

Andrée van Schaik

Contact: 31/25 Robe Street, St Kilda VIC 3182

D.O.B: 5 September 1974

## Biography

Andrée van Schaik is an artist who lives and works in Melbourne, where she has been painting, drawing, writing and composing music for the last twenty-four years. Her paintings are a marker of where she is, and has been, at certain emotional points in time. Seeking to echo the lightness, depth, and sense of infinity of impressions of the world. Andrée's works merge the human, the landscape and the architectural to reflect her puzzlement over life.

## Education

2016 CCP Knowing and Loving your Camera  
2004 Melbourne University Arts Creative Writing  
1998 Melbourne University 3D Studio Practice  
1997 Brighton Bay - Art and Design

## Exhibitions

2024 Karijini House, group exhibition  
2023 One Star Gallery, 'Blue Period', group exhibition  
2023 Spring 1883, Neon Parc Paintings, group exhibition  
2023 Neon Parc Paintings, solo exhibitions  
2022 Murray White Room 'Cut' joint exhibition  
2022 Crystal Palace Guest Space, solo exhibition  
2022 Neon Parc, Gabriella D'Costa / Andrée van Schaik, joint exhibition  
2022 Fire Escape Contemporary Art, joint exhibition  
2021 Spring 1883, group exhibition  
2020 Neon Parc Paintings, solo exhibition  
2019 Neon Parc Paintings, solo exhibition  
2018 215 Albion Street New works on canvas, solo exhibition  
2016 CCP, Annual salon exhibition  
1993 First Floor Gallery Nearest Habitat System, curated by Eliza Hutchinson  
1995 Rue Bébélon Bar- painting show

## Employment

2007-11 Archive Assistant, RMIT University Design Archive  
1995-96 Sales Assistant Visual Display, National Gallery of Victoria Bookshop  
1995 Assistant to Ian De Gruchi  
1991-93 Sales Assistant Visual Display, The Art Salon Bookshop  
1994 Research Assistant to Macgreggor Knox  
1990 Research Assistant to Juliana Engberg

## Reviews

2022 Memo Review, CUT by Phillip Brophy  
2019 CBD News, Rhonda Dredge, cbdnews.com.au  
2019 Memo Review, Yi Fu, memoreview.net  
2019 ARTnews, The Editors of ARTnews, artnews.com

## Notes on Andree van Schaik's art practice

Andree van Schaik's recent paintings present objects and forms in vibrant colours which are culled from advertising imagery, floating past each other in a close, virtual space, at times grossly enlarged, shown upsidedown or from a skewed perspective. Her work expressively challenges the notion of narrative, by presenting stereotypical fragments of contemporary lifestyle.

The collages which the paintings are based on are tightly wound, almost jigsaw-like in their construction, as the viewer is presented with fragments of seemingly unrelated images – of fabric, leather, silhouetted figures and obstructed gazes.

During the construction of the paintings, van Schaik plays with the viewers' aesthetic expectations, drawing their gaze across several contrasting images in diverse representational styles, which for the most part are handled in a deft, intuitive fashion; an almost dry brush is dragged across the canvas to represent a faint pattern, the tip of another sized brush is used to daub out the texture of a terrazzo floor. Yet in each work the viewer is treated to an evolving picture plane which is based on sensorial, painterly observations; the author is enjoying translation from one technique to the next and through doing so, discovering what is perhaps not immediately present.

For van Schaik, painting – like language or poetry – emphasises the counter balancing of contrasting elements: compression, juxtaposition, simultaneity, resistance to closure, dissonance. In her paintings and collages she makes free use of surprising and abrupt transitions and juxtapositions. Her working methodology seeks to distil entire blocks of emotion and complex experiences into the telling detail, the closely observed fragment that stands in for the whole.

As a result the paintings produce kaleidoscopic effects reflecting the constant stream of simultaneous thoughts, feelings, and visuals that constitute an intense, energetic and humorous portrayal of contemporary life today.

Geoff Newton, 2020