

ARTIST BIOGRAPHY

As an artist based in the isolated city of Perth, Western Australia, **Rodney Glick** is used to things moving a little more slowly and quietly, far from the eyes of the international art circuit. Indeed, he has made a virtue of his location, constructing from it a wide field of possibilities for art making, relatively unfettered by the demands of a voracious art market or a density of institutions. Things only need to be done, and done they are, from any number of means: sculpture, video, painting, photography, collage, slide projection, installation, books, architecture, public art and furniture. Glick's multifarious practice in a sense creates its own environment, casting its net ever-wider to incorporate entire worlds, be they the vast expanse of the Western Australian wheat belt, a suburban train station, or the microcosm of a snow dome.

Of course one can find recurrent themes and motifs in Glick's works: humour, Jewishness, an eye for the secret beauty of the dumb and dowdy detritus of the everyday, a certain love/hate relationship with the acknowledged masters of Modernist abstraction and more. Somehow, however, these themes don't seem to cohere into a neat, easily summarisable picture: they don't form a style or a marketable brand. Rather, they combine with each other in ever changing permutations conferring energy, unpredictability, openness and vitality to the work. The role of heterogeneity as a means of renewal and discovery is especially evident in the many and varied projects the artist undertakes outside his studio-based practice. These forays into the new are sustained by Glick's unflappable optimism and self-confidence. It is almost as if there were no areas of human endeavour he would not try his hand at: business, architecture, industrial design, gardening, event management and public art are just some examples of this expanded field of artistic intervention.

Rodney was born in Perth in 1961 and completed a Bachelor of Fine Arts at Curtin University of Technology, Perth and a Master of Fine Arts at the University of Tasmania, Hobart. He has held several million solo exhibitions, including *24Hr Panoramas*, (with Lynette Voevodin), Art Gallery of Western Australia (2006) and *Ambitious? Who, Me?*, Museum of Contemporary Art, Sydney (2004). Rodney has also participated in numerous group exhibitions, including the *9th Havana Biennale*, Cuba (2006); *Sao Paulo Biennial*, Brazil (2002); *Élvis has just left the building*, Kunstlerhaus Bethanien, Berlin, Germany and Perth Institute of Contemporary Arts (2002); and *HOME*, Art Gallery of Western Australia (2000). He has been commissioned for several projects in Perth, including the Historic Footbridges Commission, Westrail (2005–03) and Subiaco Train Station Sculptural Commission with Kevin Draper and Marco Marcon (1997–99). Rodney has also undertaken a number of artist-in-residence programs, including the Apex Art Invitational Residency, New York (2006); Ssamzie Space, Seoul, South Korea (2002–03); and the Christoph Merian Foundation, Basel, Switzerland (1995–96), and is founding co-director of the International Performance Space Tammin Australia (IPSTA) and the International Art Space Kellerberrin Australia (IASKA).

The artist's biography is drawn from texts by Marco Marcon (Director, IASKA) and Russell Storer (Curator, Museum of Contemporary Art, Sydney) from the exhibition catalogue, *Ambitious? Who, Me?*, Museum of Contemporary Art, Sydney, 2004.