

CHATEAU SHATTO

Helen Johnson

Born 1979

Lives and works in Melbourne

Solo Exhibitions and Collaborations

- 2018 *Warm Ties*, exhibition travelling from ICA, London to ArtSpace, Sydney
- 2017 *ART021*, with Parker Ito, Shanghai
Ends, New Museum, New York
Helen Johnson & Megan Cope, Chapter Arts Centre, Cardiff
Warm Ties, Institute of Contemporary Arts, London
- 2016 *Barron Field*, curated by Sarah McCrory, *Glasgow International*, Director's Program
Keep your voice low and you can win any point, Art Basel: Statements
- 2015 *Cafe Fatigue*, Sutton Gallery, Melbourne
The body is through, Laurel Gitlen, 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, Victoria
- 2013 *Time enough for love*, Chapter House Lane, Melbourne
Meantime, Sutton Gallery, Melbourne
Air to Surface (with Parker Ito), curated by Olivia Barrett, Prism, Los Angeles
- 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

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Group Exhibitions

- 2017 *The History Show*, Foxy Production, New York
- 2016 *Painting. More Painting*, curated by Annika Kristensen, Hannah Mathews and Max Delany, Australian Centre for Contemporary Art, Melbourne
TarraWarra Biennial: Endless Circulation, curated by Helen Hughes/Discipline magazine and Victoria Lynn, TarraWarra Museum of Art, Victoria
- 2015 *I wish I never kissed that frog*, curated by Sjoerd Kloosterhuis, Jeanine Hofland, Amsterdam
Of deceit, organized by Tomislav Nickolic, Greenwood Street Project, Melbourne
Pleasure and Reality, curated by Jane Devery and Serena Bentley, National Gallery of Victoria, Melbourne
Relational Changes, curated by Valentin Ruhry and Andy Boot, Christine König Galerie, Vienna
In my absence, curated by Dorothea Jendricke, Galerie Jocelyn Wolff, Paris
June: A Painting Show, Sadie Coles, London
The Material Turn, curated by Rebecca Coates, Margaret Lawrence Gallery, Melbourne
Care, curated by Dana Kopel and Marian Tubbs, Interstate Projects, New York
I refuse to participate in failure, curated by Philipp Reitsam, SPREEZ, Munich
- 2014 *Nine paintings presentation*, , curated by Renee Cosgrave and Merryn Lloyd, The Alderman, Melbourne
Fin, Utopian Slumps, Melbourne
Re-raising Consciousness, curated by Fayen Devie, Katherine Hattam and Harriet Morgan, TCB, Melbourne
Sunny and Hilly, Minerva, Sydney
Sublet, curated by Matthew Linde and Brennan Olver, 50 Napier Street, Fitzroy
- 2013 *Method and Gesture*, Utopian Slumps, Melbourne
Melbourne Now, National Gallery of Victoria, Melbourne
Monochrome Exhibition, curated by David Homewood, Sutton Projects, Melbourne
Mural Problem, curated by Fiona Connor, Otras Obras, Tijuana
Decline, curated by Harriet Kate Morgan, Top Shelf, Melbourne
Third/Fourth, curated by Christopher L G Hill, Margaret Lawrence Gallery, Melbourne
Wavy Banners Project, curated by Karen Havskov Jensen and Klavs Weiss, ET4U, Vemb
Collage: The Heide Collection, Heide Museum of Modern Art, Melbourne
- 2012 *Negotiating this world*, National Gallery of Victoria, Melbourne
Ode to Form, curated by Kelly Flidner, Westspace, Melbourne
Chinatown: the sequel, curated by Olivia Barrett, LTD, Los Angeles
Temperament Spectrum, curated by Liza Statton, Sutton Gallery, Melbourne
Of Virgins, supervised by Brent Harris, Greenwood Street Projects, Melbourne
- 2011 *Art2: Horsham*, curated by Hannah Mathews, for the Australian Centre for Contemporary Art, Melbourne
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*, curated by Alisa Bunbury, National Gallery of Victoria, Australia
Addition/Erasure, VCA Margaret Lawrence Gallery, Melbourne
- 2009 *Octopus 9: I forget to forget*, curated by Stephen Gilchrist, Gertrude Contemporary Art Spaces, Melbourne & Canberra Contemporary Art Space, Canberra
Cross Colouring, curated by Harriet Morgan & Sean Bailey, Hell Gallery, Melbourne & Gambia Castle, Auckland
Order/Disorder, C3 Contemporary Art Space, Melbourne

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- 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), curated by Harriet Morgan, Joint Hassles, Melbourne
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
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

Curatorial Projects

- 2015 *Language Face, Minerva* (offsite), Melbourne
2014 *WORK*, Slopes, Melbourne
2011 *Love in the Mourning, Death be Kind*, Melbourne
2009 *New World Records* (with Nick Mangan), Sutton Gallery, Melbourne
2008 *Ugly Heritage*, Joint Hassles, Melbourne
Informal Rituals (with Alex Vivian), TCB, Melbourne
2005 *Slide exhibition program 2005*, Gertrude Contemporary Art Spaces, Melbourne

Education

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

Residencies

- 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
Summer residency, Künstlerhaus Dortmund, Dortmund
2005 Residency, Nordisk Kunstnarsenter Dalsåsen, Dale
2004-05 Studio residency, Gertrude Contemporary Art Spaces, Melbourne

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Grants/Awards

- 2016 Creative Victoria VicArts Grant
2015 Mollie Holman Award for Doctoral Thesis Excellence, Monash University
2014 Australian War Memorial ANZAC Centenary Print Portfolio Commission
New Work Grant, Australia Council for the Arts
Australian Artists' Grant (with Adelle Mills), National Association for the Visual Arts
2012 New Work Grant, Australia Council for the Arts
2009 New Work Grant, Australia Council for the Arts
2008 Australian Postgraduate Award
2007 New Work Grant, Australia Council for the Arts
Arts Development (Creation) Grant, Arts Victoria
Ripe Award for Emerging Artists, Art and Australia/NAVA
2006 Arts Development (Presentation) Grant, Arts Victoria
2005 Travel Grant, Ian Potter Cultural Trust

Bibliography

- 2017 Glover, Alexander and Helen Johnson. "Helen Johnson: 'I wanted to resist presenting some sort of unified image of history,'" *Studio International*, March 25
Lejins, Janis. "Empire strikes back: 'Australia's Impressionists' at the National Gallery, London," *Art Monthly Australasia*, March
Judah, Hettie. "Stolen Australia: the ferocious anti-colonial art of Helen Johnson," *The Guardian*, January 27
Higgie, Jennifer. "History Pictures," *Frieze*, Issue 184, January
- 2016 de Wachter, Ellen Mara, "Helen Johnson," *Vitamin P3: New Perspectives in Painting*. Ed. Rebecca Morrill and Kathryn Rattee, Phaidon Press Limited, London
Knezic, Sophie. "5th Tarra Warra Biennial," *Frieze*, Issue #182, October
Akkermans, Ari, Barron Field (cat.), *Glasgow International*, April
Judah, Hettie. "Female Artists Take Centre Stage at Glasgow International 2016," *Artnet News*, April 8
Thorne, Harry. "Critic's Guide: Glasgow," *Frieze.com*, April 13
Yablonsky, Linda. "Diary: Seventh Heaven," *Artforum* online, April
Milne, Pippa. "Helen Johnson," *Vault*, Issue 13, February
- 2015 Knezic, Sophie. "Helen Johnson" (review: Cafe Fatigue), *Frieze*, Issue #175, November – December
Hessami, Aryana. "Helen Johnson," *FOUNDATIONS*, Issue No. 3 Fall/Winter
Rainforth, Dylan. "Review: Helen Johnson," *Artguide*, November
Smith, Roberta. "Review: Kate Newby and Helen Johnson at Laurel Gitlen," *The New York Times*, July 16
Wullschlager, Jackie. "Critics' Choice, June: A Painting Show," *FT Weekend*, June 6, p. 17
Matorin, David. "Reviews in Brief: Helen Johnson, Château Shatto," *Modern Painters*, Vol. 27, Issue 5, May
Berardini, Andrew. "Critics' Picks: Helen Johnson, Château Shatto," *Artforum* online, January
- 2014 Butler, Rex. "Modernism: More Popular Than Populism," *Broadsheet*, 43.4, Spring
Loughnan, Melissa. "Paintings about Painting" (interview), *The Blackmail*, offline Issue #3, Spring
Mills, Adelle. *Foggy shields are breathing poem*, to accompany *Ex-execs* at Minerva, May
Rule, Dan. "Review: Just Paintings," *The Age*, 'Your weekend: In the galleries,' May 3

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- 2013 Martin, Adrian. "Volumetric: Helen Johnson" (cat. entry for Ode to Form), Westspace, 2013
Edgar, Ray. "Unfurling Flags," *The Age*, November 29
Rule, Dan. "Helen Johnson: Time Enough For Love," *The Age*, November 23
Rainforth, Dylan. "Let Love Emerge," *The Age*, November 6
Radford, Lisa. "de for," (review: Decline at Top Shelf Gallery), *Stamm*, September/October
Rule, Dan. "Monochrome Exhibition," *The Age*, September 7
Frost, Andrew. "What can nostalgia bring to contemporary art?" *The Guardian* online, July
Rule, Dan. "Review: Helen Johnson – Meantime," *Raven*, July 18
Nelson, Roger and Helen Johnson. "Hovering uneasily close to sea level" (interview), *Das Superpaper*, #27, June
Wise, Kit, "Review: Helen Johnson," *Frieze*, Issue 159, November - December
- 2012 Gellatly, Kelly. *101 Contemporary Australian Artists*, National Gallery of Victoria
Razer, Helen, "Deflowering the authorised history of the Virgin," *The Age*, June 13
McSpedden, Shelley. "Game Changer: Helen Johnson – New Painterly Strategies," *Eyeline*, Issue #76
Sutton, Irene et al. *Sutton Gallery: The first twenty-one years 1992-2012*, Sutton Gallery, Melbourne
Time and Vision: Australia Council for the Arts London Residencies 1992-2002, Acme Studios, London
- 2011 Rule, Dan. "Helen Johnson: System Preferences," *The Age*, June 25
- 2009 Gardner, Anthony. *About Between Towards Despite Because: On Helen Johnson's Makings* (cat.), Utopian Slumps, November
Nelson, Robert. "Moulding with the Imagination," *The Age*, August 19
Rainforth, Dylan. "Visual Art (What's on)," *The Age*, June 10
Clemens, Justin. *Love over Gold* (cat.), Sutton Gallery, June
Gilchrist, Stephen. *I Forget to Forget* (cat.), Gertrude Contemporary Art Spaces, Melbourne
Goh, Leon interviewing Gilchrist, Stephen. "Forgetting is not an option," *Runway*, Issue 15
- 2008 Gibson, Prue. "Five female artists to watch in 2008," *Vogue Australia*, January
- 2007 Alemani, Cecilia. *Present/Future* (cat.), Artissima 07, Turin, Italy, November
Day, Charlotte. *A Plan for Living* (cat.), for Artissima 07, November
Clemens, Justin and Max Delaney. "Of tents and tenets: some relations between art and politics," *Art & Australia*, Autumn
Zwischen Träumen und subtiler Kritik (Between dreams and subtle critique), *Ruhr Nachrichten*, West Germany, July 27
Das Individuum und die kapitalistische Gesellschaft (The individual and the capitalist society), *Westdeutsche Allgemeine Zeitung*, West Germany, July
Fitzgerald, Michael. Helen Johnson, *Art & Australia*, Summer
Heron, Nicholas. *Do not go gentle into that goodnight* (cat.), Sutton Gallery
Clemens, Justin. "A Law That Cannot Be Enforced," *The Monthly*, March
Backhouse, Meaghan, "In galleries, it's show time," *The Age*, A2, January 20
Palmer, Daniel. "Emerging Artists," *Frieze* Issue 104, January-February
- 2006 Backhouse, Meaghan. "Windows into Johnson's world," *The Age*, March 21
Engberg, Juliana. *New06* (cat.), The Australian Centre for Contemporary Art, March
Green, Charles. "Critics' Picks: Melbourne: New06," *Artforum* online, March
Macdonald, Anna. *Everyday Translations* (cat.), *New06*, The Australian Centre for Contemporary Art, March

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Published Work

- 2016 "Groundwork (2011)," *Social Medium: Artists Writing, 2000 -2015*. Ed. Jennifer Liese, Paper Monument, New York
"Portfolio: Helen Johnson," *Frieze.com*, August 2
- 2015 "Critical Ambiguity: A Kantian Reading of Recent Work by Juan Davila," *Discipline*, No. 4
Painting is a Critical Form, 3-PLY Press and Minerva, May
"Helen Grace," contribution to *Frieze Masters: Artists' Artists*, Jennifer Higgin (ed.)
"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
Introductory essay for *NEW15* (cat.), curated by Matt Hinkley, ACCA, Melbourne
Cover image for *Little Star* weekly, January 23, 2015
- 2014 "Kippenberger aus Australien," catalogue text for *Martin Kippenberger*, curated by Geoff Newton, Neon Parc, Melbourne
Contribution to '8 Painters on Painting' (Jennifer Higgin), *Frieze*, Issue #160, January - February
"The Now is Not Present," catalogue essay for Damiano Bertoli, *Continuous Moment: Sordid's Hotel*, 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
"Is the research your practice, or is the practice your research?" *Un Magazine*, Jarrod Rawlins (ed.), Autumn
"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
- 2012 "It seems like everybody knows everybody already so let's get to work," *Un Magazine*, Lisa Radford (ed.), Summer
"On contemporary art and criticality," paper presented at the Australasian Society of Continental Philosophy Annual Conference, Auckland
"Scott Mitchell: A silent modification of the specific present," *Un Magazine*, Autumn
"Mira Gojak: A moment an immeasurable whole," *Discipline*, Issue #2
- 2011 "Review: Christoph Menke, Daniel Loick, Isabelle Graw, 'The Power of Judgment: A Debate on Aesthetic Critique,'" *Discipline*, Issue #1
"Artist's pages," *Discipline*, Issue #1
"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, 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

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- 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 of *Jason Heller and Lucreccia Quintanilla* for The South Project, Melbourne
Cover image for *Strange 4* – 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
“Door Slamming Festival at Mehringdamm 72 (Berlin) – Review,” *Whitehot Contemporary Art Magazine*, Issue #4, May
Illustrations for *Black River* – Written by Justin Clemens, published by Re:Press, Melbourne
“Omnipraxis,” catalogue essay for Christopher L G Hill’s *Omnipresents* exhibition at Gertrude Contemporary Art Spaces, Melbourne