

MATHEW JONES

1961 born Melbourne, Australia

## EDUCATION

- 2018 - 2022 PhD (Fine Art), MADA, Monash University, Melbourne, Australia  
2005 - 2008 MA Digital Moving Image (with Merit), London Metropolitan University, UK  
1980 - 1981/1983 - 1985 BA Fine Art (with Distinction), Victorian College of the Arts, Australia

## SOLO EXHIBITIONS

- 2022 *Snugglepot & Cuddlepie Are Gay!*, MADA Gallery, Monash University, Melbourne  
*Silence = Death, subsequently (WIP)*, Boyd Studio, Melbourne (with Andrew Atchison)  
2016 *Photography Goes Poof!: Mathew Jones's lost photoworks 1989-94*, Monash Gallery of Art, Melbourne, Australia  
2002 *Mathew Jones/Simon Starling*, Museum of Contemporary Art, Sydney, Australia  
2001 *Diary*, Tolarno Galleries, Melbourne, Australia  
1998 *RIOT*, Tolarno Galleries, Melbourne, Australia  
1997 *Recent Work*, Tolarno Galleries, Melbourne, Australia  
1996 *Pornograph*, PS1 studio, The Clocktower, New York, USA  
1995 *A Place I've Never Seen*, Toronto Photographers Workshop, Toronto, Canada  
*RIOT*, Roslyn Oxley Gallery, Sydney, Australia  
1994 *I Feel Like Chicken Tonight*, Tolarno Galleries, Melbourne, Australia  
*I Feel Like Chicken Tonight*, Artspace, Sydney, Australia  
*I Feel Like Chicken Tonight*, Canberra Contemporary Artspace, Canberra, Australia  
1993 *POOF!*, Australian Centre for Contemporary Art, Melbourne, Australia  
*A Place I've Never Seen*, Australian Centre for Photography, Sydney, Australia  
1991 *Silence = Death*, Institute of Modern Art, Brisbane, Australia  
*Silence = Death*, 200 Gertrude Street, Melbourne, Australia  
*Over My Dead Body*, Artspace, Sydney, Australia  
1988 *Tableaux Historique*, George Paton Gallery, Melbourne, Australia

## GROUP EXHIBITIONS

- 2023 *fairies*, Fitzroy Gardens, Melbourne.  
2022 *2022 National Works on Paper*, Mornington Peninsula Regional Gallery, Melbourne.  
2021 *A Biography of Daphne*, Australian Centre for Contemporary Art, Melbourne.  
2020 *... (illegible) ...*, MADA Gallery, Monash University, Melbourne, Australia  
2017 *Every Brilliant Eye: Australian Art of the 1990s*, NGV Federation Square, Melbourne, Australia  
2015 *See You At The Barricades*, Art Gallery of New South Wales, Sydney, Australia  
2014 *Dear Masato, All At Once*, Margaret Lawrence Gallery, VCA, Melbourne Australia  
2012 *Liquid Archive*, Monash University Museum of Art, Melbourne, Australia  
2010 *New Acquisitions in Context*, Museum of Contemporary Art, Sydney, Australia  
2010 *Naked Face: Self-portraits*, National Gallery of Victoria, Melbourne, Australia  
2010 *Change*, Monash University Museum of Art, Melbourne, Australia  
2000 *Documents & Mensonges*, Vancouver Contemporary Art Gallery, Vancouver, Canada  
*Rent*, Overgaden, Copenhagen, Denmark  
*Rent*, Australian Centre for Contemporary Art, Melbourne, & touring Australia  
1999 *Asylum*, Milch, London, UK  
*Facsimile*, Bendigo Art Gallery, Bendigo, Australia  
*Facsimile*, LAC, Caracas, Venezuela  
*The Persistence of Pop*, Monash University Gallery, Melbourne & touring regional galleries, Australia  
*Documents & Mensonges: Douglas Gordon, Mathew Jones, Steven Moore, Cornelia Parker*, Optica, Montreal, Canada  
*Word*, Museum of Contemporary Art, Sydney, Australia  
1998 *Strolling*, Museum of Modern Art, Melbourne, Australia  
*Sets & Series*, Tolarno Galleries, Melbourne, Australia  
1997 *Moet & Chandon Touring Exhibition*, Queensland Art Gallery; National Gallery of Victoria; Art Gallery of New South Wales; Art Gallery of South Australia; Art Gallery of West Australia  
*Underworld*, Australia Council Studio, London, UK  
*Art Exchange*, Broad St, New York, USA  
1996 *In the Ruins of the Twentieth Century*, Institute for Contemporary Art (PS1), New York, USA  
*2-dimensional Theory*, Nicolaj Kirke, Copenhagen, Denmark  
*No Tell Hotel*, Transmission (offsite), Glasgow, UK  
*Mao Tse Tung Hour*, Ipswich Regional Art Gallery, Australia

- 1995 *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney, Australia  
*Dark O'Clock*, Ace Art, Winnipeg, Canada  
*Big New Sites*, Greater Union & Village cinemas Australia-wide  
*Inaugural Monash University Acquisitional Prize*, Monash University Gallery, Melbourne, Australia  
*Personals*, IMT at Tolarno, Melbourne, Australia
- 1994 *Dark O'Clock*, Museu de Arte Moderna, São Paulo, Brasil  
*True Stories*, Artspace, Sydney, Australia  
*Room 32*, Regents Court Hotel, Sydney, Australia  
*Non-criminal Criminals*, Hyde Park Barracks, Sydney, Australia  
*Adelaide Installations (1994 Adelaide Biennial of Australian Art)*, AGSA, Adelaide, Australia
- 1993 *Dislocations: Body, Memory, Place*, National Gallery of Victoria, Melbourne, Australia
- 1992 *You Are Here*, Institute of Modern Art, Brisbane; Martin Browne Gallery, Sydney; Australian Centre for Contemporary Art, Melbourne; Contemporary Art Centre of South Australia  
*Gail Hastings, Mathew Jones, Anne McDonald, Scott Redford*, Black, Sydney, Australia  
*Supermart*, Blaxland Gallery, Melbourne, Australia
- 1991 *Australian Perspecta 1991*, Art Gallery of New South Wales, Sydney, Australia
- 1990 *Moet & Chandon Touring Exhibition*, Qld. Art Gallery, Art Gallery of N.S.W, Aust. National Gallery, Art Gallery of South Aust., Art Gallery of West Aust., Westpac Gallery, Victorian Arts Centre, Australia  
*St Kilda Festival Art Acquisitional Prize*, Linden Gallery, Melbourne, Australia
- 1989 *Imaging AIDS*, Australian Centre for Contemporary Art, Melbourne, Australia
- 1987 *Mirabilis: Post-Appropriation*, Chameleon Gallery, Hobart; Museum of Contemporary Art, Brisbane; George Paton Gallery, Melbourne, Australia

#### PUBLIC ART PROJECTS

- 2008 *Thisisliveart (after Adam Chodzko)*, 12 month web project on YouTube
- 2002 *Don't Even Go There!*, project for borrowed Palm Pilots with GPS, Sydney, Australia
- 2000 *The Bastards!*, littered video & cassette tapes, Melbourne, Australia
- 2000 *Broadcast*, littered video & cassette tapes, London, UK
- 1997 *The New York Daily News on the day before the Stonewall Riot*, littered newspapers, New York, USA
- 1994 *Adelaide Tattoos* (as part of Adelaide Festival 1994), tattoos on 5 gay men, Adelaide, Australia

#### CURATORIAL PROJECTS

- 1998 *Dumb: Diane Lopez, Erik Hanson, & Micah Lexier*, Centre for Contemporary Photography, Melbourne, Australia

#### GRANTS AND AWARDS

- 2016 Australia Council, Arts Projects For Individuals and Groups, New Work Grant
- 2003/5 Australia Council Fellowship
- 2002 Australia Council New Media, New Work Grant
- 2001 Australia Council Residency, Acme Studios, London
- 2001 Victorian Ministry for the Arts, New Work Grant
- 1998 Victorian Ministry for the Arts, Development Grant
- 1997 Australia Council, New Work Grant
- 1995/6 Australia Council Fellowship Residency, Institute for Contemporary Art (PS1), New York
- 1995 Monash University Acquisitional Prize
- 1994 Australia Council Quick Response Grant, to attend São Paulo Biennial for 'Dark O'Clock'
- 1991 Australia Council, Project Grant
- 1990 St Kilda Council Acquisitional Art Prize

#### COLLECTIONS

Museum of Contemporary Art (Sydney)  
National Gallery of Victoria  
Artbank  
Art Gallery of New South Wales  
Queensland Art Gallery  
Bendigo Regional Art Gallery  
Monash University  
City of Port Phillip Council  
Monash Gallery of Art  
Private Collections

## SOLO EXHIBITION CATALOGUES

Mathew Jones & Stephen Zagala; *Photography Goes Poof!: Mathew Jones's lost photoworks 1989-94*, MGA, Melbourne 2016  
Russell Storer (ed); *Jones/Starling*, Museum of Contemporary Art, Sydney 2002  
Hamish Buchanan & Mathew Jones; *A Place I've Never Seen*, Toronto Photographers Workshop, Toronto 1995  
Robert Schubert; *RIOT*, Roslyn Oxley, Sydney 1995  
Mathew Jones; *I Feel Like Chicken Tonight*, Tolarno Galleries, Melbourne 1995  
Paul Foss & Mathew Jones; *POOF!*, Australian Centre for Contemporary Art, Melbourne 1993  
Mathew Jones; *To be illiterate is to be blind*, Linden Gallery, Melbourne 1991  
Mathew Jones; *Over My Dead Body*, Artspace, Sydney 1991  
Mathew Jones; *Silence = Death*, 200 Gertrude St, Melbourne 1991

## GROUP EXHIBITION CATALOGUES

Maclusha Robinson; *See You At The Barricades*, Art Gallery of New South Wales, Sydney 2015 p. 9, 36-37 (ill.)  
Lisa Radford (ed); *Dear Masato, All At Once*, Margaret Lawrence Gallery, VCA, Melbourne 2014  
Geraldine Barlow; *Liquid Archive*, Monash Uni. Museum of Art, Melbourne 2012 pp. 46-49 (ill.), 134, 129  
Anna Davis; *New Acquisitions in Context*, Museum of Contemporary Art, Sydney 2010 pp. 7, 34-35 (ill.)  
Vivien Gaston; *The Naked Face: Self-portraits*, National Gallery of Victoria, Melbourne 2010 p. 94  
Max Delany, Geraldine Barlow, Kyla McFarlane (ed); *Change*, Monash Uni. Museum of Art, Melbourne 2010 p. 11 (ill.)  
Jenepher Duncan & Linda Michael (ed); *Four Decades of Collecting*, Monash Uni. Museum of Art, Melbourne 2002 p. 16 (ill.)  
Stuart Koop; *Rent*, Australian Centre for Contemporary Art, Melbourne 2000 p. 2, 4 (ill.)  
Stuart Koop & Vikki McInnes (ed); *Red 01*, Australian Centre for Contemporary Art, Melbourne 2001 p. 46, 75  
Zara Stanhope; *The Persistence of Pop: Works from the University Collection*, Monash Gallery of Art, Melbourne 1999 p. 3, 6  
Stuart Koop; *Facsimile*, LAC Caracas & Australian Centre for Contemporary Art, Melbourne 1999 pp. 2-3 (ill.)  
Andre Martin; *Documents & Mensonges*, Optica, Montreal 1999 pp. 2, 3, 17, 20, 21, 30, 31  
Max Delany; *Strolling*, Museum Of Modern Art at Heide, Melbourne 1998 pp. 17 (ill.), 29, 30, 33  
Donna McAlear; *Mao Tse Tung Hour*, Ipswich City Council, Ipswich, 1997 p. 24, 25 (ill.)  
Anna Claburn (et al); *Moet & Chandon Touring Exhibition*, Moet & Chandon Australian Art Foundation, 1997 p. 33  
Jean-Michel Ribette (ed); *In the Ruins of the Twentieth Century*, Institute for Contemporary Art, New York 1996 pp.6-9 (ill.), 42-3  
Judy Annear (ed); *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney 1995 pp. 56-57  
Wayne Baerwaldt; *Dark O'Clock*, Plug In. Inc, Winnipeg 1994 pp. 7, 14, 17, 20, 48-63 (ill.)  
John Barrett-Lennard (ed); *Adelaide Installations: 1994 Adelaide Biennial of Aust. Art*, Vol I p.76-79, Vol II p.51-52 , AGSA 1994  
Marcus O'Donnell; *Dislocations*, Access Gallery NGV, Melbourne 1993 p. 2  
Scott Redford & Luke Roberts (ed); *You Are Here*, Institute of Modern Art, Brisbane 1992 p. 25  
Victoria Lynne, (ed); *Australian Perspecta 1991*, Art Gallery of New South Wales, Sydney 1991 pp. 60, 61(ill.), 164  
Nadine Amadio; *Moet & Chandon Touring Exhibition*, Moet & Chandon Art Foundation, 1990 pp. 32, 33  
Chris McAuliffe & Stephanie Holt (ed); *Imaging AIDS*, Australian Centre for Contemporary Art, Melbourne 1989  
Juliana Engberg; *Mirabilis: Post-Appropriation*, George Paton Gallery, Melbourne 1987 p. 3

## PUBLISHED ESSAYS & ARTISTS PAGES BY

Mathew Jones & Stephen Zagala; *Photography Goes Poof!: Mathew Jones's lost photoworks 1989-94*, MGA, Melbourne 2016  
[https://www.mga.org.au/library/media/document/mjones\\_mgacatalogue-online.pdf](https://www.mga.org.au/library/media/document/mjones_mgacatalogue-online.pdf), retrieved 21/07/2017  
as Helen Back; 'Interview with Mathew Jones', *Jones/Starling*, catalogue, Museum of Contemporary Art, Sydney 2002 pp. 20-23  
Mathew Jones; *Dumb: Diane Lopez, Erik Hanson, & Micah Lexier*, Centre for Contemporary Photography, Melbourne 1998  
Mathew Jones; *I Feel Like Chicken Tonight*, catalogue, Tolarno Galleries 1995  
Mathew Jones; 'David McDiarmid', *Australian Perspecta 1995*, catalogue, Art Gallery of New South Wales 1995 p. 68  
as Helen Back; *POOF!*, catalogue, Australian Centre for Contemporary Art, Melbourne 1993 pp. 1-4  
Cover, *A Bit on the Side*, by Chris Berry, EMPress 1994  
Mathew Jones; 'Here's looking at you, kid : Q Vs. Murley', *SHOT*, Centre Contemporary Photography 1993 pp. 44-53  
as Helen Back; *Henle's Loop*, Mikala Dwyer exhibition catalogue, Institute of Modern Art, Brisbane 1993  
Cover, *Art & Text* #43 1992  
Mathew Jones; *To be illiterate is to be blind*, catalogue, Linden Gallery, Melbourne 1991  
Artist's pages; 'Sex Before Crime', *Art & Text* #38 1991 pp. 30, 31  
Mathew Jones; 'What is this place?', *Australian Perspecta 1991*, catalogue, Art Gallery of New South Wales 1991 p. 60  
Mathew Jones; *Silence = Death*, catalogue, 200 Gertrude St, Melbourne 1991  
Mathew Jones; *Over My Dead Body*, catalogue, Artspace, Sydney 1991  
Mathew Jones; 'ACT UP or DO NOTHING', *Agenda* #16 Melbourne 1991  
Mathew Jones; 'Imaging an Audience', *Tension* #16, Melbourne 1990

## SELECTED JOURNAL REVIEWS & ESSAYS ABOUT

Jacqueline Milner; 'Mathew Jones & Simon Starling', *Broadsheet*, Dec 2002 - Feb 2003 p. 27  
Stuart Koop (ed.); 'Rent Art: Notes', *Ojeblikket, Magazine For Visual Cultures*, Special Issue #3 Vol.10 2000 pp. 44, 46, 59

Marcus O'Donnell; 'All About Nothing', *Outrage*, June 1997 pp. 30-31  
 Nicholas Baume; 'Room 32', *Art & Text* #50 1995  
 Paul Purcell; 'Behind the chicken wire', *Outrage* #17 1994  
 Colin Hood; 'Exploding Architecture', *Real Time*, December 1994 p. 24  
 Marcus O'Donnell; 'Mathew Jones/Neil Emmerson', review, *Art & Text* #46 1994  
 Stephen O'Connell; 'I Feel Like Chicken Tonight', *Art & Text* #50 1995 p. 63  
 John Meade, Stephen O'Connell, David Warner & Tom Gnome; 'Mathew Jones: Adelaide Tattoos', *Art Fan*, 1994  
 Amanda King; 'Mathew Jones: Poof!', *Agenda* #33 1993 p. 7  
 Simon Kronenberg; 'Which Way Gay', *Art Monthly Australia*, November 1993 p. 4-7  
 David Phillips; 'You Are Here', *Eyeline* #21 1993 pp. 8-11  
 Robert Schubert; 'You Are Here & Dislocations', *Agenda* #30/31 1993 p. 7  
 Susan Fereday, David Harradine, Stuart Koop & Sally Thompson; 'Mathew Jones: Poof!', *Art Fan*, 1993  
 Stephen O'Connell; 'Dislocations', *Art & Text* #45 1993  
 Sam Schoenbaum; 'You Are Here', *Art & Text* #44 1993 pp. 85-6  
 Stephen O'Connell; 'A Place I've Never Seen', *Photofile* #39 1993 pp. 46, 47  
 Stephen O'Connell; 'To be illiterate is to be blind...', *Art & Text* #43 1992 p. 76  
 Carmela Baranowska; 'To be illiterate is to be blind...', *Agenda* #25 1992 p. 31  
 David Phillips; 'Rhetorical Silence', *Eyeline* #17 1992 pp. 18-21  
 Paul Hayes; 'Imaging AIDS', *Art & Text* #38 1991 p. 114 (ill.)  
 Juliana Engberg; 'Silence = Death', *Agenda* #18 1991  
 Billy Crawford; 'Australian Perspectives 1991', *Eyeline* #17 1991  
 Stuart Koop; 'Silence = Death', *Eyeline* #16 1991 pp. 30-31  
 Juan Davila; 'Deathwatch', *Art & Text* #41 1991 pp. 33-34

#### SELECTED NEWSPAPER REVIEWS & ARTICLES ABOUT

Alexa Moses; 'I reread the news today, oh boy...', *Sydney Morning Herald*, 20/05/2005  
 Peter Hill; 'Double Vision', *Sydney Morning Herald*, 25/10/2002 p.26  
 Lenny Ann Low; 'World Arty', *Sydney Morning Herald*, 19/10/2002  
 Robert Nelson; 'Facsimile', *The Age*, Melbourne, 02/12/1999  
 Mark Currah; preview, *Time Out*, London, 09/06/1999  
 Edgar Alfonzo-Sierra; 'Facsimile: Australia en copias', *El Nacional*, Caracas 30/06/1999  
 Yasmin Monsalve; 'La cultura de la copia llega desde Australia', *El Universal*, Caracas 01/07/1999  
 Peter Timms; 'Who's the dummy here?', *The Age*, Melbourne, 15/04/1998  
 Vince Aletti; 'Mathew Jones', *New York Village Voice*, 25/02/1997  
 Steve Perkin; 'The Jobs People Do', *The Age*, Melbourne, 12/06/1997  
 Chris Boyd; 'New York Daily Times', *The Big Issue*, 29/05/1997  
 David Langsam; 'Day that changed America and the world', *The Republican*, 12/06/1997  
 Leigh Raymond; 'Kweer Art Enters Culture Palaces', *Sydney Star Observer* 1995  
 Leigh Raymond; 'Questioning Major Exhibitions', *Sydney Star Observer* 1995  
 Steven Thurlow; 'A Chicken Pecks Back', *Capital Q*, February 1995  
 David Mazerole; 'Rectum Raised to an Artform', *Xtra Toronto*, 29/09/1995  
 Marcus O'Donnell; 'Art and Activism', *Melbourne Star Observer* 28/10/1995  
 David Mazerole; 'Rectum raised to an artform', *Extra*, October 1995  
 Felicity Fenner; 'Confronting Art in the Age of AIDS', *Sydney Morning Herald* 25/11/1995  
 Stephen Dunne; 'Artist acts up to the gay politics', *Sydney Morning Herald* 8/2/1995  
 Georgia Lobacheff; 'Sexo, prazer e culpa na arte de duas coletivas', *Jornal da Tarde*, São Paulo 10/10/1994  
 Felicity Fenner; 'Trappings of desire', *Sydney Morning Herald* 24/06/1994  
 Marcus O'Donnell; 'Effervescent Art', *Melbourne Star Observer*, 26/05/1993  
 Leigh Raymond; 'Mardi Gras: A sparkle here and there ...', *Sydney Star Observer* 22/03/1993  
 Geoffrey Williams; 'The Difference Theory', *Brother Sister*, May 1992  
 Marcus O'Donnell; 'Buttocks, balls and human cells', *Melbourne Star Observer*, 01/05/1992  
 Steven Lawsen; 'Life cycle of today's homosexual brought to life', *Melbourne Star Observer*, 17/05/1991  
 Christopher Heathcote; 'Installation focusses on the life of AIDS victim', *The Age*, Melbourne, 22/05/1991

#### BOOKS ABOUT

Catherine Lord & Richard Meyer (ed); *Art & Queer Culture*, Phaidon Press, London 2013 pp. 38, 40 (ill.)  
 Acme Studios (ed); *Time & Vision: Australia Council London Residencies 1992-2012*, Acme Studios, London 2012 pp. 64, 65  
 Anne Marsh; *LOOK! Contemporary Australian Photography since 1980*, Macmillan, Melbourne 2010  
 Stuart Koop; *Beep: contemporary art from the middle of nowhere*, Institute of Modern Art, Brisbane 2008 pp. 4, 96-105 (ill.)  
 Kate MacNeill; *Art that Matters: Identity and Contemporary Art in Australia*, (PhD Thesis), Uni. of Melbourne, 2007  
 Stephen O'Connell; 'Aesthetics: A Place I've Never Seen', *A Shock To Thought*, ed. Brian Massumi, Routledge 2002 pp. 20-43  
 Ted Gott (ed); *Don't Leave Me This Way: Art in the Age of AIDS*, NGA, Thames & Hudson 1994 p. 16