

**Born Melbourne, Australia 1979**

**Represented by Château Shatto, Los Angeles and Pilar Corrias, London**

**Solo Exhibitions and Collaborations**

- 2023 *Opening* – Pilar Corrias, London
- 2022-23 *The red thread of history, loose ends* with Judy Watson - National Gallery of Australia, Canberra, Monash University Museum of Art, Melbourne and Museum of Art and Culture, Lake Macquarie, curated by Jaklyn Babington, Tina Baum, Elspeth Pitt and Hannah Mathews
- 2022 *Though I thought I ought* – TCB, Melbourne
- 2021 *Pieces of Work* - Château Shatto, Los Angeles  
*Things Held Fast* - Brixton Header Mural commission for Transport for London, London
- 2019 *Agency* - Pilar Corrias, London
- 2017 *Ends* – New Museum, New York  
*Warm Ties* – Institute of Contemporary Arts, London; Chapter Arts Centre, Cardiff; Artspace, Sydney
- 2016 *Barron Field* – Glasgow International Director’s Programme, curated by Sarah McCrory  
*Keep your voice low and you can win any point* – Art Basel: Statements
- 2015 *Cafe Fatigue* – Sutton Gallery, Melbourne  
*The body is through* – Laurel Gitten, New York  
*Slow Learners* – Château Shatto, Los Angeles
- 2014 *Ex-execs* – Minerva, Sydney  
*Time Flies* – Sutton Projects, Melbourne  
*At Once* (in collaboration with Adelle Mills) – 55 Sydenham Rd, Sydney  
*Just Paintings* (in collaboration with George Egerton Warburton and Hamishi Farah) – Westspace, Melbourne  
*Problem History* – MADA Gallery, Monash University, Melbourne  
*I can spare what you asked for* – flag for the Westgate Bridge, in collaboration with Brook Andrew, Jon Campbell and Kate Daw, in association with Melbourne Now at the National Gallery of Victoria
- 2013 *Time enough for love* – Chapter House Lane, Melbourne  
*Meantime* – Sutton Gallery, Melbourne  
*Air to Surface* (with Parker Ito) – Prism, Los Angeles, curated by Olivia Barrett
- 2012 *Dead Metaphor* – ACME Project Space, London
- 2011 *System Preferences* – Sutton Gallery, Melbourne  
*Universal Remote* – Y3K Gallery, Melbourne
- 2010 *An Effort of Memory* – Centre for Contemporary Photography, Melbourne
- 2009 *On the Make* – Utopian Slumps, Melbourne  
*Love over Gold* - Sutton Gallery, Melbourne
- 2007 *Do not go gentle into that goodnight* – Sutton Gallery, Melbourne  
*Some thoughts on interiority* – Summer residency presentation, Künstlerhaus Dortmund, Germany  
*Australia in the the Seventies* – Joint Hassles, Melbourne
- 2005 *Customs and Mods* – Galleri Schnauzer, Oslo, Norway

*Not to be confused with the Melbourne International Flower and Garden Show (in collaboration with Kylie Forbes)  
– ClubsProject Inc., Melbourne*

*The time has come to unlearn almost everything you know – Little Salon, Melbourne*

2004 *Like theatre, like perfume they are dreaming of themselves – Studio 12, Gertrude Contemporary Art Spaces, Melbourne*

*You must have been in strange places – Westspace, Melbourne*

*Live at the obelisk – Bus Gallery, Melbourne*

### **Group Exhibitions**

2023 *Homo Sacer – Latrobe Art Institute, Bendigo, Victoria, curated by Jack Ky Tan and Nick Modrzewski*

*Melbourne Now – National Gallery of Victoria, Melbourne*

2021 *A Year in Art: Australia 1992 - Tate Modern, London*

*Art in Conflict – Australian War Memorial touring exhibition, various venues in New South Wales, Queensland and Victoria*

*Carnavalesca - Kunstverein in Hamburg, Germany, curated by Nic Tammens*

*No One Is An Island – Kistefos Museum, Norway*

*Trembling - Villa Paloma, Nouveau Musée National de Monaco, curated by Celia Bernasconi*

*Un/Learning Australia – Seoul Museum of Art, South Korea*

2020 *Towards Regrowth - Sutton Gallery, Melbourne*

2019 *A Cloth Over a Birdcage – Château Shatto, Los Angeles, curated by Olivia Barrett*

2018 *Today Tomorrow Yesterday – Museum of Contemporary Art, Sydney, curated by Natasha Bullock*

*The Shape of Things to Come – Buxton Contemporary, Melbourne, curated by Melissa Keys*

2017 *The National – Art Gallery of New South Wales, Sydney*

*Australian Collection, featuring newly commissioned works – Queensland Art Gallery, Brisbane*

*The History Show – Foxy Production, New York*

2016 *“Untitled (A Mensa Halloween)” – 621 S Anderson St, Los Angeles, curated by George Egerton Warburton*

*Painting. More Painting – Australian Centre for Contemporary Art, Melbourne, curated by Annika Kristensen, Hannah Mathews and Max Delany*

*TarraWarra Biennial: Endless Circulation – TarraWarra Museum of Art, Victoria, curated by Helen Hughes/Discipline magazine and Victoria Lynn*

2015 *I wish I never kissed that frog – Jeanine Hofland, Amsterdam, curated by Sjoerd Kloosterhuis*

*Of deceit – Greenwood Street Project, Melbourne, organised by Tomislav Nickolic*

*Pleasure and Reality – National Gallery of Victoria, Melbourne, curated by Jane Devery and Serena Bentley*

*Relational Changes – Christine König Galerie, Vienna, curated by Valentin Ruhry and Andy Boot*

*In my absence – Galerie Jocelyn Wolff, Paris, curated by Dorothea Jendricke*

*June: A Painting Show – Sadie Coles, London*

*The Material Turn – Margaret Lawrence Gallery, Melbourne, curated by Rebecca Coates*

*Care – Interstate Projects, New York, curated by Dana Kopel and Marian Tubbs*

*I refuse to participate in failure – SPREEZ, Munich, curated by Philipp Reitsam*

2014 *Nine paintings presentation – The Alderman, Melbourne, curated by Renee Cosgrave and Merryn Lloyd*

*Fin – Utopian Slumps, Melbourne*

*Re-raising Consciousness – TCB, Melbourne, curated by Fayen Devie, Katherine Hattam and Harriet Morgan*

*Sunny and Hilly – Minerva, Sydney*

- 2013 *Sublet* – 50 Napier Street, Fitzroy, curated by Matthew Linde and Brennan Olver
- 2013 *Method and Gesture* – Utopian Slumps, Melbourne
- Melbourne Now* – National Gallery of Victoria, Melbourne
- Monochrome Exhibition* – Sutton Projects, Melbourne, curated by David Homewood
- Mural Problem* – Otras Obras, Tijuana, curated by Fiona Connor
- Decline* – Top Shelf, Melbourne, curated by Harriet Kate Morgan
- Third/Fourth* – Margaret Lawrence Gallery, Melbourne, curated by Christopher L G Hill
- Wavy Banners Project* – ET4U, Denmark, curated by Karen Havskov Jensen and Klavs Weiss
- Collage: The Heide Collection* – Heide Museum of Modern Art, Melbourne
- 2012 *Negotiating this world* – National Gallery of Victoria, Melbourne
- Art & Australia Collection 2003-2013* – Regional touring exhibition, various venues, NSW
- Ode to Form* – Westspace, Melbourne, curated by Kelly Fliedner
- Chinatown: the sequel* – LTD, Los Angeles, curated by Liv Barrett
- Temperament Spectrum* – Sutton Gallery, Melbourne, curated by Liza Statton
- Of Virgins* – Greenwood Street Projects, Melbourne, supervised by Brent Harris
- 2011 *Art2: Horsham* – for the Australian Centre for Contemporary Art, curated by Hannah Mathews
- Subtext* – UnProjects at Westspace, Melbourne
- You're Welcome* – Fundraiser for the Asylum Seekers Resource Centre, Mars Gallery, Melbourne
- 2010 *Stick It! Collage in Australian Art* – National Gallery of Victoria, Australia, curated by Alisa Bunbury
- Addition/Erasure* – VCA Margaret Lawrence Gallery, Melbourne
- 2009 *Octopus 9: I forget to forget* – Gertrude Contemporary Art Spaces, Melbourne & Canberra Contemporary Art Space, Canberra, curated by Stephen Gilchrist
- Cross Colouring* – Hell Gallery, Melbourne & Gambia Castle, Auckland, curated by Harriet Morgan & Sean Bailey
- Order/Disorder* – C3 Contemporary Art Space, Melbourne
- 2008 *Y2K Artist Run Artist Funded Melbourne Biennale* – Curated by Christopher L G Hill, TCB, Melbourne
- Robert and Bobby Creely perform 'Listen' (1972 Radio Play)* – Joint Hassles, Melbourne, curated by Harriet Morgan
- The Library Project* – Coordinated by Pat Foster and Jen Berean for Frankston City Library, Melbourne
- The Nightclub Project: Everybody's Free* – Billboard for Next Wave Festival, Melbourne
- Skin and Bones* – Curated by Patrick O'Brien, Bus Gallery, Melbourne
- The Monobrow Show* – Hell Gallery, Melbourne
- 2007 *The Independence Project* – Curated by Alexie Glass, Galerie Petronas, Kuala Lumpur, Malaysia
- A Bridge too Far* – Curated by Jacqueline Doughty, Alliance Francaise, Melbourne
- eg.* – Curated by Bryony Nainby, Plimsoll Gallery, Hobart
- 2006 *Octopus 6: We know who we are* – Curated by Zara Stanhope, Gertrude Contemporary Art Spaces, Melbourne and Gippsland Art Gallery, Sale
- New06* – Curated by Juliana Engberg, Australian Centre for Contemporary Art, Melbourne
- Escape Artist-Run Artist Party* – Curated by Christopher Hill, High Street Project, Christchurch, New Zealand
- Great Dividing Range* – Curated by Lisa Byrne, Canberra Contemporary Art Space, Canberra
- Group Show* – Curated by Sean Bailey and Harriet Morgan, Joint Hassles, Melbourne

## Education

- 2023 Master of Art Therapy, LaTrobe University, Melbourne
- 2014 PhD (Fine Art), Monash University, Melbourne
- 2002 Bachelor of Fine Arts - Painting (Hons), Royal Melbourne Institute of Technology, Melbourne

## Residencies

- 2018 Artist in residence - Victorian College of the Arts Secondary School
- 2014 Artist in residence – Princes Hill Primary School, Melbourne
- 2012 London studio residency – Australia Council for the Arts
- 2011 Artspace residency, Sydney
- 2007 Residency, Lademoen Kunstnerverksteder – Trondheim, Norway  
Summer residency, Künstlerhaus Dortmund – Dortmund, Germany
- 2005 Residency, Nordisk Kunstnarsenter Dalsåsen – Dale, Norway
- 2004-05 Studio residency, Gertrude Contemporary Art Spaces, Melbourne

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- Shiels, Julie – 'How artists Judy Watson and Helen Johnson are stripping back Australia's "white blanket of forgetfulness"' in *The Conversation*, September 2022 <https://theconversation.com/how-artists-judy-watson-and-helen-johnson-are-stripping-back-australias-white-blanket-of-forgetfulness-188721>
- Staff, Craig – *Painting, History and meaning: Sites of Time*, Bristol/Chicago: Intellect, 2021
- 2021 Brooks, Andrew & Lorange, Astrid (Snack Syndicate) - 'Warm Ties: In response to Helen Johnson's *Warm Ties*' in *Homework*, Melbourne: Discipline, 2021
- Marsh, Anne – *Doing Feminism: Women's Art and Feminist Criticism in Australia*, Melbourne: Melbourne university Press, 2021
- Un/Learning Australia* (Cat.) – Seoul: Seoul Museum of Art, 2021
- Walker, Anna - State of the Art: Helen Johnson in *Readers Digest*, June 2021 <https://www.readersdigest.co.uk/culture/art-theatre/state-of-the-art-helen-johnson>
- 2020 Coleman, Claire G. - 'Helen Johnson' in *Know my Name*, Canberra: National Gallery of Australia
- 2018 Desorgues, Juliette & Linz, Talia (eds.) – *Helen Johnson: Warm Ties*, London: Institute of Contemporary Arts/Sydney: Artspace, 2018
- 2017 Glover, Alexander – Helen Johnson: 'I wanted to resist presenting some sort of unified image of history,' *Studio International*, March 2017 <http://www.studiointernational.com/index.php/helen-johnson-interview-ica-australia-britain-colonialism>
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- Judah, Hettie – 'Stolen Australia: the ferocious anti-colonial art of Helen Johnson,' *The Guardian* 27/01/17
- Lejins, Janis – 'Empire strikes back: 'Australia's Impressionists' at the National Gallery, London,' *Art Monthly Australasia*, March 2017
- 2016 Akkermans, Ari – *Barron Field* (cat.), Glasgow International, April 2016

- Cashdan, Marina and Gottschalk, Molly – 'The 20 Best Booths at Art Basel,' *Artsy*, June 15 2016  
<https://www.artsy.net/article/artsy-editorial-the-20-best-booths-at-art-basel>
- Judah, Hettie – 'Female Artists Take Centre Stage at Glasgow International 2016,' *Artnet News*, April 8 2016  
<https://news.artnet.com/art-world/female-artists-shine-glasgow-international-469415>
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- Milne, Pippa – 'Helen Johnson,' *Vault*, Issue 13, February 2016
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- Vitamin P3: New Perspectives in Painting*, London: Phaidon, 2016
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- 2015 Berardini, Andrew - 'Critics' Picks: Helen Johnson, Château Shatto,' *Artforum* online, January 2015  
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- Smith, Roberta – 'Review: Kate Newby and Helen Johnson at Laurel Gitten,' *The New York Times*, July 16, 2015
- Wullschlager, Jackie – 'Critics' Choice, June: A Painting Show', *FT Weekend*, 06 – 07 June 2015, p. 17
- 2014 Butler, Rex – 'Modernism: More Popular Than Populism,' *Broadsheet* 43.4, Spring 2014
- Loughnan, Melissa – 'Paintings about Painting' (interview), *The Blackmail*, offline issue #3, Spring 2014
- Mills, Adelle – *Foggy shields are breathing* poem to accompany *Ex-execs* at Minerva, May 2014
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- 2013 Edgar, Ray – Unfurling Flags, *The Age*, November 29, 2013
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<http://www.theguardian.com/artanddesign/australia-culture-blog/2013/jul/31/nostalgia-contemporary-art-culture>  
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 September/October issue, 2013
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- Rule, Dan – Helen Johnson: Time Enough For Love, *The Age*, 'In the Galleries' November 23, 2013
- Rule, Dan – Monochrome Exhibition, *The Age*, 'In the Galleries' September 7, 2013
- Rule, Dan – REVIEW: Helen Johnson – Meantime, *Raven* <https://www.ravencontemporary.com.au/helen-johnson-meantime/> July 18, 2013
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- Nelson, Roger (interview) – Hovering uneasily close to sea level, *Das Superpaper* #27, pp. 66-69, June 2013
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- 2012 Gellatly, Kelly (ed.) – *101 Contemporary Australian Artists*, National Gallery of Victoria, 2012
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- 2011 Rule, Dan – Helen Johnson: System Preferences, *The Age*, June 25, 2011, 'Life & Style' p. 5
- 2009 Clemens, Justin – *Love over Gold* (cat.), Sutton Gallery, June 2009
- Gardner, Anthony – *About Between Towards Despite Because: On Helen Johnson's Makings* (cat.), Utopian Slumps, November 2009
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- 2007 Alemani, Cecilia – *Present/Future* (cat.), Artissima 07, Turin, Italy, November 2007
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- Clemens, Justin – A Law That Cannot Be Enforced, *The Monthly*, March 2007
- Clemens, Justin & Delaney, Max – Of tents and tenets: some relations between art and politics, *Art & Australia*, Autumn 2007
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- Heron, Nicholas – *Do not go gentle into that goodnight* (cat.), Sutton Gallery, 2007
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- Benedictus, Luke – A Shot of the New, *Preview (The Sunday Age)*, March 26 2006
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## Publications

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- Briggs, Kate and Johnson, Helen - *Almost at the Surface*, Melbourne: Monash University Museum of Art and Negative Press, 2022.
- 'Painting Bodies' in Ingram, Simon; Minissale, Gregory; Vercoe, Caroline & Wynne-Jones, Victoria (Eds.) – *The Dialogics of Contemporary Art: Painting Politics*, Berlin: Kerber, 2022.
- 2020 Contribution to N.A.J. Taylor (ed.). - *Jahanne Pasco-White: Kin*, Melbourne: Art Ink and Unlikely Publishing, 2020.
- 2018 Contribution to *The Artist As*, Aileen Burns, Johan Lundh & Tara McDowell (eds.), Sternberg Press, 2018
- 2016 Contribution to *Artists Writing, 2000–2015*, Jennifer Liese (ed.), New York: Paper Monument, 2016
- 'Critical Ambiguity: A Kantian Reading of Recent Work by Juan Davila,' *Discipline*, Issue #4, March 2016
- 'Portfolio: Helen Johnson,' *Frieze Online*, August 2016 <https://frieze.com/article/portfolio-helen-johnson>
- 2015 'Helen Grace' – contribution to *Frieze Masters: Artists' Artists*, Jennifer Higgie (ed.)
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- I paint the ground that is beneath my feet* – catalogue essay for Ann Debono at Caves, Melbourne
- Porosity, machine, subtraction, substitution: on the formal address to politics in works by Brigid Fitzgerald, Rosie Isaac, Nicholas Mangan and Tom Nicholson – with Justin Clemens, *Un Magazine*, Pip Wallis (ed.), Autumn 2015
- Introductory essay for *NEW15* (cat.) (curated by Matt Hinkley), ACCA, Melbourne
- 2014 *Kippenberger aus Australien* – Catalogue text for *Martin Kippenberger* (curated by Geoff Newton), Neon Parc, Melbourne
- Contribution to '8 Painters on Painting' (Jennifer Higgie), *Frieze* Issue #160, January – February 2014
- The Now is Not Present* – Catalogue essay for Damiano Bertoli, *Continuous Moment: Sordid's Hotel* at the Centre for Contemporary Photography, Melbourne
- 2013 Memory is not a recording device: On Eliza Hutchison's 'Hair in the Gate, a biograph' – *Un Magazine*, Jarrod Rawlins (ed.), Spring 2013
- Is the research your practice, or is the practice your research? – *Un Magazine*, Jarrod Rawlins (ed.), Autumn 2013
- Exinterior: On Stanislaw Lem – *Science Fiction/World Making*, Amelia Barikin and Helen Hughes (eds.), Surplus, Melbourne
- Lend me your ear: On Hany Armanious's 'Fountain' – *Discipline*, Issue #3
- Fiona Connor: Bare Use* – catalogue contribution for Fiona Connor at Hopkinson Cundy, Frieze Art Fair, New York, 2013
- 2012 It seems like everybody knows everybody already so let's get to work – *Un Magazine*, Lisa Radford (ed.), Summer 2012
- On contemporary art and criticality* – paper presented at the Australasian Society of Continental Philosophy Annual Conference, Auckland, New Zealand
- Scott Mitchell: A silent modification of the specific present – *Un Magazine*, Autumn 2012
- Mira Gojak: A moment an immeasurable whole - *Discipline*, Issue #2, Autumn 2012
- 2011 Review: Christoph Menke, Daniel Loick, Isabelle Graw, 'The Power of Judgment: A Debate on Aesthetic Critique' – *Discipline*, Issue #1, Winter 2011
- Artist's pages – *Discipline*, Issue #1, Winter 2011
- 'Groundwork' – Contribution to *Subtext: Artists and Writing*, UnProjects for Westspace, Melbourne
- Treason and Crime* – Catalogue essay for *Reason and Rhyme*, Gertrude Contemporary, Melbourne and St Paul St, Auckland
- Act Natural* – Catalogue essay for Annika Koops's exhibition of the same name, Nellie Castan Gallery, Melbourne
- The Gift and the Curse* – Catalogue essay for Drew Pettifer's exhibition of the same name, various venues, Melbourne
- 2009 *New World Records* – Catalogue essay for group exhibition at Sutton Gallery, Melbourne
- Nathan* – Catalogue contribution for Nathan Gray's solo exhibition at Craft Victoria
- 2008 *Gone Bush* – Catalogue contribution for *A Time Like This* exhibition at VCA Margaret Lawrence Gallery, Melbourne
- Kate Smith* artist page for *Un Magazine* Issue 2.2
- Catalogue essay for Brodie Ellis – *The Superpit* exhibition at Conical, Melbourne
- Happy Days* – Review, Jason Heller and Lucrecia Quintanilla for The South Project
- Strange 4* (Cover image) – Postgraduate journal of creative writing, Melbourne University
- 2007 *Seeing things in black and white: Deutsher and Hill* – Review, *Whitehot Contemporary Art Magazine*, Issue #7 (October 2007)
- Door Slamming Festival at Mehringdamm 72* (Berlin) – Review, *Whitehot Contemporary Art Magazine*, Issue #4 (May 2007)
- Black River* (Illustrations) – Written by Justin Clemens, Melbourne: Re:Press, 2007.
- Omnipraxis* - Catalogue essay for Christopher L G Hill – *Omnipresents* exhibition at Gertrude Contemporary Art Spaces