

ANDREW ROBERT HURLE - CURRICULUM VITAE <www.andrewhurle.com>

2013: PhD (Media Arts), College of Fine Arts, UNSW. (with Australian Postgraduate Award)

2002: Master of Arts (Visual Arts), Sydney College of the Arts, University of Sydney.
(with University Postgraduate Award)

1989: Graduate Diploma, Victorian College of the Arts

1987: Bachelor of Arts (Visual Arts), Canberra School of Art

1962: Born Geelong, Victoria

Research:

Areas of academic research include technologies of monetary production, history of security printing, theories of image reproduction (print and digital), history and methods of manuscript and typography. Doctoral thesis is titled *Forging Value: an etymology of monetary signification* (105,000 words/500 illustrations + visual artwork). Currently under contract for publication. Research period included 2 years residency in Berlin, Germany and a 4 month fellowship at the Smithsonian Museum (Lemelson Center) in Washington D.C.

Conference Presentations:

2013 *Currency in Abstraction: Early experiments in mechanical engraving*, IMPACT 08 (International Print Conference), University of Dundee, Scotland.

2011 *Freelancing: Artistic Identity and Medium*, IMPACT 07, Monash University, Melbourne.

2009 *Engineering the Hand: the articulation of error in automated drawing*, Association of Art Historians Annual Conference, Manchester Metropolitan University, U.K.

2005 *Hardcore Reprography: the reproduced image and the pornographic object*, 'Inscriptions' Arts and Humanities Conference, Eastern Mediterranean University, Cyprus.

Exhibitions (selected 2004-2014)

* = solo exhibition

2014 **Pointless Order* ICAN Gallery, Sydney.

2013 *Play Money* (cur. Jane O'Neill), Counihan Gallery, Melbourne.

Art & Money, Dunedin School of Art, Dunedin, NZ.

Evolution (cur. Emily Hunt), 55 Sydenham Road, Sydney

2012 **Geldumlaufgeschwindigkeit*, ICAN Gallery, Sydney.

Post-planning (cur. Balla Starr), Ian Potter Museum, Melbourne.

2011 Guest artist, *15th Tallinn Print Triennial*, Tallinn, Estonia.

Creative Accounting (cur. Holly Williams), UTS Gallery, Sydney.

the rest is silence (cur. Elvis Richardson), Death Be Kind Gallery, Melbourne.

2010 *Sold Out: Elastic Residence*, London, UK.

2008 *Zero & Not* (cur. Anusha Kenny), 45Downstairs, Melbourne.

Little Deaths (cur. Stuart Bailey), Apartment Gallery, Melbourne.

Ocular Lab Inc., Melbourne.

2006 **broke*, Darren Knight Gallery, Sydney.

**Limited Wealth*, Austral Avenue, Melbourne.

Cones of Zontact, Loose Projects, Sydney.

2005 **Excavating*, Kunstlerhaus Bethanien, Berlin.

Schmutzgeld, Elastic Residence Gallery, London.

Dying to Make a Living (cur. Lise Nellemann), Sparwasser HQ, Berlin.

South Wing, Ground Floor, Kunstlerhaus Bethanien, Berlin.

Store 5 is..., Anna Schwartz Gallery, Melbourne, Australia.

Elastic - an Archive Project, The Cross Art Projects, Sydney.

Pitch Your Own Tent (cur. Max Delaney), Monash University Gallery, Melbourne.

2004 **Quadratmeter - 15 small exhibitions*, Kunstlerhaus Bethanien, Berlin.

**Variations on a song by Anton Webern*, BLOCK Gallery, Sydney.

Publication activity & Artist Pages:

The Numismatist September 2014 (cover article: *Abstractions of Value*), New York, USA.
Runway Australian Experimental Art journal #25 2014, (Guest Editor), Sydney.
Cabinet Magazine #50 September 2013 (3 artist pages including essay), New York, USA.
Kunst.ee 2011 (2 artist pages), Tallinn, Estonia.
Photofile September 2006 (2 artist pages), Centre for Photography, Sydney.
Elastic Printed Project 2002/2003 (co-editor and designer), Sydney.
Permanent Food 1996 (2 artist pages), Milan, Italy.
Artfan, Autumn 1996 (artist page), Melbourne.
Circular, Issues 1, 2, 3 & 4 (artist pages) Melbourne.
Rosebud #2, 1992 (artist page) Melbourne.
Installation Publication, 1991 (artist page) Melbourne.
Agenda, October 1990 (cover design) Melbourne.
Pataphysics, 1990 (artist page) Melbourne.
Rebus #2, 1990 (artist page) Melbourne.

Selected Bibliography:

O'Neill, J. *Austral Avenue: An experiment in living with art*, Emblem Books, Melbourne, 2012.
Koop, S. *beep...Crackle...*, *Contemporary Art From the Middle of Nowhere*, Institute of Modern Art, Brisbane, 2008.
Stanhope, Z. *Good Vibrations* (catalogue essay), Heide Museum of Modern Art, 2002.
Gawronski, A. "Now You See It...", exhibition review, *Broadsheet* Vol.30 #2, 2001.
Koop, S. "Rent" (exhibition summary), *ojeblikket, Magazine for Visual Cultures*, Special Issue #3, Vol.10, 2000.
Creed, B. "Hitchcock: Art, Cinema and Suspense. The aesthetics of shock in painting and film" (exhibition review), *Art & Australia*, Vol. 38 No. 2, 2000.
Huppatz, D.J. "Rent" (exhibition review, Australian Centre for Contemporary Art), *LIKE Art Magazine*, No.13, Summer 2000.
Koop, S. exhibition review, *Art/Text #61*, 1998.

Collections:

The Ian Potter Museum
The Kumu Museum, Tallin, Estonia
The National Gallery of Victoria
artbank
Lavery Collection
Various private collections

Grants & Awards:

2012: Visual Arts/Craft Fund, New Work Grant
2009: Lemelson Center Fellowship, Smithsonian Institution, Washington D.C.
2005/06: Gunnery Studio Residency, Woolloomooloo, Sydney
2004: Australia Council Residency, Kunstlerhaus Bethanien, Berlin
2000: Resident artist, Canberra Institute of the Arts
1999: Visual Arts/Craft Fund, New Work Grant
1994: Australia Council Studio Residency: Tokyo
1989: Theodore Urbach Award