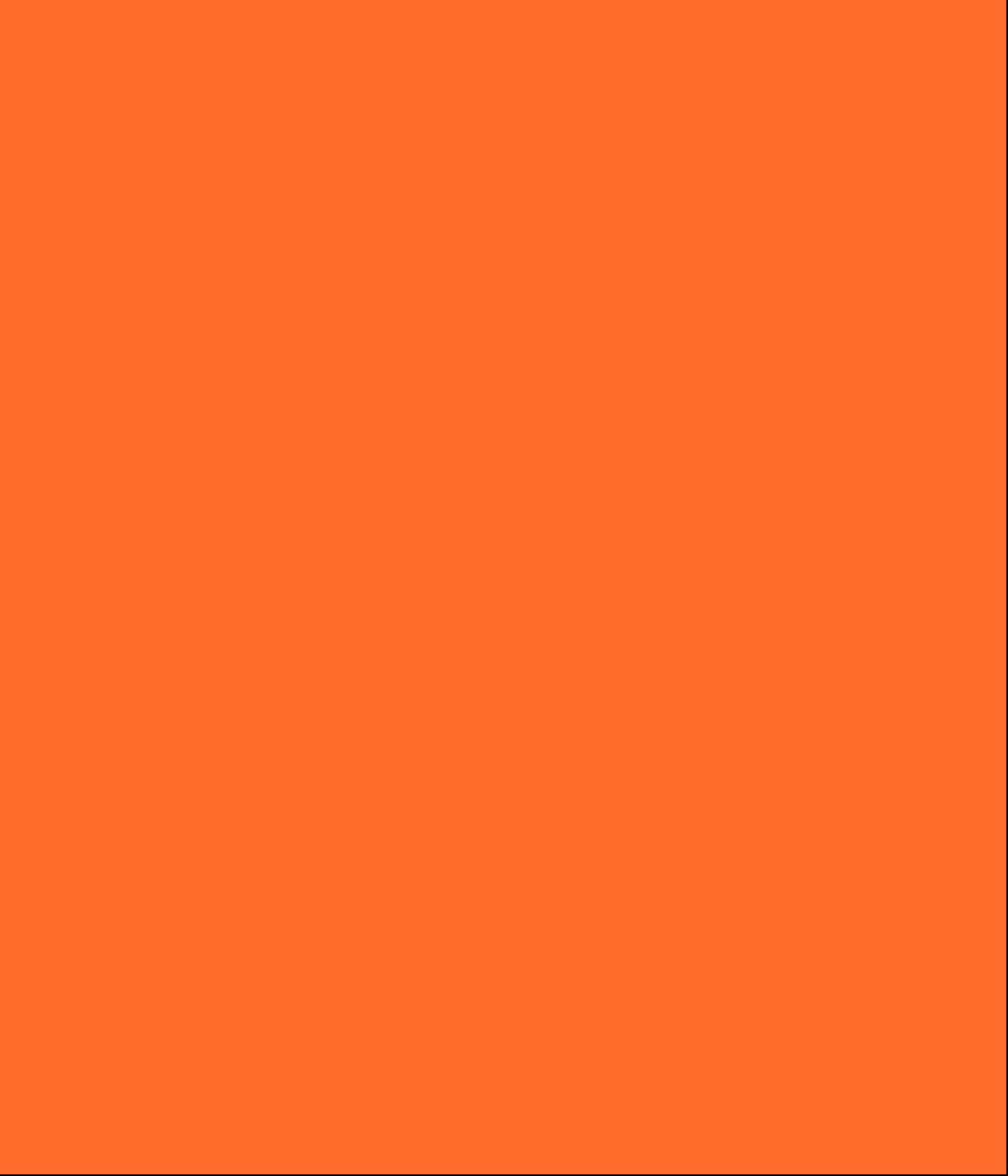


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Sutton Gallery: The first twenty-one years 1992–2012

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The chronology of exhibitions in the Sutton Gallery timeline and Sutton Project space timeline has been listed to the best of Sutton Gallery's knowledge and memory. Any mistakes or omissions are unintended and we apologise in advance.

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This publication marks the twenty-first anniversary of Sutton Gallery, Melbourne. We feel that it is important to mark this milestone for many reasons. It is a time to reflect and record the past twenty-one years and to recognise the achievements of the gallery and the many represented artists, while also acknowledging those who have shown ongoing support.

As we look forward to the next twenty-one years we are taking this moment to celebrate with our wonderful core group of gallery artists, with an exhibition curated by Liza Statton. Liza has previously worked at SITE Santa Fe and Mass MOCA in the United States. She has taken a fresh approach to curating this group exhibition and this publication will also serve as the exhibition catalogue.

Sutton Gallery is one of Australia's prominent contemporary art galleries. Founded in 1992 by Irene Sutton, the gallery has maintained a very clear and specific focus on promoting challenging and significant Australian and New Zealand artists, whilst building strong professional networks nationally and internationally. Represented artists have received ongoing critical attention from curators and writers in the form of inclusion in major exhibitions, selection for significant commissions and awards, and acquisition into prominent public and private art collections of contemporary art.

Over the past twenty-one years, a number of arts professionals have worked in the gallery. Chronologically, they include Felicity Coleman, Katrina Fraser, Esther Pierini, Phoebe Dougall, and Shelley McSpedden, and they have each, made substantial and lasting contributions. Volunteers, specifically over the last four years, have provided valued and greatly appreciated support that has enabled programs such as Sutton Projects to continue. A special thanks to those who have worked with us over extended periods of time: Kathryn Genevieve Honey, Claudia Long, Claire Mazzone, Olivia Mazzone and Genevieve Osborne.

Sutton Gallery continues under the directorship of Irene Sutton and her co-director Elizabeth McDowell, ably supported by acting director Samantha Comte, gallery manager Larisa Marossine, registrar Kati Rule and gallery assistant Patrice Sharkey: a truly formidable team.

Together we would like to thank the many curators and arts writers who have shown continued interest and support for our represented artists. We would especially like to acknowledge the relationships we have formed with the many collectors who have supported Sutton Gallery and our artists over the years. We thank you all for sharing your passion for contemporary art with us, and hope that you continue to be involved with us and our artists.

Finally and most importantly, we salute the artists with whom we have had enduring and meaningful relationships. You are the creative centre of our system.

Elizabeth McDowell and Irene Sutton



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1. Peter Robinson Weigh Up 2011 and Aleks Danko DILLY-DALLY SO-SOSHIPPYSHOPPY? HO-HO HANKY-PANKY? BYE-BYE ...shopping for and with the un-dead, 2011 at Hong Kong International Art Fair, 2011
2. Aleks Danko installing at Sutton Gallery, 2001
3. Helen Johnson installing at Artissima, Turin, 2007

Irene Sutton, Director of Sutton Gallery in conversation with Dr Chris McAuliffe

For twenty-one years Sutton Gallery has presented and supported the work of Australian contemporary artists. Sutton's programs have developed over this period to include major solo exhibitions, group exhibitions, an experimental project space and a strong international focus through art fairs. Irene Sutton and Sutton Gallery have maintained the specific focuses of promoting challenging Australian contemporary art and building strong professional networks nationally and internationally.

Chris McAuliffe: What prompted you to establish Sutton Gallery?

Irene Sutton: I was a pharmacologist doing part-time research and I was asked to come back full-time. I realised that I had just lost my passion for what I was doing and I thought a life without passion was a life not worth leading. Prior to that, I did some art history subjects at Melbourne University. I began to learn what contemporary art was and I was challenged by it. I didn't understand it. So I learnt a bit and a bit more, and then I went to Monash University and did a post-graduate year. This all helped to give me a better understanding of contemporary art. Peter Bellas was also a very strong influence. He had a gallery [in Brisbane]. I liked the way he ran his gallery. He was very passionate about the artists and his commitment to them. And I realised it was possible to do something like that. I was looking for something, but not a hobby. I never wanted what I was going to do to be seen as a hobby in any way. I wanted to do it seriously.

CM: So if you had lost your passion for pharmacology, when did you discover your passion for art?

IS: Slowly. When you get into the essence of contemporary art practice, you start realising that there is a whole new area of thinking and learning. At this same time, I did a course with John Welchman [then lecturer at Monash University] and I really started understanding how [contemporary art] related to everyday life in a way that perhaps all those years of science hadn't, science was much more separate from the politics, history, literature and all the others things I had some interest in but not a great depth of knowledge. I had done sciences since school and so I had missed a lot, and I think the more I read about contemporary art and the more I looked the more I got excited.

CM: What was the mix of reading and looking for you?

IS: I think it was both. I think that I always liked to look, because the aesthetics matter, but I knew there had to be more to it than just a good looking piece. Even now when I look at works they have to have some visual interest, if not beauty, something that pulls you in.

CM: When did you think you had learned enough to start the gallery?

IS: I think when I started the gallery I hadn't learnt enough. I was absolutely treading water. The process of realising that I wanted to run a gallery was gradual. I had been studying contemporary art at University for two years and had begun to meet people working in the commercial gallery area. When Peter Bellas came in to town [from Brisbane to Melbourne], I would go and have a look at galleries with him and meet people, and

gradually the idea of a gallery started to build. I didn't have a solid plan to start a gallery, it just happened. I found a building and then I thought, maybe I *will* do it...

CM: If there wasn't a master plan, what about key decisions? You said that there was a space, so were you thinking about the location, a mood, a feel for the gallery?

IS: The location was very important for me because I knew that I didn't want it in a South Eastern suburb like Malvern, Toorak or South Yarra. I wanted something that was probably a little bit rough, not slick; I have never been impressed with pristine, austere galleries. I liked the space [at 254 Brunswick Street, Fitzroy] because it was just out of the city centre and at that stage, a little easier to park than it is these days. It was where places like Gertrude [Contemporary] were located. I just thought it was the right environment. In terms of the building itself, it was always a simple building and, over the years, it has become cleaner. For example, I have got rid of the brick work on the inside. I have just done little bits along the way, but never with the idea to do anything other than let the space serve the art that it shows.

CM: If you had a conception of what you didn't want it to be like, had you seen galleries you wanted it to be like? Were there particular models?

IS: The three galleries that I was familiar with and liked were Georges Mora, Pinacotheca and Peter Bellas', and all for slightly different reasons. While I didn't like the subterranean feel of Pinacotheca, I did like the way that it was always about the art - and not about Bruce [Pollard]. It seemed like a place where the artists happily came and sat around and talked: it was a safe, stable place. What I liked about Georges was that he had a personality that was delightful and charming. I think that it is important to make people feel welcome, but not in a pushy way. I thought the way he ran the gallery was great, and I loved what he did with it and the artists that he had. I liked Peter's [Bellas] passion for art and his relationship with his artists. He was always very protective of his artists.

CM: You have always kept your space modest in scale. Is that purely pragmatic, or is there a kind of intimacy you are looking for?

IS: I don't think so much intimacy. I have always wanted the art to stand out from the space. I don't like spaces where you walk in and you go 'wow', and it doesn't matter what is on the wall. I have kept the space simple and that is both an aesthetic and pragmatic decision.

CM: One of the crucial decisions when starting a gallery is selecting or recruiting the artists, what was your thinking there? Was there a plan?

IS: I was very fortunate to have the support of a number of people including Peter [Bellas], who introduced me to various artists in Melbourne and encouraged me in the early days. The idea of setting up an axis between Brisbane and Melbourne grew from meeting artists from both cities. This relationship worked extremely well in the early days; it gave me a stable of artists almost instantly. However, in the long term, it was hard to maintain good working relationships with some of the artists based in Brisbane because I hadn't developed the relationships. I need the relationship, I need to understand the art and I



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1. Felicity Coleman, Howard Arkley, Irene Sutton and Elizabeth Gower at Sutton Gallery, 1993
2. Helen Johnson El Grand 2007 (knitted rug), Auckland Art Fair, 2011
3. Gordon Bennett installing at Sutton Gallery, 1994



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1. Felicity Coleman, Robert Schubert, Stephen Zagala, Ian Burn, Elizabeth Gertsakis at a dinner at Irene Sutton's home in Hawthorn, 1993
2. Liz McDowell installing, Hong Kong International Art Fair, 2010
3. Liz McDowell and Irene Sutton, Melbourne Art Fair, 2010

need to understand the person. So the group of artists changed over the years, but it was certainly a good starting point. I had always felt that I wanted Melbourne artists to be the ones that were my primary relationships.

CM: Does that mean that running a gallery in Australia must be an inherently home town game?

IS: I think to a large extent it probably is ... we have a very small market, whether we are talking about selling to a private person or even to institutions. A lot of the time an artist is adequately served by having just one gallery representing them.

CM: Can the focus of the gallery be too local? Australian artists are global, many of them are born outside of Australia or have a mixed cultural background. Artists are moving around the globe, to different residencies, to group shows, or as independent travel. How do you balance the local with a shift to the global?

IS: You work hard at maintaining that contact and the artists do come back, and more often than not they don't go away for very long periods of time. Nick Mangan is off this morning to Mexico for a show and he will be back in three weeks, but if he gets a residency he goes for six months. Jackson Slattery is currently based in Montreal, and was recently in Vienna for a residency. Simon Terrill has been based in London for some time now. In the last year or so Rosslynd Piggott had a residency in Rome and Helen Johnson had one in London. David Rosetzky went to Glasgow where one of his film works was shown in the Glasgow International Festival of Visual Art. Both Nick Selenitsch and Helga Groves had residencies in Helsinki. But they do come back and they have their base here.

CM: How do you maintain your relationships with your artists? Is it constant contact or do you feel you are there when they need you?

IS: I had a PhD supervisor who was wonderful. He was there when I needed him and never talked to me if I didn't. We are there if the artists need us.

CM: With hindsight, do you feel that you have tapped into a particular trend in Australian art in recent years? Do you think, as a gallerist, that you have spotted a style or a generational direction?

IS: I think I have been more attracted to artists who are driven by their own passion and not a particular 'style' in any way. I don't think I am influenced by trends. Painting has been something that I have always supported because I like it. I find it rewarding regardless of trends. I know what I am personally attracted to; I love drawings on paper, small drawings and intimate drawings. But I have tried not to focus on anything as a house style; I don't think there is one, but only others can answer because I don't think I can be objective enough. I have just picked individual artists who I think are really unique.

CM: At the start, did you envisage a small, tightly selective group of artists for the gallery, or did you think no, I will just keep inviting the artists I like?

IS: I am very conscious that you can't do the job properly for too many people and, whilst



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1. Stephen Bush and Liza Statton, Volta NY, 2012
2. Elizabeth Gower and Irene Sutton installing at Art Dubai, 2012

I have actually added constantly to the group of artists that work with me, it has been more about people slipping through the cracks. There has been parting of companies for various reasons over the years, so I have been able to add to the group that way. I do think it is really important to take on new artists and it is not about the newest trends. It is simply about young artists who are enthusiastic and energetic, and they inject some of that energy into the gallery.

CM: Do you think it is difficult for a young artist taking their first steps into the commercial art world?

IS: I think it is very hard. But the gallery provides them with a lot of support. We help with a lot of the things they were trying to do themselves in their studio such as answering emails or applying for grants. We provide the professional infrastructure so that the artists can go back to their studios and make their art.

CM: Is that what you meant earlier when you made that comment about doing the job 'right'?

IS: Yes, it is about providing the platform to allow the artists to really do their thing.

CM: I have a very strong sense of stability in your gallery - is that one of the secrets?

IS: Yes, it is a business and there are bottom lines. I want to sell as much as I can for the artists so that they have got some reward for their effort, because they want to sell. It is not a compromise in any way for them to do that, and I want to be able run the gallery and pay the staff. That stability is very important; that is where I am conservative. I think you can be conservative in a business sense and you can be a little bit more radical in your choice of artists - not that I am all that radical - there are artists that I show that I think other people wouldn't show because they are not rewarding financially and other people may give up on them. I don't think that I would do that. I have never given up on someone because their work hasn't sold, and I have never taken anyone on with an idea that they will sell, because a lot of the time when you take them on they are actually doing work that perhaps does not sell. Artists can go through different periods in their lives. Sometimes their work sells really well, they hit some kind of note. There is empathy in a broader sense with the practice and people are really keen to buy it, and then the artists may go through a period in their practice when it is quieter. I believe it is critical to stand by my artists through good and bad times.

CM: The artists' work environment has changed significantly over the past twenty years. There are other platforms for artists now: an artist can be in an artists' run space or a Biennale, or working in another city or in a group show. How do you manage the fact that artists often have more than one iron in the fire?

IS: I have no problem with that at all. There are artists who don't want to have representation who can use those other methods adequately to their own ends and I think there is no problem with that. And there are artists who are happy to have the gallery as a stable home base and move around and do all those other things and it benefits everybody. I have always thought that we are all in the same row boat, and we should be



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1. Irene Sutton and Aleks Danko
2. Rosslynd Piggott and Irene Sutton, 2002
3. Kate Beynon and Mike Pablo installing at Sutton Gallery, 1997

all rowing in the same direction.

CM: When you started out in 1992, Melbourne had a different cultural landscape. Twenty-one years later, there are a lot more galleries in Melbourne, there is a more educated audience and there are a lot more artists graduating. Have you seen your audience change over time?

IS: Yes, I think audiences are more familiar with contemporary practice. I think audiences see it more, and I think seeing it more makes them more accepting of differences and innovations or changes. Technology helps a lot, more people make enquiries by email and use the website, which is a great way to get people interested, but I still encourage my staff to invite people to come and view in person. I think art is just far more on everybody's lips all the time, they are much more aware of it.

CM: Is it possible for a gallery to be some kind of cultural agent?

IS: Well I think it is possible just by being here and being accessible. We work with school and university groups. We provide talks particularly to VCE students and try to introduce both the artists and the gallery to a broad audience. That is where the technology is useful; we can direct them to our website. All the information is there and we are really able to help and direct young people.

CM: Over the years, you have introduced new programs and spaces. Can you talk about Sutton Projects and your involvement in art fairs?

IS: It was Phoebe [Dougall] who suggested that we could use some of the space at the warehouse, where we stored works to have some small shows and it has turned out to be a terrific thing to do. I know that artists generally are very excited just to have the opportunity to show without the commercial overlay of having or wanting to sell. It allows us to invite young artists who do not have representation and just to give them a go. It also allows our artists to do shows that at various times are more experimental, and for the artists to use the space to show works that have been exhibited interstate or overseas. For example, we showed a body of work by Nick Mangan created during a residency in New York.

CM: What about art fairs?

IS: I find them really very difficult, Chris. It is the ultimate commodification of the actual art object. But we have achieved some really great things out of the art fairs. We have made terrific contacts for the gallery, just generally, but also for particular artists. For example, David Rosetzky's work was seen by a curator at an art fair and was subsequently invited to show in New York. Raaf's [Ishak] big flag project piece which has gone to the Barjeel collection, a major collection of art in Sharjah came out of our involvement in Art Dubai.

CM: Have you recognised a place, a kind of audience, a kind of buyer, or a kind of scale, that just works for you in relation to art fairs?

IS: Yes. We've done well going to the Auckland Art Fair, which is a modest art fair in terms of size, but there is a very aware audience for contemporary art in New Zealand and it

is one that I guess is in the same head space as we are in Australia so the art transfers across the Tasman very well. We found Hong Kong difficult but the contacts we made in Hong Kong led to our involvement in Art Dubai. We did Shanghai which was even more difficult, and we have done Dubai twice which has been pretty good. But then you have to have the right thing to take, and you are not about to take on an artist in order to go to an art fair to sell that artist's work. We try to slowly add extra things to the work that we took to Dubai to open the doors a little to other artists.

CM: What do you think are the most significant changes you have seen across the gallery environment?

IS: One thing is the number of artists coming out [of art school]. I find that a little overwhelming at times. I think young artists need to know that being an artist is a tough way to live, and you can only do that if you are absolutely driven. So maybe in the end, those artists that do succeed or who do commit to doing it are pretty special ... but I don't know if that is necessarily a change that has happened in the last twenty years.

CM: Is that ability to survive what you look for when you are assessing an artist?

IS: Absolutely. I ask them questions like, 'Do you have friends who are not in the art world?' I think that it is really important to have some kind of stability when you are feeling low because nothing has gone right. You have got to have someone to say, 'come on, don't be an idiot'. I think it is really hard, it is a very tough world. The art world can be very paranoid and ego driven, and it is very fragile and people are really hard on one another.

CM: Is that one of your roles, to take all that stress out? Is the gallery a quiet space?

IS: Yes. The gallery is a quiet space and I don't think for a moment that we can take all the stress out, but we can try to balance things. I think you can support artists when they are having a really tough time.

CM: I am going to tip it around the other way, where do you see Sutton Gallery going?

IS: Forever, it is going forever! Seriously though, it is something I have put much thought into and I do have a succession plan. My co-director, Liz McDowell, is going to take over, over a period of time. I hope to continue at the gallery for a long time, but I think it is important to plan for the future.

CM: Would it be wrong to say that you have run the gallery more or less the same way for twenty years?

IS: I suppose you could say that, perhaps not counting the first five years. The first five years was a recession and a really tough time to start. I was careful and I learnt on the job, and I think that is always tough, but I think probably for the following fifteen years I have run it the same way. I don't know, you would have to ask the people who have worked with me.

CM: I was struck after looking back over the exhibition program by the number of artists you have that do work in sequence, who present ensembles of work. I don't mean



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1. Installation view of Shanghai Art Fair, 2008
2. Kathy Abrahams, Esther Pierini and Irene Sutton in New York, 2004
3. Kelly Gellatly, Vivienne Binns, Irene Sutton and Larisa Marossine at Sutton Gallery, 2011
4. Liz McDowell, Bernard Shafer and Irene Sutton at Auckland Art Fair, 2009



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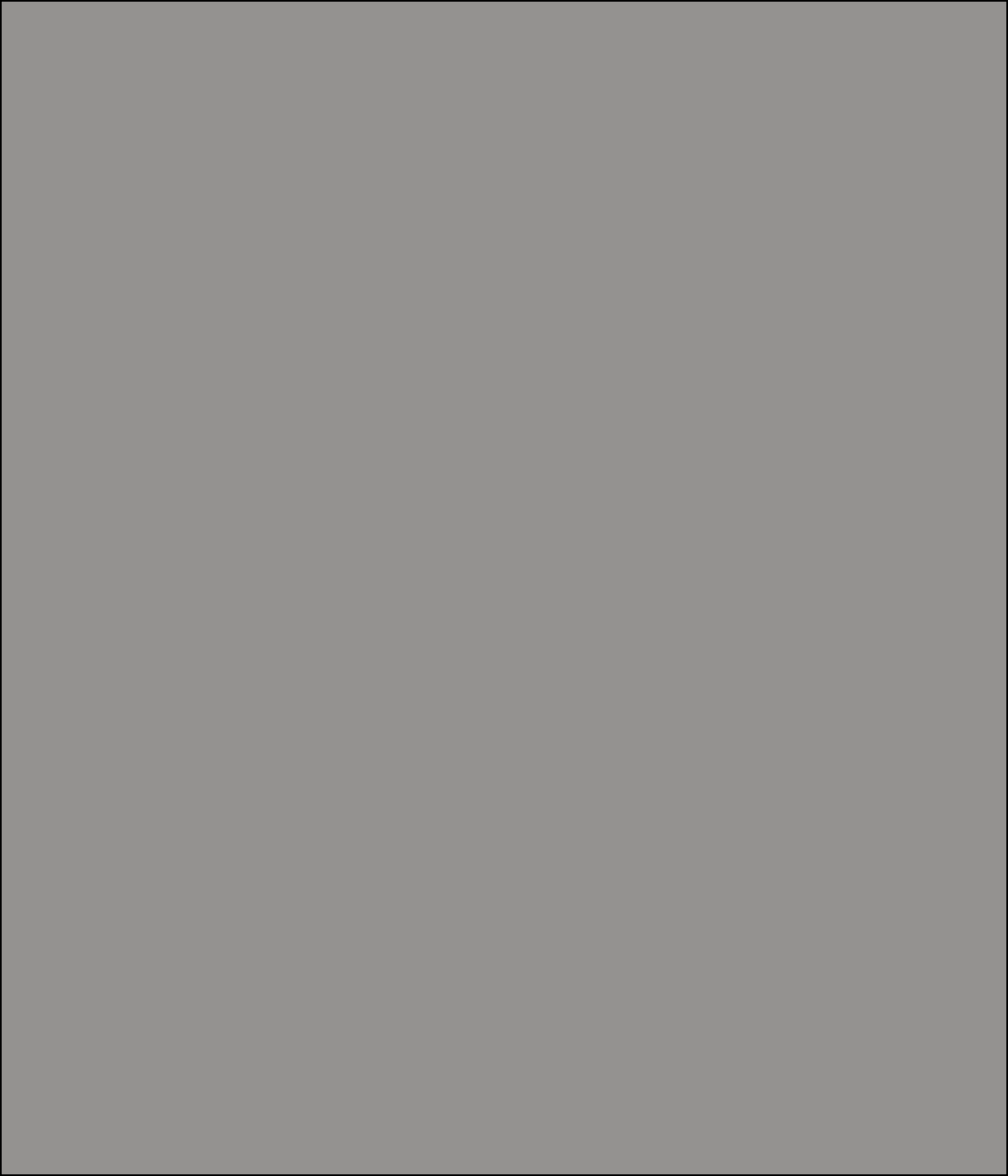
1. Raafat Ishak and Irene Sutton in Dubai, 2011
2. Leiko Ikemura, Melbourne Biennale, 1999
3. Felicity Coleman, the office, Sutton Gallery, 1993
4. Phoebe Dougall, Kati Rule and Shelley McSpedden at Andrew Curtis's wedding, 2007

minutely orchestrated; there is a kind of wholeness to a lot of the work your artists show.

IS: Well that could be. It does bring to mind various artists' work who, when I have looked at it, I have struggled with the work because their practices have been so diverse. Perhaps I have needed that to understand the practice - I can also say without any hesitation that there are some artists whose works I wouldn't even tell you I understand fully. But I have a great respect for their intelligence and their integrity, and I can see that sometimes looking backwards we understand something much better than we did at the time when we saw it for the first time.

CM: What advice would you give to a young person if they came to you and said they were thinking of starting a gallery?

IS: I would encourage them to do it, but I would encourage them to do it slowly. I have never run the gallery like a mainstream business. The commercial art business is a very different kind of business and you just have to accept that. If you go into it for a lot of money then you are a fool. It is not what it is all about. I have always wanted the gallery to be known for the artists it represents, and I think it is. The last thing I want to say is at various times in your life you get a little tired and jaded. I have just come back from *Documenta 13* and it was fantastic - it made me remember why I went into the contemporary art world. I saw art work that I didn't know, including some paintings which I fell in love with. I saw some works which were so intelligent and had such great insight that it re-affirmed for me why I do this.



Temperament Spectrum

Liza Statton

Devoid of imagery and set against a cool gray background, the flat, non-descript black text on American artist John Baldessari's *Painting for Kubler* (1966-68) reads as follows:

This painting owes its existence to prior paintings. By liking this solution, you should not be blocked in your continued acceptance of prior inventions. To attain this position, ideas of former painting had to be rethought in order to transcend former work. To like this painting, you will have to understand prior work. Ultimately this work will amalgamate with the existing body of knowledge.

Renowned as a progenitor of 1960's conceptual art, Baldessari's text-based *Painting for Kubler* exemplifies his ongoing investigation into the relationships between words and images, and the cultural contexts that produce them. Just how society assigns meaning to art has been one of Baldessari's longstanding concerns; notions of originality and authorship are among others that the artist has explored and exploited over time with terrific wit. Language is primary to Baldessari's practice; it ranges from the high brow, formal rhetoric of academia, to the popular vernacular of film and television that saturates contemporary visual culture. And *Painting for Kubler* embodies the kind of toying with language and meaning that harkens the works of Marcel Duchamp and the Dada artists, whose interests in ideas, rather than aesthetic objects, remain the foundation of conceptual art practice.

The 'Kubler' in *Painting for Kubler* is the American historian and Mesoamerican scholar, George A. Kubler. Sixty years ago Kubler published *The Shape of Time: Remarks on the History of Things*, a slim volume of text with profound significance for many artists of the 1960's, among them, John Baldessari, Robert Rauschenberg and Ad Reinhardt, as well as art historians and artists working today. Kubler was troubled by the methodological study of art history at the time and his 'history of things' was less concerned with fine art than encompassing material culture generally. Kubler's 'modest' text was radical in its interdisciplinary and multicultural approach, which is now the norm of contemporary academic art history.¹ Simply put, as art historian James Meyer describes, 'Kubler was dissatisfied with the linear historiography of traditional art history (the presumption of influence of one period or artist upon another, of artistic development as a seamless continuity).² *The Shape of Time* proposed a new model to describe historical change in the visual arts.³

Kubler's model was indebted to the types of analytical methodology applied in the fields of social science and mathematics. He devised 'form-classes', which included 'prime objects' and 'replicants', to forge connections between different eras and cultures.⁴ Published just prior to many of the profound social and economic upheavals of the 1960's that would redefine the latter half of the twentieth century, *The Shape of Time* subtly

anticipates the kind of alternative thinking required to challenge the dominant, formalist rhetoric inculcated into Western culture at the time by critics Clement Greenberg and later, Michael Fried.⁵ Artists were keen to widen the critics' exclusionary parentheses that defined the art of the day, if not destroy them altogether.

Kubler's writing in *The Shape of Time* is dense and difficult at times. His references seem archaic and abstract, yet the work feels wholly relevant and contemporary. He rejects notions of 'genius', though talent is relevant and can be nurtured. He was sceptical of artistic invention and aware of 'aesthetic fatigue', a condition that aptly describes the current state of our own contemporary culture. Kubler writes:

A signal trait of our time is an ambivalence in everything touching upon change. Our whole cultural tradition favors the values of permanence, yet the conditions of present existence require an acceptance of continual change. We cultivate *avant-gardisme* together with the conservative reactions that radical innovation generates.⁶

Although Kubler does not directly address the contemporary art of his period per se, he writes about the importance of the artist's 'temperament'⁷ in relation to the time in which he/she lives. Like other indications throughout Kubler's text, his reference to temperament initially strikes as abstruse: What exactly does he mean by temperament? In Kubler's eyes, artists have a choice: they either follow or break with tradition, and their choice to do so is informed by prior events and historical knowledge.⁸ The collective analysis of these choices describes the cultural context and historical conditions of the artist. Kubler states it thusly:

Prior events are more significant than temperament: the history of art abounds in examples of misplaced temperaments, like the romantics wrongly born in periods requiring classic measure, or the innovators living in periods governed by rigid rule. Prior events exercise a selective action upon the spectrum of temperaments, and each age has shaped a special temperament to its own uses in thought and in action.⁹

It is this last sentence that gives pause. Here, Kubler states that events in the past always shape artists' choices and opportunities in their present. With *Painting for Kubler*, Baldessari not only literalises Kubler's rejected view of traditional art history, but also describes, retrospectively, the anti-establishment ethos that is now historically synonymous with the culture of the 1960's.

Sixty years on, these modes of expansive thinking and the multidisciplinary approach to art making, as well as to the study of art, seem commonplace. Outside of the university system, perhaps nowhere is the diversity of artistic practice and thought more visible than in the public/private realm of the commercial art galleries operating across the globe. Whether one visits New York, Paris, Berlin, Cairo, Kiev, Melbourne or Manila, art galleries today support artists whose work and approach to art making is equally distinct. And it is this quality of distinctness, diversity or difference found in contemporary art that holds significant monetary and social capital in the global art market.

'Difference', writes art historian Terry Smith, 'has become increasingly contemporaneous, with more of us aware of what is essentially different, along with what is shared, relative to others'.¹⁰ In his writings about contemporary art, both as a subject and as a discipline of art history, Smith, like George Kubler before him, attempts to define contemporary art with a more expansive view of time and place. For Smith, the notion of 'contemporaneous lived difference' is a condition of our present time, singular to the experience of living in the twenty-first century, and an important attribute to the art produced today.¹¹ Difference is not only accepted, it is expected.

The works made by the artists represented by Sutton Gallery reflect Smith's notion of contemporaneous difference. Over twenty-one years, the gallery's founder, Irene Sutton, has assembled a roster of artists whose works reflect the breadth and depth of contemporary art practice in Australia, New Zealand and abroad. *Temperament Spectrum* presents a broad view of individual practices, techniques and intentions that span two decades of art making at Sutton Gallery. Whether expressed through painting and sculpture or photography and performance, artists create work that speaks to the experience of contemporary existence. They share concerns about identity, place, race, gender, ecology, connectivity and technology, among others. And while these concerns may appear within the local context of Melbourne, they are a part of the global discourse about the substance and function of art today.

The difficulty and pleasure of accepting such a broad notion of shared difference is devising the appropriate language to explain how artists perform critical inquiry and create meaning in art. (This is a hefty job for curators, critics and historians today.) Focusing on the conceptual strategies that artists employ, rather than medium or content, brings clarity to an otherwise diverse set of artistic practices. Depiction, metaphor, layering, juxtaposition, allegory, structure, distillation and satire are just some of the conceptual strategies used by artists.¹² These are broad frameworks and they are neither rigid nor absolute. Many artists employ multiple conceptual approaches as their work evolves over time.

To depict is to show or represent. What makes depiction an important conceptual strategy is how artists render their subject matter. Anne Ferran, David Jolly, Jackson Slattery, Simon Terrill and Jane Trengove frequently render objects through direct observation using paint and photography. The boundaries between artifice and reality, and fact and fiction, are routinely tested and blurred. Their works employ narrative and documentary techniques to discuss gender, social class, economic inequality, and technology as a form of personal and public surveillance.

The use of metaphor figures strongly in the works of Gordon Bennett, Lindy Lee, John Meade and Peter Robinson. Each artist uses his/her chosen medium to discuss notions of race, spirituality, gender, sexuality, entropy and excess. The imagery and materials they use—ranging from representations of the human body and noted cultural icons, to found objects, industrially produced materials and distorted fragments—create relationships between different visual or verbal sources in which one kind of object or image is substituted for another to suggest a likeness between them. Aspects drawn from the

internal, personal realm often function as ciphers for political commentary.

Layering is both a physical and mental process of construction. Nusra Latif Qureshi layers found and newly created imagery into figural compositions that speak to the cultural heritage of the Indo-Persian art of miniature painting, and the lived experience of being a migrant, female artist occupying Australian visual culture. Raafat Ishak manipulates form and perspective using the faceting techniques of the cubists to relate notions of cultural ambiguity and a fascination with our built environment. Through her dense layering of signs and symbols culled from urban street culture, Kate Beynon expresses ideas about gender and cultural hybridity. In the works of Vivienne Binns and Kate Smith, the canvas functions as an experimental testing ground of sorts where images are built, deconstructed and re-assembled into topographical fields of colour filled with various patterns and textures.

Critical inquiry often takes the form of familiar imagery. History—its authorship and depiction—has been re-examined and revisited by artists since the first act of human mark making occurred. Stephen Bush and Arlo Mountford juxtapose borrowed and newly invented imagery in their paintings and videos, respectively, to question the artist's role in society and the legitimacy of the institutions that canonise them within Western art history. By re-contextualising representations of the past into the present, these artists challenge dominant narratives about figurative painting, for example, and create opportunities for reconsideration of those artists marginalised as a result.

Juxtaposition and re-formatting often go hand-in-hand with the use of allegory. In the works of Ruth Hutchinson, Helen Johnson, Nicholas Mangan and David Rosetzky, fictional figures and objects express truths or generalisations about human existence. These artists' expansive practices incorporate multiple mediums, ranging from deftly crafted ceramics to mixed-media painting, to sculptures assembled with repurposed objects to film-based performances. Inflected with wonder, humour, pathos, irony and melancholy, these sometimes fragmented and fragmentary works tell stories about humanity—its beauty, and its horror.

System, order and pattern are nouns often included, and made visible, in a structural approach to art making. The rule-based worlds of math and science, as well as music and games, are integrated into the installations, paintings, sculptures and assemblages of Eugene Carchesio, Sara Hughes, Elizabeth Gower and Nick Selenitsch. These artists exploit the formal properties and logic inherent to grids, maps and plans. Employing materials ranging from indiscriminate matchbooks and the interior architecture of public buildings, to magazine clippings and felt, the artists make manifest connections between economic, social and institutional systems.

The quest to define the elemental in visible terms is an underlying concern for Rosslynd Piggott, Brett Colquhoun and Helga Groves. The artists take divergent tacks in articulating abstract experiences through intentionally minimal language. In Piggott's non-objective paintings, Colquhoun's lyrical figural paintings and drawings, and Groves' pattern-infused paintings and sculptures, ephemeral moments shrouded in mystery appear.

Artists agitate, intentionally. They often call attention to our deficiencies, foibles and follies through the use of satire. Catherine Bell, John Citizen and Aleks Danko employ language to confront and provoke. Bell and Danko use words and phrases, invented and borrowed, that expose hypocrisy, literalise our internal desires, and question the relevance of art as an agent of social change. John Citizen parodies the work of his 'other self', the artist Gordon Bennett. Confusing the roles of artist and subject, performer and viewer, Citizen appropriates imagery from Bennett's visual archive and revels in the freedom of 'the divided self'. He creates works that may mimic Bennett's in form, yet have become distinct in terms of content.

Temperament Spectrum is an exhibition of conversant and discordant objects created at different moments in time by thirty different artists who participate in the construction of Australian and New Zealand visual culture. Ranging from metaphor to juxtaposition to satire, the conceptual strategies these artists employ span beyond the geographical borders of the continent. Their works consider and confront viewers with ideas and subjects that are at once locally specific yet global in nature. Perceptible yet ambiguous, the ideas artists express expose the fissures of reality and temporal slippages of history that ask us to acknowledge our present while redefining our past.

- 1 Pamela M. Lee, "'Ultramoderne": Or, How George Kubler Stole the Time in Sixties Art', *Grey Room*, no. 2, (Winter 2001), 54.
- 2 James Meyer, *Minimalism: Art and Polemics in the Sixties*, (London: Phaidon, 2003), 154.
- 3 Lee, 54.
- 4 *Ibid.*, 55.
- 5 *Ibid.*, 55-6.
- 6 George A. Kubler, *The Shape of Time: Remarks on the History of Things*, (New Haven: Yale University Press, 1962), 56-7.
- 7 *Ibid.*, 5.
- 8 *Ibid.*, 45.
- 9 *Ibid.*
- 10 Terry Smith, 'The State of Art History: Contemporary Art', *Art Bulletin*, vol. 92, no. 4, (December 2010). Accessed 26 July 2012: <http://www.readperiodicals.com/201012/2201942771.html> - b%23ixzz213I0iwgE
- 11 See Terry Smith, *Contemporary Art: World Currents*, (New Jersey: Pearson/Prentice Hall, 2011), and *What Is Contemporary Art?*, (Chicago: Chicago UP, 2009).
- 12 Some of the strategies described are attributed to the educational texts written by Julia Marshall, Professor of Art Education, San Francisco State University. See Julia Marshall, 'Five Ways to Integrate: Using Strategies from Contemporary Art', *Art Education*, vol. 63, no. 3, (2010): 13-9.

Sutton Gallery exhibition timeline

artist in large gallery / artist in small gallery

1992

Kathy Temin
Andrew Arnaoutopoulos
The Hypothesis of Imitation Curator: Rex
Butler Artists: Dale Frank, Maria Kozic, Mark
Webb and John Young
Michael Eather
Eugene Carchesio
Bonita Ely
Vivienne Binns
Elizabeth Pulie / Adam Wolter
Constanze Zikos
Peter Burgess / Sue Williams
Mark Webb
Peter Kennedy
Luke Roberts
Diena Georgetti
Christmas exhibition, gallery artists

1993

Gordon Bennett
Group show / Kathy Temin, Anne Mosey and
Dolly Nampijinpa Daniels
Geoff Lowe
Susan Fereday
Diena Georgetti / Eugene Carchesio
Elizabeth Gower
Ian Burn
Madonna Staunton / Jon Cattapan
Constanze Zikos / Luke Roberts
Elizabeth Pulie / Mark Webb
Yuendumu / Andrew Arnaoutopoulos
Christmas exhibition, gallery artists

1994

Gordon Bennett, Peter Burgess and Eugene
Carchesio
Scott Redford
Elizabeth Gertsakis
Group show
Roslynd Piggott
Aleks Danko
Jon Cattapan
Geoff Lowe / Vivienne Binns
Gordon Bennett
Catherine Bell
Andrew Arnaoutopoulos
Christmas exhibition, gallery artists

1995

Elizabeth Pulie
Yuendumu / Ernabella and Haasts Bluff
Eugene Carchesio
Susan Fereday / Luke Roberts
Carnival des animaux / Adam Wolter
Jane Trengove
Bonita Ely / Scott Redford
Geoff Lowe
Kate Reeves book launch
John Citizen
Elizabeth Gertsakis / Peter Burgess
Michael Eather / Elizabeth Gower
Christmas exhibition, gallery artists

1996

Kate Beynon
Madonna Staunton / Maggie Watson
Napangardi
Elizabeth Pulie / Peter Kennedy
Luke Roberts / Next Wave Festival
Young Melbourne painters, including
Philip Watkins and Troy Framstead / Susan
Fereday
Jon Cattapan
Eugene Carchesio
Peter Burgess / Elizabeth Gower
Aleks Danko
Roslynd Piggott
Catherine Bell
Attended Gramercy International Art
Fair, New York, in conjunction with Bellas
Gallery, Brisbane, in 1996, 1997 and 1998,
presenting Elizabeth Gower, Kate Beynon
and Gordon Bennett, amongst others

1997

Scott Redford
 Philip Watkins
 Gordon Bennett
 Elizabeth Gertsakis
 The Petyarre family - Utopia
 Vivienne Binns
 John Meade
 Kate Beynon
 Andrew Arnaoutopoulos
 Bonita Ely
 Drawing exhibition

Attended Gramercy International Art Fair, New York, in conjunction with Bellas Gallery, Brisbane, in 1996, 1997 and 1998, presenting Elizabeth Gower, Kate Beynon and Gordon Bennett, amongst others

1998

Elizabeth Pulie
 Elizabeth Gower
 Elizabeth Gertsakis
 Aleks Danko
 Eugene Carchesio
 Susan Fereday
 Rosslynd Piggott
 Mai Long
 Gordon Bennett

Jane Trengove
 Philip Watkins / Peter Burgess

Attended Gramercy International Art Fair, New York, in conjunction with Bellas Gallery, Brisbane, in 1996, 1997 and 1998, presenting Elizabeth Gower, Kate Beynon and Gordon Bennett, amongst others

1999

Jeremy Fletcher
 Jon Cattapan / Vivienne Binns
 Anne Ferran
 Melbourne International Biennial, Japanese Pavilion: Leiko Ikemura
 John Meade
 Jean Baptiste Aputimi and Tiwi Ceramics
 Helga Groves
 Kate Beynon / Susan Fereday
 Ruth Hutchinson
 Rosslynd Piggott
 Gordon Bennett

2000

Jude Walton
 Elizabeth Gower
 Eugene Carchesio
 Ian Milliss
 Philip Watkins
 Peter Burgess
 Gordon Bennett
 Bonita Ely / Susan Fereday
 Rosslynd Piggott
 Luke Roberts / Kate Beynon
 Scott Redford / John Meade

2001

Elizabeth Gertsakis
 Aleks Danko
 Deborah Paauwe
 Jane Trengove
 Brett Colquhoun
 Paintings from Bathurst Island
 Vivienne Binns / Eugene Carchesio
 Helga Groves / Elizabeth Gower
 Gordon Bennett / Peter Burgess
 Jon Cattapan
 David Jolly
 Anne Ferran / Ruth Hutchinson

2002

Andrew Arnaoutopoulos
 Kate Beynon
 Rosslynd Piggott
 Stephen Bush
 Susan Fereday
 'Gloss', presented in association with the Centre for Contemporary Photography, Melbourne
 Brett Colquhoun, Anne Ferran and Helga Groves
 Deborah Paauwe / Gordon Bennett
 Elizabeth Gower
 Lindy Lee
 Attended ARCOmadrid, presenting Gordon Bennett, Eugene Carchesio, Elizabeth Gower, Rosslynd Piggott and Jane Trengove

2003

Vera Möller
 John Meade
 Eugene Carchesio
 Gordon Bennett
 Jane Trengove / Elizabeth Pulie
 Kate Beynon
 Jon Cattapan
 Elizabeth Gertsakis
 Nicholas Mangan
 Brett Colquhoun
 Helga Groves / Ruth Hutchinson

2004

Bonita Ely / Peter Burgess
 Aleks Danko
 Rosslynd Piggott
 Anne Ferran / Peter Robinson
 David Jolly
 Deborah Paauwe
 Stephen Bush
 Lindy Lee
 Kate Beynon
 Elizabeth Gower
 David Rosetzky
 Attended Melbourne Art Fair, presenting Gordon Bennett

2005

Susan Fereday
 Andrew Arnaoutopoulos
 Dianna Cohen / Catherine Bell
 Vera Möller
 Eugene Carchesio
 Brett Colquhoun
 Helga Groves
 Vivienne Binns / Kate Beynon
 Jon Cattapan
 John Meade
 David Jolly and Christoph Preussmann

2006

Raafat Ishak
 Rosslynd Piggott
 Stephen Bush
 Deborah Paauwe
 Aleks Danko
 David Rosetzky
 Elizabeth Gower
 Nicholas Mangan
 Ruth Hutchinson
 Attended Melbourne Art Fair, presenting
 Kate Beynon, Nicholas Mangan and David
 Rosetzky

2007

Group exhibition Curator: Jon Cattapan
 Artists: Lindy Lee, Paul Knight, Simon Terrill,
 Michelle Tran
 Catherine Bell / Peter Burgess
 Eugene Carchesio
 Jane Trengove / Brett Colquhoun
 Helga Groves
 Helen Johnson
 Gordon Bennett / Rebecca Ann Hobbs
 Raafat Ishak
 Kate Beynon
 Attended Artissima 14, Turin, curator Cecilia
 Alemani invites Helen Johnson into *Present/*
Future and David Rosetzky into *Video*
Lounge

2008

David Jolly
 Rosslynd Piggott
 Depot Gallery, Danks Street, Sydney,
 presenting Stephen Bush, Helen Johnson,
 Nicholas Mangan and Peter Robinson
 Lindy Lee
 Deborah Paauwe
 Jon Cattapan
 David Rosetzky
 Stephen Bush
 Vivienne Binns
 Attended Melbourne Art Fair, presenting
 Jon Cattapan, Helen Johnson, David Jolly,
 Peter Robinson and Nick Selenitsch
 Attended ShContemporary Art Fair,
 Shanghai, presenting Gordon Bennett, Kate
 Beynon, Lindy Lee, John Meade and David
 Rosetzky

2009

Aleks Danko
 Gordon Bennett / John Citizen
 Brett Colquhoun / Eugene Carchesio
 John Meade / Helen Johnson
 Group exhibition Curators: Helen Johnson
 and Nicholas Mangan
 Artists: Hany Armanious, Dan Bell, Piero
 Golia, Helen Johnson, Laresa Kosloff,
 Nicholas Mangan, Lisa Rave, Stuart
 Ringholt, KateSmith, Charlie Sofo, Sriwhana
 Spong and Michael Stevenson
 Depot Gallery, Danks Street, Sydney,
 presenting Stephen Bush, Aleks Danko,
 Helga Groves, Sara Hughes, David Jolly,
 Nick Selenitsch and Jackson Slattery
 Helga Groves
 Raafat Ishak
 Anne Ferran
 Nick Selenitsch
 Attended Auckland Art Fair, presenting
 Stephen Bush, Eugene Carchesio, Rosslynd
 Piggott and David Rosetzky
 Attended ShContemporary Art Fair,
 Shanghai, presenting Kate Beynon, Stephen
 Bush, Jon Cattapan, Sanja Pahoki and
 David Rosetzky

2010

Group exhibition Curator: Jon Cattapan
 Artists: Celeste Chandler, Chantal
 Faust, David McDowell and Cyrus Wai-kuen
 Tang / Ruth Hutchinson
 Deborah Paauwe / Simon Terrill
 Sara Hughes
 David Jolly
 Jon Cattapan
 Nicholas Mangan
 Rosslynd Piggott
 Elizabeth Gower
 Depot Gallery, Danks Street, Sydney,
 presenting Kate Beynon and Shen Shaomin
 David Rosetzky
 Attended Art Hong Kong Art Fair, presenting
 Raafat Ishak, Helen Johnson and Peter
 Robinson
 Attended Melbourne Art Fair, presenting
 Stephen Bush

2011

Jackson Slattery
 Peter Robinson
 Simon Terrill
 Helen Johnson
 Nick Selenitsch / Eugene Carchesio
 Gordon Bennett
 Helga Groves / Jane Trengove
 Aleks Danko / Raafat Ishak
 Vivienne Binns / Kate Smith
 Attended Art Dubai Art Fair, presenting
 Raafat Ishak
 Attended Art Hong Kong Art Fair, presenting
 Aleks Danko and Peter Robinson
 Attended Auckland Art Fair, presenting
 Stephen Bush, David Jolly, Lindy Lee, John
 Meade and Kiki Smith

2012

John Meade / Elizabeth Gower
 Brett Colquhoun
 Kate Beynon / Nick Selenitsch
 Lindy Lee
 Jackson Slattery / Rebecca Ann Hobbs
 Stephen Bush
 David Jolly / David Rosetzky
 Kate Smith / Raafat Ishak
Temperament Spectrum Curator: Liza
 Statton
 Artists: Catherine Bell, Gordon Bennett,
 Kate Beynon, Vivienne Binns, Stephen
 Bush, Eugene Carchesio, Brett Colquhoun,
 Aleks Danko, Anne Ferran, Elizabeth
 Gower, Helga Groves, Sara Hughes, Ruth
 Hutchinson, Raafat Ishak, David Jolly, Helen
 Johnson, Lindy Lee, Nick Mangan, John
 Meade, Arlo Mountford, Rosslynd Piggott,
 Nusra Latif Qureshi, Peter Robinson, David
 Rosetzky, Nick Selenitsch, Jackson Slattery,
 Kate Smith, Jane Trengove and Simon Terrill
 Attended VOLTA NY, New York, presenting
 Stephen Bush
 Attended Art Dubai, presenting Elizabeth
 Gower, Raafat Ishak and Nusra Latif Qureshi

In addition to the yearly scheduled exhibitions, Sutton Gallery's represented artists consistently participate in prestigious external exhibitions both nationally and internationally.

Solo exhibitions of note include:

1998 *Suspended Breath*, National Gallery of Victoria, Melbourne (Rosslynd Piggott)

1998 *Gadgets, Gizmos, Giveaways, Marital Aids*, Australian Centre for Contemporary Art, Melbourne (Ruth Hutchinson)

2003 *Blackwood Skyline*, Ian Potter Museum of Art, University of Melbourne (Stephen Bush)

2004 *SONGS OF AUSTRALIA VOLUME 16 – SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)*, The Ian Potter Centre: National Gallery of Victoria, Melbourne (Aleks Danko)

2006 *Vivienne Binns*, touring exhibition curated by Merryn Gates, Tasmanian Museum and Art Gallery, Hobart; The Drill Hall Gallery, Australian National University, Canberra; Penrith Regional Gallery, Penrith, NSW; and Bathurst Regional Gallery, Bathurst, NSW

2007 *Gordon Bennett: A Survey*, National Gallery of Victoria, Melbourne; Queensland Art Gallery/ Gallery of Modern Art, Brisbane; Art Gallery of Western Australia, Perth

2007 *Stephen Bush*, SITE: Santa Fe, New Mexico

2008 *Auspicious Charms for Transcultural Living*, Art Gallery of New South Wales, Sydney (Kate Beynon)

2008 *Someone's Universe: The Art of Eugene Carchesio*, Queensland Art Gallery, Brisbane

2008 *Anne Ferran: The Ground, The Air*, Tasmanian Museum & Art Gallery, Hobart

2008 *Extract: in 3 parts*, Australian Centre for Contemporary Art, Melbourne (Rosslynd Piggott)

2009 *Between a Rock and a Hard Place*, Art Gallery of New South Wales, Sydney (Nicholas Mangan)

2010 *Raafat Ishak: Work in Progress*, Ian Potter Museum of Art, University of Melbourne

2011 *Dividing Infinity: A Room for Painting*, TarraWarra Museum of Art, Healesville, VIC (Rosslynd Piggott)

2011 *How to Feel*, Australian Centre for Contemporary Art, Melbourne (David Rosetzky)

2012 *Outsider / Insider: The art of Gordon Bennett*, AAMU, Utrecht, The Netherlands

Sutton Gallery also continues to focus on its global presence through the inclusion of represented artists in recognised international institutions and curated programs. To date, these include:

Catherine Bell

1993 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

2011 *The Animal Gaze*, Sheffield Institute of Arts Gallery, UK

Gordon Bennett

1992 9th Biennale of Sydney

1995 *TransCulture*, Palazzo Giustinian Lolin, Venice Biennale, Italy

1999 *Art-Worlds in Dialogue*, Ludwig Museum, Cologne, Germany

1999 3rd Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane

2000 12th Biennale of Sydney

2012 *Documenta 13*, Kassel, Germany

Kate Beynon

1996 *Primavera*, Museum of Contemporary Art, Sydney

1999 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

2002 *Upstream: International Art Event*, 400-year Anniversary of Dutch East Indies Co., The Netherlands

2002 *Fieldwork: Australian Art 1968-2002*, Ian Potter Centre: National Gallery of Victoria, Melbourne

2007 *Global Feminisms*, Brooklyn Museum of Art, New York, USA

Vivienne Binns

1981 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

1982 4th Biennale of Sydney

1982 *Eureka*, Institute of Contemporary Art Gallery, London, UK

Stephen Bush

1999 *Signs of Life: Melbourne International Biennial*, curated by Juliana Engberg, Melbourne

2008 *Contemporary Australia: Optimism*, Gallery of Modern Art, Brisbane

2008 *Future Tense: Reshaping the Landscape*, Neuberger Museum, New York, USA

2011 *Marie Celeste*, Artspace, Connecticut, USA

Eugene Carchesio

1992 9th Biennale of Sydney

2001 10th Indian Triennial of Art, New Delhi

2003 4th Asia Pacific Triennial, Queensland Art Gallery, Brisbane

2009 *Cubism & Australia Art*, Heide Museum of Modern Art, Melbourne

Brett Colquhoun

1983 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

1990 1st Adelaide Biennial, Art Gallery of South Australia

Aleks Danko

1999 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

2002 *Fieldwork: Australian Art 1968-2002*, The Ian Potter Centre: National Gallery of Victoria, Melbourne

2004 *International 04*, Liverpool Biennial, UK

2010 17th Biennale of Sydney

Anne Ferran

1985 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

2008 *Deadpan: Photography, History, Politics*, The City University of New York Graduate Centre, New York, USA

Elizabeth Gower

1979 3rd Biennale of Sydney

1981 and 1985 *Australian Perspecta*, Art Gallery of New South Wales, Sydney

1998 *Australian Perspecta*, Museum of Contemporary Art, Sydney

Helga Groves

1999 Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane
2005 *Moist: Australian Watercolours*, National Gallery of Australia, Canberra

Sa ra Hughes

2010 *Stealing the Senses*, Govett Brewster Art Gallery, New Plymouth, New Zealand
2012 *Flight*, Künstlerhaus Bethanien, Berlin, Germany

Ruth Hutchinson

2012 *Contemporary Australia: Women*, Queensland Art Gallery, Brisbane
2012 *The Anatomy Lesson*, The Ian Potter Museum of Art, University of Melbourne

Rafaat Ishak

2009 6th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane
2010 *NEW010*, Australian Centre for Contemporary Art, Melbourne
2011 *The Future of a Promise*, 54th Venice Biennale, Italy

Helen Johnson

2006 *NEW06*, Australian Centre for Contemporary Art, Melbourne
2007 *The Independence Project*, Galerie Petronas, Kuala Lumpur, Malaysia

David Jolly

2000 *Primavera*, Museum of Contemporary Art, Sydney
2012 *Artists' Proof # 1*, Monash University Museum of Art, Melbourne

Lindy Lee

1985 *Australian Perspecta*, Art Gallery of New South Wales, Sydney
1986 6th Biennale of Sydney, Art Gallery of New South Wales
1993 *Prospect 93*, Frankfurt, Germany

Nick Mangan

2004 *Primavera*, Museum of Contemporary Art, Sydney
2004 *Australian Culture Now*, The Ian Potter Centre: National Gallery of Victoria, Melbourne
2006 *The Shadow Cabinet*, the second phase of *Master Humphrey's Clock*, de Appel Arts Centre, Amsterdam, The Netherlands
2008 *Lucky Number Seven*, SITE International Biennial, SITE Santa Fe, New Mexico, USA

John Meade

2006 *Adventures with Form in Space*, 4th Balnaves Sculpture Project, Art Gallery of New South Wales, Sydney
2006 Adelaide Biennial of Australian Art, Art Gallery of South Australia
Arlo Mountford
2010 *NEW010*, Australian Centre for Contemporary Art, Melbourne
2011 *21st Century: Art in the First Decade*, Queensland Art Gallery, Brisbane
2011 *Unguided Tours*, The Anne Landa Award, Art Gallery of New South Wales, Sydney

Roslynd Piggott

1999 *Trace*, Liverpool Biennial, UK
2010 17th Biennale of Sydney

Nusra Latif Qureshi

2006 5th Asia-Pacific Triennial, Queensland Art Gallery, Brisbane
2009 *East West Divan: Contemporary Art from Iran, Afghanistan and Pakistan*, 53rd Venice Biennale, Italy

Peter Robinson

1996 *23rd International Biennale of Sao Paulo*, Biennale Pavilion, Sao Paulo, Brazil
1996 *2nd Asia-Pacific Triennale of Contemporary Art*, Queensland Art Gallery, Brisbane
2001 *bi-polar*, 49th Venice Biennale, Italy
2008 *The Walters Prize*, Auckland Art Gallery, New Zealand (winner)
2010 *The Influence of Anxiety*, The Centre for Drawing Project Space, London, UK
2012 18th Biennale of Sydney

David Rosetzky

2003 *Face Up*, Hamburger Bahnhof, Berlin
2004 The Anne Landa Award, Art Gallery of New South Wales, Sydney
2009 3rd ICP Triennial of Photography and Video, International Centre for Photography, New York, USA
2009 *Viewpoints & Viewing Points: Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taiwan
2011 *South by Southeast: Recent Video Art from Australia and New Zealand*, Tokyo Metropolitan Museum of Photography, Japan
2011 *21st Century: Art in the First Decade*, Queensland Art Gallery, Brisbane

Nick Selenitsch

2006 Adelaide Biennial of Australian Art (as part of *Slave*), Art Gallery of South Australia
2010 *Freehand: Recent Australian Drawing*, Heide Museum of Modern Art, Melbourne

Jackson Slattery

2010 *Primavera*, Museum of Contemporary Art, Sydney

Kate Smith

2009 *Cross Colouring*, Gambia Castle, Auckland, New Zealand

Simon Terrill

2007 *Perfect for every occasion – Photography today*, Heide Museum of Modern Art, Melbourne
2011 Royal Academy Summer Exhibition, London, UK

Jane Trengove

2003 *Tender Buttons*, as part of *Essential Fragments*, Australian Centre for Contemporary Art, Melbourne

This is not a fully comprehensive list, rather selected highlights from the artists' careers.

Sutton Projects' timeline

Housed in Sutton Gallery's converted warehouse, Sutton Projects was initiated in 2006 by Phoebe Dougall with the first project presented in 2007. An alternative to the conventional gallery space, Sutton Projects offers new possibilities for artists and emerging curators to extend their exhibiting language and potential. Unrestricted by the formalities of a commercial show, exhibitors are free to play with more temporal forms of representation, such as performance, multimedia and site-specific installations. Many of Sutton Gallery's represented artists have chosen to use Sutton Projects as an opportunity to broaden their horizons through collaboration with other artists or by taking on the role of curator. The space also provides a platform for artists wishing to reflect on the processes and outcomes of external projects that viewers would not ordinarily have access to, such as residencies and public commissions.

2007

Nicholas Mangan
Work created during Greene Street residency, New York
Zoe Ali and David Jolly
Raafat Ishak
Work from TarraWarra Biennial 2006
Kati Rule
Rebecca Ann Hobbs
Gordon Bennett
Peter Robinson
Group exhibition Curator: Shelley McSpedden
Artists: Ms&Mr, Kate Murphy and Izabela Pluta

2008

David Rosetzky
In association with the Melbourne International Fashion Festival and Obüs
Rosslynd Piggott
Simon Terrill
Nick Selenitsch
Elizabeth Gower
Work created during a residency in Paris
Stephen Bush
Jane Trengove
Nicholas Mangan

2009

Jackson Slattery
Utako Shindo
Sanja Pahoki and Linda Tegg
Raafat Ishak
Sara Hughes
Rebecca Ann Hobbs

2010

Lisa Radford and Kati Rule
Gordon Bennett
Eugene Carchesio and Masato Takasaka
Group exhibition Curators: Helen Hughes and Genevieve Osborn
Artists: Sean Bailey, Pat Foster and Jen Berean, Lucas Ihlein, Raquel Ormella, Mickie Quick and Jo-Anne Boag, Andrew McQualter, Antonia Sellbach, Udo Sellbach and Simon Taylor
Stephen Bush
Group exhibition Curator: Alicia Ritson
Artists: Carlos Amoraes, Julieta Aranda, Mary Walling Blackburn and Joel Dean, Naomi Fisher, Alyce Santoro, Alexandre Singh, and Althea Thaubergger
Group exhibition Curators: Shelley McSpedden and Jessica Neath
Artists: Gordon Bennett, Stephen Bush, Anne Ferran, Raafat Ishak and Nicholas Mangan
Kate Beynon
Jude Walton

2011

Geoff Newton and Kate Smith

Andrew Hazewinkel and Rosslynd
Piggott

Group exhibition Curator: Utako
Shindo

Artists: Kim Donaldson, Katarina
Frank, Bianca Hester, Neil Malone,
Andrew McQualter, Nobuaki Onishi,
Fran Anna Van Riemsdyk, Kiron
Robinson, Ai Sasaki, Chiyuki Sakagami
and Utako Shindo

Brett Colquhoun

Beth Arnold

Sutton Gallery Emerging Artist Award

Group exhibition Curators: Liang
Luscombe and Patrice Sharkey

Artists: Akira Akira, Christo Crocker,
Susan Jacobs, Campbell Patterson,
Kenzee Patterson, Stuart Ringholt,
Emma White, Marcin Wojcik and Nicki
Wynnychuk

Valerie Sparks

Catherine Bell

2012

Simon Terrill

Aleks Danko

Remix of 2011 Art Hong Kong project

George Egerton-Warburton

Presented in association with the Next
Wave Festival

Group exhibition

Artists: Sarah Bunting, Liang
Luscombe, Gian Manik and Peter
Thomas

Sara Hughes

Group exhibition

Artists: Ross Coulter, Sean Peoples
and Meredith Turnbull

Group exhibition Curator: Anne Ferran

Artists: Sara Oscar and Justine Varga

Jane Trengove

Artists' pages by Catherine Bell, Gordon Bennett, Kate Beynon, Vivienne Binns, Stephen Bush, Eugene Carchesio, Brett Colquhoun, Aleks Danko, Anne Ferran, Elizabeth Gower, Helga Groves, Sara Hughes, Ruth Hutchinson, Raafat Ishak, David Jolly, Helen Johnson, Lindy Lee, Nicholas Mangan, John Meade, Arlo Mountford, Rosslynd Piggott, Nusra Latif Qureshi, Peter Robinson, David Rosetzky, Nick Selenitsch, Jackson Slattery, Kate Smith, Simon Terrill and Jane Trengove

Catherine Bell



Gordon Bennett



Kate Beynon



Vivienne Binns



Stephen Bush

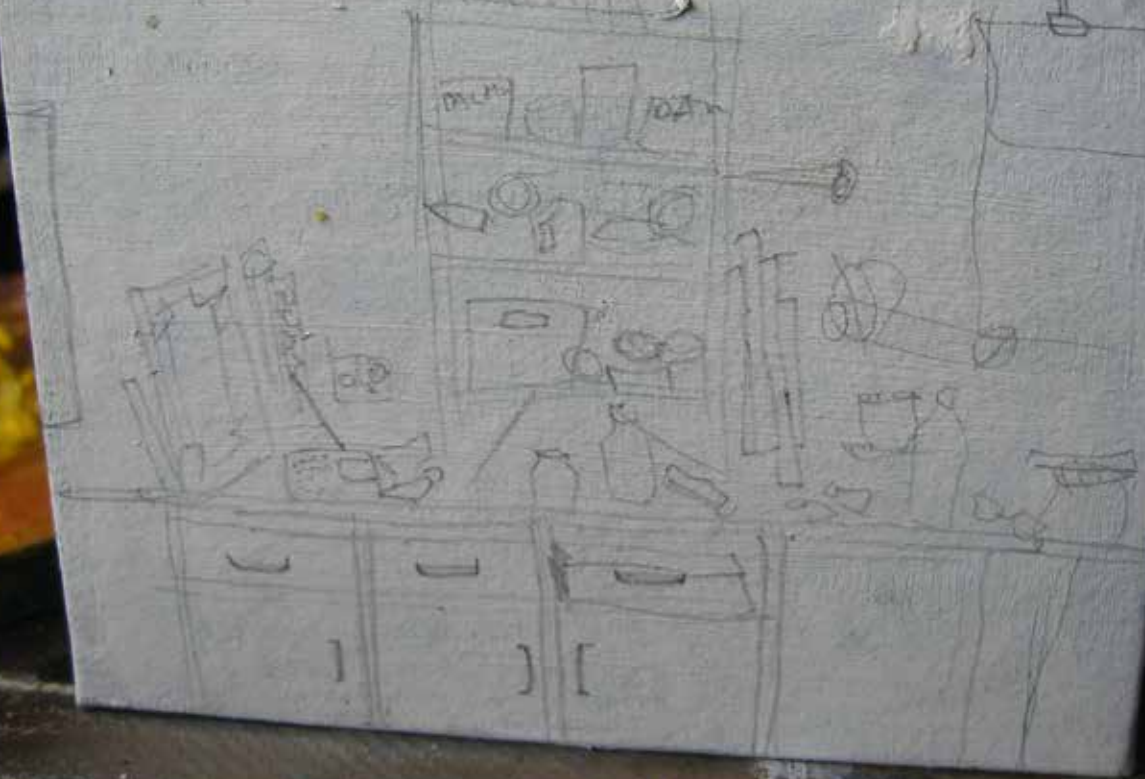


Eugene Carchesio



Brett Colquhoun

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Aleks Danko



Anne Ferran



Elizabeth Gower



Helga Groves



Sara Hughes



Ruth Hutchinson



Raafat Ishak

DREAMWORLD AND CATASTROPHE

A Cubism Reader

CROWDS AND POWER
ELIAS CANETTI

COLONISING EGYPT

FAREWELL TO AN IDEA
Episodes from a History of Modernism

KAZIMIR MALEVICH
Rainer Crone / David Moos

THE SACRED

FOOTBALL GROUNDS

EL LISSITZKY

THE COLOSSEUM

Gerhard Richter | Panorama

Richard Hamilton

JOHN BRACK

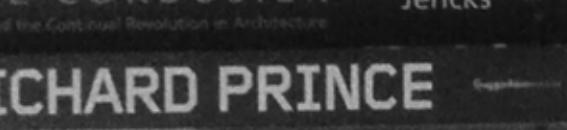
LE CORBUSIER
and the Corbusian Revolution in Architecture

RICHARD PRINCE

MAGRI

A ST

new art in the bus and / us



Helen Johnson




Velázquez

Old Master Paintings
Wednesday 17 December at 4pm
from 10am - 6pm, London

Location
Pauline Museum
100, Strand, London

International auctioneers and art advisers bonhams.com

Bonhams 

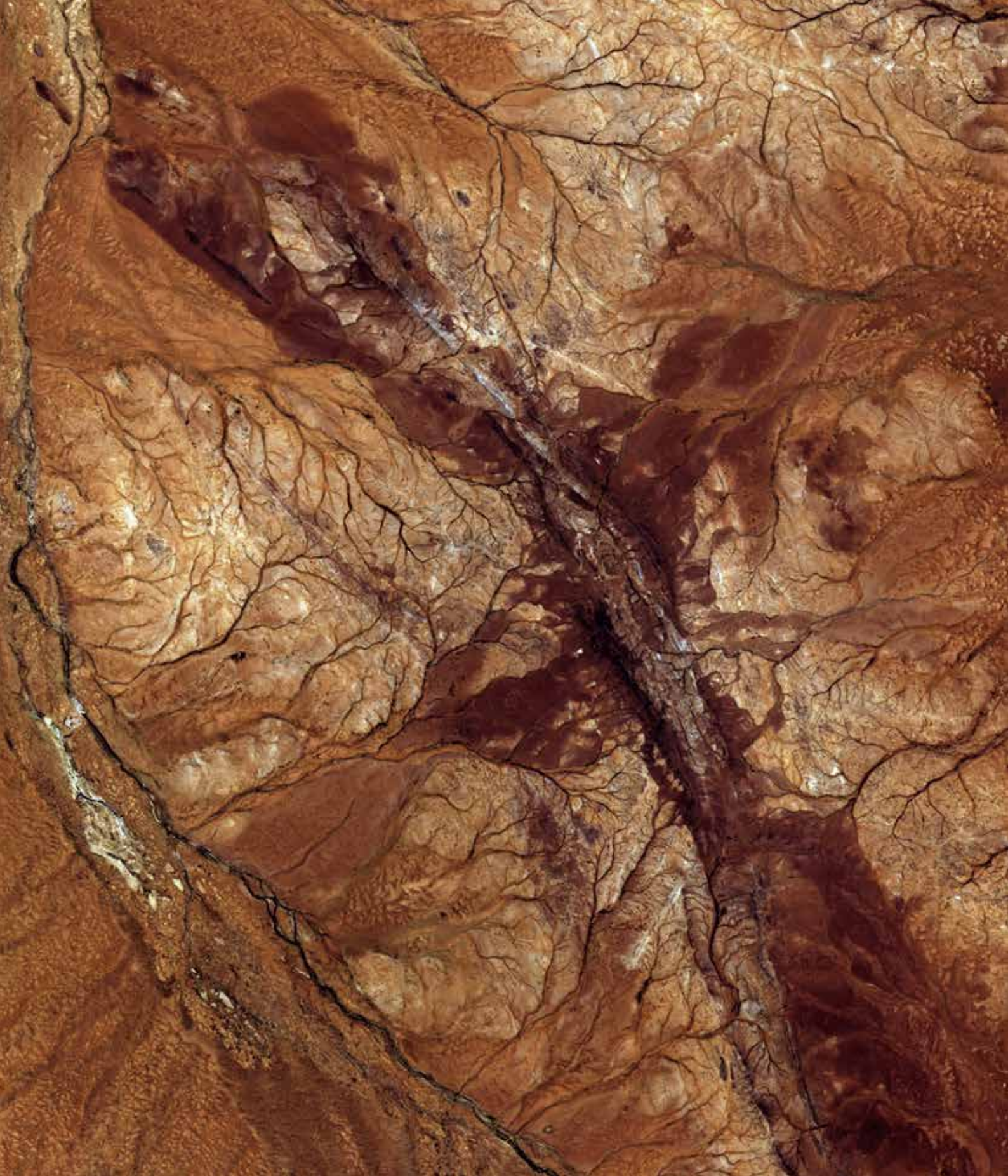
David Jolly



Lindy Lee



Nicholas Mangan



John Meade



Arlo Mountford



Rosslynd Piggott,

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APRIL

19 April 1944

19 April 1944 - 725

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② 2nd
③ 3rd

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MAIL 9 55 MIRA-MIRANO



→ Arrive Venice
9 09 am
→ 9 29 am
August
1944

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ERPMU2



Publication - ...
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Nusra Latif Qureshi



Peter Robinson



David Rosetzky

LUSSA

STEVEN

ELIZABETH

NICOLE

MILES

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425 650

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Jackson Slattery



Kate Smith

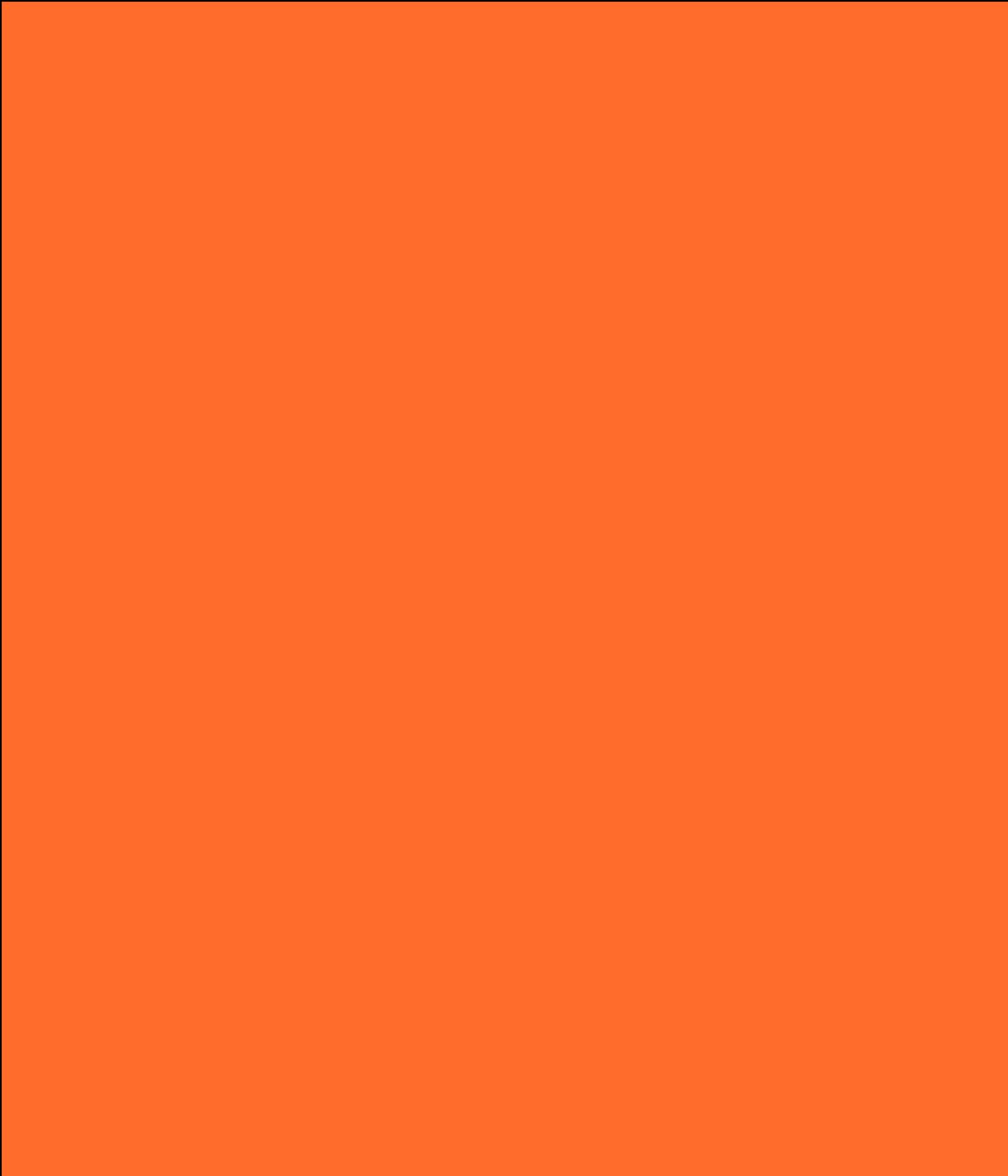


Simon Terrill



Jane Trengove





Sutton Gallery: The first twenty-one years
1992–2012 Foreword by Irene Sutton and
Elizabeth McDowell (page 1) Irene Sutton,
Director of Sutton Gallery, in conversation
with Dr Chris McAuliffe (page 3) *Temperament
Spectrum* Liza Statton (page 17) Sutton Gallery
exhibition timeline (page 23) Sutton Projects'
timeline (page 28) Artists' pages by Catherine
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Binns, Stephen Bush, Eugene Carchesio,
Brett Colquhoun, Aleks Danko, Anne Ferran,
Elizabeth Gower, Helga Groves, Sara Hughes,
Ruth Hutchinson, Raafat Ishak, David Jolly,
Helen Johnson, Lindy Lee, Nicholas Mangan,
John Meade, Arlo Mountford, Rosslynd
Piggott, Nusra Latif Qureshi, Peter Robinson,
David Rosetzky, Nick Selenitsch, Jackson
Slattery, Kate Smith, Simon Terrill and Jane
Trengove (pages 31 - 89)