

CHÂTEAU SHATTO

Helen Johnson

b.1979

Lives and works in Melbourne

Education

2014 PhD in Fine Art, Monash University, Melbourne

2002 BFA, Painting (Hons), Royal Melbourne Institute of Technology, Melbourne

Solo and Two-Person Exhibitions

2022 *The red thread of history, loose ends*, with Judy Watson, National Gallery of Australia, Canberra

The red thread of history, loose ends, with Judy Watson, Monash University Museum of Art, Melbourne

Though I thought I ought, TCB, Melbourne

2021 *Pieces of Work*, Château Shatto, Los Angeles

Things Held Fast, Brixton Header Mural commission for Transport for London, London

2020 *Aria Dean and Helen Johnson, Frieze Los Angeles*, with Château Shatto, Los Angeles

2019 *Agency*, Pilar Corrias, London

2018 *Warm Ties*, ArtSpace, Sydney

2017 *Parke Ito and Helen Johnson, ART021*, with Château Shatto, 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, Director's Program, Glasgow International

Keep your voice low and you can win any point, with Mary Mary, 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

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- 2007 *Do not go gentle into that goodnight*, Sutton Gallery, Melbourne
Some thoughts on interiority, Künstlerhaus Dortmund, Germany
Australia in the the Seventies, Joint Hassles, Melbourne
- 2005 *Customs and Mods*, Galleri Schnauzer, Oslo, Norway
- 2005 *Not to be confused with the Melbourne International Flower and Garden Show*, in collaboration with Kylie Forbes, ClubsProject Inc., Melbourne
The time has come to unlearn almost everything you know, Little Salon, Melbourne
- 2004 *Like theatre, like perfume they are dreaming of themselves*, Studio 12, Gertrude Contemporary Art Spaces, Melbourne
You must have been in strange places, Westspace, Melbourne
Live at the obelisk, Bus Gallery, Melbourne

Group Exhibitions

- 2021 *A Year in Art: Australia 1992*, Tate Modern, London
No One Is An Island, Kistefos Museum, Jevnaker, Norway
Art in Conflict, various venues in New South Wales, Queensland, and Victoria, Australia
Carnavalesca – What Painting Could Be, curated by Nic Tammens, Kunstverein in Hamburg, Hamburg
Trembling, curated by Celia Bernasconi, Villa Paloma, Nouveau Musée National de Monaco
Un/Learning Australia, Seoul Museum of Art, South Korea
- 2020 *Towards Regrowth*, Sutton Gallery, Melbourne
- 2019 *A Cloth Over a Birdcage*, Château Shatto, Los Angeles
- 2018 *Today Tomorrow Yesterday*, curated by Natasha Bullock, Museum of Contemporary Art, Sydney
The shape of things to come, curated by Melissa Keys, Buxton Contemporary, Victoria
- 2017 *The National*, Art Gallery of New South Wales, Sydney
Australian Collection: featuring newly commissioned works, Queensland Art Gallery, Brisbane
The History Show, Foxy Production, New York
- 2016 *“Untitled (A Mensa Halloween)”* curated by George Egerton Warburton, 621 S Anderson St, Los Angeles,
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

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- 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 Fliedner, Westspace, Melbourne
Chinatown: the sequel, curated by Olivia Barrett, LTD, Los Angeles
Temperament Spectrum, curated by Liza Statton, Sutton Gallery, Melbourne
Art & Australia Collection 2003–2013, regional touring exhibition, various venues, New South Wales, Australia
- 2012 *Of Virgins*, supervised by Brent Harris, Greenwood Street Projects, Melbourne
- 2011 *Art2: Horsham*, curated by Hannah Mathews, 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
- 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, 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

Awards and Grants

- 2016 VicArts Grant, Creative Victoria
- 2015 Mollie Holman Award for Doctoral Thesis Excellence, Monash University, Melbourne
- 2014 ANZAC Centenary Print Portfolio Commission, Australian War Memorial
New Work Grant, Australia Council for the Arts
Australian Artists' Grantwith 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

Public Collections

National Gallery of Victoria, Melbourne, Australia
National Gallery of Australia, Canberra, Australia
Museum of Contemporary Art, Sydney, Australia
Art Gallery of New South Wales, Sydney, Australia
YUZ Museum, Shanghai, China
Monaco National Musée Nouveau, Monaco
Kistefos Museum, Jevnaker, Norway
The Perimeter, London, United Kingdom
Tate, London, United Kingdom
University of Chicago Booth School of Business, Chicago, USA
The Karpidas Family Collection, Dallas, US and London, United Kingdom
Minneapolis Institute of Art, Minneapolis, USA
Hammer Museum, Los Angeles, USA
Kadist, Paris, France and San Francisco, USA

Publications, Artist Books, and Writings

- 2022 *Almost at the Surface*, with Kate Briggs, Monash University Museum of Art and Negative Press, Melbourne
"Painting Bodies," in *The Dialogics of Contemporary Art: Painting Politics*, Kerber, Berlin
- 2020 Contribution to *Jahnne Pasco-White: Kin*, edited by N.A.J. Taylor, Art Ink and Unlikely Publishing, Melbourne
- 2018 Contribution to *The Artist As*, edited by Aileen Burns, Johan Lundh, and Tara McDowell, Sternberg Press, Berlin
- 2016 "Groundwork (2011)," in *Social Medium: Artists Writing, 2000 -2015*, edited by Jennifer Liese, Paper Monument, New York
"Critical Ambiguity: A Kantian Reading of Recent Work by Juan Davila," in *Discipline*, No. 4
"Portfolio: Helen Johnson," *Frieze.com*, August
- 2015 *Painting is a Critical Form*, 3-PLY Press, Melbourne

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- "Helen Grace," in "Artists' Artists," *Frieze Masters*, Issue #4
- "I paint the ground that is beneath my feet," catalogue essay for Ann Debono exhibition, Caves, Melbourne
- "Porosity, machine, subtraction, substitution: on the formal address to politics in works by Brighid Fitzgerald, Rosie Isaac, Nicholas Mangan and Tom Nicholson," with Justin Clemens, *Un Magazine*, Autumn
- "Introduction," in *NEW15* catalog, curated by Matt Hinkley, ACCA, Melbourne
- Cover image of *Little Star* weekly, January 23
- 2014 "Kippenberger aus Australien," in *Martin Kippenberger* catalog, curated by Geoff Newton, Neon Parc, Melbourne
- "Jennifer Higgie," in "8 Painters on Painting," *Frieze*, Issue #160, January–February
- "The Now is Not Present," in catalogue for Damiano Bertol's *Continuous Moment: Sordid's Hotel*, Centre for Contemporary Photography, Melbourne
- 2013 "Is the research your practice, or is the practice your research?" *Un Magazine*, Autumn
- "Memory is not a recording device: On Eliza Hutchison's 'Hair in the Gate, a biograph,'" *Un Magazine*, Spring
- "Exinterior: On Stanislaw Lem," in *Science Fiction/World Making*, edited by Amelia Barikin and Helen Hughes, Surplus, Melbourne
- "Lend me your ear: On Hany Armanious's 'Fountain,'" *Discipline*, Issue #3
- "Fiona Connor: Bare Use," in catalogue 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*, 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, Autumn
- 2011 "Review: Christoph Menke, Daniel Loick, Isabelle Graw, 'The Power of Judgment: A Debate on Aesthetic Critique,'" *Discipline*, Issue #1, Winter
- "Artist's pages," *Discipline*, Issue #1, Winter
- "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," in catalogue for Annika Kooops's *Act Natural*, Nellie Castan Gallery, Melbourne
- "The Gift and the Curse," catalogue for Drew Pettifer's *The Gift and the Curse*, various venues, Melbourne
- 2009 "New World Records" catalog essay for *New World Records*, Sutton Gallery, Melbourne
- "Nathan," catalogue essay for Nathan Gray's solo exhibition, Craft Victoria, Melbourne
- 2008 "Gone Bush" in *A Time Like This*, Margaret Lawrence Gallery, University of Melbourne
- "Kate Smith," *Un Magazine*, Issue #2.2
- "Brodie Ellis," *The Superpit*, Conical, Melbourne
- Cover image. *Strange: Postgraduate journal of creative writing*, Melbourne University
- 2007 "Seeing things in black and white: Deutsher and Hill," *Whitehot Contemporary Art Magazine*, Issue #7, October,
- "Door Slamming Festival at Mehringdamm 72 (Berlin)," *Whitehot Contemporary Art Magazine*, Issue #4, May
- Illustrations. *Black River*, written by Justin Clemens, Re:Press, Melbourne
- "Christopher L G Hill" in *Omnipresents*, Gertrude Contemporary Art Spaces, Melbourne

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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

Residencies

- 2018 Artist in residence, Victorian College of the Arts Secondary School
2014 Artist in residence, Princes Hill Primary School, Melbourne
2012 London studio residency, Australia Council for the Arts
2011 Artspace residency, Sydney
2007 Residency, Lademoen Kunstnerverksteder, Trondheim, Norway
Summer residency, Künstlerhaus Dortmund, Dortmund, Germany
2005 Residency, Nordisk Kunstsenter Dalsåsen, Dale, No
2004-05 Studio residency, Gertrude Contemporary Art Spaces, Melbourne

Selected Bibliography

- 2022 Capp, Mem. "Exhibition Review: Helen Johnson and Judy Watson," *Arts Hub*, September 29
Kirkham, Skye, producer. "The red thread of history, loose ends" interview on RN Drive, Radio National, September 29
Miekus, Tiarney. "Interview: Judy Watson and Helen Johnson on women, motherhood, creating and colonialism," *Art Guide Australia*, September 7
Miekus, Tiarney. "Judy Watson and Helen Johnson: The red thread of history: Loose ends," *The Age*, May 11
Shiels, Julie. "How artists Judy Watson and Helen Johnson are stripping back Australia's 'white blanket of forgetfulness,'" *The Conversation*, September 2022
Staff, Craig. *Painting, History, and Meaning: Sites of Time*, Intellect, Bristol/Chicago
2021 Brooks, Andrew and Lorange, Astrid (Snack Syndicate). "Warm Ties: In response to Helen Johnson's 'Warm Ties' in *Homework*, Discipline, Melbourne
Marsh, Anne. *Doing Feminism: Women's Art and Feminist Criticism in Australia*, Melbourne University Press
Various editors and authors, *Un/Learning Australia*, Seoul Museum of Art
Walker, Anna. "State of the Art: Helen Johnson," *Readers Digest*, June
2020 Coleman, Claire G. "Helen Johnson," in *Know My Name*, National Gallery of Australia, Canberra
Sabbaghzadeh, Darius. "#lookoutfornumberone: On the atomization of human experience & the factory of privatized stress in the individualized self-care economy," *AQNB*, October 6
2018 Desorgues, Juliette & Linz, Talia, eds. *Helen Johnson: Warm Ties*, Institute of Contemporary Arts, London and Artspace, Sydney
2017 Glover, Alexander. "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," in *Vitamin P3: New Perspectives in Painting*, edited by Rebecca

- Morrill and Kathryn Rattee, Phaidon Press Limited, London
- Knezic, Sophie. "5th Tarra Warra Biennial," *Frieze*, Issue #182, October
- Cashdan, Marina and Gottschalk, Molly. "The 20 Best Booths at Art Basel," *Artsy*, June 15
- Akkermans, Ari. *Barron Field*, 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," *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
- 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," *The Blackmail*, offline Issue #3, Spring
- Mills, Adelle. *Foggy shields are breathing poem*, Minerva, May
- Rule, Dan. "Review: Just Paintings," *The Age*, 'Your weekend: In the galleries,' May 3
- 2013 Martin, Adrian. "Volumetric: Helen Johnson" in *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, ed. *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*, Sutton Gallery, June
- Gilchrist, Stephen. *I Forget to Forget*, Gertrude Contemporary Art Spaces, Melbourne
- Goh, Leon. "Forgetting is not an option," *Runway*, Issue #15
- 2008 Gibson, Prue. "Five female artists to watch in 2008," *Vogue Australia*, January

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- 2007 Alemanni, Cecilia. *Present/Future*, Artissima, November
Day, Charlotte. *A Plan for Living*, Artissima, November
Clemens, Justin and Delaney, Max. "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*, 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*, 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