



Michael Belmore

Michael Belmore was born in 1971 north of Thunder Bay and graduated with an A.O.C.A. in Sculpture/Installation from the Ontario College of Art in Toronto, Canada, in 1994. Belmore's materials are key to his work and bring into account how we view nature as commodity. For several years his work has evolved around our use of technology and how it has affected our relationship to the environment. Belmore is an internationally recognised artist whose recent exhibitions include *Land, Art, Horizons* at the North America Native Museum (NONAM) in Zurich and *HIDE: Skin as Material and Metaphor* at the National Museum of the American Indian – George Gustav Heye Centre in New York.

Belmore is the recipient of the RMIT iAIR - University of Lethbridge Indigenous arts residency exchange which is supported by the University of Lethbridge Gushul Studios and the Canada Council for the Arts.

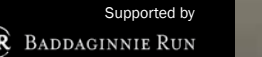
Friday 22 May to Thursday 2 July 2015
OPENING Thursday 21 May 5–7PM
FLOOR TALK Thursday 21 May 4PM



Images: Michael Belmore, *Roiling in Silence*, 2014, carved fitted stone, gilded copper. (detail images courtesy of the artist, installation image courtesy of Markus Roost).

PROJECT SPACE

RMIT Building 94: 23–27 Cardigan Street, Carlton, VIC, 3053
MANAGED BY RMIT School of Art
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They dance and flow like they had done once before.

I have a memory, or collection of memories. I am standing on Pebble Beach, located just outside of Marathon, Ontario, Canada situated on the north shore of Lake Superior, midway between Thunder Bay and Sault Ste Marie. The beach of tumbled stone, vary in colour—reds, whites, blacks, greys, with a smattering of green—extend out for what looks to be a kilometre in both directions. I watch as the foam dances on the surface of the water between the crashing waves. Through the roar of water and wind I hear the subtle clink, clink, clinking sounds of rocks as the water recedes. It is this action, of water continually pressing against the shore that has informed the place where I stand. Rounded and worked together over the millennia these stones bear witness to the persistence of nature. The shear physical world in which we, as people, inhabit is at times humbling. I feel art is an expression of the human body, the human mind, and that it is fruitless to attempt to contextualize our relationship to nature on a grand scale. What I can offer is a glimpse into how we affect, and are affected by, our environment. Stone was once liquid, once fire, once lucid from the confine of its solid state: it ebbed and flowed like water beneath the islands from which we build our lives. Copper is the warmth, it is the fire, and it is the worth we take from the land—the hidden value locked within the stone.

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