"Callum’s work focuses our attention on the relationship between private and public space, between reality and illusion. His works are animated by double entendres, people fighting or having sex, flickering television sets, or family fights, transforming the pristine and empty spaces of some of the world’s famous buildings into places bursting with contrary events."

Stuart Koop

artist’s background

Callum Morton was born in 1965 in Montreal, Canada. He studied Architecture and Urban Planning at the Royal Melbourne Institute of Technology (RMIT) before completing a BA in Fine Art at Victoria College, Melbourne in 1988 and an MA in sculpture at RMIT in 1999. His work has been exhibited in solo and group exhibitions across the globe.

Callum Morton was the inaugural recipient of the Helen Macpherson Smith Commission at the Australia Centre for Contemporary Art (ACCA) in 2005.

inspiration and investigation

Morton’s connections to architecture stem from early childhood, given his father was an architect and surrounded him with images of the great structures of the modernist movement from an early age. These iconic structures, such as Le Corbusier’s Palace of Assembly, left a profound impression on Morton, and a desire to re-evaluate the failure of architecture to both satisfy its creator’s idealism and its inhabitants’ expectations.

Morton’s singular works or installations sit somewhere between architecture and sculpture. They have been shown in a variety of sites including: artist run spaces, private homes, shopfronts, cinemas, gardens, museums, public and commercial galleries. They explore our interaction and relationship with the built environment, and how we encounter, perceive or experience personal and communal space, often unconsciously.

Weaving drama and humour into his work, Morton undermines the seriousness of many buildings, filling them with narratives drawn from life, movies or books. His buildings come alive with the sounds of domesticity and dreary conflicts. Morton’s work is a compelling mix of personal narratives, past histories, transformation, community living and utopian concepts.

His sharp, wickedly humorous works do not so much satirise modernist dreams of ideological and domestic perfection, as reveal that in the end, buildings can provide nothing more than a stage for the unpredictable passions and inevitable foibles of humankind.
Morton’s installation work often incorporates a range of mediums including sculpture, photography, sound, light and digital imagery. His work will often take the form of scaled-down architectural models of existing or previously existing buildings. He will also readily explore new devices and technologies in the making of his work.

Initially working in a more site-specific mode, Morton added redundant structures to existing exhibition spaces. An earlier work, *Been there*, 1997-1998 presents a series of awnings belonging to a range of commercial outlets suspended directly from the gallery wall. Similarly, *The Heights*, 2005, a scaled down section of a balcony from a generic block of flats, constructed from wood and plaster board, was suspended just above regular head height on the gallery wall. We could be forgiven for not noticing these structures which represent very familiar vernacular architectural forms, which we may pass by on a daily basis.

Morton’s installation, *International Style*, 1999 represents a scaled down replica of the famous house designed by architect, Mies Van der Rohe during 1946-51. In this work, Morton revives history and recreates the story of one of the most influential pieces of domestic architecture of the 20th century. What began as a positive relationship to create a modern country retreat, ended in a dramatic lawsuit with Van Der Rohe as a result of the unsuitability of the design of the building for actual living, in the mind of the owner Edith Farnsworth. Here, Morton parodies history by the indication of a party happening inside, with party lights and sounds of chatter and laughter, which ends in tragedy with sudden ear-piercing gun shots and screams.

In *Gas and Fuel*, 2002 Morton again revisits history with a sense of irony and pathos. This 1:34 scale model of the Gas and Fuel building, which once stood on the Federation Square site, includes a barely audible voice, activated from within one of the towers. The words, “Help me. please help me!, “Help me. please help me,” were taken from the soundtrack from the final scene of the 1958 movie *The Fly*, where the insect-sized man-fly, trapped in a spider’s web, pleads for a rescue that won’t ever come.

Similarly, in his work *Habitat*, 2003, Morton recreates a place of living of the modernist era. The 1:50 scale architectural model of a mass housing project, designed by architect Moshe Safdie in Montreal for Expo1967, was hailed as an extraordinary design achievement. Of note is the fact that the project was worked on by Morton’s father and built at the time of his birth. Incorporating light and sound, *Habitat* reduces 24 hours of living to a looped, fast-motion 28 minute cycle, representing a day in the life of the housing complex. Here Morton presents a wry and humorous look at the intersection of public and private space, allowing us to reflect on both the extraordinary and the mundane qualities of our lives as we view the same activities reoccur over and over again.

*Babylonia*, 2005, a sculptural installation scaled-up from Morton’s usual dolls-house size, can be entered. Stepping inside, you see yourself within a corridor lined with doors that can’t be opened. With the decor of an international hotel, it’s both familiar and not; scaled at two-thirds human size, it is intensely claustrophobic. There seems no way out. In this work Morton draws on a range of narratives associated with modernism, popular culture and history.

Cathryn Tremain from The Age describes *Babylonia* "as an island, a rocky
outcrop marooned in the middle of ACCA’s main gallery. This strange fake-natural form seems eerily familiar, echoing *The Man with the Golden Gun*, *Picnic at Hanging Rock*, *Spiral Jetty* (the earthwork of 60’s artist Robert Smithson), Disney Magic Mountain theme park ride, and even Osama bin Laden’s fabled mountain hideaway.

"I call it a happy tomb," Morton says. "It’s some kind of imagining of a future, this western-style corridor inside this cave, some zero degree of architecture. When you travel through the world, you are always on the surface of the interior of something nasty. Western-style hotels and airports, all those kinds of non-places are like the surfaces, the veneer of the first world. The interior of a country, where bad things happen, is in the suburbs or buried deep in the ground" 4

Baylonia’s exterior form represents a scaled-down model of Lisca Bianca, one of the small group of Aeolian islands off the coast of Sicily. Significantly, Lisca Bianca, is the island where Italian filmmaker, Michelangelo Antonioni, made *L’Aventurra* in 1963, which had a large impact on audiences at the time. Morton explained; the story of L’Aventura had a strong bearing on the work although since Art school, mountain ranges, caves and islands had always evoked a strong sense of mystery and intrigue for him.

Beyond Morton’s interest in mountain ranges, modernism and popular culture are strongly referenced in the work, as are a range of other sources. For example, in the title Morton references the biblical story of the ‘Tower of Babel’ and the babble of many voices of different languages that are never heard; the work of Dutch artist, Constant Nieuwenhuys, a Situationist artist whose work, *New Babylon*, was based on the creation of a futuristic city; oppositional distinctions which include inside and outside, absence and presence, together with his personal experience of theme parks, Los Angeles and American culture.

Baylonia’s form (13m long x 8m wide) was created from photographs taken by Morton of the island, Lisca Bianca. The contours from these images were plotted and converted into line drawings by way of computer programmes including *Rhinoceros 3D* and *3D Studio*. The planes were then cut out of large polystyrene foam blocks (5m x 1.2m x .6m) using a CNC (computer numerically controlled) cutter. Each section was then carved, resin sealed and painted with 18 layers of paint in a range of colours to simulate a ‘mock rock’ like surface. The sections were then fitted together like a huge 3D jigsaw puzzle.

The interior corridor of Baylonia hosts a cacophony of sounds which emanate from beyond closed doors. Howls, screams, creaks, chants, laughter etc. can be heard at different and indeterminable points inside the work, previously mixed by a specialist sound technician and amplified through a hidden speaker system.

Given the scale of the work, each section is transported separately by truck and then fitted together in-situ. The wooden structure supporting the corridor, together with the sound and light components are constructed prior to the polystyrene sections fitted around it. Lastly, the joins are filled and disguised.

professional practice

During his career Callum Morton has been the recipient of number of significant awards and grants. In 1996, 1997, 1999 and 2000 he has been the recipient of the Australia Council New Work Grant. In 1997, he was also awarded an Arts 21 Professional Development grant from Arts Victoria. In 2003, Morton was awarded a Samstag Scholarship, University of South Australia and in 2004 selected as Australia’s representative at the 11th Indian Triennale, where he was awarded a Gold Medal.
In 2005 Morton was the inaugural recipient of the Helen Macpherson Smith Commission at the Australian Centre for Contemporary Art (ACCA), a special partnership formed with the Helen Macpherson Smith Trust and ACCA. This funding agreement supports the commissioning of 5 works over a 5 year period from 2005-2009. All artists, selected by ACCA’s Artistic Director, Juliana Engberg, are invited to create a major work for exhibition in ACCA's main exhibition hall as part of the exhibition program. At the completion of the exhibition, the work is then gifted to a Victorian regional gallery collection, which in the first year is Bendigo Art Gallery. Each of the commissions will support artists who originate from, or who are based in Victoria. The total grant pool over 5 years is $300,000.

Callum Morton has also been a lecturer and instructor at numerous institutions since 1996 including; The Art Center College of Design in Pasadena, Los Angeles, Deakin University, Royal Melbourne Institute of Technology, The University of Melbourne and The Victorian College of the Arts.


Callum Morton has been recently selected alongside two other Australian artists to represent Australia at the Venice Biennale in 2007.

Morton’s work is held in many major collections including; Art Gallery of New South Wales, Sydney, National Gallery of Victoria, Melbourne, Monash University Gallery, Melbourne, Queensland Art Gallery Corbett and Yueji Lyon Collection, The Michael Buxton Collection, Artbank, Bendigo Art Gallery and many private collections, locally and internationally.

Morton lives and works in Melbourne and is represented by Karyn Lovegrove Gallery, Los Angeles; Anna Schwartz Gallery, Melbourne; Roslyn Oxley9 Gallery, Sydney and Gimpel Fils, London.

Further research

Explore the works of the architects and artists who Callum Morton is inspired by in his work. Also research the relationship between a range of other artists and architects who have explored similar subjects and ideas as follows:

www.annaschwartzgallery.com
www.roslynoxley9.com.au
www.gimpelfils.com
www.karynlovegrovegallery.com
Ludwig Mies van der Rohe (Germany 1886 - 1969)

Ludwig Mies Van der Rohe was born in Aachen, Germany in 1886. He worked in the family stone-carving business before he joined the office of Bruno Paul in Berlin. He entered the studio of Peter Behrens in 1908 and remained until 1912.

Under Behrens’ influence, Mies developed a design approach based on advanced structural techniques and Prussian Classicism. He also developed a sympathy for the aesthetic credos of both Russian Constructivism and the Dutch De Stijl group, borrowing from the post and lintel construction of Karl Friedrich Schinkel’s designs in steel and glass.

Mies worked with the magazine G which started in July 1923. He made major contributions to the architectural philosophies of the late 1920s and 1930s as artistic director of the Werkbund-sponsored Weissenhof project and as Director of the Bauhaus.

Famous for his dictum ‘Less is More’, Mies attempted to create contemplative, neutral spaces through architecture based on material honesty and structural integrity. Over the last twenty years of his life, Mies achieved his vision of a monumental ‘skin and bone’ architecture.

Andrea Zittel (USA 1965 - )

Andrea Zittel was born in Escondido, California, in 1965. She received a BFA in painting and sculpture in 1988 from San Diego State University, and an MFA in sculpture in 1990 from the Rhode Island School of Design. Zittel’s sculptures and installations transform the necessities of life, such as eating, sleeping, bathing and socialising into artful experiments in living. Blurring the lines between life and art, Zittel’s projects extend to her own home and wardrobe. Wearing a single outfit every day for an entire season, and constantly remodelling her home to suit changing demands and interests,

Zittel continually reinvents her relationship to her domestic and social environment. Influenced by modernist design and architecture from the early twentieth century, the artist’s one-woman mock organisation, “A–Z Administrative Services,” develops furniture, homes and vehicles for contemporary consumers with a similar simplicity and attention to order. Her “A–Z Pocket Property,” a 44-ton floating fantasy island off the coast of Denmark, commissioned by the Danish government, contrasts the extremes of a creative escape with the isolation that occurs when a person is removed from society. Altering and examining aspects of life that are for the most part taken for granted, Zittel’s hand-crafted solutions respond to the day-to-day rhythms of the body and the creative need of people to match their surroundings to the changing appearance of life. Zittel lives in California and New York.

www.zittel.org

James Angus (Australian 1970 - )

Angus’ sculptures play with the nebulous categories of fact and fiction, in the spaces between what we know to be true and what is really there. His practice is an illusionistic ploy, teasing possibilities from seemingly unlikely scenarios and playing tricks with the eyes by employing disorientating visual strategies to do with scale, space, form and colour.

Angus has been exhibiting his work since 1991. In 1998 he was awarded a Fulbright Scholarship, completing a Master of Fine Arts (sculpture) at Yale University School of Art in the United States.

www.roslynoxley9.com.au
points of discussion for students

**studio arts: unit 1**

1. Investigate the range of materials and techniques used by Morton in his work.

2. Discuss the qualities and properties of these materials which allow Morton to achieve his desired effect.

3. Explain how Morton’s choice of particular materials in his work translate certain themes to the viewer.

4. Explore and discuss the range of ideas and influences in Morton’s work such as other artists’ work, theme parks, popular culture, cinema etc.

**studio arts: unit 4**

1. Explore the role of the public gallery in presenting significant works of art by contemporary artists, which may defy the public’s perception of what they understand ‘art’ to be.

2. Discuss the issues and considerations involved in the preventative conservation of an artwork such as that created by Morton. Focus on the materials, the life span, the effects of light, temperature, storage and most importantly the artist(s) intention regarding the permanence of the work.

3. What are some of the issues facing artists whose practice deals primarily with installation art or conversely ephemeral art such as wall painting? Discuss this in relation to the sale, storage, maintenance and longevity of this types of work.

4. Discuss some of the curatorial, exhibition design and promotional considerations involved in the preparation and presentation of an exhibition for an artist such as Callum Morton.

5. Research a range of resources, such as newspapers or websites including, www.theartnewspaper.com to analyse current art industry issues arising from the production, presentation, public perception, promotion and/or marketing of art.

6. Within Morton’s work are numerous references to the iconic buildings of the modernist movement, often reproduced as scale models. Discuss the notion of originality and appropriation in relation to these works. What are the legal and ethical considerations of reproducing the work of another architect/artist/designer? What is the difference between “appropriation” and “copying”.

7. Explore the legal requirements or regulations which may affect the presentation of video and or web based works of art in exhibitions for galleries and for artists?

8. Explain the difference between a ‘commissioned’ and an ‘acquired’ work of art.
art: unit 3

1. Research the materials and techniques used by Morton in his work. Explore the range of processes he uses to present a variety of visual solutions relating to the theme of the built environment.

2. Research particular works created by Morton where he utilises new technologies. Explore the ideas and methods used through digital manipulation to express particular issues relating to the mass media, consumerism and popular culture.

3. Explore the range of meanings and messages conveyed in Morton’s work through a selection of interpretative frameworks i.e. historical, psychoanalysis, postmodernism etc.

4. Explore Modernism and discuss how Callum Morton’s work references that period.

art: unit 4

1. Select and visually analyse the formal elements of a selection of Morton’s work such as the stylistic qualities and techniques.

2. Explore the range of social, historical and political issues associated with Morton’s work.

3. Do the materials used by Morton clearly convey his intentions for the viewer? Explore and examine particular materials used by him in Babylonia and other selected works.

4. Compare, contrast and critically examine Morton’s work to the work of two other artists of your choice, pre and post 1970.

5. Gather a range of commentaries on Morton’s work from reviews, press clippings, art history texts etc. Critically review the concepts and ideas behind his work based on your own and a range of other viewpoints.

6. In your own words, how relevant is Morton’s work to the issues facing society today?
CALLUM MORTON  Please note: for a full CV of Callum Morton visit Anna Schwartz or Roslyn Oxley9 Gallery sites.

1965  Born Montreal, Canada
1983-85 Bachelor of Architecture, RMIT, Melbourne
1986-88 Bachelor of Fine Arts (Painting), Victoria College, Melbourne
1996-99 1996-98 Master of Fine Arts (Sculpture), RMIT, Melbourne Lecturer in Photography, Media Arts Dept, Deakin University
1997  Visiting Instructor, Art Center College of Design, Pasadena, Los Angeles
Art in Residence, Govett-Brewster Art Gallery, New Plymouth, New Zealand
1997 & 2001 Lecturer, Landscape Architecture, Melbourne University
1997-2001 Lecturer, Sculpture Department, RMIT, Melbourne
1997-2003 Lecturer, Victorian College of the Arts, Melbourne

SOLO EXHIBITIONS
2006  **MINI MONUMENTS**, Anna Schwartz Gallery, Melbourne
2005  *Babyfonia*, Australian Centre for Contemporary Art for the Melbourne Arts Festival
2004  *Tomorrow Land*, Chandigarh Museum and Art Gallery, Chandigarh, India
*The Situationist*, Statement Stand, Art Basel Miami
*Habitat*, Ian Potter Centre, NGV Australia, National Gallery of Victoria, Melbourne
2002  *Gas and Fuel*, Anna Schwartz Gallery, Melbourne The Big Sleep, Karen Lovegrove Gallery, Los Angeles,
2001  *Local +/-or General*, Roslyn Oxley9 Gallery, Sydney
*Don’t Even Ask*, Roslyn Oxley9 Gallery, Sydney
2000  *Malice in Blunderland*, Galleri Tommy Lund, Copenhagen, Denmark
1998  *Lockout*, CBD, Sydney Cellar, First Floor, Melbourne
1997  *something more*, Teststrip, Auckland, New Zealand now and then, Govett-Brewster Art Gallery, New Plymouth, New Zealand
1996  *been there*, Artspace, Sydney
1994  *Cul-de-sac*, 200 Gertrude Street, Melbourne Door Door, Room 32, Regents Court Hotel, Sydney
1993  *Sanctuary*, Critical Cities (Melbourne), Charles Street, Fitzroy, Melbourne Office, Store 5, Melbourne
1991  *A Dozen Real Fictions*, Store 5, Maples Lane, Melbourne
2002  *A Dozen Real Fictions* (no. 2), Charles William Gallery, RMIT Architecture Department, Melbourne
1989  *Tonight the Ritz*, Store 5, no. 29, Maples Lane, Melbourne

GROUP EXHIBITIONS
2006  *High Tide: Currents in Contemporary Australian Art*, Zacheta National Gallery of Art, Warsaw, Poland and Contemporary Art Centre, Vilnius, Lithuania
2005  *Avalon*, collaboration with Mutlu Cerkez and Marco Fusinato, Artspace, Sydney
*The 2nd Istanbul Pedestrians Exhibition* curated by Fulya Erdemci and held between Tünel and Karaköy in Istanbul
*If the walls could talk*: Tony Clark, Callum Morton, David Noonan, Kathy Temin and Jenny Watson,
Roslyn Oxley9 Gallery, Sydney, Australia
*Tomorrowland*, 11th Indian Triennale, New Delhi, India
2004  The 11th Indian Triennale, Lalit Kala Akademi, New Delhi, India
*Cycle tracks will abound in utopia*, Australian Centre for Contemporary Art (ACCA), Melbourne
*Written with Darkness*, UTS Gallery, University of Technology, Sydney
*Satellite cities and tabloid life*, MUMA Monash University Museum of Art, Melbourne
*Architypes*, Ivan Dougherty Gallery, University of New South Wales, College of Fine Arts, Sydney
PUBLIC/PRIVATE
*Tumatanui/Tumataiti*, 2nd Auckland Triennial, Auckland Art Gallery, New Zealand
*Architypes*, Charles H. Scott Gallery, Emily Carr Institute of Art and Design, Vancouver, Canada
2003  Face Up: Contemporary Art from Australia, Museum for the Present, Nationalgalerie im Hamburger Bahnhof, Berlin
*Come in: Interior Design as a Contemporary Art in Germany*, Govett-Brewster Art Gallery, New Plymouth, New Zealand
*Stellar*, Centre of Contemporary Photography Fundraising Auction, Centre of Contemporary Photography, Melbourne
*Twilight*, Gimpel Fils, London
*Gulliver's Travels*, Perth Institute of Contemporary Art, Perth; Institute of Modern Art, Brisbane;
Contemporary Art Centre of South Australia, Parkside, South Australia
Berlin Art Fair (with Anna Schwartz)
Cologne Art Fair.(with Gimpel Fils)
Frieze Art Fair.(with Gimpel Fils)
2002  
**Fieldwork: Australian Art 1968 - 2002**, National Gallery of Victoria, Federation Square, Melbourne  
The Heimlich Unheimlich, RMIT University Gallery, Melbourne  
**People, Places and Ideas**, MUMA, Melbourne  
Cologne Art Fair (with Gimpel Fils)  
Melbourne Art Fair (with Gimpel Fils)  
Milan Art Fair (with Gimpel Fils)  
**Bittersweet**, Art Gallery of New South Wales, 20 April - 10 June 2002, Sydney  
**Nocturne**, Mornington Regional Art Gallery, Victoria, Australia  
**Gulliver’s Travels**, CAST Gallery, Hobart, Tasmania; Ivan Doherty Gallery, Sydney; Monash University Gallery, Melbourne  
The Armory Show, New York (with Gimpel Fils)  
Roslyn Oxley9 Gallery - *The First 20 Years*, Roslyn Oxley9 Gallery, Sydney  

2001  
**Feature**, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
Lyndal Walker: All New Personal Style, Modern Culture at the Gershwin Hotel, New York  
**Artissima**, Turin, Italy (with Anna Schwartz)  
The *Ideal* home Show, Gimpel Fils, London, UK a person looks at a work of art..., The Michael Buxton *Contemporary Art Collection*, 24 November 2001 - 3 December 2002, Heide Museum of Modern Art, Victoria, Australia  

2000  
**Longevity**, Ian Potter Museum, Melbourne, Australia  
**The Persistence of Pop**, The Exhibitions Gallery, Wangaratta  
**The Retrieved Object**, Linden, St Kilda, Melbourne  
**Rent**, Overgaden, Copenhagen, Australian Centre for Contemporary Art, Melbourne  
August 26, Elastic, Sydney  
**Slave Pianos: The Compromised Economy of Desire and Fear**, Melbourne  
**Facsimile**, Bendigo City Art Gallery, Bendigo, Victoria; Plimsol Gallery, Hobart, Tasmania  

1999  
**Live Acts**, Chunky Move @ Revolver, Melbourne  
**Signs of Life**, Melbourne International Biennial, Melbourne  
**Facsimile**, LAC Gallery, Caracas, Venezuela  
**The Queen is Dead**, Stills Gallery, Edinburgh, Scotland  
**The Persistence of Pop**, Monash University Gallery, Melbourne  

1998  
**Everybody Knows**, Care of Space d’arte contemporanea and gallery, Openspace, Milan, Italy  
**Strolling: the art of arcades, boulevards, barricades, publicity**, Museum of Modern Art at Heide, Melbourne  
**Every Other Day**, Roslyn Oxley 9 Gallery, Sydney  
**Snapshot**, First Floor, Melbourne  
**Proscehnium**, Artspace, Auckland, New Zealand  
**Rough Trade**, Plimsol Gallery Centre For the Arts, Hobart, Tasmania  

1997  
**Rough Trade**, The Tanks, Cairns, Australia  
**Seppelt Contemporary Art Award**, Museum of Contemporary Art, Sydney  
**Power Corruption and Lies**, Institute of Modern Art, Brisbane  
**World Speak Dumb**, Karyn Lovegrove Gallery, Melbourne  
**Art <-> Advertising**, Robert Lindsay Gallery, Melbourne  

1996  
**The Expanded Field** (with Danius Kesminas and Anna Nervegna), 200 Gertrude St, Melbourne  
S.W.I.M. 2 Fund Raiser, Project Space, RMIT Building 94  
**Ruins in Reverse**, RMIT Gallery, Melbourne  
**Technology Compost** (with Damp), organised by Geoff Lowe, Adelaide Festival, Adelaide  

1995  
**Perspectives**: 200 Gertrude Street 1985-1995. 200 Gertrude Street, Melbourne  
**The Object of Existence**, Australian Centre for Contemporary Art, Melbourne  
**Monash University Art Prize**, Monash University Gallery, Melbourne  
**Suddenly**, collaboration with Kathy Temin, The Building 40 Project, RMIT, Melbourne  
Lyndal Walker and Callum Morton, First Floor, Melbourne  
**Australian Perspecta**, Art Gallery of New South Wales, Sydney  
**Videonnale # 6**, Bonn, Germany  

1994  
**Slide**, 200 Gertrude Street, Melbourne  
**Projection: Filming the Body**, The Basement Project, Melbourne  
**Passage: Spatial Interventions**, Monash University Gallery, Melbourne  
**Loop: Part One - A Critical Cities Project**, Longford Cinema, Melbourne  
**The Exact Moment, A Critical Cities Project**, Melbourne  

1993  
**Store 5 Fundraiser**, Maples Lane, Melbourne  

1992  
**S.W.I.M**. Fund Raiser, Linden Gallery, Melbourne  
**Sight Regained**: Fred Hollows Fund Raiser, Westpac Gallery, Arts Centre, Melbourne  
#100, Store 5, Maples Lane, Melbourne  
**Magasin 5**, Cannibal Pierce Galerie Australienne, Paris, France  
March On! (#2) (collaboration with Rose Nolan), Store 5, Melbourne  
S.W.I.M Fund Raiser, Linden Gallery, Melbourne