INTRODUCTION

Juliana Engberg and Kay Campbell

In 1965 aesthetein, Richard Wollheim, in his ground-breaking article, 'Minimal Art' put forward the premise that 'the identity of a work of fine art resides in the actual stuff in which it consists'. 'For the mainstream of modern art', he wrote, 'the appropriate theory is one that emphasizes the material character of art, a theory according to which a work is importantly or significantly, and not just peripherally, a physical object'.

Amidst the vast anthology of writings and descriptions about Minimal Art, Wollheim's contribution remains one of the clearest and most useful. He synthesizes the issue to the heart of the matter and makes clear the connections between minimalism and the legacies of Kazimir Malevich, Ad Reinhardt and Marcel Duchamp who each contribute an element in this event of radical modernism.

John Nixon's practice continues an artistic and theoretical investigation into radical modernism. For him the historical avant-garde is an on-going project that represents a need for experiment while it adds to the history of this experiment. Nixon pursues the material character of art through a series of explorations that involve the continuation of monochrome painting and its support, the use of and incorporation of the readymade, and the making of konstructions. In his use of materials he is true to the concept of the industrial, ordinary and available.

Nixon's epic presentation for ACCA represents a continuation of his Experimental Painting Workshop. The EPW is seen around the world and often made in the situation of the exhibition, or on the road, responsive to the material opportunities that exist at that time, but organised by certain strict principles, such as the pursuit of 'Orange'. In the instance of this major exhibition at ACCA the EPW has been amassed as an active historical document.

John Nixon EPW 2004 offers both the artist and audience the opportunity to apprehend the historical enormity of Nixon's artistic quest. In viewing this startling and, quite frankly, vivacious catalogue of works we can begin to grasp the artistic dialogues and monologues that Nixon has put into operation. We also cannot fail to be impressed by the variety of surfaces – matt, shiny, raw, rough, industrial; and materials – wood, metal, canvas, burlap; and scale – gigantic, small, medium, large. We can grasp the concept that each work stands alone, but all gather as one.

John Nixon's practice remains one of the most consistent and ambitious projects in art, both here in Australia and elsewhere. ACCA is pleased to be able to offer its support to John's great artistic experiment by providing him with this commission and offering to him the readymade of its majestic kunsthalle in which to further deliberate his practice.
ENERGY AND SUNLIGHT: JOHN NIXON'S SHINING HISTORY OF ABSTRACT PAINTING

Max Delaney

I still remember the feeling of the warm, cadmium yellow that I encountered in seeing John Nixon's installation *Monochrome/Piano 1992* — a staging of a grand piano and a black painting set theatrically within a space delineated by three walls painted bright yellow.

The yellow monochrome mural projected an optical, almost audible intensity, like a vast and enveloping wall of sound, in counterpoint to the ebony piano that occupied center stage — a silent, latent object, set in the realm of art and the viewer. The black square, a modest, painting hung at the intersection of two walls, functioned as if it were a readymade — a generic thing in the world, referring to the condition of all painting — whilst also referring to a specific lineage within avant-garde production; the monochrome and non-objective painting in particular.

*Monochrome/Piano* encapsulated the principal motifs that reappear in orthodox accounts of John Nixon's work — the readymade, the monochrome, and the bringing together of art and life. Whilst these elements are fundamental to Nixon's critical engagement with the visual language and histories of abstraction, constructivism and materialist production, what is less often admitted in accounts of Nixon's work is its spectacular effect — its transporting energy, poetry and presence.

Alongside the ongoing commitment to his own art practice over the past three decades, Nixon has maintained another, more clandestine role as a curator, small-press publisher and historiographer of certain branches of abstract and conceptual art, as well as avant-garde and popular music in Australia. These have been manifest in the running of art spaces, (notably Art Projects, Melbourne, 1979–1984, V Space, Melbourne 1978; and Q Space, Brisbane 1980–1981, among others) the publishing of magazines, theoretical manifestos and pamphlets (*Pneumatic Drill: A Newsletter on Anti-Music* 1981 and *Material* 1988, are examples). Nixon has been the curator of exhibitions such as the important *focus/survey* of the mid-twentieth century constructive paintings of Ralph Balson, anticipating the artists recuperation by art historians and the art auction houses.

In the public tradition of the eighteenth century pamphleteer, and akin to the more recent phenomenon of alternative street press and fanzines, Nixon has also compiled, designed and published numerous volumes on related subjects of interest. An example is his 2003 anthology *Downbeat! Melbourne Trad Jazz of the early 1950s*, a comprehensively researched compendium of record sleeves and primary material in facsimile, which documents the cultural history of an underestimated local, modernist aesthetic.

As with the artist's library and record collection, which are dutifully arranged according to subject, genre and decade, the material nature of Nixon's own work is pragmatic and empirical, reiterating and reworking the history and vitality of constructivism, the readymade and abstraction. A political imperative motivates Nixon's prolific production and unwavering commitment to these traditions — which is the desire to emphasise and extend the history of abstraction, minimal and conceptual art in this country, and to redress the institutional neglect and art historical amnesia that has generally attended these tendencies.

Nixon's approach has been to pursue two fundamental, yet divergent paths in the development of modernist art practice — the readymade and the monochrome. His commitment to the monochrome militates against narrative and illusion in order to focus upon the fundamental language and epistemology of painting itself. In Nixon's approach the readymade paradigm is essentially relativist, foregrounding the contextualisation of the work of art and its interconnectedness with social and cultural frameworks.

Above all, Nixon's work draws attention to the role that memory, imagination and hope play in the elaboration of cultural practice. By coupling a critical/historical awareness with commonplace, yet inspired processes of material transformation, Nixon's work achieves a state of poetry and epic theatre.
John Nixon’s newly commissioned project for ACCA brings together a compendium of the artist’s work produced in the period since Nixon’s return to live in Melbourne in 2001. On the northern wall is placed one very large orange monochrome painting, horizontal in format and cinematic in scale and effect. On the opposite wall — which measures almost 30 metres — are arranged scores of paintings of varying type and scale, presented as an anthological, salon-style, exposition of the artist’s repertoire. Two further ‘constructed’ works are situated at the two extremes of ACCA’s vast gallery. Presented in a quasi-pedagogical fashion on trestle-tables, these constructed works encourage a more intimate, focused consideration, promoting the act of reading as much as looking, as well as an experience of the work in the round. This underlines the status of Nixon’s works as not properly paintings nor sculpture, but something in between — objects in and of the world.

Immediately, Nixon’s installation for ACCA sets up a dialogue — and achieves the reconciliation — between the critical-historical role of art and its function as spectacle. Nixon’s three bodies of work reorient the singular gestalt experience of ACCA’s main gallery into a spatial complex where we experience the work in three different registers — akin to the cinema, museum and study. The structure of the exhibition alludes to these various modes of exhibition and display, production and presentation, connoisseurship and consumption. In the dialectic confrontation of individual work and ensemble, object and image, and minimal versus maximal, Nixon’s work steers our attention to the space between critique and spectacle, product range versus the politics of display, the gallery and the department store.

On the southern wall are arranged ‘big’ and ‘small’ ‘paintings’, including monochromes (predominantly orange or silver); geometric abstractions (bearing concrete graphic signs); and elements of collage (where found, everyday objects are attached to the surface of the work). This cumulative, anthological display demonstrates the various categories of painting that the artist has investigated since the late ‘1970s under the banner of his Experimental Painting Workshop (EPW). In this instance our relationship to the ensemble of works is more aligned to the museum, to an optical, cerebral engagement with a rich range of differentiated categories of abstract painting. A certain scholarship, even connoisseurship prevails, to the extent that the ensemble of works narrates a selective, telling history of non-objective painting.

In counterpoint to this classificatory program, the heroic scale of the large monochrome to the north is architectural and literally spectacular in scale. Melded with enamel house-paint on standard masonite sheets, the viewer’s relationship to its expansive field of pure colour is akin to the experience of cinema, romantic painting, and the landscape itself, with the viewer’s body cast as a diminutive figure against an all-encompassing pigmented ground. A physical, almost existential condition is invoked. Instead of being disconnected from the work of art, the viewer becomes part of it. In the triangular relationship between art, architecture and the body, related to the historical moment of minimalist art, a phenomenological experience also prevails, with the projection of radiant colour enlivening the viewing field.

John Nixon’s paintings are concerned with the facts of their own making, and in this sense, they are realist, objective and materialist in meaning. Here is an art made from the reality of commonplace materials, from the experience of everyday life. The artist elicits a poetic resonance from the most basic and prosaic of things — such as card, board, hessian and housepaint, and found objects that are incorporated into the work. Whilst Nixon’s methodology is workmanlike, formulaic and straightforward, and his processes of material transformation simple and transparent, the proliferating forms and language that result in the work are both real and ideal — models of historical understanding and utopian projection.

Notwithstanding the artist’s almost exclusive commitment to the colour orange over the past decade, under the auspices of the EPW: Orange, Nixon can be regarded as a colourist — and
colour the basic premise of his work. On the one hand, Nixon's limitation to a single colour accentuates his analytical investigation of the specific formal qualities which constitute the discipline of painting — including, according to the artist, 'colour, texture, brushstroke, size, thickness of stretcher, shape, design, [and] abstract/formal problem solving'. The restriction to orange also functions in a lyrical sense — as a standard key, allowing chromic variation, counterpoint, discord and syncopation. Indeed, as the writer Allan Smith has observed, Nixon's singing out of the colour orange leads to its 'vivid presence [being] repeatedly affirmed to the point that it approaches sublime celebration'.

Nixon's commitment to the colour orange is motivated in part simply because it is 'bright, uplifting and has an open range of associations'. As Allan Smith has elsewhere observed:

> Goethe says orange is powerful, splendid, magnificent and cheerful. Derek Jarman says it is optimistic and friendly, but [French colour theorist] Chevreul thought orange too bright to be elegant. In India, it is a holy colour for ritual and adornment. For some it recalls Mary Quant in the 1960s or plastic and formica in the 1970s.

Nixon's embrace of the orange might equally be associated with the colours that give brand identity to transport logistics companies, self-storage franchises, and a telecommunications conglomerates — colours appropriated, surely, for their direct, declarative and dynamic resonance; for the clarity and intensity of their communication.

Where the orange paintings are energetic, uplifting and buoyant - projecting a generosity of spirit - Nixon's silver monochromes avoid colour altogether. They draw our attention, instead, to vibrant plays of light which fall upon the surface of the works, and our reflected image caught in the act of apprehension. Here again, in the play of colour against neutrality, object against image, we encounter the dialectic inherent in Nixon's work, of scrutiny and sensation, analysis and affect.

Inspired, in part, by the artist's extensive collection of eccentric, amateur, mainly-European paintings of snow-capped mountains (which are referred to in the diagonal dissections of the square in some of those works) the silver paintings attest to an artisanal but almost alchemical transformation of base materials. Painted on rough hessian or burlap sacking — old coffee, grain and potato sacks stretched over wooden painting stretchers — the silver, leaden, metallic consistency of the paint embains the supporting material, freezing time and making material at once plastic and marvelous. The paintings again act as self-evident panegyric examinations into the basic discipline of painting — the covering of a support with a single coat of paint, and the capture and reflection of light. Our perception of these reflective works becomes active and self-reflexive, to the extent that we begin to witness ourselves in the act of perception.

A number of the silver monochromes are painted over pre-existing works by the artist, with their prehistory present in the archaeological texture of their shadowy surfaces. In other works, the simple application of silver enamel onto hessian sacks, masculine and rough five-ply panels achieves a kind of alchemical transmutation — overcoming the ordininariness of objects. Nixon's recycling, renovation and material reinvention is both retrospective and utopian, with a concern for the past, but resolutely interested in the future.

John Nixon's Experimental Painting Workshop fuses practice and theory to spectacular effect. Concerned equally with the production of art, its modes of exhibition and display, Nixon's predilection for serial, material and producivist models of art practice generates an open-ended set of possibilities, which are marked by resourceful invention and joyful recreation.

Characterized by a spirit of affirmative action and do-it-yourself improvisation, Nixon's work is both exemplary and life-affirming, with the synthesis of poetry and polemic recalling the agit-prop principle of 'the poem as a petition and the petition as a poem'.
The empirical nature and pragmatism with which Nixon approaches the process of painting mitigates against the *idealist* world of geometric art. At the same time, in seeking to breach the gulf between reality and utopia — through an ongoing experimentation towards an ideal — Nixon's work approaches the monumental. Here lies a remarkable beauty, approaching the sublime.


3 See John Nixon, 'General Notes on the Black Paintings', [1.12.1992/20.1.1993], pamphlet published in 1993, reprinted in John Nixon: *Thesis, selected works from 1969-1993*, Australian Centre for Contemporary Art, Melbourne, 1994. The critical disavowal of abstract art has been a recurrent feature in the history of Australian art, from the historical moment of constructivism in the 1940s (by critics such as J.D. Macdonald), through the infamous Antipodean Manifesto of 1956, to the critical reception of *The Field*, the landmark exhibition that opened the National Gallery of Victoria's new premises on St. Kilda Road in 1969. Notwithstanding important re-appraisals such as David Pesorous's *Geometric Painting in Australia 1941-1997*, University Art Museum, University of Queensland, Brisbane, 1997, the institutional neglect of abstract art in Australia can be seen to continue to the present day, as exemplified by the absence of any significant account of abstraction in the exhibition *Fieldwork: the National Gallery of Victoria's inaugural exhibition in the new facilities at Federation Square*. Despite the curators' stated intention to show 'the trajectory linking contemporary art in 2002 to *The Field*, *Fieldwork* seemed to miss the opportunity to explore the legacy of late-modernist abstraction — one of the more vibrant and progressive areas of painting in Australia, and especially notable in Melbourne in the 1980s and 1990s. See Charles Green, *The Discursive Field: home is where the heart is*, in Jason Smith and Charles Green, *Fieldwork: Australian Art 1969-2002*, National Gallery of Victoria, Melbourne, 2002, p.12. For a critique in this regard, see Margaret Plant, 'The Journey from Field to Fieldwork: 1969-2003', Eyeline, issue #61, Autumn/Winter, 2003.


5 For a compelling account of the pivotal role that John Nixon's work has played in the turning point between abstract painting of the 1940s-1970s, and that which came after, see Rex Butler, 'The Anamorphic Monochrome', in David Pestovius (ed.), *Geometric Painting in Australia 1941-1997*, University Art Museum, University of Queensland, Brisbane, 1997, pp.41-47.


NOTES ON THE EXPERIMENTAL PAINTING WORKSHOP (EPW)

The EPW is a workshop for experimental painting. This Workshop is a vehicle for an independent investigation into painting. It is within the idea and practice of the Workshop that painting is developed through a program of ongoing research using principles of Minimalism, the Monochrome, Non-Objective and Konstructivism.

The EPW is not a physical workshop, it is an intellectual proposition, and as such can be carried out in situ in any world city where various local materials and objects are often used in the production of the works for exhibition.¹

The name EPW was first used in 1990 as the title of an exhibition at City Gallery, Melbourne consisting of the previous three years work produced in Brisbane. However, the actual investigation into the tendencies of painting as indicated by the term EPW began in London in 1978 and its proceedings were first exhibited at Art Projects, Melbourne in 1982.²

The EPW ruptures the traditional limits of painting (narrative / pictorialism / realism) to question its given nature through analytical / formal research. It proposes freedom in artistic work as the organising principle, specifically through the relationship of the essential formal elements: colour / structure, surface / plane, object / volume, form / technique, material / space and the modus operandi of pragmatism / intuition, geometry / the materials of everyday life.

The EPW is a repository of ideas and models of non-objective experiment. The proceedings of the workshop are disseminated through discussion, pamphlets and exhibitions.

Work made under the banner of EPW include the categories of block paintings, monochromes, cross paintings, object paintings and konstructions.³ The primary materials of the work are: enamel paint, felt, masonite, cardboard, canvas, wood, metal, plywood, canvas, hessian and denim. The geometric forms are: the square, rectangle, cross, stripe, circle, letter, triangle, diagonal. Objects used include: the spoon, plate, bottle, hammer, saw, coins, newspaper and enamel saucepan. Konstructions are made from combinations of the above.

Paintings range in approximate size from the block-paintings (9-15 cm square) to medium sized works (30-60cm square) to large paintings (180-240 cm square). The basic colours used are: red, yellow, black, white, dark blue, mid green, carmine, dark brown, pink, ultramarine blue.

The use of actual objects is integral to the material nature of the EPW. Often they are attached to the surface of the paintings, at other times the relationship is reversed and the object becomes the support for the painting. Objects are chosen as generic, representative of their type. In this they fulfil the same function as the limited range of colours, forms and materials used within the boundaries that define the EPW. Exhibitions titled Experimental Painting + Object Workshop (EP + OW) combine paintings from the EPW often with larger readymade objects such as: the bicycle, cardboard box, cupboard, grand piano, chair and suitcase.

This culture of materials is employed from the wider world. The works make the materials existing in everyday life, both the subject of art and art itself, they are objects, not art as illusion, but art as matter. The EPW is an index of its own materiality and its methods of production.

Within the practice of the EPW, the first problem is the resolution of the individual work, the second is the display which constitutes an investigation into the nature of exhibition practice. The methods of display used highlight the work's function as research. Each exhibition presents the range of the proceedings from a given period, from one month to five years depending on circumstances. The exhibition is provisional in relation to the particular space to be used for display and to the possibilities already realised.
Paintings from the EPW are often displayed en masse over the walls and floor, or on tables. Works can also be exhibited singularly as each is intended as an independent statement. The EPW posits a position of critical action - a manifesto for practice.

4 December 1993, Sydney

1 Solo exhibitions of the EPW and EPw:O have been held in Sydney, Melbourne, Brisbane, Adelaide, Geelong, Auckland, Nice, Tübingen, Brussels, Zagreb, Belgrade, Köln, Reutlingen, New York and Zürich.

2 The EPW is part of the larger project of the oeuvre from 1968 onwards which includes minimal and conceptual work, film, photography, installation, artist's books and publications.

3 Block paintings and Monochrome paintings from 1968 onwards are self-contained subcategories which can be included within the EPW. See the pamphlets Monochrome, Stereo 8, Melbourne 1992 and Block Paintings 1968-70, 1992-93, Black Cherry Press, Sydney 1993.

SOME ANSWERS IN ADVANCE OF SOME POTENTIAL QUESTIONS CONCERNING MY WORK

The term EPW:O stands for Experimental Painting Workshop: Orange. EPW was originally used as an umbrella title for a large exhibition in Melbourne in 1990, though works of this type have been produced since 1977.

I began to use the colour orange, initially as a 5 year project, in New York in January 1995. This project has now become the raison d'être for my current work.

Before this time I had used up to 15 bright colours as my colour palette, whilst the individual paintings were usually in one or two colours.

The colour orange was chosen because it is bright, uplifting, positive and declarative. I wanted to choose a single colour that had not been used (to my knowledge) by another artist to develop a total oeuvre (e.g. ‘Yves Klein – International Klein Blue’ Robert Ryman – White).

The job of the artist as I see it, is to develop meta-art, here meta-painting, to increase the lexicon of possibilities for painting in general.

Such a position gives me a reason to work + develop in an intuitive and adhoc manner various dialectical positions (i.e. large scale painting/mini-painting; totally orange paintings/orange and one colour paintings).

As I live in Sydney and travel internationally, works are often made in-situ using local materials (for supports – wood – metal – canvas etc.) in the museum or gallery in the days before the opening.

Sometimes works produced in different cities over a period of years are brought together for the exhibition. This is true of the current exhibition in Basel/Muttelnz.

Each exhibition is specific to the size and architecture of the museum or gallery space.

The exhibition as such provides a focal point for discussion about art and the possibilities for painting today.

written on the train between Basel and Karlsruhe, 23 January 2001
EPW: ORANGE

EPW: Orange is a sub-group of the EPW (Experimental Painting Workshop) using a variety of orange colours. Orange was selected from the list of EPW colours as an appropriate vehicle for a body of work based on a single colour. It was chosen because it is bright, uplifting and has an open range of associations.

EPW: Orange can be seen as a single monochromatic project comprised of a number of parts. Other colours (black, silver, dark blue, green, red etc.) are also used in the secondary format of two-colour geometric painting but orange is always the predominant colour. The materials are the same as the EPW: masonite, felt, cardboard, plywood, Hessian etc. Various different sizes and shapes are used including: EPW formats such as Block Paintinge, small standard and large paintings: as well as a new horizontal format.

The addition for the first time of horizontal works and a broad range of subtitles (e.g. for E.T., for Rudolf Steiner: artist and architect, et. al. dedicated to artists, musicians etc.) further develops the EPW project. Also now is the use of sponges in the form of rollers or brushes and commercial acrylic and gloss enamel paint, adding a lyrical dimension to the work.

Orange paintings were first made in 1986 in Melbourne and have intermittently been produced and exhibited since that time. The notion of the EPW: Orange, however, was not conceived of until 1995. Paintings made prior to that date have been retrospectively included into this sub-group. For example: Orange Monochrome (with Mallet) 1986-1995, Orange Monochrome (with White Plate) 1986 and Orange Monochrome (for Carolyn Barnes) 1993.

The first orange painting from 1995, Orange Monochrome (Band of Susans), was produced in January in New York. The next three from 1995, Preliminary Orange Monochrome (First Sponge Painting), Preliminary Orange Monochrome (Bild) and Orange Monochrome were completed in June in Mannheim, Germany. This was at the time of a solo exhibition at Kunstraum G7, Mannheim, the first exhibition room of EPW: Orange. This small room which included three paintings from 1994 and 1995 was then presented as part of a larger EPW exhibition in the main gallery. The two Preliminary monochromes, made using sponges to apply the paint, were not included in this exhibition, but rather were made as supplementary to it.

The Preliminary monochromes were made after visiting the exhibition Occultismus und Avantgarde at the Schirn Kunsthalle, Frankfurt and seeing a painting entitled Die zehn grosssten No. 4, Junglingealter 1907 by Hilma af Klint (Swedish 1862-1944).4 Conversations were also held at this time with friends5 concerning the principles and techniques of Rudolf Steiner's (Austrian 1861-1925) art, focusing primarily on the use of sponges as a method of painting. This discussion built upon an earlier visit to the Goetheanum in Dornach, Switzerland in September 1994, where I first saw Steiner's lyrical wall paintings. What I took from this experience, and from my subsequent viewing of Hilma af Klint's work was the availability of a more lyrical resolution to the problem of monochrome painting which I then made manifest in the Preliminary monochromes through the use of sponges. These works were called 'preliminary' because they were done in situ, whilst travelling, before returning to Sydney to more fully explore these possibilities - in large format paintings and a separate group of watercolours, drawings and collages on paper.

The fifth orange painting from 1995, Orange Monochrome, was produced in Amsterdam in June and will be exhibited in October at Star Projects – De Graansilo, Amsterdam as a solo exhibition of one painting.7

The exhibition at Sarah Cotier Gallery in September 1995 is the first large exhibition of EPW Orange. Most of the works have been completed since my return from Europe in late June of this year. Work within EPW Orange will continue. At times it will be incorporated into general EPW exhibitions whilst on other occasions will be exhibited separately.8

August 1995, Sydney
ORANGE II (INTERNATIONAL)

The EPW is defined overall by my general ad hoc approach to the making of art both in the expedient production of the paintings and in finding the various materials for the support. The first text on the orange paintings discusses a more lyrical approach to painting as part of the expanded EPW, EPW: Orange. Some paintings produced over the past year are more lyrical – others are more usually flat gloss colour with one or two coats of enamel or acrylic paint applied with brushes or sponge paint rollers. Within the general Faktura of my work all possibilities are equally acceptable.

The pragmatic approach to production is conditioned by the circumstances under which works are made, for instance, whilst travelling. In May this year orange paintings were produced in situ in Paris, Copenhagen, Köln, Munich, Zürich and New York. The various materials and colours used are those at hand or which by circumstance are selected. For example, the exhibition in Copenhagen used only one orange colour, whilst in Munich four orange colours were used. The standard use of masonite and plywood and other building materials has been expanded by the use of inexpensive readymade canvas panels.

While travelling, decisions must be made quickly and with a practical approach to the actual situation. If a material or colour is not available, then another must be used. In this sense, each city provides an ad hoc studio – usually the back storage room of one of the galleries with which I exhibit or the apartment or studio of an artist friend. Different brands of orange colour are also found in different cities: paints from Paris and Munich on this last trip have been added to the index of orange colours used.

June 1996, Sydney
EPW: SILVER (ALUMINIUM)  
1995 – 2004

The silver paintings were begun in 1995 in Sydney as a parallel to the EPW. Orange paintings.¹ The first works were made with aluminum enamel spray paint on MDF and cardboard. Silver was chosen to represent an alternative to the colour orange. Silver is opaque and reflective, a non-colour in the sense that we know colours to be. Both silver and orange are full of energy and light.

In April 2001, six years after I first began the silver paintings, I was in New York visiting the studio of an artist friend.² It was in a high-rise building on West 28th street, between 10th and 11th where the view from the front windows looked down over the flat rooftops of the low-rise buildings below. I noticed the rooftops had been recently re-painted with silver paint. The paint was thick and dense to waterproof the surfaces over many years. The sight was visually impressive as the sun shone on the rooftops covering the city block below. This experience reinforced my interest in silver as a strong alternative to orange. On returning to Sydney, I immediately began a new group of silver paintings using industrial 5 ply.

Silver paintings were shown alongside orange paintings in the October 2003 exhibition at Sarah Cottier Gallery in Sydney for which the invitation card was printed in silver ink. Included in the exhibition was a large 8 x 4 ft silver monochrome painting on industrial 5 ply. In Bonn another large 8 x 4 ft painting on thick industrial chipboard was completed which will be exhibited in Berlin in 2005. A small hessian silver painting from 2003 was included in the November exhibition John Nixon/Christoph Dahlhausen at Galerie Eva Mack in Stuttgart.

The production of the silver paintings escalated towards the end of 2003 in the new Briar Hill studio in Melbourne where a group of rejected older works that had been finally brought from storage could be reworked.³ Many works from the 1980s had been damaged beyond repair whilst in storage. Also a large number of stretchers and hessian sacks that had been kept in storage since the mid 1980s were returned – these materials were then used for the new silver works. The tactile faktura of the woven sacking stimulated further developments on what other materials could be added to the surface to articulate textual concerns – such as broken glass, sand, hessian webbing and coins. The paintings are now made with aluminium enamel paint and house painting brushes.

In May–July 2004 orange and silver paintings will be exhibited side by side in John Nixon at the Australian Centre for Contemporary Art, Melbourne. Both the poster and catalogue cover for this exhibition will be printed in silver. An exhibition entirely of silver paintings including a large 8 x 24 ft monochrome painting on industrial 5 ply is planned for the Anna Schwartz Gallery, Melbourne in 2005.

December 2003 – April 2004

¹ Whilst active since 1995, the silver paintings were rarely exhibited during the 1990s. One painting from 1996 was exhibited in John Nixon EPW Monochrome 1966–1996, Canberra Contemporary Art Space and a further two were exhibited in John Nixon at Sarah Cottier Gallery in Sydney in 1999.

² Peter Halley’s studio. 12 April 2001.

³ Many works from the 1980s had been damaged beyond repair whilst in storage when the roof of the storage dept (Global Storage in Alexandria) was smashed due to the fierce hailstorm followed by a week of torrential rain in April 1999. The storage company moved the works to another building and the total damage could only be assessed when the paintings came to Briar Hill late last year.
PAINTING 1995–1999

The Monochrome project continues as a history of idealism. Painting should be engaged in the elimination of the non-essential. One is dealing with the specific qualities which constitute painting: colour, texture, brush stroke, size, thickness of stretcher, shape, design, abstract / formal problem solving.

The Orange Paintings are predominantly meta, or conceptual painting – painting about the idea of painting. The works are autonomous reality, a kind of self-evidence. The primary possibilities of painting are forwarded through the dialectical Faktura of material and methodological practice.

July 1996, Sydney

IN SITU

My work acknowledges the different places of production both structurally + practically /studio/house/gallery/museum and the different geographical places I might travel to, to work in.

The situation of living in one city and frequently travelling is that many situations are provided for the production of work. A. work in the fixed studio and B. work in situ often created/made in the exact location of its exhibition – the gallery or museum, when travelling or in the house, hotel or studio of a friend.

Also works are produced in different cities for the exhibition and brought together. On other occasions works are produced in the fixed studio and shipped/transported.

Each exhibition is finally realised in situ.

In terms of travelling and presenting work from such a large total body of work one can only indicate via a ‘sampler’ what it is that you are doing. This sampler must be understood as part of a wider whole/the relation of the single (apple) to the whole (apple orchard). Thus a view of the ‘total work’ can only be obtained accumulatively.

The documentation and dissemination of the work is a necessary part of the total work.

31 August 1991, Sydney/Melbourne

MINIMAL ART

My oeuvre focuses on the conceptual and material qualities of painting, choosing reductive forms that limit the possibility for metaphorical interpretation but which are open and expansive enough to increase the lexicon of painting about painting.

The works themselves are concrete and literal, in real space, of real materials and in present time, avoiding the illusionism of traditional painting's pictorial space and narrative.

Meaning should not be a function of illusion – works do not effect meaning but instead generate it. The works are fabricated and built in a straight forward and workmanlike manner and the gestalt of the individual painting can be experienced immediately.

'What you see is what you see'.

April 2001, Sydney
Longridge Farm, Warrandyte. Looking out from the studio. August 01

Longridge Farm, Warrandyte. Studio and house. August 01

Longridge Farm, Warrandyte. Studio. August 01

Brier Hill carport studio. 2003
Justin, John and Kyle with van outside. Longridge Farm storage. 5 August 03

Brier Hill studio. 2003

Brier Hill studio. Storage. 2004

Brier Hill studio. Storage. 2004

Brier Hill studio. Storage. 2004
Briar Hill library, (detail).
2004

Panch workshop, Preston. 2004

View of sky outside Briar Hill studio.
2004

Briar Hill studio.
April 2004

Model with large silver painting,
(detail of proposed 2005 exhibition).
Anna Schwartz Gallery, April 2004
LIST OF WORKS

1. Silver Monochrome, enamel on hessian, 2004
2. Silver Monochrome, enamel on hessian and cardboard, 2004
3. Orange Monochrome, enamel on various woods, 2003
4. Silver Monochrome, enamel on hessian and masonite, 2004
5. Silver Monochrome, enamel on hessian, 2004
6. Silver Monochrome, enamel on hessian and acrylic on masonite, 2004
7. Orange Monochrome (with four colours), enamel on MDF, 2003
8. Silver Monochrome, enamel on 5-ply, 2003
9. Silver Monochrome, enamel on ceramic tile, 2004
10. Silver Monochrome, enamel on jute, 2004
11. Test painting (orange and silver), enamel on cardboard and hessian on plywood, 2004
12. Orange Monochrome (with blue and red), enamel on various woods, 2003
13. Silver Monochrome, enamel on straw on canvas board, 2003
14. Block painting (Silver Monochrome), enamel on cardboard on wood, 2003
15. Orange Monochrome (with yellow and white), enamel and acrylic on MDF, 2002
16. Orange Monochrome, enamel on aluminium, 2001
17. Orange Monochrome, enamel on hessian, 2002
18. Silver Monochrome, enamel on hessian, 2004
19. Orange Monochrome (with red and black), enamel on MDF, 2002
20. Box painting (Orange Monochrome with white), enamel on MDF and pine wood, 2002
21. Silver Monochrome (with yellow), enamel and glass pieces on hessian, 2004
22. Silver Monochrome (with orange), enamel on linen with glass pieces, 2004
24. Orange Monochrome (with coins), enamel and coins on MDF, 2000
25. Silver Monochrome, enamel on hessian webbing on masonite, 2004
26. Silver Monochrome (with tacks), enamel and tacks on masonite, 2004
27. Orange Monochrome (with red), enamel on MDF and pine wood, 2001
28. Silver Monochrome (with orange), enamel on chipboard, 2003
29. Orange Monochrome (with black), enamel on MDF, 2002
30. Silver Monochrome (with red), enamel and glass pieces on hessian, 2004
31. Orange Monochrome, enamel on MDF, 2001
32. Orange Monochrome, enamel on 9-ply, 2003
33. Silver Monochrome, enamel on hessian and wood, 2002
34. Orange Monochrome (with four colours), enamel on MDF, 2003
35. Orange Monochrome (with yellow), enamel on MDF and 6-ply, 2002
36. Silver Monochrome, enamel on 5-ply, 2003
37. Orange Monochrome (with four colours), enamel on masonite, 2003
38. Silver Monochrome, enamel on styrofoam with pine wood frame, 2004
39. Block painting (Orange Monochrome), enamel on chipboard on wood, 2002
40. Mini-painting (Silver Monochrome), enamel on hessian on wood, 2004
41. Orange Monochrome (with brown), enamel on canvas, 2001
42. Silver Monochrome (with glass pieces), enamel and glass pieces on chipboard and hessian, 2004
43. Orange Monochrome (with black), enamel on chipboard and masonite, 2003
44. Silver Monochrome, enamel on jute, 2004
45. Silver Monochrome, enamel and eggshell on plywood, 2003
46. Orange Monochrome (with red), enamel on 7-ply and plexiglass, 2001
47. Silver Monochrome (with bottle tops), enamel and bottle tops on 10-ply, 2001
48. Silver Monochrome, enamel on hessian webbing and raw masonite, 2004
49. Orange Monochrome (with white), enamel and acrylic on MDF, 2002
50. Silver Monochrome, enamel on 5-ply, 2002
51. Orange Monochrome (with blue and black), enamel on various woods, 2003
52. Silver Monochrome, enamel on hessian, 2004
53. Silver Monochrome, enamel on hessian, 2004
54. Orange Monochrome (with pale blue and brown), enamel on various woods and cardboard, 2003
Orange Monochrome (with broken glass), enamel and glass on MDF, 2001
Orange Monochrome (with white), enamel on MDF, 2002
Silver Monochrome, enamel on hessian with various materials, 2004
Orange Monochrome, enamel on industrial plywood, 2002
Orange Monochrome (with white), enamel on MDF, 2003
Orange Monochrome (with black and white), enamel on MDF, 2003
Silver Monochrome, enamel and sand on aluminium, 2003
Orange Monochrome (with grey), enamel on MDF and cardboard, 2001
Orange Monochrome (with silver), enamel on stainless steel, 2002
Orange Monochrome (with white), enamel on MDF, 2002
Silver Monochrome, enamel on hessian, 2004
Silver Monochrome, enamel on hessian and cardboard, 2004
Silver Monochrome, enamel on hessian, 2004
Orange Monochrome (with blue and green), enamel on various woods, 2003
Orange Monochrome, enamel on steel, 2003
Silver Monochrome, enamel on styrofoam with plywood frame, 2004
Orange Monochrome (with white), enamel on MDF and canvas, 2002
Orange Monochrome, enamel on 5-ply, 2002
Silver Monochrome, enamel on hessian, 2003
Silver Monochrome, enamel and silver plastic on canvas board, 2003
Orange Monochrome (with red), enamel on MDF, 2003
Silver Monochrome, enamel on chipboard, 2002
Orange Monochrome, enamel on hessian, 2002
Orange Monochrome, enamel on cardboard on canvas board, 2002
Silver Monochrome, enamel and rope on hessian, 2004
Orange Monochrome (with blue), enamel on 7-ply and plexiglass, 2002
Orange Monochrome (with green), enamel on canvas, 2001
Orange Monochrome, enamel on moulded plastic, 2003
Block painting (Orange Monochrome), enamel on hessian on wood, 2004
Box painting (Orange Monochrome with black), enamel on MDF and pine wood, 2002
Orange Monochrome (with five colours), enamel on MDF, 2003
Silver Monochrome (with webbing), enamel with hessian webbing on hessian, 2004
Silver Monochrome, enamel and various objects on hessian, 2003
Block painting (Orange Monochrome), enamel on cardboard on wood, 2001
Orange Monochrome (with white), enamel on canvas, 2003
Orange Monochrome (with silver), enamel on masonite, 2003
Silver Monochrome, enamel on 5-ply, 2004
Orange Monochrome (with yellow), enamel on MDF, 2004
Orange Monochrome (with baked enamel plate), enamel and plate on MDF, 2001
Silver Monochrome, enamel and hessian on masonite, 2004
Silver Monochrome, enamel and bottle tops on corrugated cardboard, 2003
Test painting, enamel on plywood, 2004
Orange Monochrome (with four colours), enamel on MDF, 2001
Silver Monochrome, enamel on masonite, 2004
Orange Monochrome, enamel on plywood, 2003
Silver Monochrome, enamel on hessian, 2003
Silver Monochrome, enamel on hessian, 2004
Orange Monochrome (with four colours), enamel on MDF, 2002
Table painting (Orange Monochrome), enamel on masonite on trestle table, 2003
Orange Monochrome, enamel on masonite, 2004
Box painting (Orange Monochrome), enamel on MDF on trestle table, 2003

All works courtesy of the artist and Anna Schwartz Gallery, Melbourne
GET ORGANISED!
THE RELOCATION AND CONSOLIDATION PROGRAM

IMPORTANT DATES:

2001
7 August  Family moves from Sydney to Melbourne to Parks Victoria Artist-in-Residence	house at Longridge Farm, Warrandyte.
1 November  Begin renovation on Briar Hill house. Build Library shelves with Gary.
Scott helps with sawing wooden panels for the paintings on an occasional basis.
15 December  Truck arrives from Sydney storage with artworks dating from 1968 to the present.
Sue, Emma, Robert, James, John, Karl, and Anthony all help unload contents of
truck into Longridge Farm storage shed.

2002
20 February  Move from Warrandyte to Briar Hill house.
During February  Begin work in temporary carport studio. Luke begins help as studio assistant on
an occasional basis.
During 2002  Apply to Banyule Council for permission to build studio.

2003
5 March  Meeting with Juliana re forthcoming ACCA exhibition.
21 May  Studio shed starts to be built by A-Line at Briar Hill. Takes one month.
During June  David completes plasterboarding of studio interior.
3 July  Dexion shelving installed in storage section of studio.
During July  Begin work in new studio.
20 July  Mutu helps move works from Longridge Farm storage.
4, 5 & 6 August  Move all works from Longridge Farm storage to Briar Hill studio.
Kyle and Justin help.

2004
14 January  Stephen helps to organize studio storage.
5 February  Oscar helps to organise paintings in storage section of studio.
16 February  Meeting with Rebecca at ACCA.
22 February  Brandt helps to organize Briar Hill personal Library.
& 8 March
5 March  Matt begins to help as studio assistant once a week towards consolidation of the
studio and preparations for the ACCA exhibition.
28 May  ACCA exhibition begins.
1949  Born Sydney, Australia
1967/68  Studied Preston Institute of Technology, Melbourne, Australia
1969/70  Studied National Gallery of Victoria Art School, Melbourne (Diploma of Art)
1971  Studied State College of Victoria, Melbourne (Diploma of Education)
1973  First solo exhibition, Pinacotheca, Melbourne
1982  Documenta 7, Kassel, Germany
1990/91  Lived in Sydney
1996  Geelong Contemporary Art Prize, Geelong
1999  Clemenger Contemporary Art Award, Melbourne
2001/02  Recipient of an Australia Council Fellowship Award
2001  Parks Victoria Artist in Residence Longridge Farm, Warrandyte
2002 –  Lives in Briar Hill, Melbourne

RECENT SOLO EXHIBITIONS
2004  Australian Centre for Contemporary Art, Melbourne
2003  Sarah Cottier Gallery, Sydney
Anna Schwartz Gallery, Melbourne
Goddard de Fiddes Gallery, Perth
John Nixon/Christoph Dahhausen, Galerie Eva Mack, Stuttgart, Germany
Sue Crockford Gallery, Auckland, New Zealand
2002  Galerie Mark Müller, Zurich, Switzerland
Escoce’s d’Art Contemporain, Demigny, France
John Nixon/Stephen Bambury, Jonathan Smart Gallery, Christchurch, New Zealand
Hamish McKay Gallery, Wellington, New Zealand
Sarah Cottier Gallery, Sydney
ARCO, Sarah Cottier Gallery, Madrid, Spain
John Nixon/Martin Creed, The Physics Room, Christchurch, New Zealand
John Nixon/Stephen Bambury, CNR, Melbourne
Zero, Tinti, Paris, France
2001  Piero Manzoni John Nixon, DaimlerChrysler Contemporary, Berlin, Germany
Gerber/Nixon, Australian Embassy, Tokyo, Japan
Goddard de Fiddes Gallery, Perth
Anna Schwartz Gallery, Melbourne
John Nixon/Martin Creed, A painting and a sculpture. 1st Floor artists and writers space, Melbourne
Kunsthall Baseland, Basel, Switzerland
Galerie Evelyne Canus, Paris
Piero Manzoni John Nixon, Stiftung fur Konkrete Kunst, Reutlingen, Germany
John Nixon Retrospective, Stiftung fur Konkrete Kunst, Reutlingen, Germany
Galerie Möller Witt, Arhus, Denmark
Showcase, Wellington, New Zealand
P.S. Amsterdam, The Netherlands
John Nixon/Martin Creed, Sarah Cottier Gallery, Sydney
2000  John Nixon/Mike Parr, Conny Deitzschold, Australian Contemporary Art Projects, Koln, Germany
Piero Manzoni John Nixon, Herning Kunstmuseum, Denmark
Sarah Cottier Gallery, Sydney
John Nixon, Marco Fusinato, Solver, Base/Progatti per l’Arte, Florence, Italy
Stediliches Kunstmuseum, Singen, Germany
John Nixon/Stephen Bambury, Jonathan Smart Gallery, Christchurch, New Zealand
Galerie Soren Houmann, Copenhagen, Denmark

RECENT GROUP EXHIBITIONS
2004  Australian Centre for Concrete Art print portfolio, Goddard de Fiddes Gallery, Perth
Conversations, Art Gallery of Western Australia, Perth
Bram Donaldson Jenkins Nixon Reiter-Raabe, Hamish McKay Gallery, Wellington, New Zealand
The DaimlerChrysler Collection in South Africa - tour South Africa
2003  Breaking the Charmed Circle, Christopher Grimes Gallery, Los Angeles, USA
Supernova, Hamish McKay Gallery, Wellington, New Zealand
ARCO, Goddard de Fiddes Gallery, Madrid, Spain
Basle Art Fair, Sarah Cottier Gallery, Basle, Switzerland
Small Colours, Galerie Eva Mack, Stuttgart, Germany
10 Years, Sarah Cottier Gallery, Sydney
The DaimlerChrysler Collection, Detroit Institute of Arts, Detroit, USA
The DaimlerChrysler Collection, Museum für Neuer Kunst ZKM Karlsruhe, Germany
MCA Unpacked 11, Museum of Contemporary Art, Sydney
Picnic, Melbourne's Living Museum of the West Inc., Melbourne

2002
Fieldwork: Australian Art 1968-2002, Ian Potter Centre, National Gallery of Victoria, Melbourne
Vasoconections: Contemporary Artists from Australia, House of Croatian Artists, Zagreb, Croatia
Minimalism + After, DaimlerChrysler Contemporary, Berlin, Germany
Yellow, David Pistorius, Brisbane
2 Step. Centre for Contemporary Non-Objective Art, Brussels, Belgium
Abstract, Galerie Evelyne Canus, Basel, Switzerland
Basel Art Fair, Galerie Evelyne Canus, Sarah Cottier Gallery, Basel, Switzerland
Object Non Identité, Hans Truax-Haus Galérie, Baden, Switzerland
Amplified Abstraction, Chapel, Amsterdam, The Netherlands
Kyle Jenkins, Marco Fusinato, John Nixon, CNR, Melbourne
Supergroup, Harish McKay Gallery, Wellington, New Zealand
Print Exhibition, Lesley Kreisler 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, Heino Zobernig, Galerie Helmer und Partner, Berlin, Germany
Julian Dashper, Milan Mrkusich, John Nixon, Harms McKay Gallery, Wellington, New Zealand
Basel Art Fair, Sarah Cottier Gallery, Basel, Switzerland
Berlin Art Fair, David Pistorius, Berlin, Germany
Sue Crockford Gallery, Auckland, New Zealand
Collection, Stiftung fur Konkrete Kunst, Reutlingen, Germany
Artissima Art Fair, Galleria Möller Witt, Torino, Italy
MCA Unpacked, Museum of Contemporary Art, Sydney

2000
Monochromes, University Art Museum, Brisbane, Australia
9 1/2, Villa Merké, Esslingen, Germany
Spitting and Biting: Ten Contemporary Artists and the Print, Monash University Gallery, Melbourne
Goddard de Fiddes Gallery, Perth
Orange/Blue, Sue Crockford Gallery, Auckland, New Zealand
Gold, Sarah Cottier Gallery, Sydney, Australia
Harms McKay Gallery, Wellington, New Zealand
Koin Art Fair, Laure Genillard Gallery, Köln, Germany
Contemporary Photographic Art from Australia (Zeitgenössische Fotokunst aus Australien), Neuer Berliner Kunstverein, Berlin, Germany (touring)
Basel Art Fair, Sarah Cottier Gallery, Basel, Switzerland
Intercourse, an exhibition in the alley of Jersey Avenue, Toronto, Canada
avant-gardism for children, University of Queensland, Monash University Gallery
Scratch, Galerie Soren Houmann, Copenhagen, Denmark
Pink, Parel, Amsterdam, The Netherlands
From Rags to Riches, Foundation 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

EDITOR AND PUBLISHER
Z International Art, no 1-6 1995 – 2002, Sydney – Melbourne
Downbeat, Melbourne Trad Jazz of the Early 60’s, Compiled by John Nixon, Victorian Jazz Archive, Melbourne, 2003
Circle Records, Record Label founded by Julian Dashper and John Nixon, Sydney-Auckland, 1996 – ongoing
Freeway Sound, Record Label founded by Marco Fusinato and John Nixon, Melbourne, 1999 – ongoing
John Nixon and Marco Fusinato are the members of the Noise Music group Solver, 1996 – ongoing
Research project: The Domestic Architecture of Herbert Tisher during the 1950's and 1960's, In progress
BIBLIOGRAPHY
John Nixon, EF+OW, Wellington City Gallery, Wellington, New Zealand, 1997
John Nixon, EPW:Orange, Esbjerg Kunstmuseum, Denmark, 1998
John Nixon, David Pestorius Gallery, Berlin, Germany, 1998
Piero Manzoni John Nixon, Herning Kunstmuseum, Denmark, 2000
John Nixon, Kunst Haus Basel, Basel Switzerland 2001
John Nixon, EFW 2004, Australian Centre for Contemporary Art, Melbourne 2004
Kunstforum, International, no.129, 1995, Germany
Fort Gulf Co-operations, Villa Merkel, Esslingen, Germany, 1997
On Dialogue, Contemporary Australian Art, Haus am Waldsee, Berlin, Germany, 1997
Geometric Painting in Australia 1941-1997, University Art Museum, University of Queensland, Brisbane, 1997
Clemenger Contemporary Art Award, Heide, Melbourne, 1999
Monochromes, University Art Museum, University of Queensland, Brisbane, 2000
Floor Bag, DenFrai, Copenhagen, Denmark, 2000
Zeitgenossische Fotokunst aus Australien, Neuer Berliner Kunstverein, Berlin, Germany, 2000
Sue Crockford Gallery, Auckland, New Zealand, 2002
Minimalism and After, Sammlung DaimlerChrysler, Berlin, Germany, 2002
engrossen detailwerke von A bis Z, Stiftung fur Konkrete Kunst, Reutlingen, Germany, 2002
Public Projects, Australian Centre for Concrete Art, 2002-2004, Fremantle, 2004

COLLECTIONS
Nixon Depot 1968–2004, Melbourne
Art Gallery of New South Wales, Sydney
Australian National Gallery, Canberra
Art Gallery of South Australia, Adelaide
National Gallery of Victoria, Melbourne
Charwell Collection, Hamilton, New Zealand
Museum of Contemporary Art, Sydney
Art Gallery of Western Australia, Perth
Stiftung fur Konkrete Kunst, Reutlingen, Germany
DaimlerChrysler Collection, Berlin, Germany
Herning Kunstmuseum, Denmark
Kunstmuseum Esbjerg, Denmark
MAB Corp, Melbourne
Griffith University, Brisbane
Solomon R. Guggenheim Museum, New York, USA
Espace d’Art Contemporain, Demigny, France
West Farmers Collection, Perth
Park Victoria, Melbourne
City of St Kilda, Melbourne
Smorgon Collection, Melbourne
Myer Collection, Melbourne
National Gallery of Contemporary Art, Seoul, Korea
Queensland University Art Museum, Brisbane
The Artists Museum, Lodz, Poland
Museum Sztuki, Lodz, Poland
Fonds national d’Art Contemporain, Paris, France
University of Melbourne Museum of Art, Melbourne
Monash University Collection, Melbourne
Deakin University Collection, Geelong
Geelong Art Gallery, Geelong
Queensland Art Gallery, Brisbane
Furka, Furka, Switzerland
Queensland University of Technology, Brisbane
Reeder’s Digest Collection, New York, USA
Australian Centre for Concrete Art, Fremantle
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JOHN NIXON

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My Mother, Peg
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Luke

From ACCA, Juliane, Rebecca, Matt, Tanya and the installation crew

ACCA

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Installation Team Nick Devlin, Matt Hinkley, Ned Needham, Jess Johnson, Danny Lacy
Catalogue Designer Tanya Block in collaboration with John Nixon
Printer GT Graphics, Forbes Leing
Photographer John Brash

WRITER BIOGRAPHY

Max Delaney is Artistic Director of Monash University Museum of Art and was previously
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