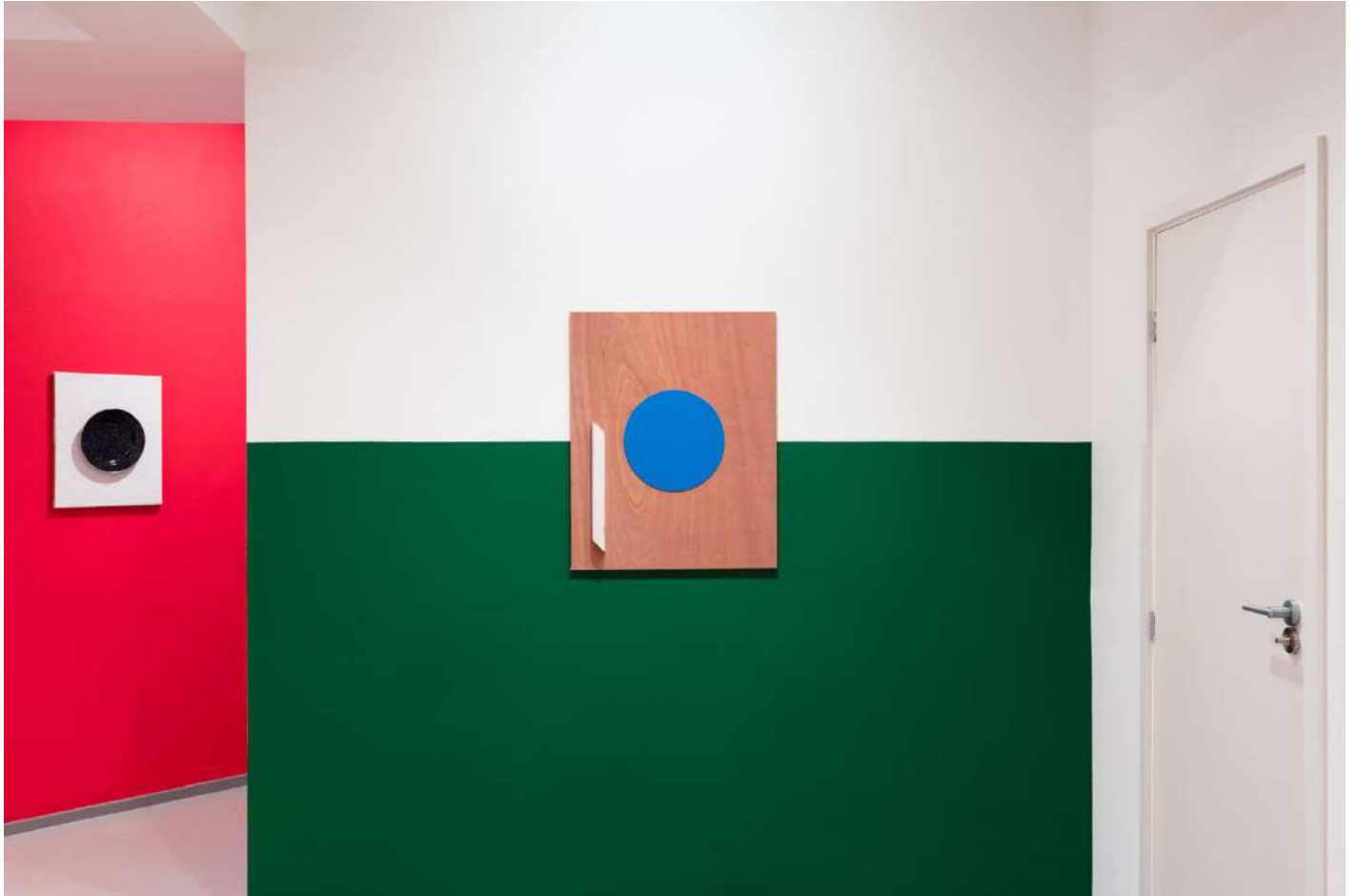




**JOHN NIXON**













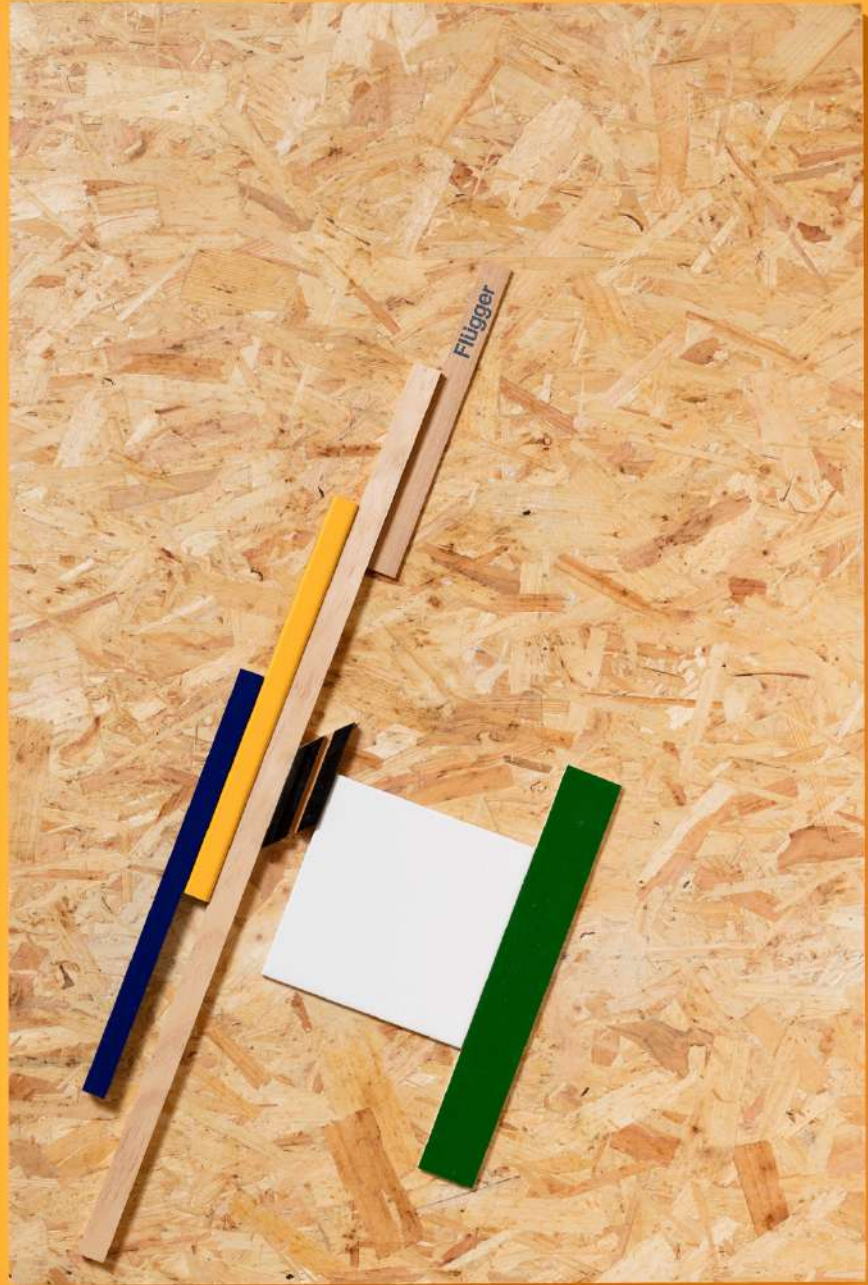












laure**genillard** 17 February 2018, 5pm

Good afternoon everyone and thank you very much for coming today. May I introduce you to the artist, John Nixon, who came all the way from Melbourne, Australia to do this exhibition with us. The gallery has worked with John several times over the years and has great respect for many reasons. Not only his concerns around colour (post Malevich era of monochromes) but also his ability to juggle colour combinations in every way, starting with the objects on the painting, or the painting colour itself and its relationship to the colours on the walls.



*Various Paintings on Various Colours*, is an exhibition of constructed paintings by Australian artist John Nixon, marking the artist's third exhibition at the gallery. Nixon has been exhibiting his version of non-objective art in Australia and internationally since the early 1970s, exploring and expanding the principals of minimal and geometric abstraction in an attempt to convey their potentialities. His motivations were originally informed by late 1960s minimal art, conceptual art and Arte Povera, then channelled through the early movements of Russian Constructivism, Futurism and Fauvism – movements which have sought to challenge and re-define the function and purpose of art and that still inform his practice today.

The exhibition is organised around a group of twelve recent works. Together, they survey the artist's use of primary and secondary colours, art and non-art materials, and his relationship with the surrounding architecture. The simple shapes, tools and wasted off-cuts seen in the works are found and employed serendipitously by the artist; pieces of chipboard, a set-square, part of a chair leg, cardboard cones or other items he happens to find, are set aside and await the moment when their shape, colour, texture or size become essential components to be repurposed into a new piece. Yet these day-to-day coincidences are nested in his own self-devised rules and rationalising. For instance, three groupings appear in various systematic formations, such as the three canvas works with cross colour formations, the three chipboard works with diagonal formations or the three plywood works with circle formations. Another seriality links the six coloured walls with the same six colours across various works.

This exhibition celebrates colour, and so is particularly enjoyable in this bleak snowy winter month.

John offers a mixture of pre-planned thinking which gets fine-tuned once he arrives. It is delivered with great flexibility and upmost simplicity. What is so enticing is that nothing is pre-determined. The artist delivers his system of colours under his arms, so-to-speak. He brings a suitcase with various elements; bits of coloured wooden strips, a piece of a discarded chair leg, creating variances between components. When he arrived in London John asked us to take him around various flea markets; he found nothing relevant in the end but it did not matter to him.

The exhibition was installed and ready to go way ahead of time; and so John had time to catch the last day of his show in Paris travelling by Eurostar, go to the Opera and travel back to London, explore the London Museums, second-hand book shops and many gallery shows, stopping off at his favourite kebab shop along the way. Thank you John for your methods and your great energy.

May we also introduce you here to Barry Barker, a curator and writer who has had a very interesting trajectory. From being director of the ICA in the 70's, when he was in his late twenties, to director of the John Hansard Gallery in Southampton and later, director of the Lisson Gallery.

One of the reasons Barry is here today is because John remembered him fondly for giving him his first solo exhibition in Europe in 1978 at his then gallery located near the British Museum, just around the corner from where we now are.

John Nixon and Barry Barker  
in conversation

Saturday 17 February  
Laure Genillard Gallery



Barry Barker: There's a quote which you made in 1993 which I'm going to bring up to you again. You were quoted as saying *to be an artist means to question the nature of art*. Now can you elucidate more on that and what it means to you?

John Nixon: I think being an artist is a pursuit of a kind of intellectual question around the nature of what art is, what art has been and so forth rather than accepting that art is the painting and drawing of figurative subjects. So when you see that art is a questioning discipline, let's say in this instance specifically painting, there are modes of practice and structure that you can utilise for abstract means. The formal qualities of my work have always been strong; I have always been very interested in the relationship between colour and form, in addition to the fact that the paint surface is flat. With these particular paintings, or constructed paintings, it's just a method to make the paintings with collaged elements rather than having to paint them on. This is basically the same thing because it's a bit easier therefore it's a bit easier to push things around to the position you want and glue them on. So the work becomes about the process of making; it's not drawn up first and then realised from the drawing but is rather done around an idea. There isn't any kind of pre-sketch, it's made in the actual moment. That being said it's not random as I know in each group of works what it is I'm going to be working with and I'm concurrently working on many different kind of works at the same time.

I think one of the clues about how you've described this is that in a way you are more interested in matter rather than illusion or narrative. So basically it's matter, and as you go on, it's matter in relation to other matter. I think that can be a kind of way in to (the work).

It is kind of a way in because I don't do traditional oil painting. I like the different material quality of painting on canvas, hessian, timber or plywood. I like the mixture and I look to change the mixture all the time. It becomes a dialogue between the surface of the painting and objects or the surface of the painting and the circle, or the colour of the timber and the colour of the paint. These kinds of things are what appeal to me.

Do you see yourself as coming from a constructivist point of view or from the principles of constructionism or is that too specific?

No, that's quite fine. Initially when I started my first works at art school, which were called block paintings they were principally formed on my understanding of minimalism and my current economic means and desire to work within a minimalist structure. I might have been eighteen at the time and had seen a big exhibition of American painting including Barnett Newman and Ad Reinhardt in Melbourne. I had nowhere to make such big paintings or no need to at the art school. So, as a result I made very small paintings. I made paintings which were three and a half inches square because you could cut this from one foot of timber and the piece of canvas was eight inches square. All my materials came from off cuts from the other students. Then these paintings were painted with enamel paint which I still work with today. I've always only really used enamel paint from the hardware shop, not from the art shop. So, for most of life I haven't bought paint from the art shop.



So this is a clue isn't it? Your materials, if you like, are coming from the real world, not the art shop.

This kind of minimalism is where I start. This was a notion of minimal art wherein these small block paintings, on which only the surface was painted, not the sides, were then put up with one on each wall. Therefore I could create a kind of largeness with actually quite a small painting as an exhibition. In reading about minimalism, the artists who were writing about minimalism like Donald Judd, Robert Morris, Robert Smithson, were all referencing Russian constructivism. So it was through the footnotes of these essays in Art Forum magazine in the late sixties, I then personally discovered not through my art history teacher at University, this notion of the Russian avant-garde and that form of Constructivism. Not only Malevich but all of those Russian avant-garde artists interested me and that's something which then stayed with me. Firstly, the material basis of their work and the fact that they were poor and made things with simple, found materials. Secondly, that the scale was always something you could carry under your arm and thus, that sort of lexicon stayed with me.

And so therefore you were gleaned something from other artists rather than teachers or art historians. You sometimes reference Arte Povera, is that correct?

Certainly. See I think that something like Russian Constructivism is one of the first Arte Povera movements. They didn't have any money and would just find objects or would paint on cardboard. In many instances there is very little paint on the surface of the painting because you had to get as much out of each tube as was possible. So it becomes a different kind of economy. Arte Povera used a lot more natural materials but it also had a strong material base and used a dialectic between one material base and another.

There's a lot of thought that Arte Povera was a reaction to sculpture but I think that it was more of a reaction to the painting that went before, rather than sculpture. I don't know how you feel about that?

Well it was probably a bit of both because I think that they just wanted to work with real materials in real space and by definition it was spread out on the floor which provided a relationship to sculpture. One interesting artist of the Arte Povera movement was Giorgio Griffa as he stuck with painting and used to paint on fabrics such as linen. When the painting was done it would be folded up and put away so there were no stretchers used. He used very little paint, a very free organic approach to painting which he's been able to maintain throughout his career from his early works in the late 1960s to recent works. So, in that way Arte Povera wasn't just a sculptural enterprise. What interested me was this sort of truth to materials. One of my sculpture lecturers in art school was very strong on a truth to the material, and it was from him that I learnt this methodology. He would say to me, "John if you want to make a box sculpture, you could cast it in bronze, you could make it with welded steel, or you could make it with Masonite and paint it black, it's still the same". So that was the method; not the most expensive, not the second most expensive, but the third one was the way to go.

So tell me about ready-mades or your interest in ready-made things. Because looking at this exhibition there are three categories of objects. Some are more directly ready-made like the T-square. I think you described them as like a family of work, that they may talk to each other and so on. But can you give some idea about the routes of this ready-made material, these ready-made objects?

I think the two most important critical avenues within twentieth century art were the two artists (who) you can say represent this, Malevich and Duchamp. You have the reduced painting, and you have the use of the ready-made. In the case of Duchamp, being French and given the time that he made these works, the articles are rather exotic. They come from a world of searching to find an exotericism, or a surrealism. But the idea of the ready-made for me was that it just becomes the canvas and the paint or the timber and the paint. The ready-made items are there within the real world. The use of the tools firstly comes from the studio or that you have these tools in the studio. They are things that come from my daily life. They are practical, they have usually some form of geometry as well; so this is why I select them.

The things themselves are usually of a domestic scale and the same goes for the pieces of timber. All the things have a kind of back-story; this white piece of wood, is actually the leg of a piece of kitchen chair that I found in a Berlin street. I've cut it on this angle; I've tidied it up a bit for my own purposes. It was just broken off. Things like this are collected from wherever I might be simply because I'm walking down that particular street, if I'd walked down a different street I wouldn't have found it. My work is based primarily in a visual understanding of the world; I'm always looking, and what I'm looking at is then informing my work.

No, I have my repertoire of colours and I have shapes, like circles, squares, rectangles, lines, triangles. And then I find things within that range; it's limited in some ways but it is expansive in others.

If we just go back for a moment to this idea of the text from Art Forum that I would read by the artists, I also found this very interesting that the artists took responsibility for the writing. So it wasn't that the art critic or the art historian wrote it. This is the moment we learn, at eighteen, that this is also the responsibility of the artist to say what the work is about, and so I was learning from them in two forms; what they wrote and what they did.

I find it fascinating that the three aspects of these objects, could in somebody else's hands, like the T square, be a vehicle for a function within drawing but you avoid that? It seems to me you avoid that because, as you say, they are found objects within the studio. That (they are) part of the process, if you want (of the) making. Rather there's something coming out, it's not alien to your practice.

Does it mean that all the elements you use in your paintings have a kind of equal status? There's not a hierarchy, or is there?

You are one of those rare artists that move into another gear in the sense that you curate your own work; such as the colours on the wall and the logic behind that. So it's like a (whole) in that you don't know where it begins and where it ends. And that's really why I call it 'an exhibition' and one which you curated of your own work, as some artists do.



Then also I think, the first responsibility is to make the individual work of art; you have to make the good work of art, the single object. Then the work of art should be exhibited, so that's another form of responsibility. You then have to take the responsibility of how do you do that in the space that you're given - if it is a big space, if it is a small space, how many shall you show? All these questions have to be answered by you. More recently I have been working with colouring the walls in the same colours I use in the paintings. I principally use the three primary and the three secondary colours. In other instances, I have used three more colours; black, white and silver. So I have a repertoire of primarily nine colours. For a recent exhibition I had a survey of five years work in which there were seventy-five paintings, hung in two lines. So in this particular instance, for Castlemaine Art Museum in regional Victoria, I wanted to have black and white walls. As you walked into the space you saw two white walls but when you turned around the other two walls were painted black. A white painting on a white wall is very different from a white painting on a black wall; this sort of dialogue is something which interests me. I then decided to work with the colours in the paintings and to find a colour in wall paint, which is nearly the same as the colour in enamel paint. The first example of this was to use nine colours in three rooms in an exhibition in Auckland, New Zealand.

When it was time to do this exhibition in London and knowing that the gallery has two floors, I wanted to principally have the same kind of exhibition on both floors. I wanted to divide the space. In terms of our discussion here, if we start with the downstairs floor first, the colours are arranged in a spectrum. So downstairs we start with; yellow wall, then orange wall, red wall, green wall, blue wall and purple wall. For the upstairs room I wanted to have a very different dynamic. I wanted to cross the room all the time with the colour dynamic. So I put them in both a complementary but equally random mode. So, it was the same colours but when you started to look you could see that something else was going on on both floors.

And then the same logic was applied to the three groups of paintings; there's the small group of paintings on canvas with the coloured corners, which I brought with me, then there are the group of paintings which are on the plywood, where they have a coloured circle and another piece of wood of some colour. Then there's the third group, the chipboard paintings, with an accumulation or a conglomeration of a number of parts.

From Australia, I brought various wooden components with me and didn't know exactly what the outcome for these would be. The methods of construction in each body of work is different and the means to which I organise their production differs too. I then had these black and white paintings; the one down stairs with the two cones, which are from tapestry wool, the black and white one with the plate, and I had this black and white video which I brought with me, thinking I might show it in the video room. I then saw them all as being relatable, each one is similar but in its own right, different. And so the three black and white ones also become a group, but a much broader group, in that one is a painting with the two corners, one is a painting with only one object, and the other one is the video. So one relates to the circles, the other relates to (the second group) and the video relates to the ones with the accumulation (of objects). With the video it is like a painting come alive, the elements are starting to dance around within the black surface. So, all of this is something which is not preordained and comes with me, it comes as a conclusion to my work here; I know what I'm doing but the actual 'set list' is made up on the day.

I think it's very interesting what you say about curating because I think some of it gets forgotten. When I was curating I was always very conscious of the installation, especially in a mixed show, whereby you took the spectator in but you also had to then walk them out again. It is a whole different thing, its two sides of a coin, going in and coming out. And just moving on from that John, how do you see the spectator, because the other day I was here and you were instructing the photographer about what you wanted from the photography and you were very precise. I found that fascinating, and it then came to me, how do you like to see the spectator? Is there an optimum distance from the work or is it not rigid?

Well, you know we make art in one way for ourselves but we also make art for the friends of our art. And this kind of art isn't for everybody but for the people that like or love it.

I think it is also true in the nature of exhibition making, as for example in the making of an LP record, or a film, or a theatre production; you have to have a good start and you have to have a good finish. It's part of your responsibility to the public. And it's a good start; if you can excite someone straight off.

Well this is what I think is the nature of (the work) because your work always responds to the environment it's in. But what's interesting is you take that very much into consideration but you also deconstruct it or you fluctuate it by the use of the colours in the room; you de-unify it somehow. And it comes together in a different kind of way, as a space.

Yes, you also see the same colours downstairs and you start to relate them through the building – the red ones there, the red ones here, that's yellow, that's yellow – so there's all these other kind of spatial dynamics that are brought to bear on the experience of the exhibition. Where the paintings for example are relatively simple and reduced, the whole is complex like it is in an orchestra.

John, you've mentioned it a couple of times and its something I didn't know about you, that you're equally a musician as well as an artist, and there's this equal interest in (both). So is there any overlap that you see in a way or not? I'm not saying you should do an exhibition of music; something that's never been tackled successfully which is quite interesting.

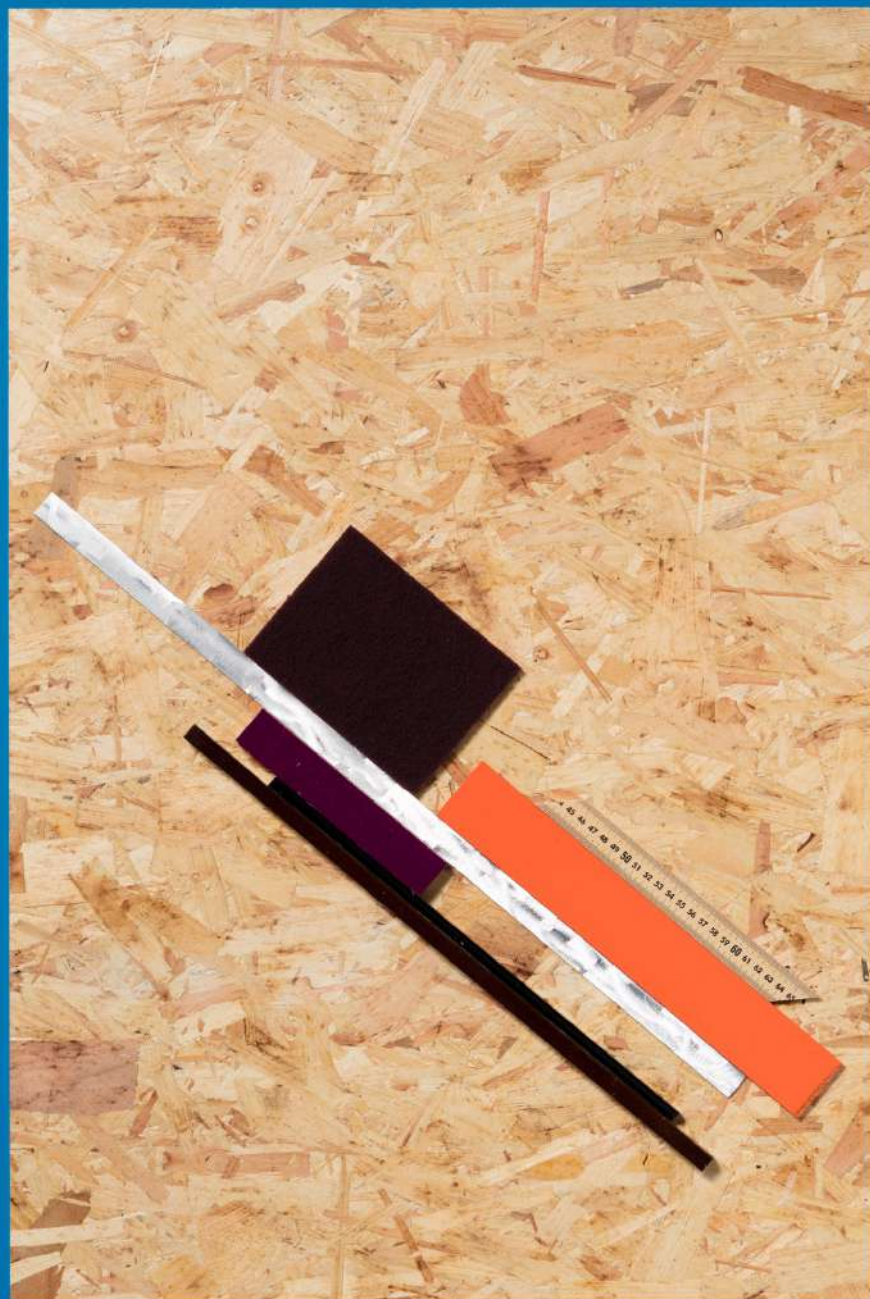
I am also interested in music and its also part of my professional life as an artist, but its like 'art music'. I'm working within this combination of art, art music and photography. I also work with drawings and collages. In each of these things I find a discipline around the specifics of what it is that I do. And because I'm doing all of them, it's my eye and my sensibility which permeates these things; so in that sense they're all like representations of my work, but in different forms.

Do you think colour has a different meaning or association to things in Australia as to what it does in England? Just in consideration to that idea of light.

Well it's very useful to have an exhibition like this in England because its so cold and grey. But in that sense I don't really think there's any difference. I work in a way with an understanding and a knowledge and a kind of correlation with European art. My influence is not Australia or Australian art it's the history of European art and American art of the twentieth century. Often people will say that the sunlight is different in Australia, and in my experience it's usually said by an artist who's not from Australia. Whereas for most Australians, it's the light we know. But ultimately, I love nothing more than a sunny day. I'm a happy person so I'll wake up and say 'oh the suns out!'. Nothing better than colour and form.





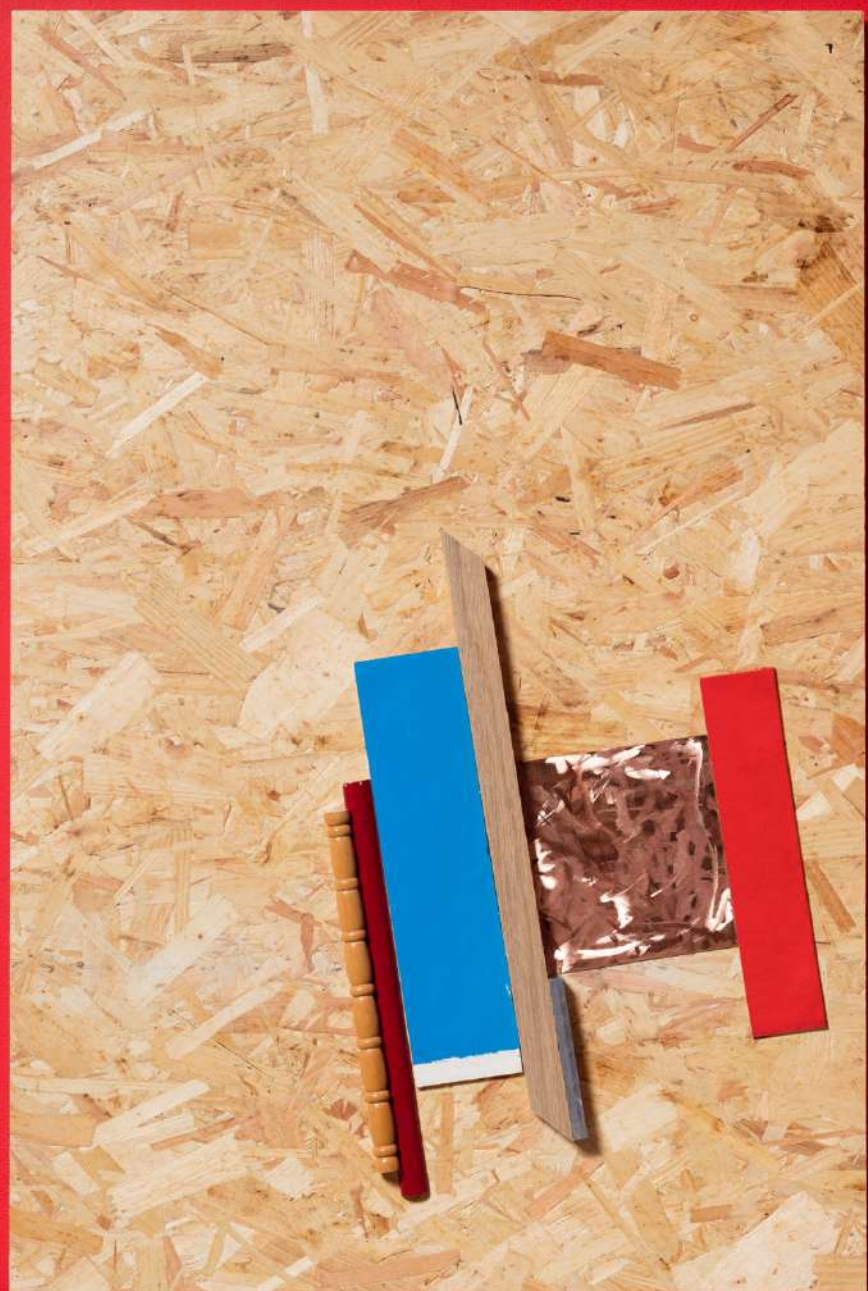










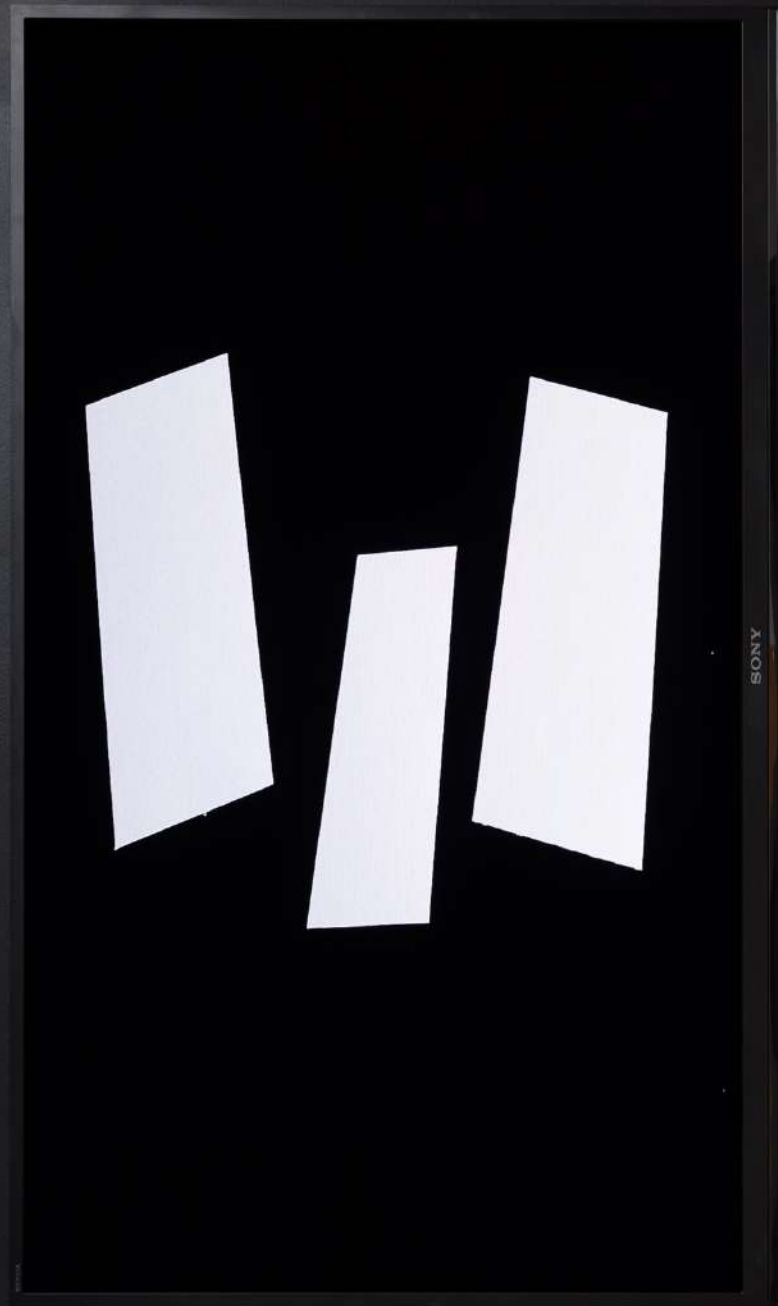






















## JOHN NIXON

|         |   |      |   |
|---------|---|------|---|
| 1949    | Born Sydney, Australia<br><br>Lives in Melbourne<br><br><br>EDUCATION   | 2007 | Hamish McKay Gallery, Wellington, New Zealand<br><br>EPW: POLYCHROME, TarraWarra Museum of Art, Melbourne<br><br>Sarah Cottier Gallery, Sydney<br><br>S.N.O., Sydney<br><br><br>Milan Mrkusich and John Nixon, Sue Crockford Gallery, Auckland, New Zealand   |
| 1967-68 | Preston Institute of Technology, Melbourne, Australia   | 2006 | EPW: SILVER, Anna Schwartz Gallery, Melbourne<br><br>EPW, Contemporary Art Centre of South Australia, Adelaide<br><br>EPW, Galerie Mark Müller, Zurich, Switzerland<br><br>Fine Art Fair, Galerie Mark Müller, Frankfurt, Germany<br><br>S.N.O., Sydney   |
| 1969-70 | National Gallery of Victoria Art School, Melbourne (Diploma of Art)   |      |   |
| 1970    | State College of Victoria, Melbourne (Diploma of Education)   |      |   |
| 1973    | First solo exhibition, Pinacotheca, Melbourne   | 2005 | Lucio Fontana and John Nixon, Project, National Gallery of Victoria, International, Melbourne<br><br>EPW: SILVER, Anna Schwartz Gallery at the Depot Gallery, Sydney<br><br>Matter: Selected works on paper etc. 1968 - 2005, Art Gallery of Western Australia, Perth<br><br>Goddard de Fiddes Gallery, Perth<br><br>Julian Dasher/John Nixon: The World is Your Studio, School of Fine Art Gallery, University of Newcastle, Newcastle<br><br>The RMIT Project, John Nixon and Christoph Dahlhausen, RMIT Project Space, Melbourne |
| 1999    | Clemenger Contemporary Art Award, Melbourne   |      |   |
| 2001/02 | Recipient of an Australian Council Fellowship Award   |      |   |
|         | RECENT SOLO EXHIBITIONS   | 2004 | EPW 2004, Australian Centre for Contemporary Art, Melbourne<br><br>Showcase NL, Amsterdam, The Netherlands<br><br>John Nixon/ Stephen Bambury, Jonathan Smart Gallery, Christchurch, New Zealand<br><br>Julian Dasher/ John Nixon: The World is Your Studio, Gus Fisher Gallery, University of Auckland, New Zealand  |
| 2018    | Various Paintings on Various Colours, Laure Genillard Gallery, London, England<br><br>EPW: orange monochrome 2002, Galerie Jean Broly, Paris, France  |      |   |
| 2017    | New Etchings and Screenprints, Negative Press, Melbourne<br><br>Collages: 2011 – 2017, Sarah Cottier Gallery, Sydney<br><br>Experimental Painting Workshop, Tekas, Graested, Denmark<br><br>John Nixon, Various Works 2013 - 2017, Museum gegenstandsfreier Kunst, Otterndorf, Germany<br><br>John Nixon – Abstraction, Auckland Art Gallery, Auckland, New Zealand<br><br>Collages: Selected Works, Two Rooms, Auckland, New Zealand<br><br>EPW, Castlemaine Art Museum, Castlemaine |      |   |
| 2016    | Yellow Monochrome (Japan), Anna Schwartz Gallery, Melbourne<br><br>Photosheets, TCB, Melbourne<br><br>Paintings 1980-1990 – Paintings 2015, Sarah Cottier Gallery, Sydney<br><br>Japan Collages, Noticeboard, State Library of Victoria, Melbourne  | 2003 | Sarah Cottier Gallery, Sydney<br><br>EPW: ORANGE, Anna Schwartz Gallery, Melbourne<br><br>Goddard de Fiddes Gallery, Perth<br><br>John Nixon/ Christoph Dahlhausen, Galerie Eva Mack, Stuttgart, Germany<br><br>Sue Crockford Gallery, Auckland, New Zealand  |
| 2015    | EPW: Selected Paintings, Two Rooms, Auckland, New Zealand<br><br>Fred Williams and John Nixon, Reducing Landscape, LaTrobe Regional Gallery, Morewell<br><br>EPW: Various Paintings, Anna Schwartz Gallery, Melbourne   |      |   |
| 2014    | John Nixon Artist's Books – A Survey, World Food Books, Melbourne<br><br>EPW: Selected Works, GdF Projects, Fremantle<br><br>EPW: PS, Amsterdam, The Netherlands<br><br>EPW: Sarah Cottier Gallery, Sydney<br><br>John Nixon Jewellery, Gallery Funaki, Melbourne<br><br>EPW: Minus Space, New York, USA  |      |   |
| 2013    | EPW: Sarah Cottier Gallery, Sydney<br><br>Selected works, Hamish McKay Gallery, Wellington, New Zealand<br><br>EPW: Anna Schwartz Gallery, Melbourne<br><br>EPW: Galerie Mark Müller, Zurich, Switzerland   | 2002 | Galerie Mark Müller, Zurich, Switzerland<br><br>Espace d'Art Contemporain, Demigny, France<br><br>John Nixon/ Stephen Bambury, Jonathan Smart Gallery, Christchurch, New Zealand<br><br>Hamish McKay Gallery, Wellington, New Zealand<br><br>Sarah Cottier Gallery, Sydney<br><br>ARCO, Sarah Cottier Gallery, Madrid, Spain<br><br>John Nixon/Martin Creed, The Physics Room, Christchurch, New Zealand<br><br>John Nixon/Stephen Bambury CNR, Melbourne<br><br>Zero l'Infini, Paris, France                                       |
| 2012    | Black White and Grey Photographic Studies, Centre for Contemporary Photography, Melbourne<br><br>ENP8 John Nixon, Everything Nothing Projects, Canberra<br><br>Colour - Music, Gertrude Contemporary, Melbourne<br><br>John Nixon Paintings and Drawings 1979 – 1993, KALIMANRAWLINS, Melbourne<br><br>EPW: Silver, Hamish McKay Gallery, Wellington, New Zealand<br><br>EPW: Applied Paintings – Project For A Kindergarten I & II, PICA, Perth                                      |      |   |
| 2011    | EPW + HPF, John Nixon and Christian Vind, Shibboleth 33, Carlsens Studio, Copenhagen, Denmark<br><br>EPW: Silver, Anna Schwartz Gallery, Melbourne<br><br>EPW: Colour Mountains, Sarah Cottier Gallery, Sydney<br><br>EPW: 1995, PS, Amsterdam, The Netherlands<br><br>EPW: 1980-2010, Hebel 21, Basel, Switzerland   |      |   |
| 2010    | John Nixon/David Tremlett, Goddard de Fiddes Gallery, Perth<br><br>EPW: Polychrome, Hamish McKay Gallery, Wellington, New Zealand<br><br>EPW: Polychrome, Sue Crockford Gallery, Auckland, New Zealand  | 2001 | John Nixon/ Martin Creed, Sarah Cottier Gallery, Sydney<br><br>John Nixon/ Mike Parr, Conny Dietzschold, Australian Contemporary Art Projects, Köln<br><br>Piero Manzoni/ John Nixon, Herning Kunstmuseum, Denmark<br><br>Sarah Cottier Gallery, Sydney<br><br>John Nixon/ Marco Fusinato, Base/Progetti per l'Arte, Florence<br><br>John Nixon/ Stephen Bambury, Jonathon Smart Gallery, Christchurch<br><br>EPW: O, Städtisches Kunstmuseum Singen, Germany<br><br>Galerie Soren Houman, Copenhagen                               |
| 2009    | 1984 Tableaux, Level 2, Art Gallery of New South Wales, Sydney<br><br>EPW: Polychrome (Applied Painting), Anna Schwartz Gallery, Melbourne<br><br>John Nixon/Julian Dasher, Laure Genillard, London, England<br><br>EPW: Silver, Peloton, Sydney<br><br>EPW: Polychrome, Sarah Cottier Gallery, Sydney  |      |   |



# RECENT GROUP EXHIBITIONS

|      |  |  |
|------|--|--|
| 2018 | ICONS/Non Objects, Kiev Non Objective, Mikhail Bulgakov Museum, Kiev, Ukraine<br>A Collection: Black and White Landscape, Gesellschaft für Kunst und Gestaltung, Bonn, Germany<br>Drawn, Art Collective WA, Cathedral Square, Perth  | PS 1999 – 2014, Service Garage and PS, Amsterdam, The Netherlands<br>Colour Music, Drill Hall Gallery, Australia National University, Canberra<br>I Color, Bill Wright Gallery, Sydney<br>The Nilumbik Prize, Eltham<br>National Works on Paper Prize, Mornington Peninsula Regional Gallery, Mornington<br>A5 Library – A Selection of A5 Booklets, Shibboleth 69, Carstensen Studio, Copenhagen, Denmark<br>Against the wall – A selection of posters, Shibboleth 64, Carstensen Studio, Copenhagen, Denmark<br>Pavilion, TCBart inc. Melbourne<br>20/200, Sarah Cottier Gallery, Sydney<br>Looks Good (Works) On Paper, Hamish McKay, Wellington, New Zealand<br>Group Show #27, Sarah Cottier Gallery, Sydney<br>Perception of Space: Justin Collection, Glen Eira City Gallery, Caulfield, Melbourne<br>3 Days in Paris, Galerie Jean Broly, Paris, France<br>Money is the Biggest Signifier of All, Shibboleth 62, Carstensen Studio, Copenhagen, Denmark<br>Summer, Sarah Cottier Gallery, Sydney<br>History is our audience, West Space, Melbourne<br>Re-inventing the wheel: The Readymade Century, Monash University Museum of Art, Melbourne<br>Monochrome Exhibition, Sutton Project Space, Melbourne<br>Heat in the Eyes: New Acquisitions 2010 – 2013, The Ian Potter Museum of Art, University of Melbourne, Melbourne<br>Variety Exhibition, Murray White Room, Melbourne<br>Art Basel Hong Kong, Galerie Mark Müller, Hong Kong<br>Art Basel, Galerie Mark Müller, Basel, Switzerland<br>Surprise Surprise, Galerie Jean Greset, Besancon, France<br>Mix Tape 1980s: Appropriation, Subculture, Critical Style, National Gallery of Victoria, Melbourne<br>Like Mike, Utopian Slumps, Melbourne<br>Novecento mai visto: Highlights from the Daimler Art Collection, Museo di Santa Giulia, Brescia, Italy<br>Collage, Heide Museum of Modern Art, Melbourne<br>KLPHKJMRBGJN (Copenhagen / Sydney), Five Walls Project, Melbourne<br>Regimes of Value, Margaret Lawrence Gallery, Melbourne<br>20 Year Anniversary Exhibition, Hamish McKay Gallery, Wellington, New Zealand |
| 2017 | APWPrint Fair, Negative Press, Australian Print Workshop, Melbourne<br>Group Show #36, Sarah Cottier Gallery, Sydney<br>Back to Front, Hamish McKay Gallery, Wellington, New Zealand<br>Model Painting, Two Rooms, Auckland, New Zealand<br>New Acquisitions, The Heide Collection, Heide Museum of Modern Art, Melbourne<br>RNPQ – COPENHAGEN, Ok Corral, Copenhagen<br>Unfinished/Finished, Stiftung für konkrete Kunst, Reutlingen, Germany<br>TimeFRAME: Works from the Taylor/Jones Collection, Justin Art House Museum, Melbourne<br>The Score, Ian Potter Museum of Art, The University of Melbourne, Melbourne<br>Call of the Avant-Garde: Constructivism and Australian Art, Heide Museum of Modern Art, Melbourne<br>Ian Anull, Pienture En Promo: From the collection of Ian Anull, Haus für Kunst Uri, Danioth Pavilion, Altdorf, Switzerland<br>9x 5 Now, VCA 150 Years, Margaret Lawrence Gallery, Melbourne<br>Wall Works III #DeStijl 100 Years, SNO, Sydney<br>The Infinite Loop, PS Amsterdam, The Netherlands<br>I can see Russia from here, TCB Inc, Melbourne<br>Every Brilliant Eye: Australian Art of the 1990's, National Gallery of Victoria, Melbourne<br>Perceptual Abstraction, Honey moon Suite, Melbourne<br>Materialised, Two Rooms, Auckland, New Zealand<br>Re:, Rear View Project Space, Melbourne | 2013   |
| 2016 | On the Subject of the Ready Made, Daimler Contemporary, Berlin, Germany<br>Len Fox Painting Award, Castlemaine Art Gallery, Castlemaine<br>Geelong Contemporary Art Prize, Geelong Art Gallery, Geelong<br>The Infinite Loop, Justin Art House Museum, Melbourne<br>and the Engine Room, Massey University, Wellington, New Zealand<br>Today, Tomorrow, Yesterday, The MCA Collection, Museum of Contemporary Art, Sydney<br>PS in Berlin, Glue@Kunstraum Kreuzberg Bethanien, Berlin, Germany<br>Painting, More Painting, ACCA, Melbourne<br>Tango Them Basel, Galerie Mark Müller, Zurich Switzerland<br>Auckland Art Fair, Two Rooms, Hamish McKay, Auckland NZ<br>Snipers Choir, Snap Projects, Lyon, France<br>Anton Stankowski and Co., Stiftung für Konkrete Kunst, Reutlingen, Germany<br>Accrocharge, Hebel 121, Basel, Switzerland<br>Expanded Fields, Nymphus Project, Berlin, Germany  | 2012   |
| 2015 | My Learned Object: Collections and Curiosities, Ian Potter Museum of Art, Melbourne University, Melbourne<br>Group Exhibition, Stiftung für Konkret Kunst, Reutlingen, Germany<br>New Acquisitions, Murdoch University, Perth<br>Everything and Nothing, Sarah Cottier Gallery, Sydney<br>Eye Score: The Audible Image, Town Hall Gallery, Hawthorne Art Centre, Melbourne<br>Shibboleth – Claus Carstensen's Collection, Esbjerg Kunstmuseum, Denmark<br>National Self Portrait Prize, University of Queensland Art Museum, Brisbane<br>Julian Dashper and Friends, Wellington City Gallery, Wellington, New Zealand<br>Howard Arkley, TarraWarra Museum of Art, Healesville<br>Bene Comune, Lot 23, Auckland, New Zealand<br>21st Century Heide – The Collection Since 2000, Heide Museum of Modern Art, Melbourne<br>The Kaleidoscopic Turn, NGV Australia, Melbourne<br>The Smoothing of Things, Two Rooms, Auckland, New Zealand  | 2012   |
| 2014 | Loaded, Enjoy Public Art Gallery, Wellington, New Zealand<br>AC4CA, PICA, Perth<br>New Argument Stream, Slopes, Melbourne<br>Amsterdam Drawing 2014, (Galerie Jean Broly, Paris) Amsterdam, The Netherlands<br>Elementare Malerei, Kunstmuseum St Gallen, Switzerland<br>Melbourne Prize for Urban Sculpture, Federation Square, Melbourne<br>Geelong Art Prize, Geelong Art Gallery, Geelong<br>Spring Art Fair, Windsor Hotel, Melbourne (Sarah Cottier Gallery, Hamish McKay Gallery)<br>The Less There is To See, The More Important it is To Look, Ian Potter Museum of Australia, University of Melbourne, Melbourne<br>Westspace 2014 Annual Fundraiser, Westspace, Melbourne<br>Benglia '73/'74, Sutton Projects, Melbourne  | 2012   |

|      |  |   |
|------|--|---|
| 2011 | <p><i>Monochrome Paintings, Everything Nothing Projects, Canberra</i></p> <p><i>Art 42 Basel, Galerie Mark Müller, Basel Switzerland</i></p> <p><i>Forever Young: 30 Years of the Heide Collection, Heide Museum of Modern Art, Melbourne</i></p> <p><i>Black Elastic, Two Umbrellas, a mint leaf and wheels, Monash University Museum of Art, Melbourne</i></p> <p><i>V.A, Utopian Slumps, Melbourne</i></p> <p><i>State of Decay, Chapman and Bailey, Melbourne</i></p> <p><i>O, Sarah Cottier Gallery, Sydney</i></p> <p><i>Shibboleth 24, Carstensen Studio, Copenhagen, Denmark</i></p> <p><i>Konkrete 2, AC4CA Print Portfolio, Goddard de Fiddes, Perth</i></p> <p><i>Speech Objects, Le Musée de l'Objet, Blois, France</i></p> <p><i>Painting, Sue Crockford Gallery, Auckland, New Zealand</i></p> <p><i>Space Oddity (Form/Colour/Pattern/Grid), Kunsthalle Center for Contemporary Art, Andratx, Majorca, Spain</i></p> <p><i>Dasher, Gardner, Ingram, Nixon, No. 67, SNO, Sydney</i></p> <p><i>Accrochage, Galerie Mark Müller, Zurich, Switzerland</i></p>   | <p><i>Non Objektiv, Gesellschaft für Kunst und Gestaltung e.V., Bonn, Germany</i></p> <p><i>The Melbourne Prize, Federation Square, Melbourne</i></p> <p><i>Primary Views, Monash University Museum of Art, Clayton</i></p> <p><i>Y2K Melbourne Biennial, TCB Art Inc., Melbourne</i></p> <p><i>Group Exhibition, Sue Crockford Gallery, Auckland, New Zealand</i></p>  |
| 2010 | <p><i>The 1980s: Works from The Port Philip City Collection, The Gallery, St Kilda Town Hall, Melbourne</i></p> <p><i>Multiplicities: Self Portraits from the Collection, University of Queensland Art Museum, Brisbane</i></p> <p><i>The Artist as Collector: Olivier Mosset, Museum of Contemporary Art, Tucson, USA</i></p> <p><i>Koksen iat Achtziger (Art of the Eighties), Nymphius Projekte, Berlin, Germany</i></p> <p><i>stick it! Collage in Australian Art, National Gallery of Victoria, Melbourne</i></p> <p><i>Melbourne &gt;&lt; Brisbane: Punk, Art and After, Ian Potter Museum of Art, University of Melbourne</i></p> <p><i>Pictures about Pictures. Discursive Painting from Albers to Zobernig (The Daimler Collection) MUMOK, Vienna, Austria</i></p> <p><i>Recent Acquisitions, Ian Potter Museum of Art, University of Melbourne</i></p> <p><i>Shibboleth 3, Carstensen Studio, Copenhagen, Denmark</i></p> <p><i>Shibboleth 5, Carstensen Studio, Copenhagen, Denmark</i></p> <p><i>Composition, Conical inc. Melbourne</i></p> <p><i>Duetto, Australian Experimental Art Foundation, Adelaide</i></p> <p><i>Justin Andrews, Renee Cosgrave, John Nixon, SNO, Sydney</i></p> <p><i>Multiples, Gallery of Modern Art, Brisbane</i></p> <p><i>What to look for in Winter, Hamish McKay Gallery, Wellington, New Zealand</i></p> <p><i>New Abstraction to Post Formalism, SNO, Sydney</i></p> <p><i>5 Years, SNO, Sydney</i></p> <p><i>Portrait de l'artiste en Motocycliste (Olivier Mosset Collection), Musée des Beaux-Arts, La Chaux-de-Fonds, Switzerland</i></p> | <p><i>2007</i></p> <p><i>Structure Space and Place, Kangaroo Ground</i></p> <p><i>A0 THEN, Peloton, Sydney</i></p> <p><i>Arthur Guy Memorial Art Prize, Bendigo Art Gallery, Bendigo</i></p> <p><i>Der Zweite Blick. Werke der Sammlung, Stiftung für Konkrete Kunst, Reutlingen, Germany</i></p> <p><i>Composite Realities Amid Time and Space: Recent Art and Photography, Centre for Contemporary Photography, Melbourne</i></p> <p><i>Hardcore, Plimsoll Gallery, Hobart</i></p> <p><i>Abstraction/Architecture/Space, RMIT Project Space, Melbourne</i></p> <p><i>Materiality, Switchback Gallery, Monash University Gippsland Campus, Churchill</i></p> <p><i>SNO at Austral Avenue, Austral Avenue, Melbourne</i></p> <p><i>Recent Acquisitions, Monash University Museum of Art, Clayton</i></p> <p><i>Are You Being Flocked, Carlton Hotel, Melbourne</i></p> <p><i>Australia - Contemporary Non-objective Art, Gesellschaft für Kunst und Gestaltung e.V. and Raum 2810, Bonn, Germany</i></p> <p><i>SNO, Minus-Space, New York, U.S.A.</i></p> <p><i>Ähnlichkeiten: Hommage a Fortuny, Stiftung für Konkrete Kunst, Reutlingen, Germany</i></p>  |
| 2009 | <p><i>AC4CA, SNO, Sydney</i></p> <p><i>Julian Dasher, Daniel Malone, John Nixon, Sue Crockford Gallery, Auckland, New Zealand</i></p> <p><i>Drawing Folio, Block Projects, Melbourne</i></p> <p><i>Wham: painting &amp; beyond, Den Frei, Copenhagen, Denmark</i></p> <p><i>Concrete Now! Introducing PS, HICA, Loch Ruthven, Iverness, Scotland</i></p> <p><i>PS 1999-2009, PS, Amsterdam / Kunstruimte09, Groningen, The Netherlands</i></p> <p><i>Colour, Galerie Jean Greset, Besançon, France</i></p> <p><i>Private View, Städtische Gallery, Villingen-Schwenningen, Germany</i></p> <p><i>Portrait de l'artiste en Motocycliste (Olivier Mosset Collection), Le Magasin, Grenoble, France</i></p> <p><i>Collage, Sue Crockford Gallery, Auckland, New Zealand</i></p> <p><i>Inaugural Exhibition, Lyon House Museum, Melbourne</i></p> <p><i>Abstraction 8, Charles Nodrum Gallery, Melbourne</i></p> <p><i>Queensland Art 2009, Pestorius Sweeney House, Brisbane</i></p> <p><i>Summer, Goddard de Fiddes Gallery, Perth</i></p> <p><i>Finalist, The Melbourne Prize for urban sculpture, Federation Square, Melbourne</i></p> <p><i>Joint Hassles Poster Series, Joint Hassles, Nth Melbourne</i></p> <p><i>Aus Australien: 8 Graphic Positions, Edition Block, Berlin, Germany</i></p>   | <p><i>2006</i></p> <p><i>Biennale of Australian Art, 21st Century Modern, Art Gallery of South Australia, Adelaide</i></p> <p><i>ARCO Art Fair, Galerie Mark Müller, Madrid, Spain</i></p> <p><i>Take Off, Hebel 121, Basle, Switzerland</i></p> <p><i>The Sydney Non Objective Group, SNO, Sydney</i></p> <p><i>Art Basel, Galerie Mark Müller, Basel, Switzerland</i></p> <p><i>Abstract Art Now - Strictly Geometrical? Wilhelm Hack Museum, Ludwigshafen, Germany</i></p> <p><i>Just Painting, Auckland Art Gallery, Auckland, New Zealand</i></p> <p><i>New Work 2, (John Nixon and Charles Wilton), Ocular lab, Melbourne</i></p> <p><i>Additiv Parallel Synchron, Stiftung für Konkrete Kunst, Reutlingen, Germany</i></p> <p><i>We're Open, Sarah Cottier Gallery, Sydney</i></p>   |
| 2008 | <p><i>Australia - Contemporary Non-objective Art, Museum in Kulturspeicher, Würzburg, Germany</i></p> <p><i>Kunsthalle Dominikanerkirche, Osnabrück, Germany</i></p> <p><i>Group Show, Goddard de Fiddes, Perth</i></p> <p><i>Contemporaneous, Australian Contemporary Painting 1, Wangaratta Exhibitions Gallery, Wangaratta</i></p> <p><i>Melbourne Art Fair, Sarah Cottier Gallery, Hamish McKay Gallery, Sue Crockford Gallery, Melbourne</i></p> <p><i>The, The Suburban, Chicago, U.S.A.</i></p> <p><i>Chromatic Visions, Sydney College of the Arts, Sydney</i></p> <p><i>Yo, Mo' Modernism 1, CCNOA, Brussels, Belgium</i></p>   | <p><i>2005</i></p> <p><i>re/thinking, Bus Gallery, Melbourne</i></p> <p><i>Minimal Approach - Concrete Tendencies, Tin Sheds Gallery, Sydney</i></p> <p><i>An Exhibition of Posters, PB Gallery, Melbourne</i></p> <p><i>6 km from C.B.D., SNO Sydney</i></p> <p><i>Group Show, SNO, Sydney</i></p> <p><i>Australian Centre for Concrete Art, SNO, Sydney</i></p> <p><i>AC4CA, Moores Building, Perth</i></p> <p><i>Art Forum, Galerie Markus Richter, Berlin, Germany</i></p> <p><i>Offene Ateliers, Atelierhaus des Kunstvereins, Bonn, Germany</i></p> <p><i>15 Years of Conny Dietzschold Gallery Anniversary Exhibition, Conny Dietzschold Gallery, Sydney</i></p> <p><i>Pitch Your Own Tent: Art Projects / Store 5 / 1st Floor, Monash University Museum of Art, Melbourne</i></p> <p><i>Store 5 is, Anna Schwartz Gallery, Melbourne</i></p> <p><i>2004</i></p> <p><i>Melbourne Art Fair, Hamish McKay Gallery, Melbourne</i></p> <p><i>Frieze Art Fair, Hamish McKay Gallery, London, England</i></p> <p><i>Köln Art Fair, Galerie Mark Müller, Köln, Germany</i></p> <p><i>John Nixon, Michael Graeve and David Thomas, Conny Dietzschold Gallery, Köln, Germany</i></p> <p><i>Before Night - After Nature, Monash University Museum of Art, Melbourne</i></p> <p><i>Australian Centre for Concrete Art print portfolio, Goddard de Fiddes Gallery, Perth</i></p> <p><i>Conversations, Art Gallery of Western Australia, Perth</i></p> <p><i>Bram Donaldson Jenkins Nixon Reiter-Raabe, Hamish McKay Gallery, Wellington, New Zealand</i></p> <p><i>The DaimlerChrysler Collection in South Africa - tour South Africa</i></p> <p><i>Contemporary Australian Prints from the collection, Art Gallery of New South Wales, Sydney</i></p> <p><i>Three-way Abstraction: Works from the Monash University Collection, Monash University Museum of Art, Melbourne</i></p> <p><i>Josef Albers, Richard Dunn, Gunther Forg, Katharina Grosse, John Nixon, Gow Langsford Gallery, Sydney</i></p> <p><i>2003</i></p> <p><i>Breaking the Charmed Circle, Christopher Grimes Gallery, Los Angeles, U.S.A.</i></p> <p><i>Supernova, Hamish McKay Gallery, Wellington, New Zealand</i></p> <p><i>Basle Art Fair, Sarah Cottier Gallery, Basle, Switzerland</i></p> <p><i>Small Colours, Galerie Eva Mack, Stuttgart, Germany</i></p> |



10 Years, Sarah Cottier Gallery, Sydney  
 DaimlerChrysler Collection, Detroit Institute of Arts Detroit, U.S.A.  
 MCA Unpacked 11, Museum of Contemporary Art, Sydney  
 ARCO, Goddard de Fiddes Gallery, Madrid, Spain  
 DaimlerChrysler Collection, Museum für Neue Kunst Zkm Karlsruhe, Germany  
 Picnic, Melbourne's Living Museum of the West Inc., Melbourne  
 2002 *Fieldwork: Australian Art 1968-2002*,  
 The Ian Potter Centre, National Gallery of Victoria, Melbourne  
*Veczoconnections: Contemporary Artists from Australia*,  
 House of Croatian Artists, Zagreb, Croatia  
*Minimalist + After*, DaimlerChrysler Contemporary, Berlin, Germany  
 Yellow, Pestorius Sweeney House, Brisbane  
 2 Step, Centre for Contemporary Non-objective Art, Brussels, Belgium  
 Abstract, Galerie Evelynne Canus, Basle, Switzerland  
 Basle Art Fair, Galerie Evelynne Canus, Sarah Cottier Gallery, Basle, Switzerland  
*Objet Non Identifié*, Hans Trudel-Haus Galerie, Baden, Switzerland  
 Amplified Abstraction, Chapel, Amsterdam, The Netherlands  
 Kyle Jenkins, Marco Fusinato, John Nixon, CNR, Melbourne  
 Supergroup, Hamish McKay Gallery, Wellington, New Zealand  
 Print Exhibition, Lesley Kreiser Gallery, New Plymouth, New Zealand  
 Paperwork 2, Sarah Cottier Gallery, Sydney  
 10 year anniversary, Goddard de Fiddes Gallery, Perth  
 2001 *Jenkins/Fusinato/Nixon*, PS, Amsterdam, The Netherlands  
*John Nixon/Jan van der Ploeg/Helmo Zoernig*, Galerie Heimer und Partner, Berlin, Germany  
*Julian Dashper/Milan Mrkusich/John Nixon*, Hamish McKay Gallery, Wellington, New Zealand  
 Basle Art Fair, Sarah Cottier Gallery, Basle, Switzerland  
 Berlin Art Fair, David Pestorius, Berlin, Germany  
 Sue Crockford Gallery, Auckland, New Zealand  
 Collection, Stiftung für konkrete Kunst, Reutlingen, Germany  
 Artissima Art Fair, Galerie Mole Witt, Torino, Italy  
 MCA Unpacked, Museum of Contemporary Art, Sydney  
 2000 *Monochromes*, University Art Museum, Brisbane  
 9 ½, Villa Merkel, Esslingen, Germany  
*Spitting and Biting: Ten Contemporary Artists and the Print*,  
 Monash University Museum of Art, Melbourne  
 Godard de Fiddes Gallery, Perth  
 Orange/Blue, Sue Crockford Gallery, Auckland, New Zealand  
 Gold, Sarah Cottier Gallery, Sydney  
 Hamish McKay Gallery, Wellington, New Zealand  
 Köln Art Fair, Laure Genillard Gallery, Köln, Germany  
*Contemporary Photographic Art from Australia*,  
 Neuer Berliner Kunstverein, Berlin, Germany (touring)  
 Basle Art Fair, Sarah Cottier Gallery, Basle, Switzerland  
 Avant-Gardism for Children, University of Queensland Art Gallery, Brisbane  
 Scratch, Gallerie Søren Houmann, Copenhagen, Denmark  
 Pink, Parel, Amsterdam, The Netherlands  
 From Rags to Riches, Fondation de la Tapisseries des Arts, Tournai, Belgium  
 PS1999, Archipel Apeldoorn, The Netherlands  
 ARCO Art Fair, Sarah Cottier Gallery, Madrid, Spain  
 Silver & Shining, The Box, Turin, Italy  
 Floor Show, Den Frei, Copenhagen, Denmark  
 Spin Me Round, Metro Arts, Brisbane

## COLLECTIONS

Nixon Depot 1968-2017, Melbourne  
 Museum of Contemporary Art, Sydney  
 John Nixon Archive (1968 - 2017) Melbourne  
 Chartwell Collection, Auckland, New Zealand  
 Solomon R. Guggenheim Museum, New York, U.S.A.  
 Art Gallery of Western Australia, Perth  
 Museum Sztuki, Lodz, Poland  
 Queensland Art Gallery, Brisbane  
 Foire National d'Art Contemporain, Paris, France  
 Australian National Gallery, Canberra  
 Stiftung für Konkrete Kunst, Reutlingen, Germany  
 National Gallery of Victoria, Melbourne  
 The Artists Museum, Lodz, Poland  
 Smorgon Collection, Melbourne  
 Furkart, Furka, Switzerland  
 Deakin University Collection, Geelong  
 Art Gallery of New South Wales, Sydney  
 Museum of Contemporary Art, Sydney  
 National Gallery of Contemporary Art, Seoul, Korea  
 City of St. Kilda, Melbourne  
 Griffith University, Brisbane  
 Geelong Art Gallery, Geelong  
 Art Gallery of South Australia, Adelaide  
 Monash University Collection, Melbourne  
 University of Melbourne Museum of Art, Melbourne  
 Queensland University of Technology, Brisbane  
 Queensland University Art Museum, Brisbane  
 Myer Collection, Melbourne  
 Banyule City Council, Melbourne  
 Herning Kunstmuseum, Denmark  
 DaimlerChrysler Collection, Berlin, Germany  
 Kunstmuseum Esberg, Denmark  
 MAB Corp, Melbourne  
 Espace d'Art Contemporain, Demigny, France  
 Wesfarmers Collection, Perth  
 Parks Victoria, Melbourne  
 Smorgon Collection, Melbourne  
 Queensland University Art Museum, Brisbane  
 Geelong Art Gallery, Geelong  
 Reader's Digest Collection, New York, U.S.A.  
 Australian Centre for Concrete Art, Fremantle  
 Heide Museum of Modern Art, Melbourne  
 TarraWarra Museum of Art, Melbourne  
 Christchurch Art Gallery, Christchurch, New Zealand  
 Nillumbik City Council, Melbourne  
 Michael Buxton Collection, Melbourne  
 Lyon Art House Museum, Melbourne  
 Justin Art House Museum, Melbourne  
 Taylor/Jones Collection, Canberra  
 Castlemaine Art Museum, Castlemaine  
 Murdoch University, Perth

## List of works



**Untitled  
(London)**

2018, Enamel on timber and ceramic tiles on OSB board, 90 x 60 cm, yellow wall



**Untitled, (Blue  
circle, London)**

2018, Enamel and timber on plywood, 75 x 60 cm, white / green wall



**Untitled (Orange)  
wood circle**

2018, Enamel and timber on canvas, 25 x 20 cm, white / blue wall



**Untitled, (Yellow)  
set square**

Enamel and set square on canvas, 40 x 30 cm, purple / white wall



**Untitled, (Orange  
circle, London)**

2018, Enamel and timber on plywood, 75 x 60 cm, orange wall



**Untitled**

Enamel and enamel plate on hexagon, 51 x 48 cm, red wall



**Untitled, (Green)  
stretcher pieces**

2017, Enamel and various woods on canvas, 30 x 40 cm, white / green wall



**Untitled  
(London)**

2018, Enamel on wood and various materials and brown scum on OSB board, 90 x 60 cm, blue wall



**Untitled  
(London)**

2018, Enamel on wood and various materials and copper square on OSB board, 90 x 60 cm, red wall



**Untitled  
(Black) cones**

2017, Enamel and cardboard on canvas, 25 x 20 cm, purple wall



**Orange /  
White wall**



**Untitled  
(Three Graces)**

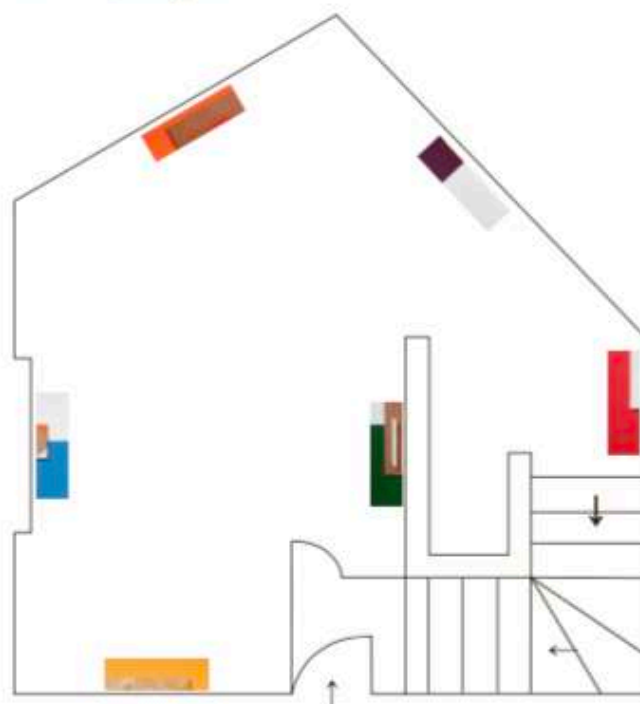
2018, Video, vertical format on Sony Bravia, 90 x 54 cm, black wall



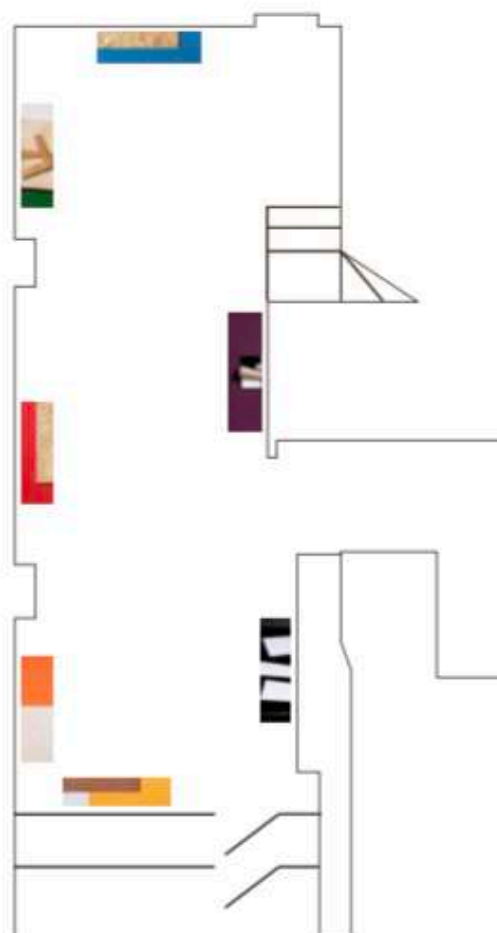
**Untitled, (Purple  
circle, London)**

2018, Enamel on cardboard and T Square on plywood, 75 x 60 cm, white / yellow wall

## Ground floor gallery plan



## Basement floor gallery plan



## JOHN NIXON

### Bibliography

John Nixon, *Various Works 2013-2017*,  
Museum Gegenstandsfreier Kunst,  
Otterndorf, Germany, 2018

John Nixon, *Abstraction*,  
Auckland Art Gallery, Auckland,  
New Zealand, 2018

John Nixon, *Experimental Painting Workshop*,  
Castlemaine Art Museum,  
Castlemaine, Australia, 2017

John Nixon, *EPW 2004*,  
Australian Centre of Contemporary Art,  
Melbourne, 2004

John Nixon, *Nummer 11*,  
Kunsthaus Baselland,  
Basel Switzerland, 2001

John Nixon, *EPW: Orange 1995-2001*,  
Australian Embassy Tokyo,  
Japan, 2001

Piero Manzoni and John Nixon,  
Herning Kunstmuseum,  
Denmark, 2000

John Nixon, *EPW: Orange*,  
Esbjerg Kunstmuseum,  
Denmark, 1998

John Nixon,  
David Pestorius Gallery,  
Berlin, Germany, 1998

John Nixon, *EP+OW*,  
Wellington City Gallery,  
Wellington, New Zealand, 1997

John Nixon, *Experimental Painting Workshop:  
Monochrome 1968-1996*,  
Canberra Contemporary Art Space, Canberra 1996

John Nixon, *Thesis: Selected Works from 1968-1993*,  
Australian Centre of Contemporary Art,  
Melbourne, 1994

Established in 1988, Laure Genillard is a private non-commercial contemporary art space in Fitzrovia, London. With an extensive history in the London art scene, the gallery's intention is to engage both selective audiences and a wider, inquisitive community.

Exhibiting artists range from the established, many of whom have a lasting working relationship with Laure Genillard, to young and emerging artists whose work aims to exceed commonplace categorisations. The programme is led by a desire to tacitly overlap successive exhibitions, generating dialogue between the various artistic generations and their highly diverse practices. That being said, the programme seeks to be impromptu and un-authoritative, and the merits that might arise from Laure Genillard's exhibitions will always remain ambiguous. The gallery has a dynamic relationship with independent curators, whose creative input helps generate a series of publications, film screenings, artist talks and live performances.

Laure Genillard first opened on Foley Street in 1988, bringing a keen eye to developments in abstract and conceptual art, elaborating on 1970s minimal art practices and discourses. The gallery moved to a larger space on Clerkenwell Road in 1997, soon to become known for its large installations and for allowing artists the freedom to engage directly with the space. Its third location saw a return to Fitzrovia in 2007 where it now resides at 2 Hanway Place.

Laure Genillard has been seminal to the practices of several British artists, whose work first showcased at her gallery, including Catherine Yass, Fiona Banner, Martin Creed, Peter Doig, Gillian Wearing, Simon Starling as well as many artists from Europe such as Maurizio Cattelan and Sylvie Fleury amongst others.

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