

ANDREW PYE CV

EDUCATION

2000 BA Fine Art (painting) RMIT (discontinued)
2009 BA Arts Deakin University (Literature, Politics - double major sequences)
2019 Master of Teaching (Secondary literature, Indigenous broad histories and cultures - double major sequences) Charles Sturt University

SOLO EXHIBITIONS

2001 *Nudes and Vases* / RMIT gallery, Melbourne
2003 *Trees from a distance* / Gertrude St Gallery, Melbourne
2016 *Victorian Landscapes* / Boom Gallery, Newtown
2018 *New Tree Scenes* / Boom Gallery, Newtown
2019 *Mad Blossom* / Milawa Gallery, Milawa
2019 *Studio Direct* / Michael Reid Gallery, Sydney
2019 *North East Tree Scenes* / Wangaratta Art Gallery
2019 *The Great Ocean Road* / Boom Gallery, Newtown
2020 *Fringe Lyf* / Boom Gallery, Newtown
2022 *Bush Theatre* / Martin Browne Contemporary

SELECTED GROUP EXHIBITIONS

2015 Boom Gallery Annual show - Boom Gallery, Newtown
2016 Boom Gallery Annual show - Boom Gallery, Newtown
2017 Summer Projects - Boom Gallery, Newtown
2017 Boom Gallery Annual show - Boom Gallery, Newtown
2017 Terra Firma – Boom Gallery, Newtown
2019 You Yangs – Boom Gallery, Newtown
2019 Works in Progress on paper- Castlemaine Contemporary Art Space, Vic
2019 Southern Bouy Studios portraiture prize (finalist), Sorrento, Vic
2021 Contemporary Landscape Perspectives – Wangaratta Art Gallery, Vic
2021 *Radiant Dreams* - Modern Times, Melbourne
2021 *Sydney Contemporary* - Martin Browne Contemporary
2021 *Summer group show* - Martin Browne Contemporary
2022 *Autumn Group Show* - Martin Browne Contemporary

Andrew Pye's works are held in private and corporate collections in Australia, the USA, Canada, France and the United Kingdom.

ARTIST STATEMENT 2022

Gold Man

A squashy, wet, warm smell rose from the greenery around us as the sun dried out the rain, and suddenly summer stood up out of the undergrowth like a gold man, dripping and ashine.

John Banville, *Ghosts*

Andy Pye articulates landscape like a writer; his hills and gullies can be literal, oneiric, or literary, but in every scene, he weaves a psychological drama that is richly suggestive of narrative. Pye heads into the bush to clarify his thoughts and to cope with his memories – to find certainty in his *self*. Perhaps his characters – the boulders and trees – are not so much alive in the spirit in animistic sense, but in the artist's familiarity with them. The artist comes down from the mountain with a story. A lightning strike, a torrent of water, the tentative epicormic shoots on a blackened stump. At times, we are listening to a pub yarn somewhere deeply immune to pretence.

Pye exaggerates the character of trees that are known to him, they're improbably bent, in hues of lavender, smoke, and cooked-prawn pink and there you will find a vernacular in his brushstroke that toes the line closest to Ocker. We recognise the language – warm, jocular, and boastful, with a rising inflection we learned to rein in. As for his paintings' scale and ambition, they are unabashedly big leagues. And then there are times when his strokes soar like a Tiepolo-blue sky and rays of light pierce undergrowth like Banville's gold man, but the grandeur is otherworldly too, outside time – Pye hints at the almost-miraculous and transcendent. The landscape defies internal / external categorisation, it's best approached as a keyhole back into the miraculous.

Varia Karipoff