



FLG



KIM ANDERSON

Kim Anderson completed a Bachelor of Fine Arts (Honours) at the University of Ballarat in 2003, and in 2007 she was awarded a scholarship to study a **Master of Fine Art** at the University of Dundee in Scotland. In 2010 she received an **ArtStart Grant** from the Australia Council, and she has created and curated projects supported by Arts Victoria, the City of Melbourne, and Regional Arts Victoria. Since then she has undertaken a number of residencies around the world including an Australia Council Studio Residency at the British School in Rome, Australia House in Echigo-Tsumari, Japan, Hospitalfield House in Arbroath, Scotland, Murray's Cottage in Hill End, the University of Tasmania, Scotch Oakburn College in Launceston and The Art Vault in Mildura. In 2016 she undertook a three-month residency at DRAWinternational in Caylus, France, which was supported by the Ian Potter Cultural Trust, the Copyright Agency Creative Industries Career Fund, and Creative Partnerships Australia. Most recently Anderson was the recipient of a three-month Jon Schueler Scholarship Artist-in-Residence at the Sabhal Mòr Ostaig, National Centre for Gaelic Language, Culture and the Arts, Isle of Skye, Scotland (2019).

She has exhibited both in Australia and abroad with solo exhibitions in Melbourne, Mildura, Bendigo, Bathurst, Ballarat, Launceston, Hobart and Japan. Kim Anderson exhibited in 2021 as part of *Mutual Realities: Finding Common Ground in Uncertain Times* at the **Art Gallery of Ballarat**. She has been a finalist in numerous national awards including the **Muswellbrook Art Prize** (2022), the **Grace Cossington Smith Award** (2021), **WAMA Art Prize** (2021), **Adelaide Perry Drawing Prize** (2021), the **National Works on Paper Award** (2020), **Wyndham Art Prize** (2020), the **Swan Hill Drawing Prize** (2020), the **Kedumba Drawing Award** -invitation only (2020), the **Jacaranda Acquisitive Drawing Award** (2020), **Lyn McCrea Memorial Drawing Prize** (Winner of the Peoples Choice Award 2019), **Adelaide Perry Drawing Prize** (Winner of the Peoples Choice Award 2019), **Paul Guest Award** (2018, 2016), and the **Rick Amor Drawing Prize** (2016).

Along with more traditional works on paper, Anderson has also created ephemeral installation projects involving site-specific drawing and projection, most notably *The Space Between*, a visual/sound installation at the inaugural White Night Ballarat in March 2017 which subsequently travelled to the Salamanca Arts Centre in Hobart. In 2018 Anderson held a major solo exhibition *To Live Alone in a World of Wounds* at the Art Gallery of Ballarat as part of the **Biennale of Australian Art**.



This Fleeting Moment 2022
ink, charcoal and graphite on paper
100cm x 64cm (framed size 115 x 79cm)
\$7,000 AUD



Only Breath & Shadows 2022
ink, charcoal and graphite on paper
100cm x 64cm (framed size 115 x 79cm)
\$7,000 AUD

Intricately detailed drawing forms the core of Kim Anderson's practice as she explores our complicated relationship with the natural world. Interweaving themes of interdependency, accountability, vulnerability and resilience, she navigates the ever-shifting boundaries between our inner and outer domains, often using elements of the external landscape as metaphors for intense psychological states.

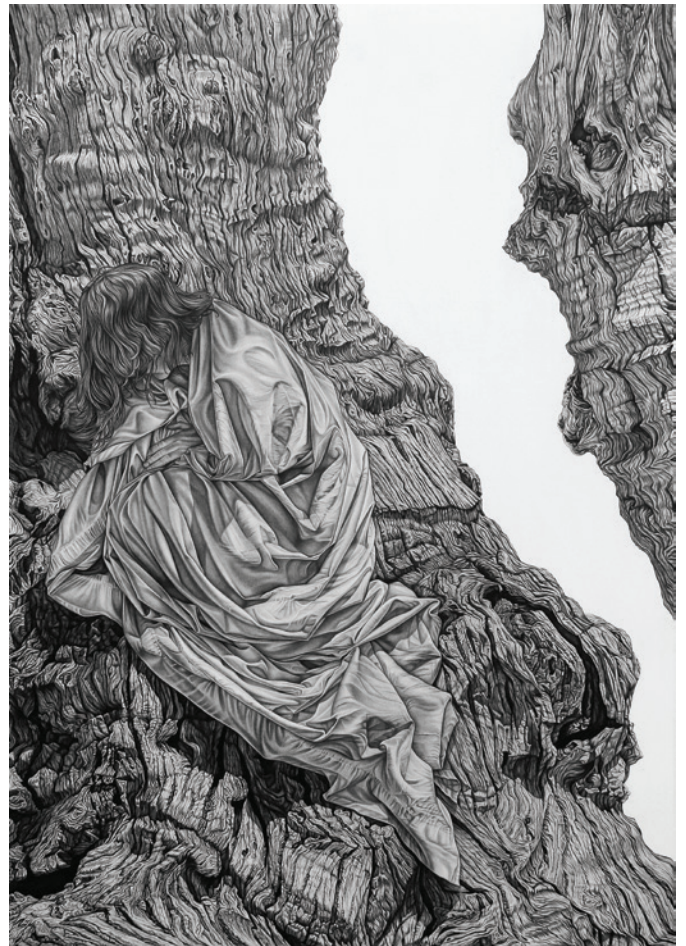
Inspired by a long background in dance and theatre, Anderson's meticulous, emotionally-laden drawings are based on photographs of herself immersed in isolated locations, undertaking solitary performances witnessed only by a remote-controlled camera. Adopting various personas and postures, these 'performances' are unrehearsed, spontaneous physical reactions to the topography around her that oscillate between awe, despair, melancholy, discomfort, and solace. They are both an act of endurance, and a private moving meditation whereby she transcends the physical landscape and turns inwards to a state of deep introspection and personal scrutiny.



VIEW AVAILABLE ARTWORKS ONLINE



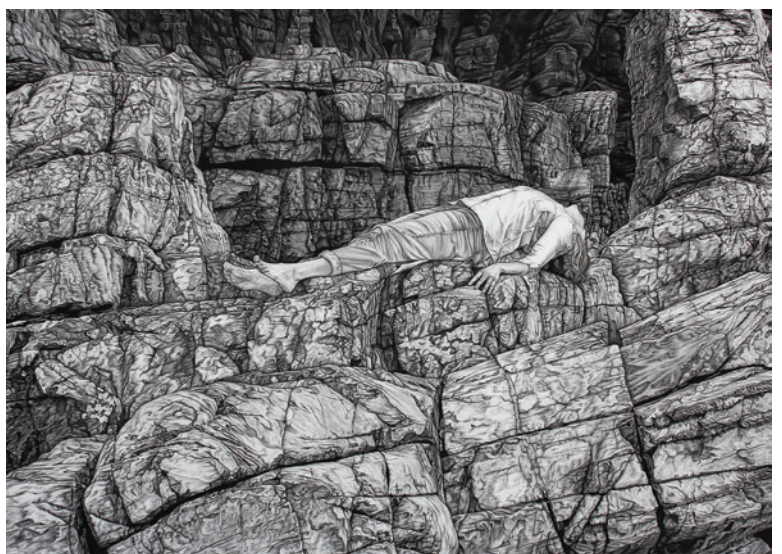
Displaced 2021
ink, charcoal and pastel on paper
75cm x 105cm (framed size 90 x 118cm)
\$7,500 AUD



Between Heaven & Infinity 2022
ink, charcoal and pastel on paper
105cm x 75cm (framed size 118 x 90cm)
\$7,500 AUD



Engulfed 2021
ink, charcoal and pastel on paper
105cm x 75cm (framed size 118 x 90cm)
\$7,500 AUD
Finalist in the WAMA Art Prize 2021



When I left my body on a Distant Shore 2020
ink, charcoal and pastel on paper
75cm x 105cm (framed size 90 x 118cm)
\$7,500 AUD
Finalist in the Jacaranda Acquisitive Drawing Award 2020
Finalist in the Wyndham Art Prize 2020



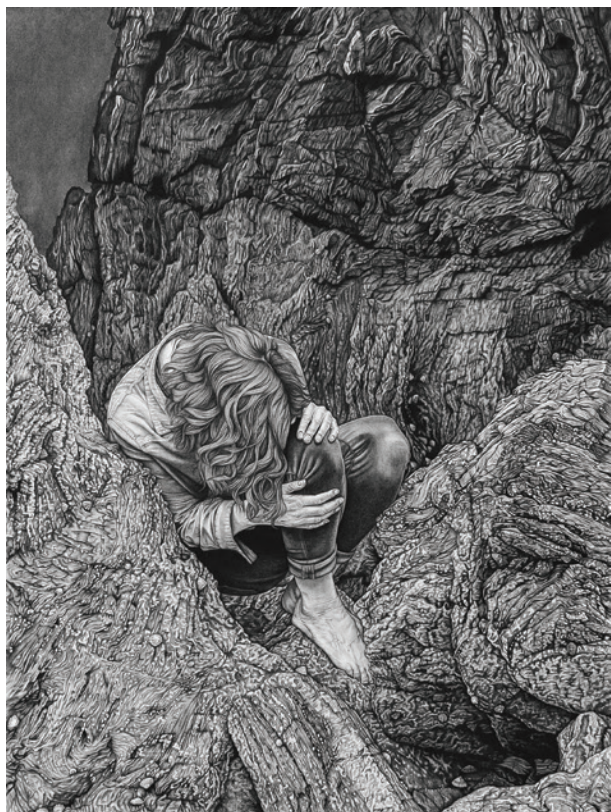
Meditating on notions of ecological loss, reverence and responsibility, Anderson's series of large scale graphite images bring the bodily in direct contact with the tactile reality of nature. Intricately detailed and sharply focused, her images function as documentations of her own physical engagement with the landscape.

Anderson's practice has always worked to communicate complex emotional states and to illustrate the inextricable link between humanity and the ecosystem. Recently she has been focused more intently on investigating the emotional distress caused by observing ecological degradation. For Anderson this concern is palpable: "There is great emotional heaviness in these works about the direction that we are collectively heading, and the uncertain future of the planet. In placing myself within the work, it is as though I am acting out a collective grief, taking on the role of the keener from old Gaelic funerary customs, and keeping vigil for a dying planet."

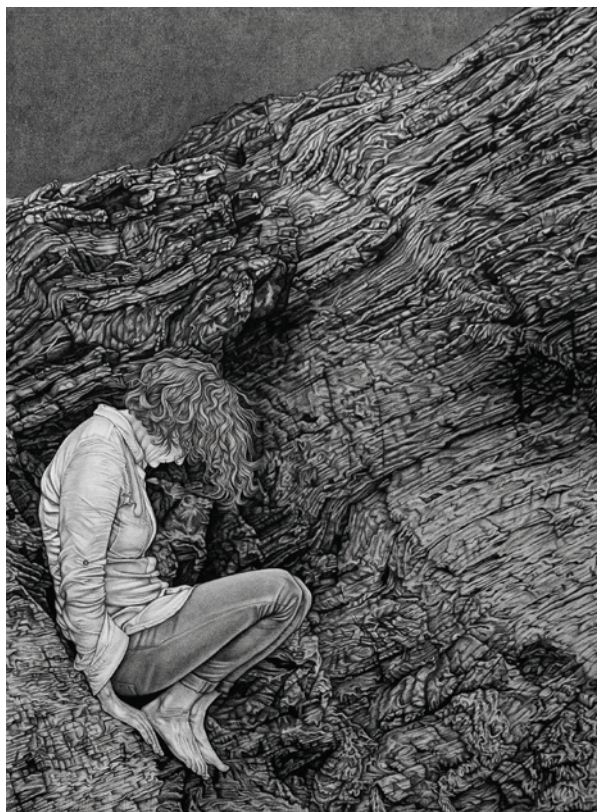
With her body operating as a kind of emotional conduit, negotiating its engagement with the precarious surfaces of these ancient, monolithic coastal rock formations, the artist is forced into complex positions that bring her into intimate contact with the material truth of the environment. Wedged within the crevices of rock, her body conforms to the hard contours, seeking comfort within discomfort. Like the toss and turn of a restless sleeper seeking release from their worries, these restless physical configurations enact visual and experiential cues that reflect the fundamental powerlessness many feel in the face of climate change.

Excerpt from essay
by Phe Luxford

Nothing Happened Today 2021
ink, charcoal and pastel on paper
105cm x 56cm framed
(framed size 120 x 71cm)
\$6,500AUD
Finalist in the 2022 Muswellbrook
Art Prize
Finalist in the 2021 M16 Drawing Prize,
Winner People's Choice Award



Down Amongst the Bones 2020
ink, charcoal and pastel on paper
76cm x 56cm (framed size 90 x 70cm)
\$4,500 AUD
Finalist in the 2021 Grace Cossington-Smith Art Award
Finalist in the 2020 National Works on Paper Art Award



The Witness 2020
ink, charcoal and pastel on paper
76cm x 56cm (framed size 90 x 70cm)
\$4,500 AUD
Finalist in the 2021 Adelaide Perry Drawing Prize
Finalist in the 2020 Kedumba Drawing Award



Shelter 2019
ink, charcoal and pastel on paper
76cm x 56cm (framed size 90 x 70cm)
\$4,500 AUD
Finalist in the 2020 Swan Hill Drawing Prize

Meticulously detailed, the images are borne from the minutiae of delicate line work. The type of expertise that comes through endless hours of practise and discipline, it is an absolute delight to view such craftsmanship. The sense of depth is created through tonal variations depicting rocky outcrops abutting the picture plane so closely they could easily delight as abstracted patterning if it were not for the sole human figure adding depth perspective and creating a little distance. There are no repoussoir devices, no negative spaces to ease into the composition. Perhaps we can understand this solitary human as a type of rückenfigur, but although she does not gaze out at us, nor does she gaze forward into the composition. She is in deep introspection, encouraging us inward. We do not look in wonder at a sublime landscape before her, we meld into the emotional and psychological heartbeat of this strange relationship between human body and the ancient, ragged rock.

An excerpt from review by Marielle Soni
for @thereviewboard July 2021

FLINDERS LANE GALLERY
Level 1, The Nicholas Building, Corner Flinders Lane,
37 Swanston St, Melbourne 3000 VIC
T 03 96543332 www.flg.com.au info@flg.com.au
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