

**ANDREW ROBERT HURLE - CURRICULUM VITAE**

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- 2013: PhD (Media Arts), College of Fine Arts, UNSW. (Australian Postgraduate Award)  
2002: Master of Arts (Visual Arts), Sydney College of the Arts, University of Sydney.  
1989: Graduate Diploma, Victorian College of the Arts  
1987: Bachelor of Arts (Visual Arts), Canberra School of Art  
1962: Born Geelong, Victoria

**Research:**

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

**Exhibitions (selected from 2005–2016) \* = solo exhibition**

- 2017: *Process/Meaning*, (cur. Gerardo Tan) MO\_Space, Manila, The Philippines  
2016: *in*, Knulp gallery, Sydney  
*Creative Accounting*, (cur. Holly Williams) touring exhibition UQ Art Museum, Brisbane and regional galleries, Australia 2016–2018  
2015: *Bad Drawing* (cur. Robert Lake) Affiliated Text Gallery, Sydney  
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.  
*Store 5 is...*, Anna Schwartz Gallery, Melbourne, Australia.  
*Pitch Your Own Tent* (cur. Max Delaney), Monash University Gallery, Melbourne.

**Conference Presentations:**

- 2017 *Prepossession: Monetary Iconography and Sweepstakes Promotion*, 9th International Critical Finance Studies Conference, Leicester University U.K.  
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: between the reproduced image and the pornographic object*, 'Inscriptions' Arts and Humanities Conference, Eastern Mediterranean University, Cyprus.

**Published work:**

*Runway Australian Experimental Art Journal #25*, (Guest Editor 2014), Sydney.  
"Abstractions of Value" (cover article) *The Numismatist #9/127* September 2014, Colorado Springs, USA  
*Cabinet Magazine #50* September 2013 (3 artist pages), 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.

**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", *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", *Art & Australia*, Vol. 38 No. 2, 2000.  
Koop, S. exhibition review, *Art/Text #61*, 1998.

**Grants & Awards:**

2015: Catherine Sheehan Literary Award for U.S. Paper Money Studies  
2012: Australia Council Visual Arts/Craft Fund, New Work Grant  
2009: Lemelson Center Fellowship, Smithsonian Institution, Washington D.C.  
2008: Australian Postgraduate Award  
2005/06: Gunnery Studio Residency, Woolloomooloo, Sydney  
2004: Australia Council Residency, Kunstlerhaus Bethanien, Berlin  
2000: Resident artist, Canberra Institute of the Arts  
1999: Australia Council Visual Arts/Craft Fund, New Work Grant  
1994: Australia Council Studio Residency: Tokyo  
1989: Theodore Urbach Award (Australia)

**Collections:**

The Ian Potter Museum, Melbourne  
The Kumu Museum, Tallin, Estonia  
The National Gallery of Victoria  
artbank (Australia)  
Lavery Collection, Sydney  
Various private collections