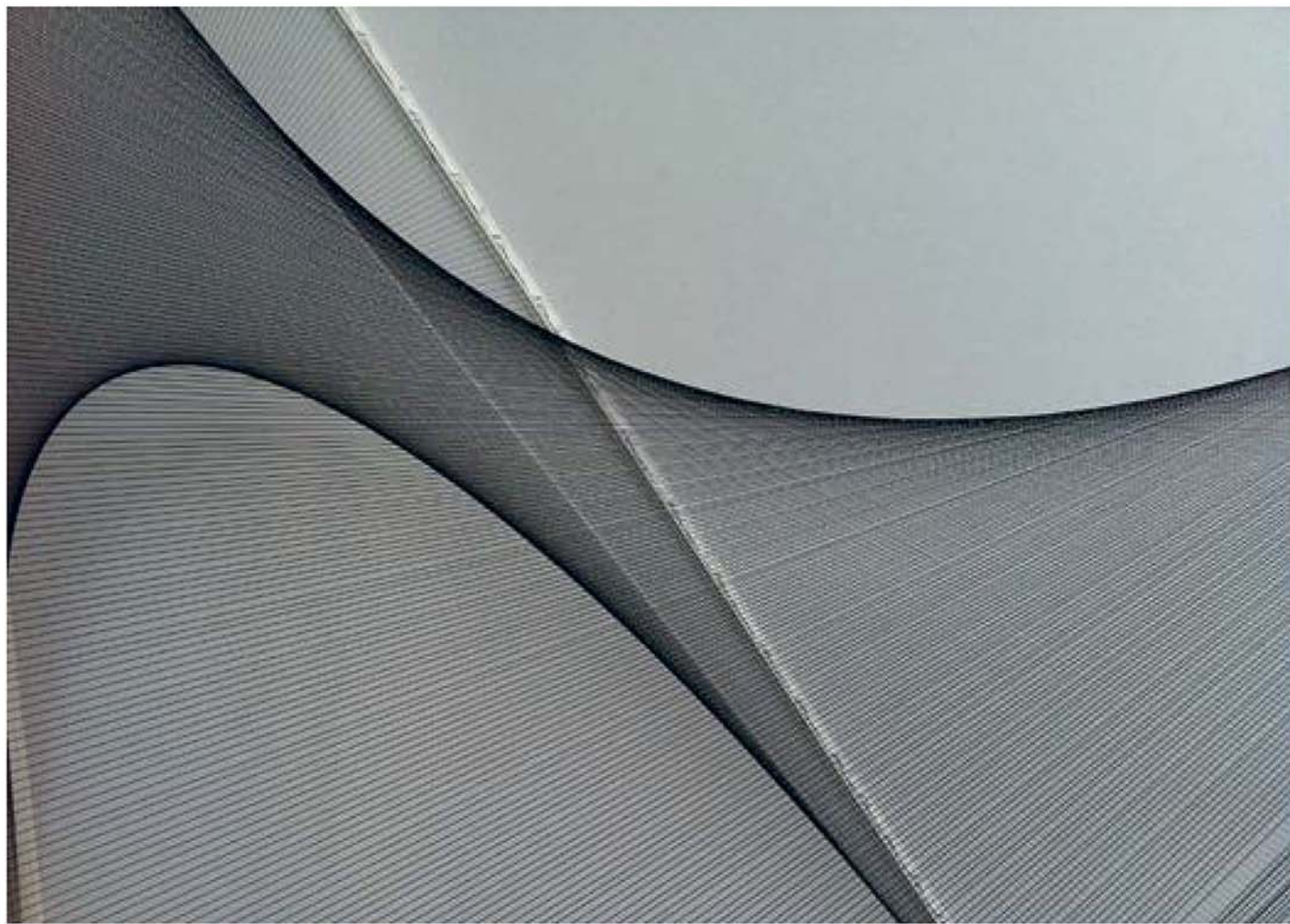


Unnatural History
Commission by Sotheby's
10 × 2 × 2m
Sotheby's, London

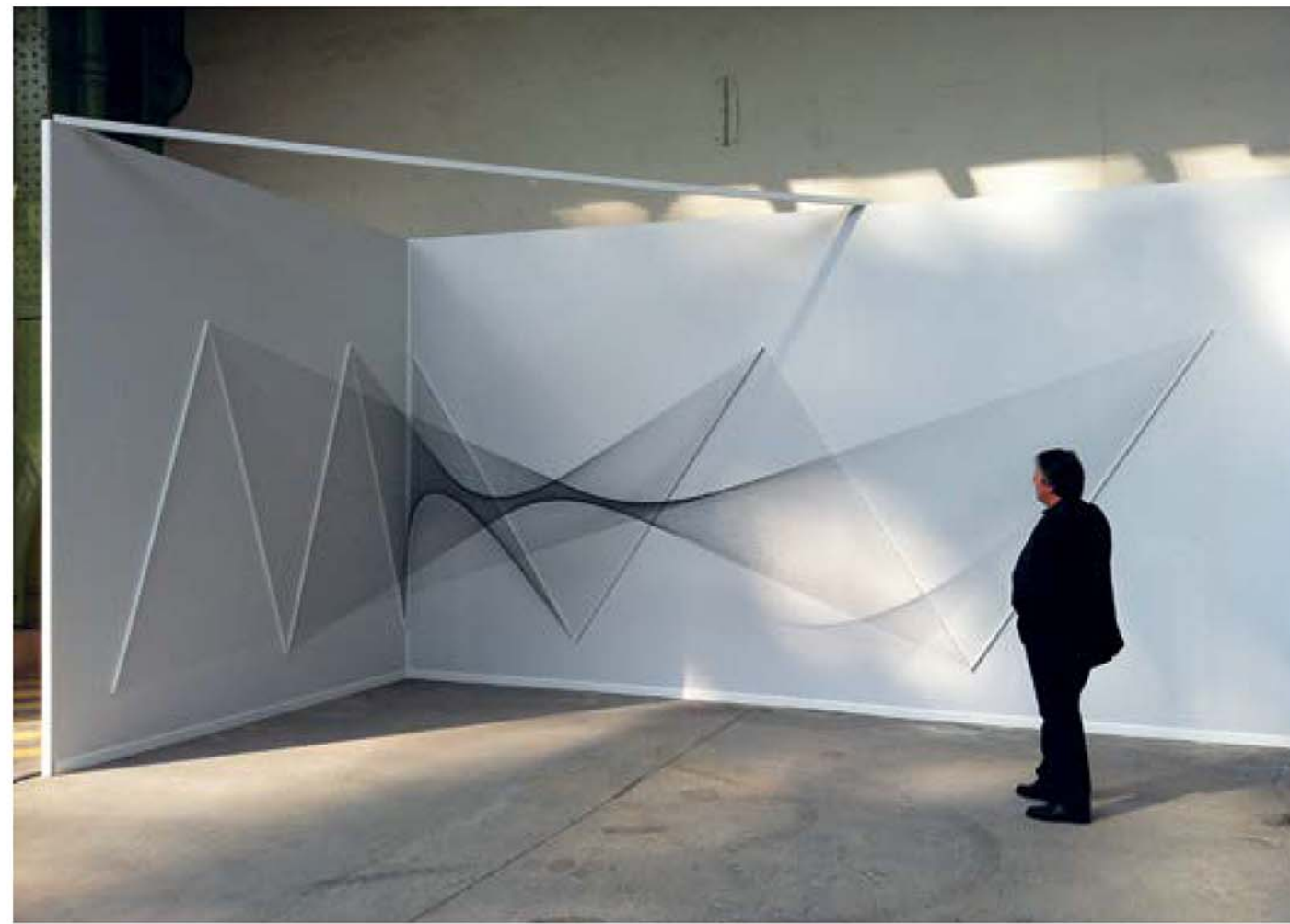




*King Abdullah Petroleum Studies
and Research Center - Atrium*
For Zaha Hadid Architects
20 × 10 × 10m
Riyadh, Saudi Arabia

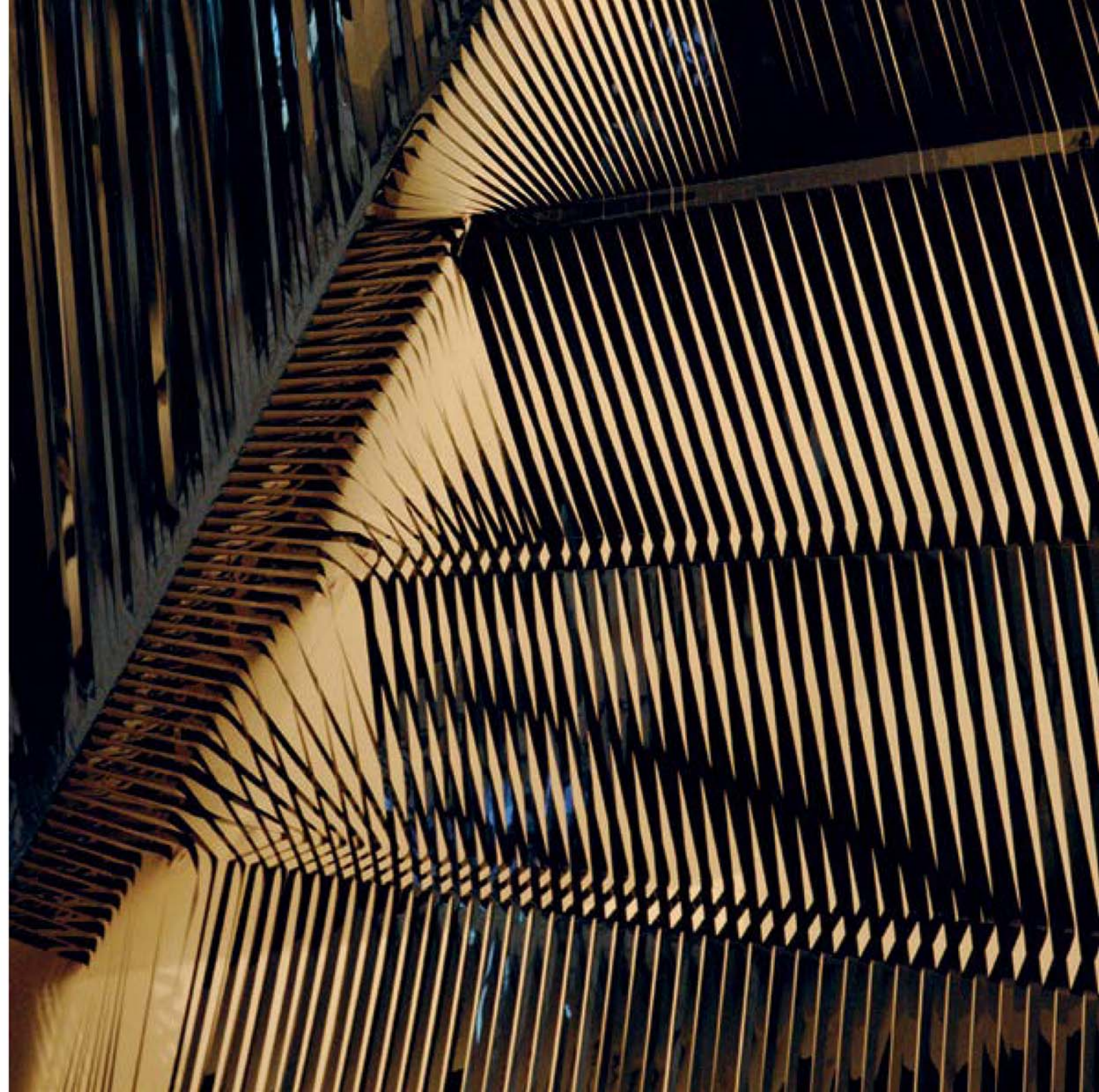


492,750 cm of Black Nylon Monofilament
4 × 6 × 3m
Grand Palais, Paris Art Fair





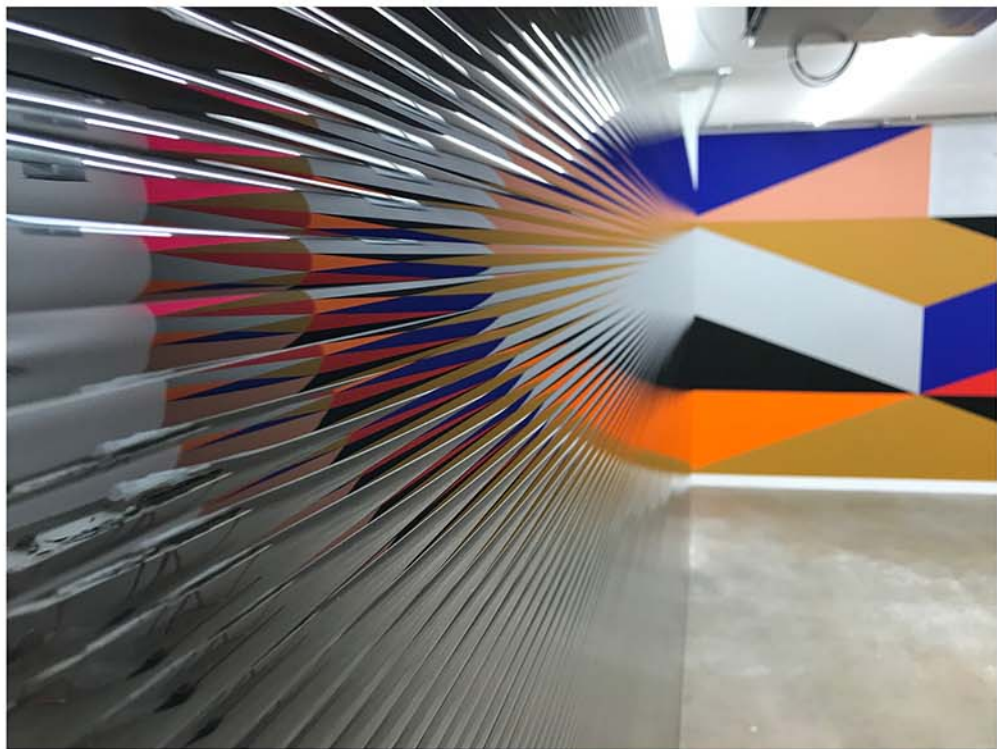
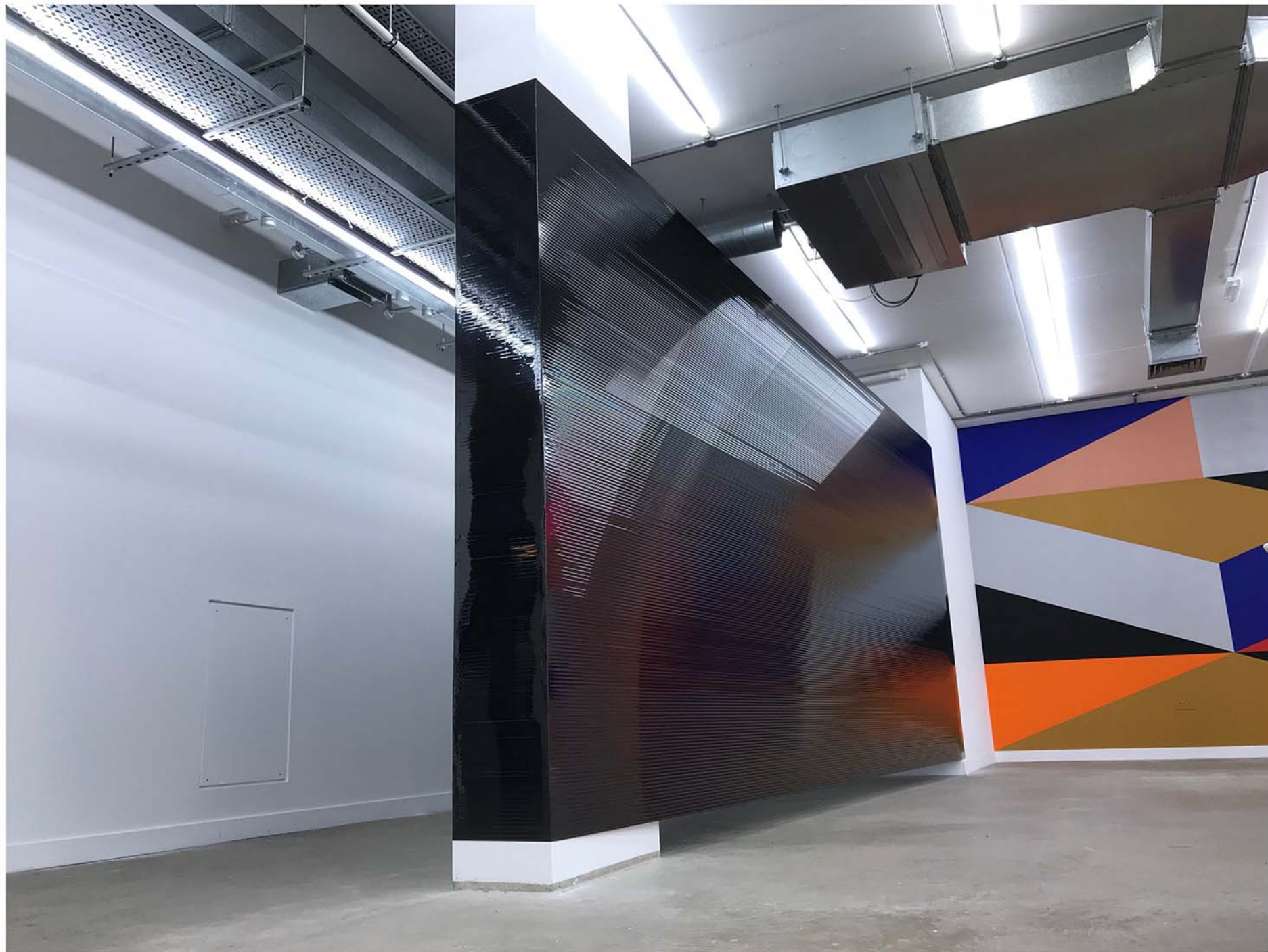
8 Days, 17 Hours, 46 Minutes and 21 Seconds
13 x 7 x 3m
Gooden Gallery, London





*Interference - 3 Days, 3 Hours, 22 Minutes
and 46 Seconds*

Commission by Land Securities
15 x 6 x 17m
SW1 Gallery, London



1 Day, 6 Hours, 46 Minutes and 5 Seconds
3 × 6 × 2m
Griffen Gallery, London



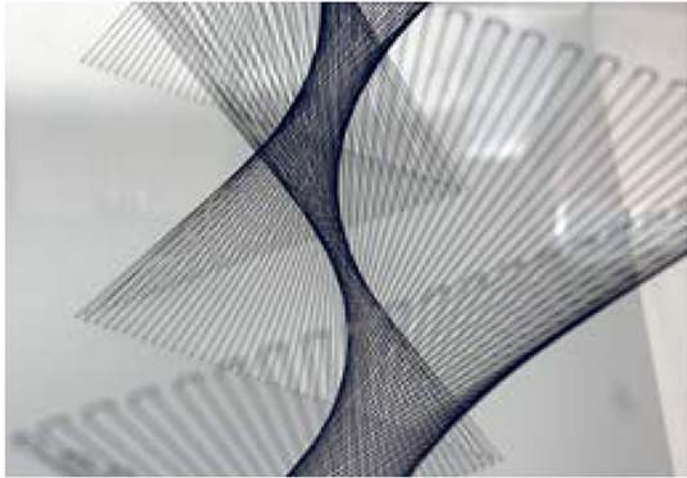
6 Days, 18 Hours, 55 Minutes and 30 Seconds
6 x 6 x 5m
Highbury Project Space, London



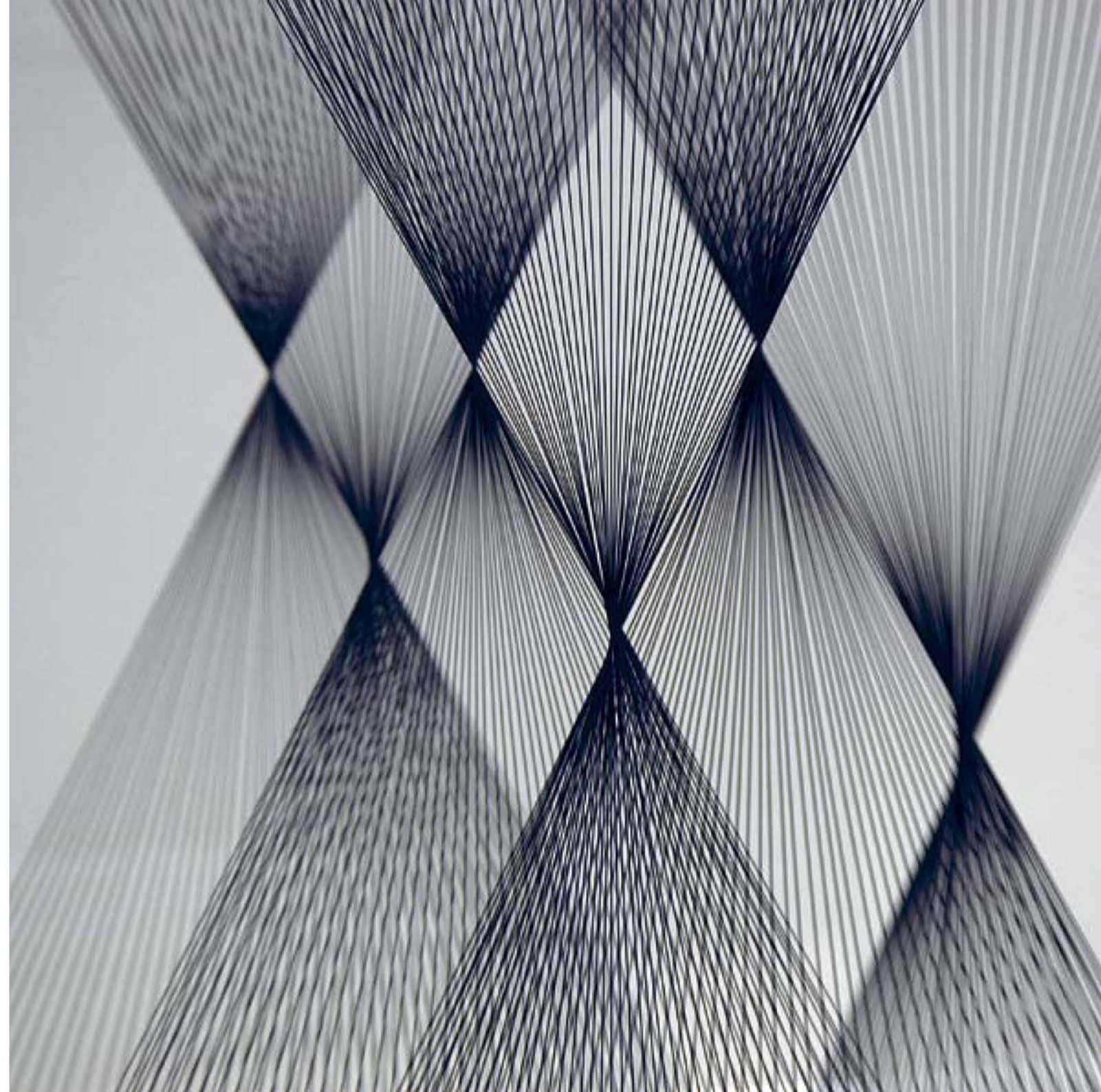
SCULPTURE

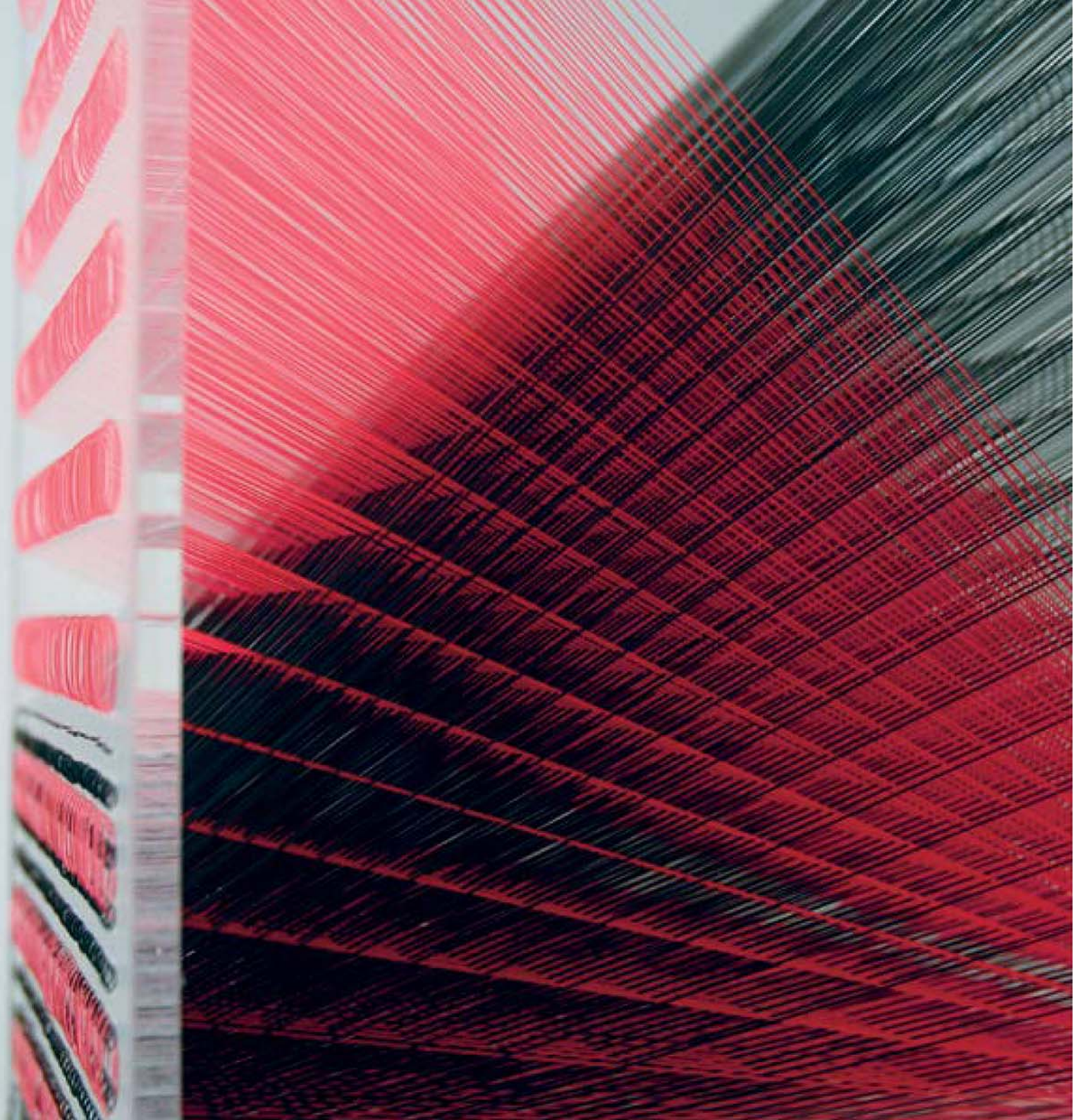


*505,790 cm of Black, Red and Yellow
Nylon Monofilament*
185 x 60 x 60cm
Galerie Gimpel et Müller, Paris



11,214cm of Black Nylon Monofilament
60 × 40 × 40cm
Van der Grinten Galerie, Cologne



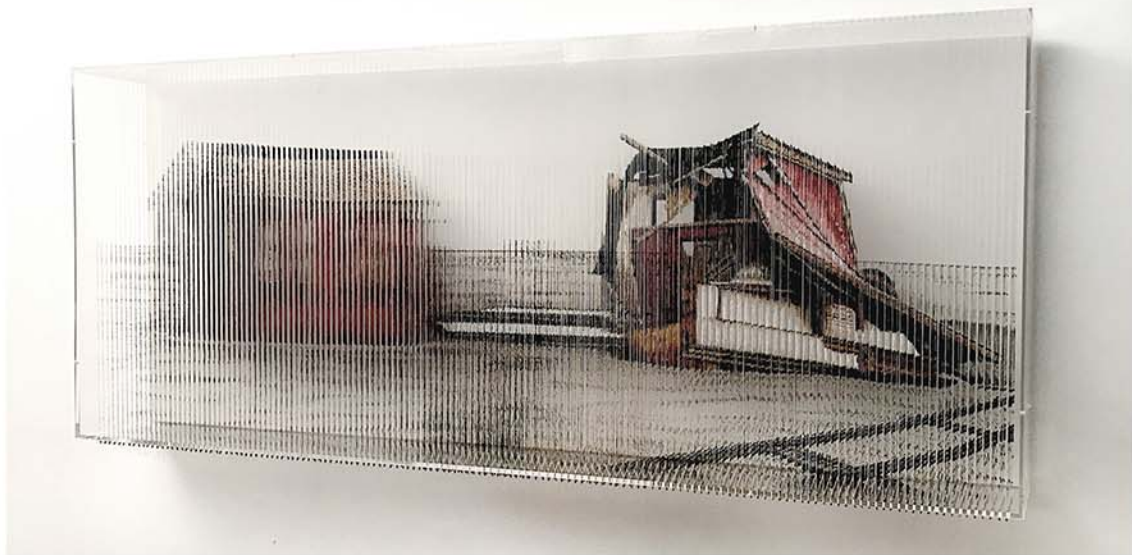
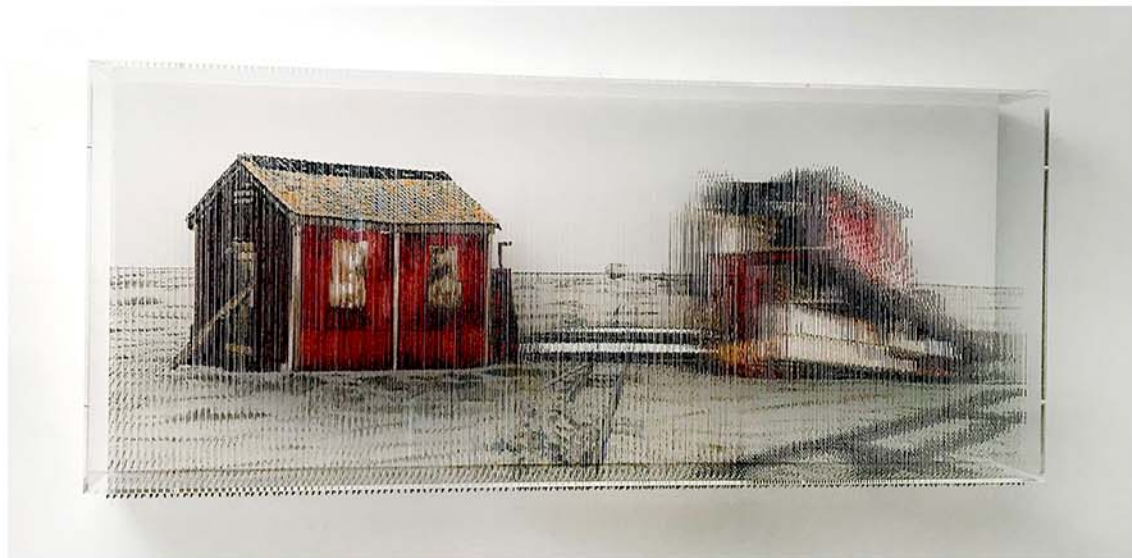


*24,820cm of Black and Red Nylon
Monofilament*
16 x 16 x 25cm
Van der Grinten Galerie, Cologne

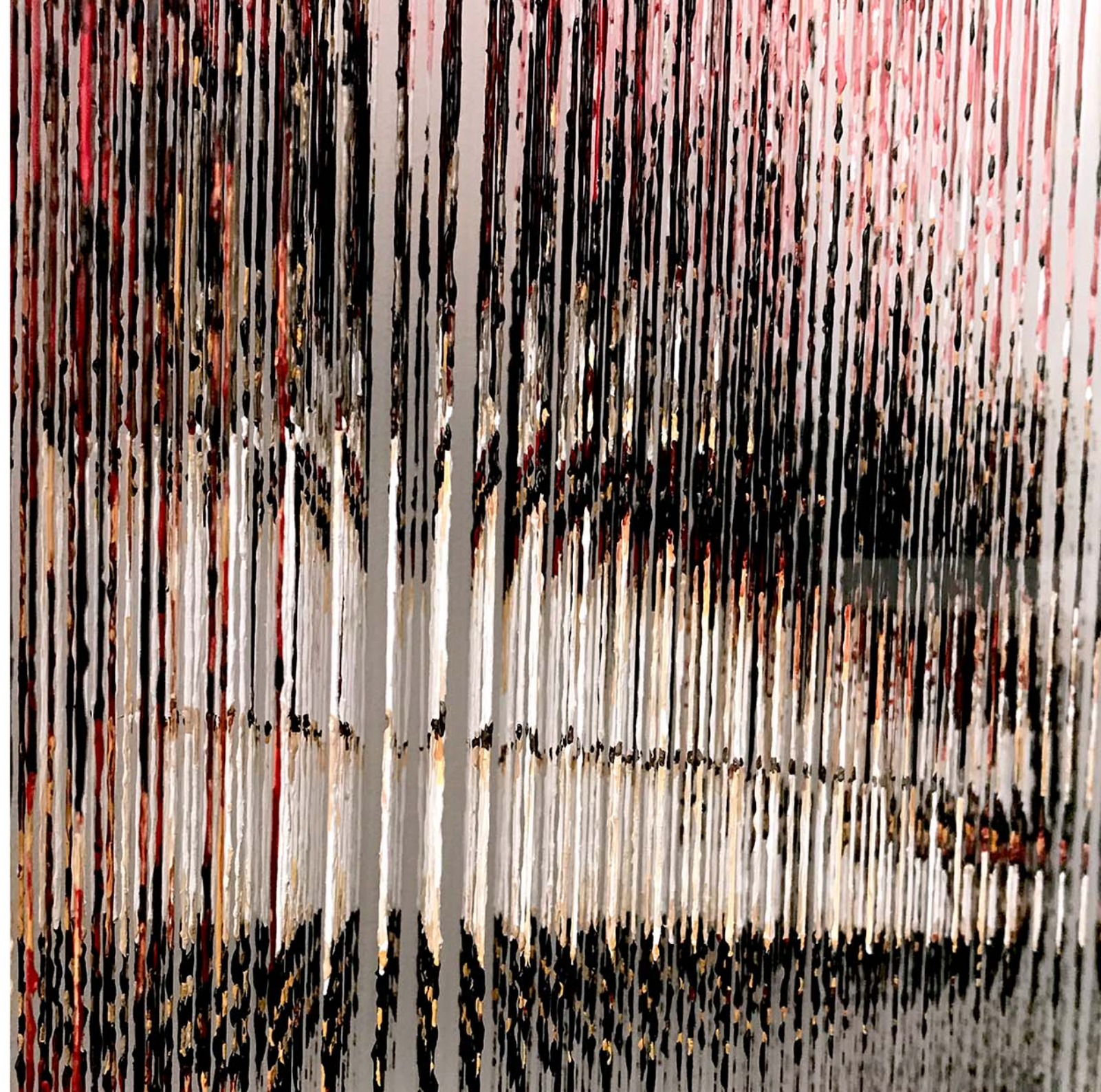


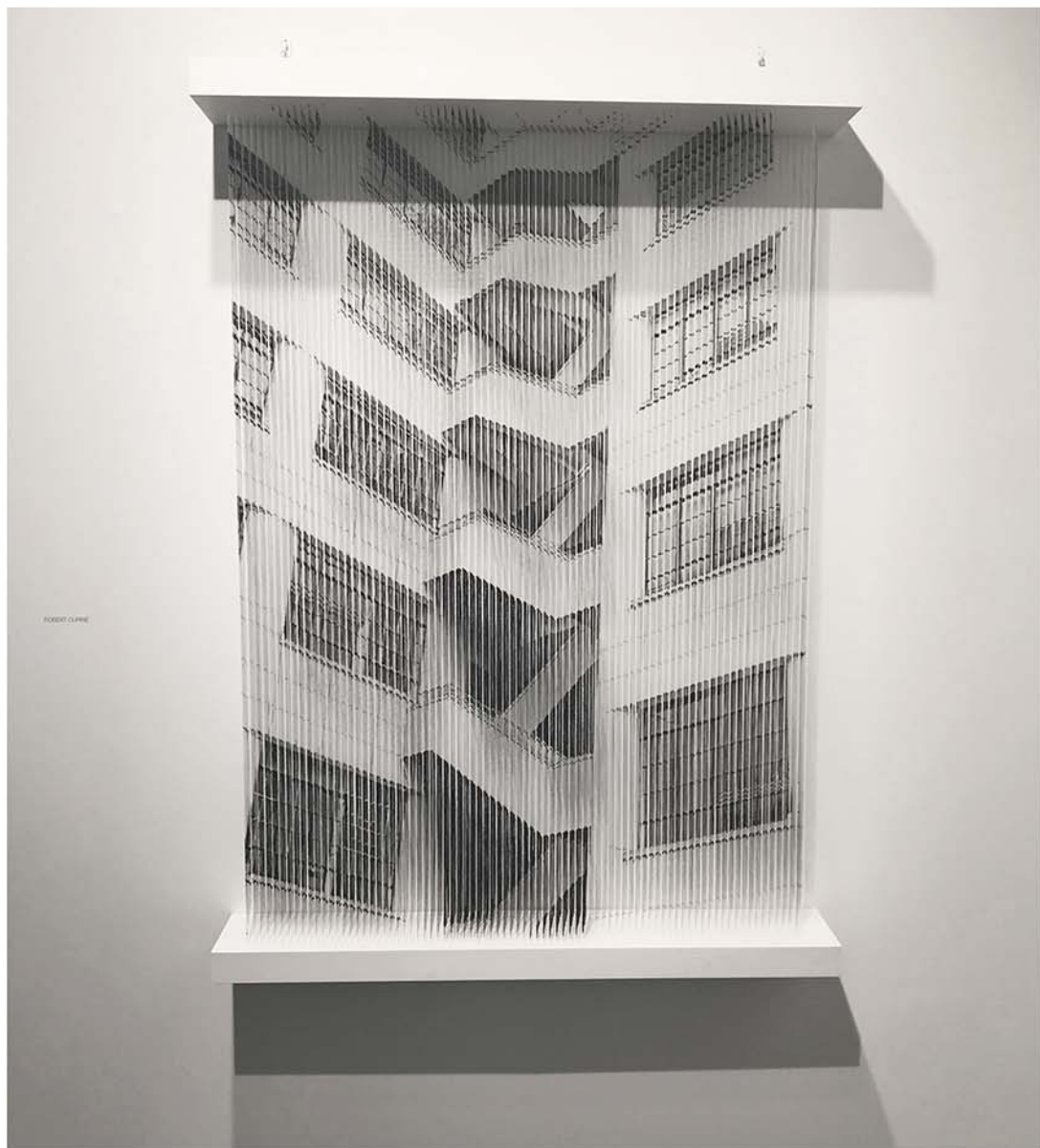
12,844cm of Black and Red Nylon Monofilament
16 x 16 x 25cm
Van der Grinten Galerie, Cologne





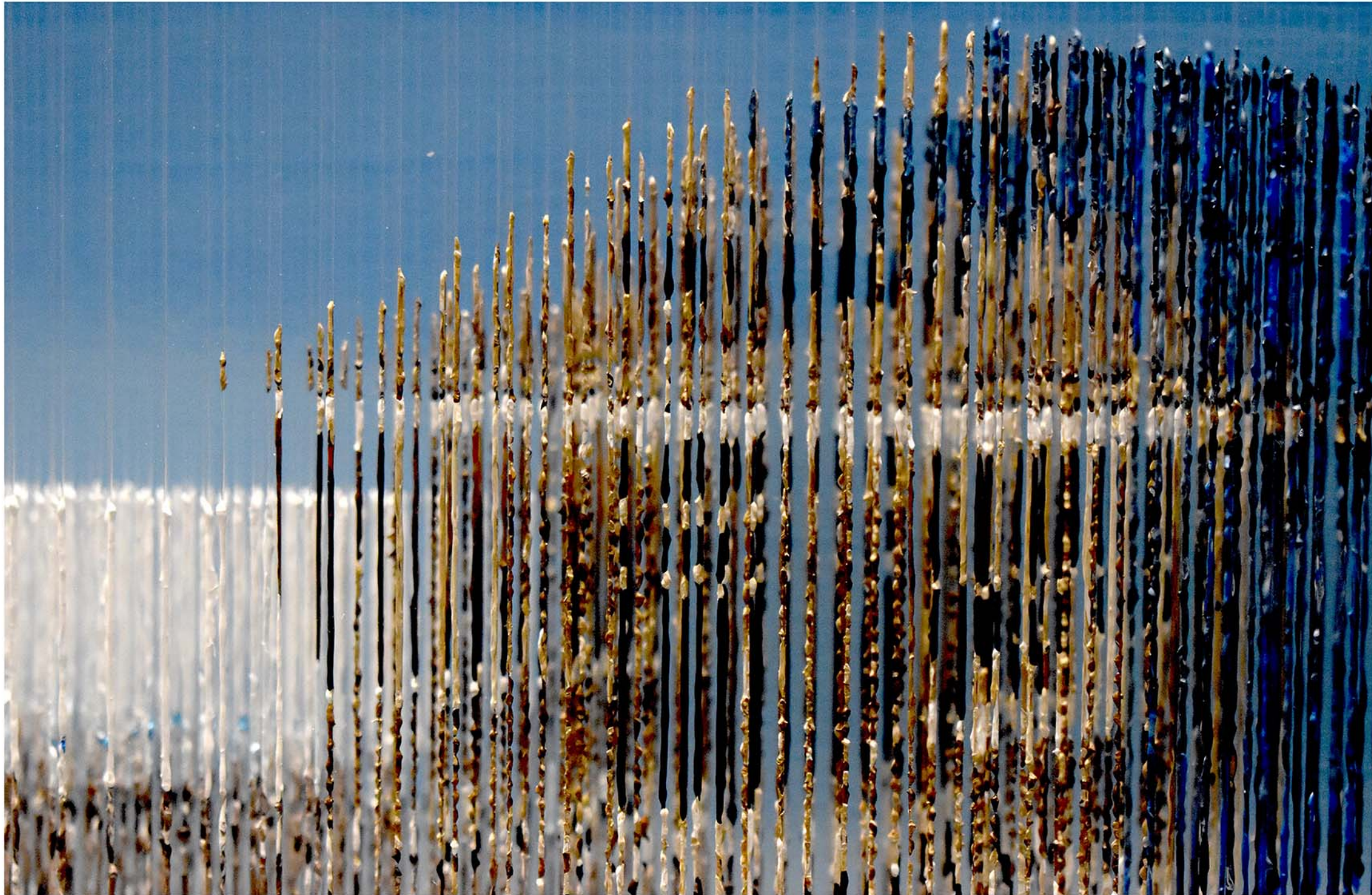
100,240cm of Nylon Monofilament and Coloured Acrylics
 180 x 60cm
 Paris Photo 2018





100,240cm of Nylon Monofilament and Coloured Acrylics
180 x 60cm
Paris Photo 2018





58,000cm of Nylon Monofilament and Coloured Acrylics

94 x 58cm

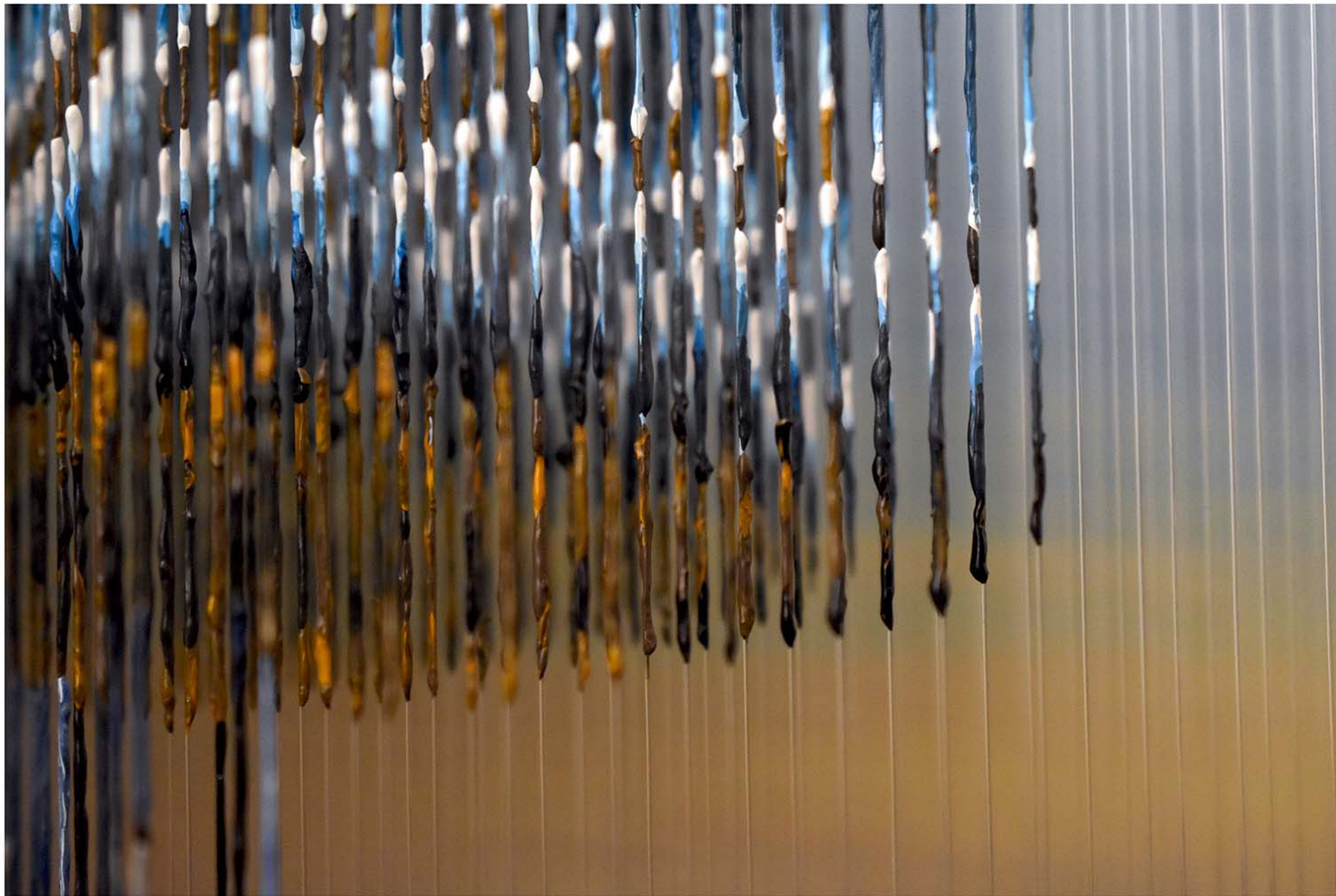
Photo London 2019



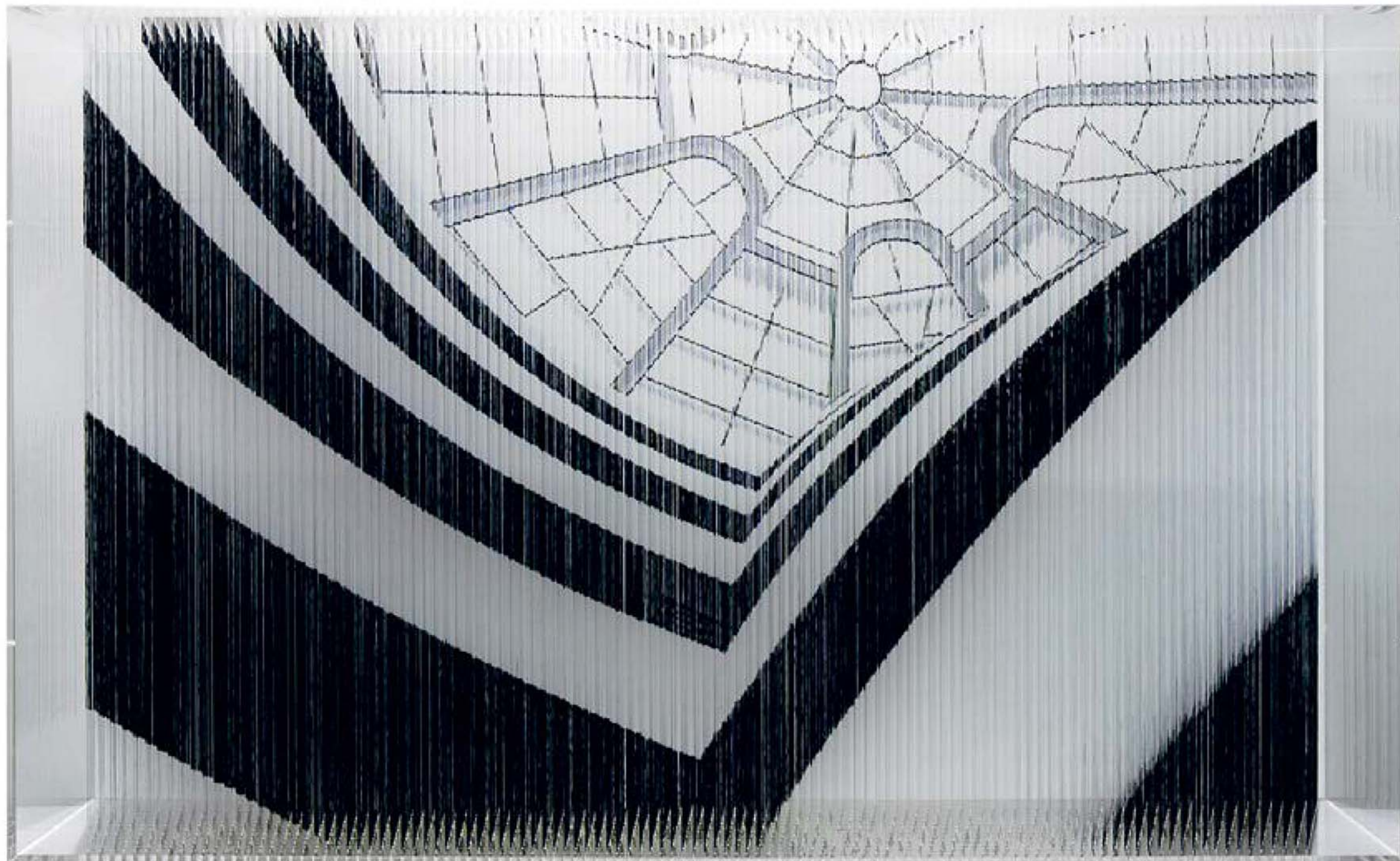
58,000cm of Nylon Monofilament and Coloured Acrylics
94 x 58cm
Photo London 2019



Photo London 2019



56,260cm of Nylon Monofilament and Coloured Acrylics
94 x 58cm
Photo London 2019



*94,016cm of Nylon Monofilament
and Black Acrylic No1*
104 x 64 x 20cm
PULSE, New York

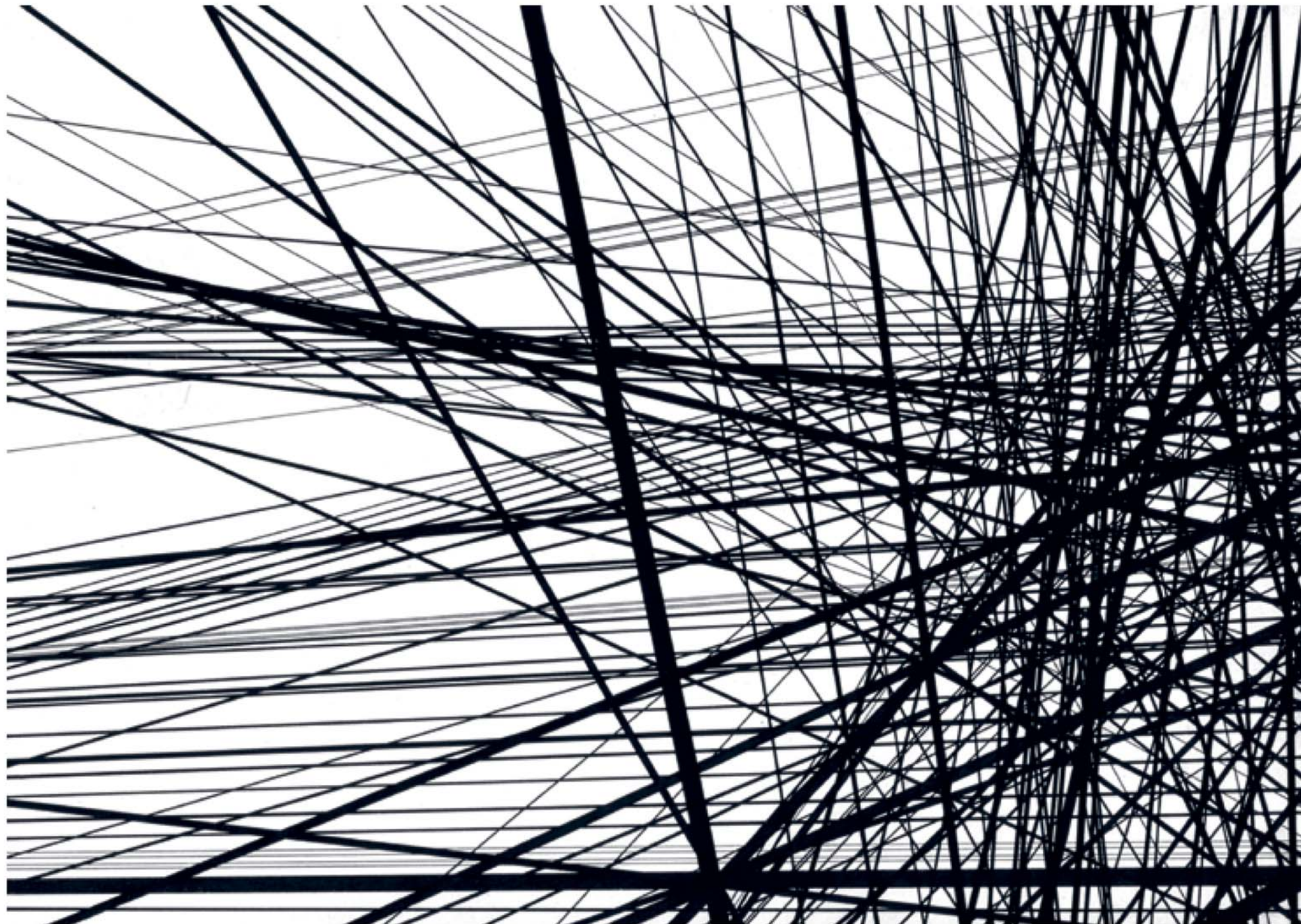


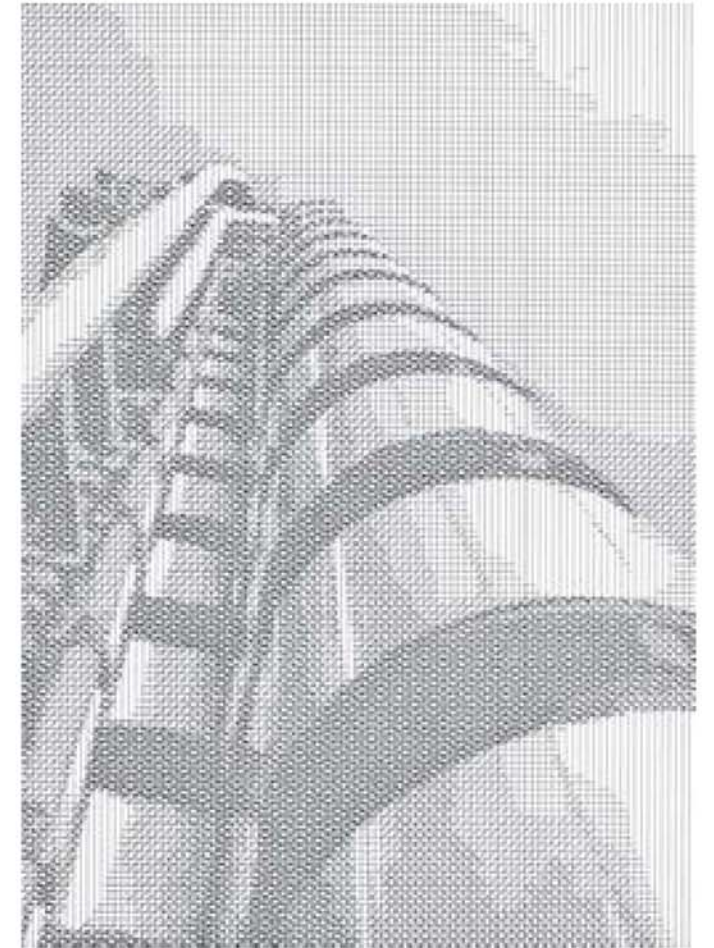
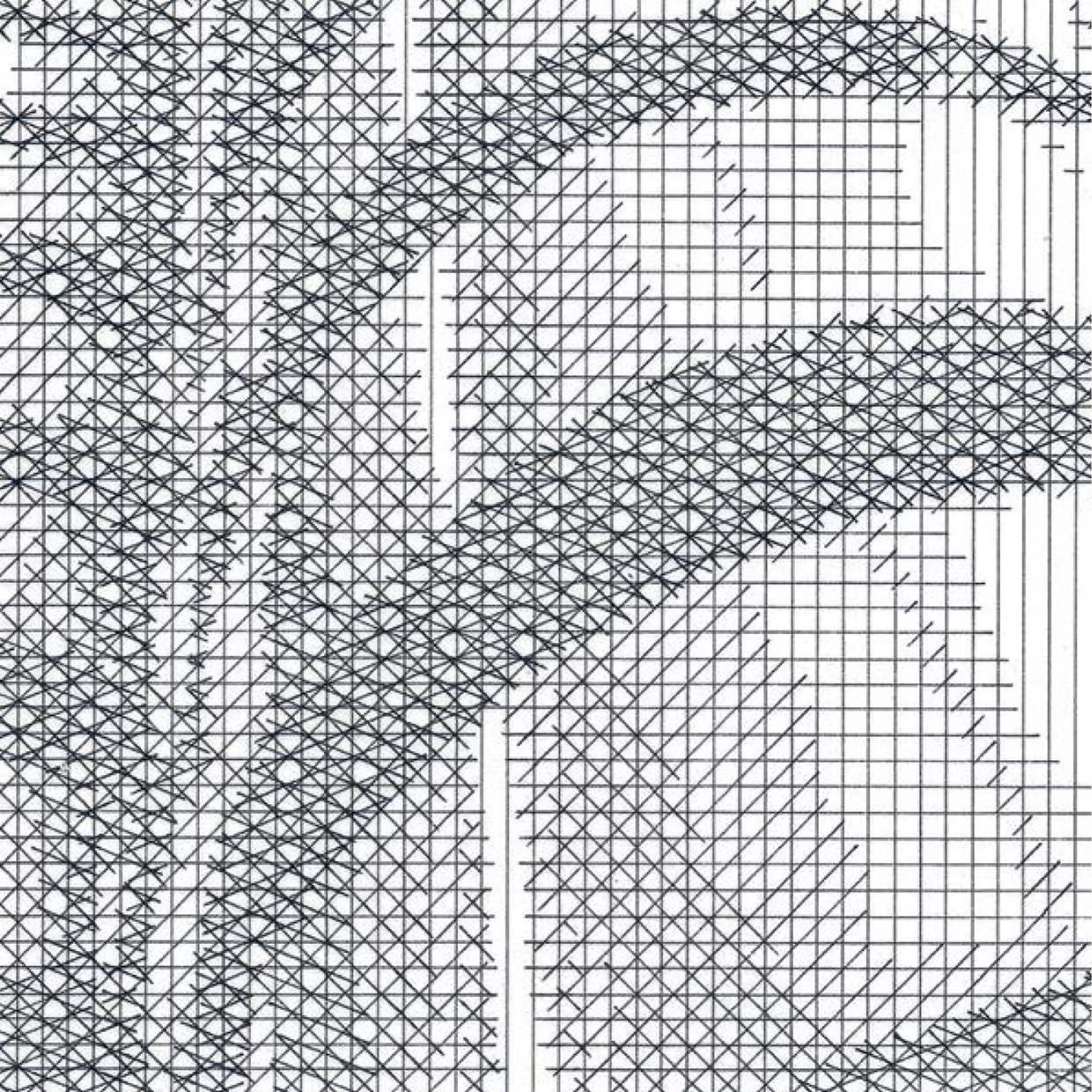
1 Hour, 37 Minutes and 14 Seconds
Scratched Videotape
150 x 100cm



DRAWING

Pylon Study No2
Pen on paper
21 × 30cm





*Varying Ruled lines at 0°, 22.5°, 45°, 67.5°, 90°,
112.5°, 135°, 157.5°*
Pen and paper
21 x 30cm



329 *Ruled lines*
Pencil on paper
21 x 30cm





EXHIBITIONS



Van der Grinten
Galerie, Cologne



Galerie Gimpel et
Müller, Paris



Bryce Wolkowitz Gallery,
New York



Photo London 2019

INDEX OF INSTALLATION WORKS



1 Day, 11 Hours, 9 Minutes and 6 Seconds, Switzerland

In the gallery space, stretched videotape transformed walking through the space into a physical and optical experience. Currie stretched the tape horizontally and precisely 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 audiences moved around the space.

The title for the show was given to the duration of the tape, when played, to create the work. The highly reflective black magnetic tape acted as a mirror that allowed your glance to pass through it and yet reflect and double the space. The viewer was 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 viewpoint.



A Clearing, Germany

Currie was commissioned by Autostadt, Europe's largest trade show for cars, to produce a large sculpture for their meditative lounge to act as a contrast against the noise and distraction in the hall.

The sculpture had to slowly rotate but could not be fastened to the floor, so Currie chose to work with metal 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.



Unnatural History, London

On graduating from the Royal College of Art, Currie was commissioned by Sotheby's to provide a sculpture for their London atrium space of 10m x 5m. The result was the creation of a form that resembled a huge skeletal whale, found in the Natural History Museum because it was felt that the Sotheby's space had museum-like qualities.

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 hand-threaded and then attached to the railings. Each thread of nylon was tied to the railings to suggest that the form had grown and was fused with the space. The project used 5,000 metres of nylon and there was a twisted nylon shape suspended in the middle of the metal rings, which resembled the backbone of a whale.



King Abdullah Petroleum Studies and Research Center, Riyadh

Chosen by Zaha Hadid, architects on the project, Currie collaborated with well-known engineer, Dr-Ing Switbert Greiner to propose a sculpture for the atrium space. The construction, at 20m high, comprised a series of 3 oval polished stainless steel rings of varying size, caught within a system of 6,000 rhythmic repeating parallel lines drawn in 0.81mm polished stainless steel wire, and suspended from the Atrium's skylight. The total meterage was 108,000m.

The rings tipped at different angles, providing, from top to bottom, both support and weight, to enable the wires to be pulled taught. The rings' cross-section was rectangular and the material hollow to make them as lightweight as possible without compromising strength.

Within the sculpture's semi-transparent linear structure, Currie made 2 forms become visible, an inner and an outer core. Their respective compositions created one clockwise and one anticlockwise system of tensions and it was these opposing forces that made the construction possible. They crossed and created a moiré that altered depending on one's viewpoint.



492,750 cm of Black Nylon Monofilament, Paris

A solo space installation was awarded to Currie at the Grand Palais for Paris Art Fair.

Nearly 5km of black nylon monofilament was precisely stretched around 8 metal sections with over 2,400 individually drilled holes.

The installation space became an engaging and reflective area 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.



8 Days, 17 Hours, 46 Minutes and 21 Seconds, London

Currie's site-specific installation at Gooden Gallery continued the startling and evocative employment of the unusual medium of unspooled videotape. Utilising 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, Currie 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.



Interference - 3 Days, 3 Hours, 22 Minutes and 46 Seconds, London

Land Securities asked Currie to create an installation in their SW1 gallery. Using 700,000cm of unspooled videotape, which 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 were seen alternately, creating a vibrant and disorientating effect.

Each individual line was 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 and 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, distorted optically, the minute variations between the strands causing the individual 'drawn' lines to move in and out of focus, becoming more then less prominent.



1 Day, 6 Hours, 46 Minutes and 5 Seconds, London

This installation was defined by the context of the architectural space within a group show. The relationship between specific walls and a very large imposing column dictated the way the work sat in the space.

As more videotape layers were suspended, an unknown element allows for the installation, both static and fluid, to take on its own form. By reflecting, diffracting and absorbing light, there was a sense of weightlessness that both disorients and remains elusive.

The effect for the viewer is of an abstract form which, as you watch, 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 emerge, and the strict geometry is replaced by passages of tension and relaxation that provide an aesthetic and harmonic experience.

EXHIBITIONS

- Photo London 2019
- PhotoFair. San Francisco 2019
- Art Brussels, Belgium, 2019
- Griffin Gallery, London, Group Show 2019
- Paris Photo. November 2018
- Bryce Wolkowitz Gallery, New York, Group Show. 2016
- Expo Chicago, September 2016
- The Armory Show. New York, March 2015
- Aipad. New York, April 2015
- Paris Photo. November 2014
- Bryce Wolkowitz Gallery, New York, Solo Show. 2014
- Machine Aesthetic. Group show. UK Touring. 2014
- Van der Grinten, Cologne, Germany, September 2013
- Trait Paper II, Switzerland, August 2013
- Gimpel et Muller Galerie, Paris, solo show, June 2013
- Art Basel, June 2013
- Voorkamer, Belgium, May 2012
- Trait Paper, 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, January 2012
- 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, 2011
- Pulse New York, March 2011
- Arte Fiera, Bologna, Italy, January 2011
- Pulse Miami, December 2010
- The Stanley & Audrey Burton Gallery, Leeds, Lodeveans Collection, September 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
- ROMA Art Fair, Italy, November 2009
- VINEspace, London, solo show, September 2008
- Driven, Fieldgate gallery, London, 2007
- 42, Three Colts Gallery, London, 2006
- Museum52 Sign, London, 2006
- The Liminal Phase, London, 2006
- Florence Trust Summer Show, London, 2006
- Vertigo Gallery, solo show, London, 2006
- Remote Control, AngelRow Gallery, Nottingham, 2004
- Royal British Sculptors Gallery, London, 2003
- Public sculpture commissioned, Kammgarn Centre, 2002
- Installation commissioned by Autostadt, Frankfurt, 2001
- Installation commissioned by Sothebys, London, 2001
- *New Contemporaries 2000*
Milton Keynes, Manchester & Edinburgh
- *The Show* Royal College of Art, 2000



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