

Tom Nicholson
<curriculum vitae

b. 1973 Melbourne, Australia.

Tom Nicholson lives and works in Melbourne, Australia. He is represented by Anna Schwartz Gallery, Melbourne and is a Lecturer in Drawing in the Faculty of Art & Design at Monash University.

<Selected solo exhibitions

- 2010 Camp Pell Lecture, in collaboration with Tony Birch, Artspace, Sydney, 28 January-27 February;
- 2009 *Lines towards another century*, in collaboration with Andrew Byrne, Parco delle Rimembranze, Venice, 6 June, auspiced by Media Art Bath, Performance, with the Italian contemporary music ensemble, L'Arsenale;
- 2008 *Lines towards another century*, in collaboration with Andrew Byrne, Holburne Museum, Bath, auspiced by Media Art Bath, Performance, with the Elysian Quartet: 22 June; Exhibition: 22 June-5 July;
- 2007 *Documents from a banner marching project*, Ocular Lab Inc, Melbourne, 2-11 March;
After action for another library, 15 September-10 February 2008, Te Tuhi Centre for the Arts, and Pakuranga Library, Auckland, New Zealand;
- 2006 *Traces towards four Coranderrk drawings in a Berlin store-room*, Plattform, Berlin, October;
After action for another library, Anna Schwartz Gallery, Melbourne, 1-30 September;
Flag Time: Marat at his last breath, Ocular Lab, Melbourne, January;
- 2004 *22.06.1911/30.10.2004: Documents after Marching Season*, IASKA (The Aurora Project, Regent Theatre), Kellerberrin, 6 November 2004;
- 2003 *After action for another library*, Humboldt University, Berlin, 28 August-3 October;
Stills from an archive into five actions, Australia Centre, Berlin, 3-30 September;
Melancholia (Documents after five actions, Berlin), Gertrude Contemporary Art Spaces, Melbourne, 7 February-1 March;
Fragments from an archive into five actions, West Space, Melbourne, 21 February - 8 March;
Anarchist Salon (with David Corbet), Ocular Lab, Melbourne, 1 April;
- 2002: *Documents after five actions*, Kapelle der Versöhnung, Berlin, 8-22 November;
Fragments from an archive into five actions, studio exhibition, Berlin, 16-23 November;
- 2001: *After action against book burning (Two fragments for a disused Stasi office)*, studio exhibition, Berlin, 13-19 September;

2000: *After Dili Action*, West Space, Melbourne, 5-15 April;

1999: *Collaborative Project: A Syntax into Six Landings*, with John Abbate, Public Office, Melbourne, April.

<Selected group exhibitions

2010: *Rehearsal, the 8th Shangahi Biennale*, curated by Gao Shiming, Shanghai, 24 October – February 2011;

Last Ride in a Hot Air Balloon, 4th Auckland Triennial, Auckland Art Gallery and associated venues, Auckland, 12 March-June;

Animism, curated by Anselm Franke, Extra City and MUHKA, Antwerp, 15 January-15 May;

To the Arts, Citizens, curated by Oscar Faria, Serralves Museum, Porto, Portugal, 19 November-February 2011;

Kent State: For Decades Later, curated by Ann Stephen and Luke Parker, University Art Gallery, University of Sydney, 13 May-18 July;

Still vast reserves II, curated by Emily Cormack, Gertrude Contemporary Art Spaces, July-August;

(in collaboration with Tony Birch) *Duetto*, curated by Domenico de Clario, Australian Experimental Art Foundation, Adelaide, 28 May-26 June;

The Art of War, curated by Sean Donaher, CEPA, Buffalo;

2009: *Word*, 4 July - 8 August 2009, Anna Schwartz Gallery Sydney;

Still vast reserves, curated by Alexie Glass, Francesco Stocchi, and Emily Cormack, 24 September - 24 October, Galleria Magazzino d'Arte Moderna, Rome;

(with Raafat Ishak) West Brunswick Sculpture Triennial, curated by OSW (Terri Bird, Bianca Hester, and Scott Mitchell), 21 March 12 April 2009, over four sites: wBST base camp, 135 Union Street, Brunswick; Anstey and Ashton; Ocular Lab; Nikos' Rear Entrance; and 461 Albert Street, Brunswick West.

Erased: Contemporary Australian Drawing, curated by Natasha Bullock, an Asialink touring exhibition, beginning 20 July - 23 August 2009, at the Nanyang Academy of Fine Arts Gallery (NAFA), Singapore;

The Gift, June 12 – 28, I. C. A. N., Sydney;

+/-, curated by Danny Lacy, 7 September – 9 October, curated by the Monash University Museum of Art at the Faculty Gallery, Faculty of Art and Design, Monash University, Melbourne;

2008: *Since we last spoke about monuments*, curated by Mihnea Mircan, Stroom Den Haag, The Hague, 12 September-November 4;

The Melbourne Prize for Urban Sculpture Finalists Exhibition, Federation Square, Melbourne, 10-24 November;

(in collaboration with Raafat Ishak), *Form and discontent*, curated by Brad Haylock and Misa Glisovic, Dont come, Melbourne, 12 December 2008 - 3 January 2009;

casa roja, in collaboration with Domenico de Clario, performance as part of The Artist in the World programme, 2 April, Federation Hall, Centre for Ideas, VCA;

- 2007: *Regarding Fear and Hope*, curated by Victoria Lynn, Monash University Museum of Art, Clayton, and the Monash Faculty Gallery, Caulfield, Melbourne, 5 July - 28 July (Caulfield), 4 July - 25 August (Clayton);
System error: War is a force that gives us meaning, curated by Lorenzo Fusi and Naeem Mohaiemen, Centro Arte Contemporanea, Palazzo delle Papesse, Siena, 3 February-6 May 2007;
 (action with Raafat Ishak) Proposition for an action with banners and a black cube hot air balloon, 13 March, Arden Street Football Ground, North Melbourne;
 (as casa amarilla, in collaboration with Domenico de Clario) *Odradek*, 15-31 August, Faculty Gallery, Faculty of Art & Design, Monash University, Melbourne;
- 2006: *Zones of contact, 15th Biennale of Sydney, curated by Dr Charles Merewether, 7 June – 27 August*;
Transversa, as part of *The South Project*, Museum of Contemporary Art and Galeria Metropolitana, Santiago, Chile, October;
 Trinity Nine, an Ocular Lab project at Trinity College, Melbourne, including John Abbate, Damiano Bertoli, Sandra Bridie, Julie Davies, Raafat Ishak, Sean Loughrey, Sally Mannall, and Alex Rizkalla, 8-27 August;
 (with Andrew Byrne) *Endgame: Late-capitalist Realism, a project by The Office of Utopic Procedures, VCA Gallery, 14 September-9 October*;
New Social Commentaries, Warrnambool Art Gallery, 2 September-5 November;
Ghosts of self and state, curated by Geraldine Barlow, Monash University Museum of Art, Clayton, 5 April – 10 June;
Banners held high: The 150th Anniversary of May Day/Labour Day, curated by Jo Holder, The Cross Art Project, Sydney, 6 - 27 May;
- 2005: *The body. The ruin*, curated by Bridget Crone, The Ian Potter Museum of Art, The University of Melbourne, 5 November – 22 January;
The Melbourne Prize for Urban Sculpture, finalists exhibition, Federation Square, Melbourne, 9 – 20 November;
course, with Jan Svenungsson, Ocular Lab, Melbourne, July 29-31;
Re/thinking, Bus Gallery, Melbourne, 4 September – 22 October;
Ocular Lab: 12, curated by Kirsten Rann and Alex Rizkalla, Spacement, Melbourne, 19 April-7 May;
From Space to Place, curated by Marco Marcon, Perth Institute of Contemporary Art, Perth, 31 March-8 May;
- 2004 (with Raafat Ishak) *2004: Australian Culture Now*, National Gallery of Victoria, Melbourne, June-August;
NEW04, curated by Geraldine Barlow, Australian Centre for Contemporary Art, Melbourne, 23 March-19 May;
Performance anxiety, Ocular Lab, Melbourne, February;
- 2003: *Curiosity kills the gab*, curated by Tobias Berger, Artspace, Auckland;
Feedback: Art, Social Consciousness, and Resistance, curated by Charlotte Day, Monash University Museum of Art, 19 March-10 May;
Video Loop: Actions, curated by Blair French, Performance Space, Sydney, July;
- 2001: *The Office of Utopic Procedures*, West Space, October-November;
 (in collaboration with Louisa Bufardeci) *The Stolen Generations Memorial Competition*, June-August, Museum of Victoria, Melbourne;

- 2000: *Critical Response*, curated by Felicity Fenner, Ivan Dougherty Gallery, Sydney, 29 April-27 May;
Action/Recollection: Here the body is, West Space, 13 July-5 August;
 Drawing: *The Extended Field*, VCA Gallery, Melbourne, September;
- 1998: *VCA Graduate Exhibition*, Drawing Department, VCA.
- 1997: *Drawing in the 90s*, Sutton Gallery, Fitzroy.

<Artists' books

- 2010:
Drawings and correspondence, designed with Brad Haylock (Melbourne: Surplus, 2010), published for the exhibition *Animism*, Extra City and MUHKA, 22 January-2 May 2010;
- 2009:
Monument for the flooding of Royal Park, designed with Brad Haylock (Melbourne: Schwartz City, 2009);
- 2003:
After action for another library, designed with Brad Haylock (first edition: Melbourne: Self-published, 2003; second edition: Melbourne/ Siena: Self-published in conjunction with Palazzo delle Papesse for the exhibition *System Error: War is a force that gives us meaning*, 2007);

<Selected essays/publications on the work of Tom Nicholson

- 2010:
 Anselm Franke et al, *Animism, exh. cat.* (Antwerp: Sternberg Press, Extra City, and MUHKA, 2010);
 Mihnea Mircan, "Tom Nicholson", in Natasha Conland (ed.), *Last ride in a hot air balloon. 4th Auckland Triennial*, exh. cat. (Auckland: Auckland Art Gallery, 2010);
 Nicola Harvey. "Camp Pell Lecture", *Frieze* online, 19 February 2010, http://www.frieze.com/shows/review/tom_nicholson_and_tony_birch
- 2009:
 Blair French, "Tom Nicholson: Following the event", *Art & Australia*, Vol. 47, No. 1, Spring 2009;
 Anthony Gardner, "Which histories matter?", *Third Text*, Volume 23, Issue 5, September 2009, pp. 605 – 615;
 Reuben Keehan, "Tom Nicholson", in Natasha Bullock (ed.), *Erased: Contemporary Australian Drawing*, exh. cat. (Melbourne: Asialink, 2009);
 Nicola Harvey, "Word", *Frieze* online, 3 August 2009, <http://www.frieze.com/shows/review/word>
- 2008:

Chris Fite-Wassilak, Review of *Lines towards another century*, *Frieze*, Issue 118, October 2008;
Chris Fite-Wassilak, Review of *Lines towards another century*, *Art & Australia*, December 2008;
Mihnea Mircan, "Since we last spoke about monuments", in exh. cat. *Since we last spoke about monuments* (The Hague: Stroom Den Haag, 2008);
Max Delany, Essay on contemporary Melbourne art, as part of the Melbourne City Profile, *Frieze*, Issue 115, May 2008;
Nicola Harvey, Essay on contemporary Melbourne art, as part of the Melbourne City Profile, *Frieze*, Issue 115, May 2008;
Bridget Crone, "Lines towards another century", in exh. cat., Andrew Byrne and Tom Nicholson *Lines Towards Another Century* (Bath: Media Art Bath, 2008).

2007:

Jarrold Rawlins, "Tom Nicholson" (Review of the solo exhibition *After action for another library* at Anna Schwartz Gallery, September 2006), *Flash Art*, Jan-Feb 2007, p. 114;
Lorenzo Fusi and Naeem Mohaiemen (ed.), *System Error: War is a force that gives us meaning*, exh. cat., Palazzo delle Papesse Centro Arte Contemporanea, Siena, and Silvana Editoriale, Milan, 2007;
Victoria Lynn, *Regarding Fear and Hope*, exh. cat., Monash University Museum of Art, Melbourne, 2007;
Robert Nelson, "Regarding Fear and Hope", review, *The Age*, 25 July;
Adam Gifford, "After action for another library at Te Tuhi Centre for the Arts and Pakuranga Library", *New Zealand Herald*, 18 October;

2006:

Dr Charles Merewether, "Taking place: Acts of survival for a time to come", in *Zones of Contact*, the 15th Biennale of Sydney, (exh. cat.), Sydney, 2006;
Dr Charles Merewether and Tom Nicholson, "The practice of action", in *After action for another library*, the 15th Biennale of Sydney, Sydney, 2006;
John Mateer, "The gap of the border: Tom Nicholson's Banner marching project", *Heat* 11, pp. 171-188;
Anthony Gardner, "Re/thinking", *Art & Australia*, vol. 43, no. 3, p. 433;
Justin Clemens, "We're all glib now", *The Monthly*, July 2006, pp. 56-58;
Sunanda Creagh, "Timor turns a new page", *The Sydney Morning Herald*, 9 June 2006;
Michael Desmond, "Making solid contact", *Australian Financial Review*, 23 June 2006, p. 5;
Shaun Ellis, "Perfect profound", *The Sydney Weekly*, 14 June 2006, p. 32;
Jacqueline Millner, "Partaking of a wide world", *RealTime*, 72, April-May 2006, pp. 46-7;
Benjamin Stark, "Auflage der Sydney Biennale", *Kunst*, 21, pp. 16-21;
Michael Desmond, "Making contact", *Art Asia Pacific*, No. 49, Summer 2006, pp. 40-41;
Christine Piper, "Crossing the line", *Follow*, June 2006 pp. 134-135;
Sebastian Smees, "A world of difference", *The Australian*, 13 June 2006, p. 14;
Sebastian Smees, "Piece makers", *Vogue*, June 2006, pp. 64-65;
Michael Janover, "Learning to live with ghosts", in *Ghosts of self and state* (exh. cat.), Clayton: Monash University Museum of Art, 2006, pp. 39-41.

2005:

John Mateer, "Berlin is an archaeological find", in Marco Marcon (ed.), *From Space to Place* (exh. Cat.), Perth: IASKA, 2005, p. 39.

Marco Marcon, "From Space to Place", in Marco Marcon (ed.), *From Space to Place* (exh. Cat.), Perth: IASKA, 2005, pp. 3-8.
Bridget Crone, "The ruined body?", in *The body. The ruin* (exh. cat.), Melbourne: The Ian Potter Museum of Art, 2005, pp. 8-22;
"A dialogue between Jan Svenungsson and Tom Nicholson", in *course* (exh. cat.), Melbourne: Ocular Lab, 2005;
Ted Snell, "Artists welcome a township's embrace", *The Australian*, 27 April 2005;
Daniel Palmer, "2004: Australian Culture Now", *Art and Australia*, volume. 42, no. 2, pp. 196-7;

2004:

Geraldine Barlow, "New 04", in *NEW04*, exh. cat., ACCA: Melbourne, 2004, pp. 6-11;
Ray Edgar, "Seven days" in *NEW04*, exh. cat., ACCA: Melbourne, 2004, pp. 38-39;
Brett Jones (ed.), *Form and Formation: West Space 1993-2003*, 3 Deep Publishing: Melbourne, 2004;
Charles Green (ed.), *2004: Australian Culture Now*, exh. cat.: National Gallery of Victoria: Melbourne, 2004;
Peter Clarke, "Politics as art", *Sunday Programme*, 3LO, 11 April 2004;
Bianca Hester, "Between Actions: Working through Tom Nicholson's Practice from the Multiple Middle", *Drain*, no. 3;
Megan Backhouse, "New Map of the Human Art", *The Age*, 19 April 2004, Rvw pp. 6-7;
Janet Howie, "Project pushes boundaries", *Melbourne Yarra Leader*, 5 April 2004, p. 15;
Robyn Phelan, "Report on art action 'Seven days' by Tom Nicholson", *North and West Melbourne News*, June 2004, p. 10;

2003:

Blair French, "Video Spell: Actions", exh. cat. *Video Spells: Actions*, Performance Space, Sydney, 2003;
Charlotte Day, "Feedback", in *Feedback: Art, Social Consciousness, and Resistance*, exh. cat. Monash University Museum of Art, Melbourne, 2003;
"After images" (dialogue with Christian Capurro and M. Bullock), *Meanjin*, Winter 2003;
Angus Trumble, "Action/Reaction", in *Melancholia (Documents after five actions, Berlin)*, exh. cat. Gertrude Contemporary Art Spaces, Melbourne, 2003;
Robert Nelson, review of *Feedback*, *The Age*, 2 April 2003, Review p. 6;
Anna Claburn, "Text and tablets follow the script", *The Australian*, 3-4 May 2003, p. 21;

2002:

Martin Kleesman, "Die Bernauer Strasse ist eine Ruinenlandschaft", *Berliner Zeitung*, 9 November 2002;

2000:

Robert Nelson, "Digital forms speak language of the screen", *The Age*, 28 July 2000, review p. 4;
Charles Green, "Your friends do not forget", in *Critical Response*, ex. cat. Ivan Dougherty Gallery, Sydney, 2000;

<Selected writing by Tom Nicholson:

2009:

"Pixels, shale, narratives", *Dominic Redfern: Stonewall*, exh. cat. (Perth: PICA, 2009);

2007:

"Walks and transmissions", *Artlink*, special South issue, June 2007;

"Blackboards, sounding boards", *Beuys Steiner*, exh. cat., National Gallery of Victoria: Melbourne, 2007;

2006:

"Raafat Ishak", in Linda Michael (ed.), *21st Century Modern*, exh. Cat., Art Gallery of South Australia: Adelaide, 2006;

2005:

"Remembering New Eternal Cities: Ricky Swallow's *Field Recording (Highland Park Hydra)*", in *This Time Another Year*, exh. cat. Australian Pavillion, Venice Biennale: Venice, 2005;

"Upstairs, a Bike, a Horse", in Charlotte Day (ed.), *A short ride in a fast machine*, Black Ink Press: Melbourne, 2005.

2004:

"West Space, east space, civic space", in Brett Jones (ed.), *Form and Formation: West Space 1993-2003*, 3 Deep Publishing: Melbourne, 2004, pp. 116-123;

2002:

"Response", in Laylah Ali, exh. cat.: Indianapolis Museum of Art: Indianapolis, 2002;

"Watching this space", *Meanjin*, August 2002;

"Haus Koeberling", in *Berliner Kunst*, vol. 1, no. 9, p. 24;

"Writing about cutting", in *Einschnitte/Incisions*, ex. cat., Wilhelm Fabry Museum, Hilden, Germany, April 2002;

2000

"Cityscape Melbourne", *Flash Art*, vol. 33, no. 212, May-June 2000, p. 71;

"22 Paragraphs after Action/Recollection", in *Action/Recollection: Here the Body Is*, ex. cat. West Space, 2000;

"Review of Brent Harris: Swamp", *Art/Text*, 68, February-April 2000, p. 83;

1999:

"Melbourne International Biennial", *Art and Australia*, December 1999, pp. 201-3;

"Ricky Swallow", in *Contemporas*, ex. cat., National Gallery of Victoria, Melbourne, September 1999.

"Archives After the Seventies and After", *Artlink*, vol. 19. no. 1, Aut.1999, pp. 63-65.

1998:

"It's Time: Everyday Language in the Biennale of Sydney", in Charles Green and Susan Best (eds.), *In the Everyday: Critical and Theoretical Speculations on the 11th Biennale of Sydney*, Sydney: Artspace Visual Arts Centre Ltd., 1998, unpaginated.

1997:

"Leagues Under the Sea: Ricky Swallow", *Like, Art Magazine*, 4, Summer/Autumn 1997/98, pp. 15-19.

<Selected papers and public events

2010:

"Actions towards imaginary monuments", as part of the *Architecture + Philosophy* series, chaired by Esther Anatolitis and Helene Frichot, RMIT School of Architecture, April 29;

"Art in the city", panel chaired by Dr Chris McAuliffe, Wheeler Centre for Books and Ideas, Melbourne, March;

"Alternative Solutions for Living in the Global Environment and Economy", panel convened by Jon Bywater, Lecturer, Elam School of Fine Arts, University of Auckland, at the Auckland Art Gallery as part of *Last ride in a hot air balloon. 4th Auckland Triennial*, 14 March;

2009:

"Memory and imagination: Burke and Wills and Becker", as part of *Archive/Counter-Archive*, a conference jointly organised by the Contemporary Art and the Archive Research Group (CARGO), Monash University, and the Centre for Drawing, Wimbledon College of Art, University of the Arts London, at the Monash Centre, Prato, July 2009;

2008:

"Posters and meetings", as part of *Drawn Encounters, Complex Identities*, co-organised by The Faculty of Art & Design, Monash University, and the University of the Arts, London, 17-18 September, The British School, Rome;

"Beuys and Explaining Pictures", Kuvataideakatemia, Helsinki, February 12;

"Actions, images, traces", Kuvataideakatemia, Helsinki, February 13;

"Collections and affiliations", as part of *Out of Bounds, Art, Faith and Religiosity*, 20-23 August, Faculty of Art & Design, Monash University, Melbourne;

2007:

"Actions towards the image", as part of the off-site projects for Christian Capurro, *Another Mis-spent Portrait of Etienne de Silhouette, Pensa con i sensi - Senti con la mente. L'arte al presente / Think with the Senses - Feel with the Mind. Art in the Present Tense*, Biennale of Venice, 2007;

"Actions and co-ordinations", as part of *Uncertain Places*, 15-16 September, conference at Manukau Institute of Technology, Auckland, New Zealand;

"Transcriptions: Past tense, future tense", as part of the *Transcription Symposium*, 6 October, run by the Drawing Studio, Faculty of Art & Design, Monash University, Melbourne;

"Drawings, lectures, posters", as part of the *Beuys Steiner Symposium*, 27 October, National Gallery of Victoria, Melbourne;

2006:

"The co-ordinated action", Biennale of Sydney August Symposium, College of Fine Arts, University of New South Wales;

"Actions, residues, memory", Crossing Horizons: Context and Community in the South, Santiago Gathering, The South Project, Museum of Contemporary Art, Santiago, October;

2004:

"Actions and traces: Christian Capurro's *Another mis-spent portrait of Etienne de Silhouette* as a drawing", Worksense, Melbourne, March 2004;

2000:

“Political engagement with Asia through art”, delivered at the Useby Forum, Centre for Contemporary Photography, Melbourne, 7 October 2000.

”Drawing and political action”, delivered at symposium *Drawing: The Extended Field*, 19 August 2000, Victorian College of the Arts, Melbourne;

1997:

“Dead letters: photography and drawing in contemporary art”, public lecture, National Gallery of Victoria, Melbourne, 1997.

<Selected Grants/Awards

Finalist, The Melbourne Prize for Urban Sculpture, (forthcoming) 2008;

Creative Fellow, State Library of Victoria, 2007;

Finalist, New Social Commentaries, Warrnambool Art Gallery, 2006;

Finalist, The Melbourne Prize for Urban Sculpture, 2005;

Cultural activity grant, City of Melbourne, 2003

International Export and Touring Fund, Arts Victoria, 2002;

Foundation for Young Australians, 2000;

New Work grant, Australia Council, 2000.

<Relevant professional experience

(Currently) Lecturer in Drawing, Faculty of Art and Design, Monash University;

Lecturer, Art History, and Painting, Victorian College of the Arts (VCA), 2003;

Sessional lecturer, Drawing Department, VCA, Melbourne, 2001.

Assistant Curator, John McBride Collection, Melbourne and Tokyo, 1998-2001.

Committee Member, West Space, December 1998-April 2001.