

JONATHAN JONES  
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born 1978, Sydney, New South Wales  
Wiradjuri/Kamilaroi

#### SOLO EXHIBITIONS

2015 guguma guriin (black stump) at Liveworks Festival of Experimental Art, 2015, Performance Space, Sydney; guwiinyguliya yirgabiya ngay yuwin.gu gulbalangidyal ngunhi (they made a solitude and called it peace), Bathurst Regional Art Gallery, New South Wales; 2013 Jonathan Jones, Tim Melville Gallery, Auckland, New Zealand; Jonathan Jones, Manly Art Gallery and Museum, Sydney; 2012 untitled (illuminated tree), Gallery Barry Keldoulis, Sydney; 2011 untitled (salt), Galerie Mirchandani + Steinruecke, Mumbai, India; 2010 Jonathan Jones, Tim Melville Gallery, Auckland, New Zealand; revolution, Gallery Barry Keldoulis, Sydney; 2009 untitled (heads or tails), Artspace, Sydney; 2008 untitled (the tyranny of distance), Sherman Contemporary Art Foundation, Sydney; 2007 Jonathan Jones, Newcastle Art Gallery, New South Wales; trade mark, Gallery Barry Keldoulis, Sydney; 2006 light maps, Gallery Barry Keldoulis, Sydney; 2005 white lines, Gallery Barry Keldoulis, Sydney; 2004 blue poles, Gallery Barry Keldoulis, Sydney; 2003 lumination, Gallery Barry Keldoulis, Sydney; 2002 Serve chilled, Sherman Artbox, Sherman Galleries, Sydney

#### ARTIST'S BOOKS

2012–14 Evening shadows/Murray–Darling views, with Tom Nicholson, limited edition, published by Surplus; 2006 light maps, limited edition, self-published; 2001 40 ambivalent words, limited edition, self-published

#### COLLABORATIONS

2015 Kulata tjuta: installation and inma, with Willy Kaika Burton and men from Ernabella Arts, Iwantja Arts, Kaltjiti Arts, Mimili Maku Arts, Ninuku Arts, Tjala Arts and Tjungu Palya, Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Government House, Adelaide; Shared endeavour, with Martin Awa Clarke Langdon, Papakura Art Gallery, Auckland, New Zealand; 2014 Kulata Tjuta project, with Willy Kaika Burton, Hector Burton, Ray Ken, Mick Wikilyiri, Frank Young, Kunmanara Wangin, Kunmanara Tiger, Jacob Tiger, Milsane Murphy, Michael Bruno and Anwar Young, Dark heart: 13th Adelaide Biennial of Australian Art, Art Gallery of South Australia; gunya, with Lorraine Connelly-Northey, Buckingbong to Birrego: walking country, Buckingbong State Forest, New South Wales; 2013 untitled (shield design), with Aunty Joy Wandin Murphy after William Barak, TarraWarra Museum of Art, Healesville, Victoria; Illuminate, with Euraba Artists & Papermakers (May Hinch, Leonie Binge, Deborah Knox, Lola Binge and Christine Dumas), Boggabilla, New South Wales, and Art Gallery of New South Wales, Sydney; Ruark Lewis: survey part II, collaborations, with Ruark Lewis and Barayuwa Mununggurr, Macquarie University Art Gallery, Sydney; 2007 an index of kindness, with Ruark Lewis, Post Museum, Singapore; blanche (phase 1), with KC Adams, Chalk Horse, Sydney; homeland illuminations, with Ruark Lewis, Performance Space, Sydney; The trouble with the weather: a southern response, with Jim Vivieaere, UTS Gallery, Sydney; 2004 interference: travelling light, with Jim Vivieaere, Pacific Wave Festival, Museum of Sydney and Performance Space, Sydney (and regional tour); 2004: Australian culture now, with Darren Dale and David Page, National Gallery of Victoria and Australian Centre for the Moving Image, Melbourne; 2003 40 ambivalent words, with Ruark Lewis, CLUBS projects Inc, Melbourne; sound of missing objects, with Panos Courous and Ilaria Vanni, Performance Space, Sydney, and University of Wollongong FCA Gallery, New South Wales; 2002 red out, with Jim Vivieaere, Contemporary Art Foundation of Auckland; 2001 reckonings, with Ruark Lewis, Romaine Morton and Nuha Saad, Performance Space, Sydney

#### GROUP EXHIBITIONS

2015 Unsettled: stories within, National Museum of Australia, Canberra; Wiradjuri ngurambanggu, Murray Art Museum Albury; MCA Collection: luminous, Museum of Contemporary Art, Sydney; 2014 Same river twice, Australian Experimental Art Foundation, Adelaide; A world undone: works from the Chartwell Collection, Auckland Art Gallery Toi o Tamaki; Echo: Tim Silver and Jonathan Jones, Breezblock, Sydney; 2013 Art & Australia collection, Hazelhurst Regional Gallery & Arts Centre, Sydney; Unbound, Macquarie University Art Gallery, Sydney; First light, Canberra Contemporary Art Space; Plan b: contemporary art from the Permanent Collection, Bathurst Regional Art Gallery, New South Wales; My country, I still call Australia home: contemporary art from Black Australia, Queensland Art Gallery/Gallery of Modern Art, Brisbane; Sakahàn: international Indigenous art, National Gallery of Canada, Ontario;

Indicate, Gippsland Art Gallery, Sale, Victoria; 2012 Art & Australia collection 2003–13, Newcastle Art Gallery, New South Wales; Maamungung: compatriots, Lalit Kala Akademi, New Delhi, India, with the Australian Government as part of Oz Fest 2012; Artists' proof #1, Monash University Museum of Art, Melbourne; 18th Biennale of Sydney: all our relations, Cockatoo Island; unDisclosed: second National Indigenous Art Triennial, National Gallery of Australia, Canberra (and national tour); Parallel collisions: 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia; Art & Australia collection, MOP, Sydney; Five years, Tim Melville Gallery, Auckland, New Zealand; 2011 Blake Art Prize, NAS Gallery, Sydney; Auckland Art Fair, Tim Melville Gallery, New Zealand; Change has come, UTS Tower Foyer Exhibition Space, Sydney; Close encounters: the next 500 years, Plug In Institute of Contemporary Art, Winnipeg, Canada; Deeper water, Tim Melville Gallery, Auckland, New Zealand; Freedom riders, University Art Gallery, University of Sydney; In great trouble: the traumatic Australian landscape, Bondi Pavilion Gallery, Sydney; Long way home: a celebration of 21 years of Yunggoendi First Nations Centre, Flinders University City Gallery, Adelaide; @eclaimed: contemporary Australian art, Bathurst Regional Art Gallery, New South Wales; 2010 A work of Persol, Galerie Marc de Puechredon, E-halle, Basel, Switzerland; gbk @ ART HK, Hong Kong, China; gbk @ Melbourne Art Fair, Royal Exhibition Building, Melbourne; Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery, New South Wales; Time travel: reimagining the past, Tweed River Art Gallery, Murwillumbah, New South Wales; 2009 A work of Persol: 48th Salone del Mobile, OTTO ZOO Gallery, Milan, Italy; Floating life: contemporary Aboriginal fibre art, Queensland Art Gallery/Gallery of Modern Art, Brisbane; Fremantle Print Award, Fremantle Arts Centre, Western Australia; Light sensitive material: works from the Verghis Collection, Bathurst Regional Art Gallery, New South Wales (and national tour); Octopus 9: I forget to forget, Gertrude Contemporary, Melbourne, and Canberra Contemporary Art Space; Woollahra Small Sculpture Prize, Sydney; 2008 39, SNO Contemporary Art Projects, Sydney; gbk @ Melbourne Art Fair, Royal Exhibition Building, Melbourne; Lines in the sand: Botany Bay stories from 1770, Hazelhurst Regional Gallery & Arts Centre, Sydney; Moving light, Fremantle Arts Centre, Western Australia; NEW08, Australian Centre for Contemporary Art, Melbourne; 2007 Celebrating Aboriginal rights?, Macquarie University Art Gallery, Sydney; Nguurrmban: from where we are, Linden Centre for Contemporary Arts, Melbourne; 2006 Adventures with form in space, Art Gallery of New South Wales, Sydney; Flaming youth, Orange Regional Gallery, New South Wales; gbk @ Melbourne Art Fair, Royal Exhibition Building, Melbourne; Good company, flash lights, Bath Street Gallery, Auckland, New Zealand; Ten[d]ancy, Elizabeth Bay House, Sydney; Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery, Brisbane; 2005 Apartment6, Barry Stern Gallery, Sydney; 2004 Terra alterius, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney (and national tour); Quiet, aquaspace, Savannah, Georgia, United States of America; 2003 Arcanum, Firstdraft, Sydney; Artbox Inc, Sherman Galleries, Sydney; Dream traces, Brighton University, United Kingdom; Il palazzo delle libertà, Palazzo delle Papesse Contemporary Art Centre, Siena, Italy; Light one, cybertribe; Picturing paradise, Mori Gallery, Sydney; Primavera 2003: exhibition of young Australian artists, Museum of Contemporary Art, Sydney; 2002 conVerge, where art and science meet: 2002 Adelaide Biennial of Australian Art, Art Gallery of South Australia; Festivus, Sherman Galleries, Sydney; 2001 Colour is the battle between light and dark, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney; Further, A-space on Cleveland, Sydney; Temporary fixtures, Artspace, Sydney; What's love got to do with it, RMIT Gallery, Storey Hall, Royal Melbourne Institute of Technology, Melbourne; 2000 Art of place: fifth National Indigenous Heritage Art Award, Old Parliament House, Canberra (and national tour); eyesee, cybertribe; Federation: contemporary views of Australia, Camden Museum, Sydney; Mum Shirl: the sacred trust of memory, Boomalli Aboriginal Artists Co-operative, Sydney; New beginnings and new ideas, Boomalli Aboriginal Artists Co-operative, Sydney; Comfort zone, Boomalli Aboriginal Artists Co-operative, Sydney; Triggered, Firstdraft, Sydney; 1999 Objectionable, College of Fine Arts Gallery and Performance Space, Sydney; Trigger, Firstdraft, Sydney; 1998 Djalarinji, Manly Art Gallery and Museum, Sydney; Sight unseen, Tusculum, The Royal Australian Institute of Architecture, Sydney; 1997 What is Aboriginal art?, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney

#### PUBLIC ART PROJECTS

2015 shell wall, with Esme Timbery, location Alexander R9, Barangaroo, commissioner Lend Lease, fabricator DCG Design; Guwimilgabang baaribang, with Diane Riley-McNaboe, location Dubbo Base Hospital, New South Wales, commissioner Base Art Inc; untitled (wilam), location Como Park, Melbourne, commissioner City of Stonnington, fabricator DCG Design; Nyoongar country wall, with the Meeyakba Shane Pickett Estate, location Tonkin Highway / Leach Highway interchange, Perth,

commissioner Main Roads WA and Gateway WA; 2014 untitled (sum of the parts) 2010/14, location Auckland Art Gallery Toi o Tāmaki; 2013 Wagga Wagga weaving welcome, location Wagga Wagga Regional Airport, commissioner Wagga Wagga City Council; untitled (one blood, one tongue), location Neville Bonner Primary School, Canberra, commissioner ACT Government; untitled (firelight), location Pier 2/3, Hickson Road, Sydney, commissioner Corroboree Sydney; Kamay plants, location Sydney Commonwealth Parliament Offices, commissioner Ministerial and Parliamentary Services Department of Finance and Deregulation; untitled (marga), untitled (galing) and untitled (buugang nurrambang), location Garangula Gallery, New South Wales, commissioner Fender Katsalidis Mirams Architects; 2012 untitled (car parks), location State Library Car Park, Perth Cultural Centre, commissioner Artsource, Perth, Metropolitan Redevelopment Authority, Perth, and Department of Culture and the Arts, Western Australia; lumination fall wall weave 2003/12, location JP Morgan, Sydney, commissioner JP Morgan, Sydney; 2011 untitled (Eora seasons), location The Star, Sydney, commissioner Urban Art Projects; untitled (memory of movement), location National Aboriginal and Islander Skills Development Association (NAISDA), Kariong, New South Wales, commissioner NAISDA, architect Jackson Teece, builder, St Hilliers; untitled (muyan), The Barak Commissions, location The Ian Potter Centre: National Gallery of Victoria Australia, Federation Square, Melbourne, commissioner The Felton Bequest, National Gallery of Victoria, Melbourne; 2010 untitled (argyle), location Cue Fashion, Sydney, commissioner Cue Fashion, Australia, interior architect Geyer, builder Schiavello Construction; 2009 salt/fresh, location 380 Docklands Drive, Docklands, Melbourne, commissioner Fitzpatrick Investments, architect Bates Smart, builder FDC Building; 2008 Calvin Klein project, location Cockatoo Island, Sydney, commissioner Calvin Klein Inc, project manager David Grant Special Events; untitled (King Street), location 77 King Street, Sydney, architect Burley Katon Halliday and PTW Architects; 2006 AXA project, location AXA Insurance Group Offices, 750 Collins Street, Docklands, Melbourne, commissioner Grocon, architect Cox Architecture, Melbourne; 2005 untitled (Kings Cross), location Cross+, 14 Kings Cross Road, Darlinghurst, Sydney, commissioner Brace Design; Cadie Creek, location Goldman Sachs Australia; untitled (white lines), location Westpac Headquarters, 275 Kent Street, Sydney, commissioner Johnson Pilton Walker, builder Leighton Contractors; 2004 light weave, location Hickson Road Bistro, Sydney Theatre Company, Sydney, commissioner Sydney Theatre Company, architect Peddle, Thorp & Walker; 2003 Wilson Brothers site project, location Redfern Community Centre, 29–53 Hugo Street, Redfern, Sydney, commissioner Pittendrigh Shinkfield and Bruce; 2002 untitled (Bondi sand sculpture), location Bondi Fringe Festival, Sydney; 2000 ACON: AIDS Council, Sydney; 1998 Reconciliation Park Mural Project, Sydney; 1997–2000 Sydney Gay and Lesbian Mardi Gras

#### GRANTS AND AWARDS

2013 Indigenous Fellow, Australian National University, Canberra, British Museum, London, and National Museum of Australia, Canberra; 2011 NSW Artists' Grant, National Association for the Visual Arts; New Work Established, Australia Council; 2006 Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery; 2004 ANZ Private Bank Emerging Artists Program, Art & Australia; 2003 International Individual Program, Arts NSW; 2002 New South Wales Indigenous Arts Fellowship, Arts NSW; 2001–02 National Youth Roundtable, Commonwealth Government, Australia; 2001 Foundation for Young Australians Scholarship, Foundation for Young Australians

#### RESIDENCIES

2011 Bundanon Trust Artist in Residence, New South Wales; Hill End Artist in Residence Program, via Bathurst Regional Art Gallery, New South Wales; 2008 Fremantle Arts Centre, Western Australia; 2007 Post Museum, Singapore, via Chalk Horse, Sydney, and Asialink, Melbourne; 2003 Brighton University, United Kingdom

#### PUBLIC COLLECTIONS

Artbank; Art & Australia, Sydney; Art Gallery of New South Wales, Sydney; Australian Centre for the Moving Image, Melbourne; Bathurst Regional Art Gallery, New South Wales; Chartwell Collection, Auckland, New Zealand; Cue Fashion, Australia; Goldman Sachs Australia; JP Morgan, Sydney; Naomi Milgrom Art Collection, Melbourne; National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Newcastle Art Gallery, New South Wales; Queensland Art Gallery/Gallery of Modern Art, Brisbane; The George Institute, Sydney; Verghis Collection, London; Westpac Headquarters, Sydney; Winnipeg Art Gallery, Canada

## BOOKS

2014 Zara Stanhope and Stephen Cleland et al, A world undone: works from the Chartwell Collection, Auckland Art Gallery Toi o Tamaki; Jennifer Barrett and Jacqueline Millner, Australian artists in the contemporary museum, Ashgate Publishing, Surrey; 2013 Mitchell Oakley Smith and Alison Kubler, Art/fashion in the 21st century, Thames & Hudson, London; 2012 Kelly Gellatly (ed), 101 contemporary Australian artists, The Council of Trustees of the National Gallery of Victoria, Melbourne; Katrina Schwarz, 'Jonathan Jones', in Art & Australia collection/awards/projects 2003–13, Art & Australia, Sydney; 2010 Jacqueline Millner, 'Jonathan Jones: works on paper', Conceptual beauty: perspectives on Australian contemporary art, Artspace, Sydney

## EXHIBITION CATALOGUES

2015 Indigenous Australia: enduring civilisation, British Museum, London; Wiradjuri ngurambanggu, Murray Art Museum Albury; guwiinyguliya yirgabiya ngay yuwin.gu gulbalangidyal ngunhi (they made a solitude and called it peace), Bathurst Regional Art Gallery, New South Wales; Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, Adelaide; 2014 Dark heart: 13th Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide; 2013 Sakahàn: international Indigenous art, National Gallery of Canada, Ottawa, pp. 202–3; Unbound/Bound, Macquarie University, Sydney, pp 66–7; 2012 Geraldine Barlow, 'Jonathan Jones', Artists' proof #1, Monash University Museum of Art, Melbourne, pp 46–53; Consuelo Cavaniglia, Non-permanent and ephemeral: Perth Cultural Centre Public Art Project, Metropolitan Redevelopment Authority, pp 54–7; Clotilde Bullen, Jonathan Jones: untitled (car parks), Artsource, Perth; Natasha Bullock and Alexie Glass-Kantor, Parallel collisions: 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide; Catherine de Zegher and Gerald McMaster, 18th Biennale of Sydney: all our relations, Biennale of Sydney; Stephen Gilchrist, Maamungun: compatriots, published by Nicole Foreshew, Jonathan Jones and the Australian Government for the exhibition Maamungun: Compatriots at Lalit Kala Akademi, New Delhi, India; Carly Lane and Franchesca Cubillo, unDisclosed: second National Indigenous Art Triennial, National Gallery of Australia, Canberra; 2011 Sherry Farrell Racette (ed), Close encounters: the next 500 years, Plug In Editions, Winnipeg, Canada; Nicole Foreshew, 'Within reach, without rival', Change has come, UTS Tower Foyer Exhibition Space, Sydney; 2010 Anna-Marie White, Jonathan Jones, Tim Melville Gallery, Auckland, New Zealand; 2009 Natasha Bullock, Erased: contemporary Australian drawing, Asialink, Melbourne, and Art Gallery of New South Wales, Sydney; Stephen Gilchrist, I forget to forget, Gertrude Contemporary, Melbourne; Diane Moon, Floating life: contemporary Aboriginal fibre art, Queensland Art Gallery/Gallery of Modern Art, Brisbane; 2008 Anthony 'Ace' Bourke, Lines in the sand, Hazelhurst Regional Gallery & Arts Centre, Sydney; Consuelo Cavaniglia, Moving light: Jonathan Jones and Sriwhana Spong, Fremantle Arts Centre, Western Australia; Michael Desmond et al, untitled (the tyranny of distance), Sherman Contemporary Art Foundation, Sydney; Victoria Lynn, 'Taking the line for a journey', NEW08, Australian Centre for Contemporary Art, Melbourne; 2007 Sean Cubitt, Jade Herriman, Tally Palmer and Stuart White, The trouble with the weather: a southern response, University of Technology, Sydney; Jirra Lulla Harvey, Nguurrnaban: from where we are, Linden Centre for Contemporary Arts, Melbourne; Alison Holland, Kiralynne Hill and Rhonda Davis, Celebrating Aboriginal rights?, Macquarie University, Sydney; 2006 Sally Breen and Tania Doropoulos, Ten[d]ancy: artistic interventions for Elizabeth Bay House, Elizabeth Bay House, Sydney; Donna Fernando, Stories: country, knowledge, spirit and politics, Lake Macquarie City Art Gallery, New South Wales; Wayne Tunnicliffe, Adventures with form in space: the fourth Balnaves Foundation Sculpture Project, Art Gallery of New South Wales and Balnaves Foundation, Sydney; Blair French, 'Jonathan Jones', Adventures with form in space: the fourth Balnaves Foundation Sculpture Project, Art Gallery of New South Wales and Balnaves Foundation, Sydney; Diane Moon, 'Jonathan Jones', Xstrata Coal Emerging Indigenous Artist Award, Queensland Art Gallery and Xstrata Coal, Brisbane; Alan Sisley and Brenda Gray, Flaming youth, Orange Regional Gallery, New South Wales; 2005 Andrew Sayers, white lines, Gallery Barry Keldoulis, Sydney; 2004 Margaret Farmer, Terra alterius: land of another, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney; Blair French and Fiona Winning, Travelling light: collaborative projects by Pacific artists, Pacific Wave Festival, Performance Space and Museum of Sydney, Sydney; Charles Green (ed), 2004, National Gallery of Victoria and Australian Centre for the Moving Image, Melbourne; Kim Machen, MAAP in Singapore 2004: gravity, Multimedia Art Asia Pacific; 2003 Jonathan Jones, volta a crociera, (accompanying Il palazzo delle libertà at Palazzo delle Papesse Contemporary Art Centre, Siena, Italy), Gallery Barry Keldoulis, Sydney; Hetti Perkins, lumination, Gallery Barry Keldoulis, Sydney; Julianne Pierce, Primavera 2003, Museum of Contemporary Art, Sydney; Michael Tucker (ed),

Dream traces: a celebration of contemporary Australia Aboriginal art, University of Brighton, United Kingdom; 2001 Jacqueline Phillips, 'Temporary Fixtures', Temporary fixtures, Artspace, Sydney; Christian Thompson, 'This ain't easy listening', What's love got to do with it, RMIT Gallery, Melbourne; 1998 Ken Watson, Djarlarinji: something that belongs to us, Manly Art Gallery and Museum, Sydney

#### ARTICLES AND REVIEWS

2015 Monica Tan, 'Artist Jonathan Jones on Wiradjuri country: "Everything is chained up"', The Guardian, 20 October; John McDonald, 'Wiradjuri Ngurambanggu & Jonathan Jones', Sydney Morning Herald, 7 November; 2013 John Hurrell, 'Jonathan Jones at Melville', EyeContact, 21 July; 2012 Haema Sivanesan, 'Jonathan Jones: untitled (salt)', Art Monthly Australia, no 256, Summer, pp 30–3; Tom Nicholson, 'Courses, middens, burls: on the recent work of Jonathan Jones', Art & Australia, vol 50, no 1, pp 96–105; Amelia Barikin, 'Parallel collisions', Contemporary Visual Art and Cultural Broadsheet, vol 41.1, March; Rex Butler, 'Parallel collisions: in the shadow of all our relations and traumatised art', Contemporary Visual Art and Culture Broadsheet, vol 41.2, June, pp 132–3; Blair French, Jacqueline Millner, Adam Geczy, Charles Green, Amelia Barikin and Reuben Keehan, 'All our relations: 18th Biennale of Sydney artistic director Gerald McMaster in discussion with Broadsheet', Contemporary Visual Art and Culture Broadsheet, vol 41.2, June, pp 88–93; Alex Gawronski, 'A petri dish in the sun?', Contemporary Visual Art and Culture Broadsheet, vol 41.2, June, pp 98–103; Kelly Gellatly, 'When the wattles bloom again: The Barak Project', Art Journal of the National Gallery of Victoria, no 51, pp 46–53; Tim Lloyd, 'Bell takes over sacred vestibule', The Advertiser, 6 March; John McDonald, 'Infinite possibilities', Sydney Morning Herald, 10 March; Barbara Messer, 'Beyond the dots: aboriginal', Incubate, issue 7, pp 34–9; Christine Morrow, 'Parallel collisions: 12th Adelaide Biennial of Australian Art', Art & Australia, vol 49, no 4, p 677; Nicolas Rothwell, 'Surveying the landscape at the second National Indigenous Art Triennial', The Australian, 5 May; Gillian Serisier, 'Cue Clothing Headquarters', Australian Design Review, 5 April; Wendy Walker, 'Playful perspectives on the passage of time and decay', The Australian, 8 March; Sarah White, 'Parallel collisions: 2012 Adelaide Biennial of Australian Art', Art Monthly Australia, no 250, pp 83–6; 2011 Amy Fung, 'Close encounters: the next 500 years', frieze, issue 141, September; Alexandra Berriman, 'Artwork lights up Broadway', UTS Newsroom, 16 May; 'Jonathan Jones artwork to light up Ultimo', penultimo, 17 May; Matt Poll and Katie Yuill, 'Freedom riders', Sydney University Museum News, issue 24, June; Mitchell Oakley Smith, 'Calvin Klein: art and global branding', Art Monthly Australia, no 240, pp 32–4; Michael Smith, 'NGV's 150th present, 173 Indigenous artworks', The Age, 25 May; Matthew Westwood, '150 years on, spirits still rule the art', The Australian, 25 May; 2010 Gina Fairley, 'Art Month Sydney precinct 3: Waterloo', Art Guide Australia, March–April, pp 32–5; Tim Klingender, 'Indigenous artists shine', ArtMonth Sydney 2010 Guide; Graham Reid, 'The spaces between light', New Zealand Herald, 20 March; Gillian Serisier, 'Small but perfectly formed', Art Market Report, issue 33, pp 22–4; 2008 Dominique Angeloro, 'Art on the outskirts: Hazelhurst Regional Gallery & Arts Centre', Art & Australia, vol 45, no 3, p 354; M Clayfield, 'What happened when an artist changed a light bulb', The Australian, 14 August, p 15; Sarah Tutton, 'NEW08', Art & Australia, vol 45, no 4, p 65; 2007 Ashley Crawford, 'Jonathan Jones', Australian Art Collector, issue 39, January–March, pp 138–9; Andrew Frost, 'Afraid of the dark', Australian Art Collector, issue 42, October–December, pp 132–41; Lisa Slade, 'New acquisition: Jonathan Jones, 68 Fletcher, Bondi, 20:20, 8.6.03', Artemis, vol 38, no 1, July, pp 10–11; 2006 Jo Higgins, 'Mining for treasures', State of the Arts; David Neustein, 'Hickson Road Bistro', Artichoke, no 7, vol 2, pp 83–8; Daniel Palmer, 'Artists invade history', RealTime (Sydney), no 75, October–November; Carolina Totterman, 'Jonathan Jones: the thrill of discovery', College of Fine Arts Magazine, no 15, pp 14–15; 2005 Jeremy Eccles, 'Jonathan Jones: lights up', Australian Art Review, no 9, pp 58–62; Andrew Frost, 'Sculpture market update', Australian Art Collector, issue 34, October–December, p 265; John Kaldor, 'Gallery', Art & Australia, vol 42, no 4, pp 562–71; Katrina Schwarz, 'Jonathan Jones', Art & Australia, vol 43, no 2, p 320; 2004 Russell Smith, 'Crypto-realism, bitter sweet: contemporary Australian art at the Art Gallery of New South Wales', Art Monthly Australia, no 168, pp 37–41; Jasmin Stephens, 'Jonathan Jones', Contemporary Visual Art and Cultural Broadsheet, vol 33, no 4, p 35; 2003 Alex Gawronski, 'The sound of missing objects: Panos Courros, Jonathan Jones and Ilaria Vanni', Eyeline, no 53, pp 44–5; 2003 Tania Peterson, 'Primavera', Eyeline, no 53, p 53; Dominique Angeloro, 'Watt's up', Sydney Morning Herald, 3–9 October, p 26; Kristen Krauth, 'Primavera's new media magic', OnScreen, October–November, p 21; Diane Losche, 'The sound of missing objects: reflections on the museum', Haiku Review, issue 6; 2002 Tony Green, 'Red out', Haiku Review, issue 2; 2001 Bruce James, 'Redfern reckonings', Arts Today, ABC Radio National, 7 August

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#### VIDEOS

2015 Barangaroo Sydney, Barangaroo public art and culture: Esme Timbery and Jonathan Jones, available [here](#); MCA Australia, Jonathan Jones MCA Commission, available [here](#); NGV, Unplugged Live at NGV: Jonathan Jones, available [here](#); 2012 STUDIO, STUDIO art break: Jonathan Jones, available [here](#); The Avant/Garde Diaries, Jonathan Jones: dialogue for the future, available [here](#); 2011 NGV Multimedia, Jonathan Jones: transitions, available [here](#); 2009 A work of Persol: Jonathan Jones, available [here](#); 2004 Australian Broadcasting Commission, Art In reverse: Jonathan Jones, available [here](#)