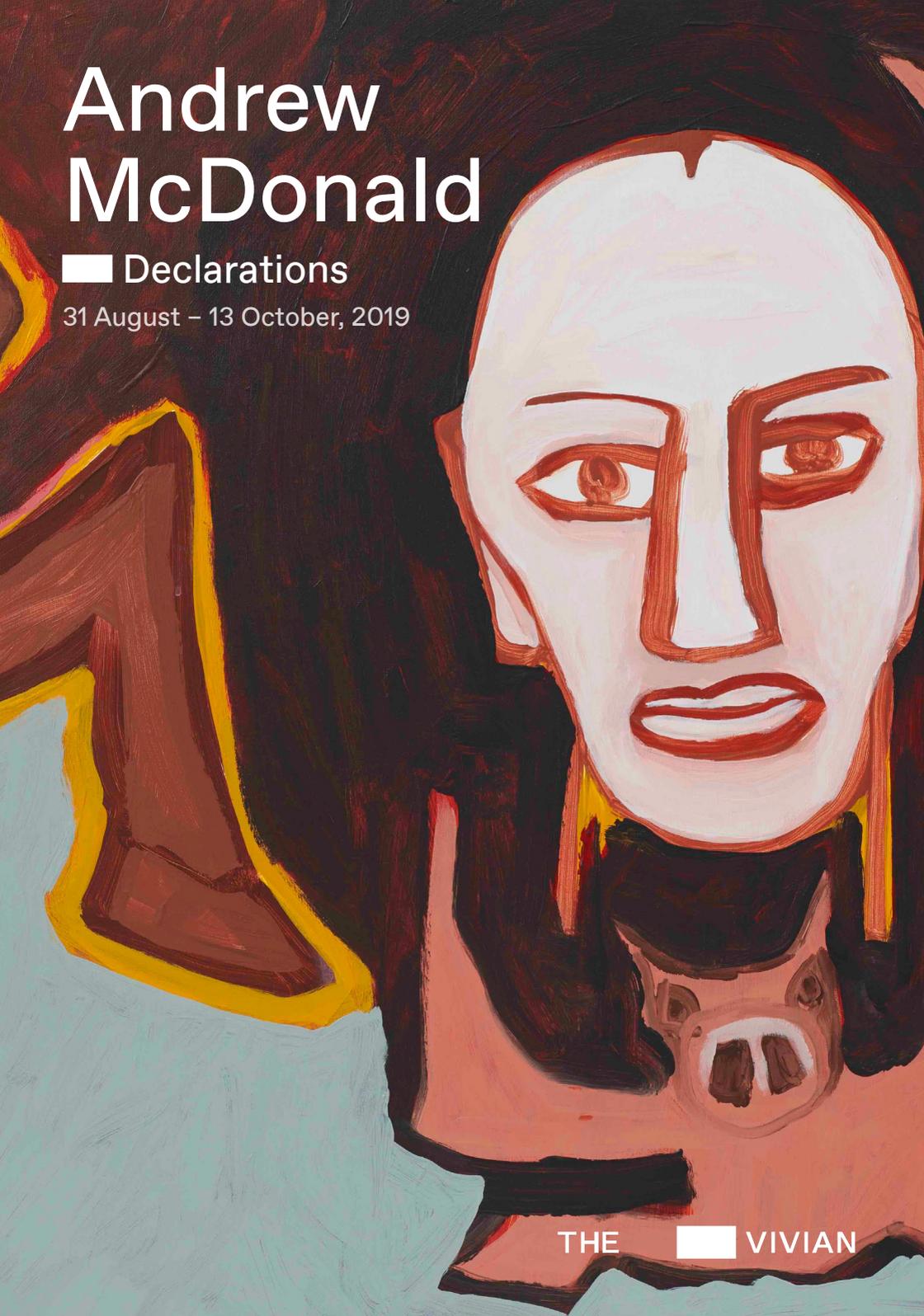


# Andrew McDonald

■ Declarations

31 August – 13 October, 2019



THE ■ VIVIAN

# ■ Paintings and Sculptures

I was born and raised in Northland, a farmer's son from New Zealand who grew up queer in a conservative rural community before going on to live predominantly in London. My work seeks to integrate these dualities of rural/city, southern hemisphere/northern hemisphere into objects and images that speak of our times.

In this group of paintings I have combined floating faces and animal figures. In the paintings I negotiate the meeting of edges to push elements forward or draw them back into an ambiguous space. They suggest in-between states, thresholds and transitions that we think no one else knows about, possibilities of unbounded identity.

The ceramic models of my animal figures grow and evolve into impossible beings that become at times amorphous. I began these models when thinking about our strange use of stars on national flags. I now see in them a connection to the climate crisis and an evocation of anxiety about what the future might be.

Sometimes I have chosen to damage and then re-form the figures, highlighting the question of wholeness and integrity.

In my hanging eggbox sculptures I am responding to grief through connecting it to notions of the broken and the mended. What constitutes a whole? I have broken the boxes and then reconstructed them through stitching or casting in porcelain, then broken them again to arrive at an object that embodies loss and healing.

The ongoing concerns in my practice are the nature of identity and otherness. I seek through painting to make images that inhabit a world of familiarity and disturbance. I use images of animals to explore my fascination with the human impulse to represent our deepest psychological needs through a connection with the natural world. Through this process-led method, time is layered into the paintings, making them records of a period of thought and feeling, action and reaction.

Andrew McDonald

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