

BRENT HALLARD CV

Born 1957

Studio: 8/1 Belongil Cres, Byron Bay, NSW, 2481

Lives between Sydney, Australia and USA

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EDUCATION

1992 Master of Arts, University of New South Wales, COFA

1990 Bachelor of Fine Arts, University of New South Wales, COFA

SELECTED EXHIBITIONS

2017

‘Mixed Tape’, New Modes of Abstraction, Palmer, Sydney

‘Oppler’, Transmitter, Brooklyn, NY ‘Chromatopia’, curated by Louis Blyton,

Melbourne

‘100 years after De Stijl’, Open Air Museum De Lakenhal, Netherlands

‘Visual Discrepancy’, curated for Crawford Gallery, Sydney (2 person)

‘TRANS’ Transitional forms of painting, curated by Kyle Jenkins for Raygun Projects

‘Dirty Filthy Painting’, curated by Michael Cusak for BSA Project Space, Northern

Rivers ‘Samenhang’ with Jasper van der Graaf and the collection of Camiel

Andriessen, Het Kunstgemaal, Netherlands

‘Line and Space’, curated by Suzie Idiens, Sydney

2016

‘Lavender Strike’, Conny Dietzschild Gallery, Sydney (Solo)

‘Black and White Show’, Conny Dietzschild Gallery, Sydney

‘Hydrography III’, LaKaserna Artspace, Bad Nieuweschans, Netherlands (curated by Henriëtte van’t Hoog and Iemke van Dijk)

‘Engaged Drawing’, Artothèque, Miramas, France (curated Beatrice Bea and Yifat Gat)

2015

‘Here&Now’, curated by Adrian Zuniga, Galleri Urbane, Dallas, Texas

‘Volume I’, curated by Mary Judge and Enrico Gomez, Schema Projects, New York

‘Formal Watercolour’, Museum Waterland, Purmerend, Netherlands, curated by Piet Knook

‘Territory of Abstraction’, Pentimenti Gallery, Philadelphia, curated by Christine Pfister

‘Paperazzi 4’, Janet Kurnowski Gallery, New York

O L
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2014

- ‘un-bound-ed’, bi-coastal and international show focusing on conceptual & reductive practices, Root Division, San Francisco
- ‘Doppler Shift’, curated by Mary Birmingham, New Art Center, New Jersey
- ‘Abstract Realities’, Jan Van de Ploeg, Brent Hallard, Richard Van der Aa, University of Southern Queensland
- ‘Dressed in Pink’, Raygun Art Projects, Southern Queensland
- ‘Hard-Edge Abstraction’, curated by Kasarian Dane and Catherine Tedford, Richard F. Brush Art Gallery at St. Lawrence University in Canton, New York
- ‘Paperazzi 3’, Janet Kurnowski Gallery, New York

2013

- ‘Sydney Non Objective Turns 100,’ SNO Contemporary Art Projects, Sydney
- ‘The Big small Graphic Art Show’, Graphic Studio Daglicht Eindhoven
- ‘LIGHT SPACE PROJECTS 2013: Rituals of Exhibition II’ by The Talent Agency, H Gallery Chiang Mai, Thailand
- ‘DOPPLER’, curated by Mel Prest, Parallel Art Space, Brooklyn, NYC
- ‘Hydrography - Abstract in Watercolour’, De Vishal, Haarlem, The Netherlands, curated by Iemke van Dijk and Henriëtte van’t Hoog
- ‘Rituals of Exhibition’, curated by Gilbert Hsiao and Giles Ryder
- ‘Don’t Be Selfish’, Phayao, Thailand
- ‘Paperazzi 2’, Janet Kurnatowski Gallery, New York
- ‘Right and Other Angles’, curated by Jeffrey Cortland Jones at Soft-spot
- ‘Never Underestimate a Monochrome’, organised by Mariágeles Soto-Díaz through Abstraction at Work, Wignall Museum of Contemporary Art

2012

- ‘Index #3’, publication and exhibition organised by Justin Andrews, Melbourne
- ‘Dripping Colour Amazement’, curated by Brent Hallard, Galerie oqbo, Berlin
- ‘Never Underestimate a Monochrome’, organised by Mariágeles Soto-Díaz through Abstraction at Work, sponsored by the University of Iowa Museum of Art
- ‘Doppler Stop’, Rotterdam, Amsterdam, Berlin and Zagreb
- ‘Supermarket 2012’, IS Projects/SNO/PARISconcret, Stockholm
- ‘Paperazzi’, Janet Kurnatowski Gallery, Brooklyn NYC

2011

- ‘VOID289, UNVOID’, curated by Naoshi Okura KOBE Biennale, Japan
- ‘A Romance of Many Dimensions’, Brooklyn Artist’s Gym, Brooklyn, NYC
- ‘Saturation Point’, International Survey of Reductive Art, London
- ‘Gifting Abstraction’, Soho20 Chelsea Gallery, curated by Mariágeles Soto-Díaz, NYC
- ‘Sugarmountain 2’, Galerie van den Berge, curated by Clary Stolte, Goes, NL

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‘Chase the Tear’, NIAD, curated by Timothy Buckwalter, Richmond, California
‘Recent Movements in Non-Objective Art’, Reutem Galerie, NL
‘1st International Festival of Non-Objective Art’, organised by Roland Orpük, Pont de Claix, Grenoble, France
‘Plane Speaking’, McKenzie Fine Art, curated by Valerie McKenzie, NYC

2010

‘Informal Relations’, Indianapolis Museum of Contemporary Art (IMOMA), curated by Scott Grow
‘Touch + Paris’, parisCONCRET
‘Hydrography: Abstracts in Watercolour’, RC de Ruimte in IJmuiden, curated by Iemke van Dijk and Henriëtte van’t Hoog
‘25 x 25’ traveling Sydney, Melbourne, New IS-Projects Box, curated by Guido Winkler
‘Fuzzy Logic’, Thompson Gallery, The Cambridge School of Weston, MA

2009

‘Editionen aus Deutschland den Niederlanden und der Schweiz’, Gesellschaft für Kunst und Gestaltung, Bonn GKG
‘Trans: Form | Color’, Meridian Gallery, San Francisco
‘Personal Space’, three person show with Richard Roth and Henriette van’t Hoog, parisCONCRET
‘Kosmos Light and Space’, curated by Guido Winkler, Is projects, Leiden, curated I-S Box
‘Trans:formal’, Pharmaka, Los Angeles
‘Pour faire simple’, parisCONCRET

2008

‘T-show’, Polverara, Italy
‘The Space Between’, San Jose Institute of Contemporary Art, San Jose, CA

2007

‘Trans Weltraum’, Marienplatz, Munich
‘U-shape’, Minatomirai, Yokohama
‘Solid Space’ storfront, Setagaya, Tokyo
‘New Wall Drawings’, Bus-Dori Projects, Tokyo

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MUSEUM EXHIBITIONS

2017 Open Air Museum De LakenHal, The Netherlands
2015 Museum Waterland, Purmerend, The Netherlands, 'Hydrography II'
2014 Visual Art Center, New Jersey, 'Doppler Shift'
2013 De Vishal, Haarlem, The Netherlands, 'Hydrography'
2012/13 University of Iowa Museum of Art & Wignall Museum of Contemporary Art,
'Never Underestimate a Monochrome'
2010 Indianapolis Museum of Contemporary Art, 'Informal Relations'
2008 San Jose Institute of Contemporary Art, 'The Space Between'
1990 S.H. Irvine National Trust, Fresh Art, curators: Felicity Fenner/Anne Loxley
1986 Art Gallery of New South Wales, Sulman Prize, juried exhibition

CURATORIAL WORK

2017 'Visual Discrepancies' Crawford Gallery, Sydney
2014 'Unbounded Root Division', San Francisco
2012 'Dripping Colour Amazement', Galerie obqo, Berlin
2011 'A Romance of Many Dimensions', Brooklyn Artist's Gym, NYC
2010 'Touch + Paris', parisCONCRET, Paris, France
2009 'Trans: Form |Color', Meridian Gallery, San Francisco 'Trans:formal',
Pharmaka, Los Angeles
2009 'Touch', Bus-Dori Project Space, Tokyo
2008 'Bus-Dori Suitcase', Bus-Dori Project Space, Tokyo

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REVIEW/PUBLICATION

2017 Sydney Morning Herald, Spectrum
2016 Sydney Morning Herald, Spectrum
2014 Unbounded boxed set of prints, essay by Joan Waltemath
2014 Doppler Shift Catalog, Doppler NY
2013 Index 3 (publication)
2012 Doppler Europe Kunstbeed, Nr 9 Sugarmountain 2
2011 An Exercise in Seeing at Brooklyn Artist's Gym by Eric Sutphin
2011 Catalogue Retour aux Bases / Back to Basic, Pont de Claix, Grenoble
2009 San Francisco Chronicle November Kenneth Baker, Peter Selz, "Trans: Form|Color", Exhibition Catalog Essay, Meridian Gallery, San Francisco
2008 The Space Between at SJICA Artweek June
2004 ATRKRUSH micro review by Christopher Elam, Chief Editor of Artkrush
2002 Sydney Gay Games Review of Powerplay, Sydney Morning Herald October
1994 EYELINE Non-profits and their Artists Editorial Highlights Minimal Painting by Brent Hallard currently on show at FIRST DRAFT, SYDNEY
1990 Fresh Art S.H. Irvine National Trust, Arts Editor, John McDonald, Eastern Herald Art Review,
1990 Verisimilitudes, D.C. Art, Sydney Writer, Martine Ramby, ArtLink
1988 Brisbane Art Publication. Brent Hallard - Imperfect Geometries. Interview with Adriane Boag, First Draft Director

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