

chris bond  
bus project space  
melbourne  
art fair 2004  
royal  
exhibition  
building  
30/09/04  
until 03/10/04

chris bond  
retrospective  
bus gallery  
28/09/04  
until 09/10/04

"Abstract Remnant 0404.2" Oil on linen 2004  
507 x 710 x 50 mm Private Collection



### the art of failure

The artist sits in the studio. He sits in the studio and paints. He paints until he can paint no more. Then he paints again. The studio could be anywhere. It could be a shared or private space, a place dedicated to his art activity or multi-purpose, like a dinner table. There could be music, Norwegian death metal for instance. These details are all superfluous, for in the end there is only him and his art. It begins as a monologue. He has an idea that he wishes to express. As he works and a form takes shape, a dialogue begins between him and his art. His art asks him difficult questions. Sometimes he doesn't know how to answer and other times he doesn't know where to begin - at some point he has doubts and thinks he has failed.

"Lost (Dutch Scene)" Oil on linen 2002  
300 x 240 x 10 mm

To be an artist, no matter how successful, is to be a failure, a failure like no other. An artist lives in a world of failure. Unlike others, artist's failures are public. Strangers stand in front of them, people pay money for them and others even make careers of them.

Chris Bond takes this one step further. The failure of modernist abstraction is the basis of his current art practice. Unlike his contemporaries such as Justin Andrews, Matt Hinkley or Masato Takasaka to name just three, Bond's practice is once removed. It is not a practice of lively participation, but an archeological investigation into an extinct culture.



"Panther Books, A Lantern for Jeremy"  
Enamel on mdf, glass, bookcover 2004  
300 x 710 x 450 mm

This anthropological interest is not just aesthetic, but also academic.

Bond's painting is a confluence of modernist abstraction, but also its expiration. While mimicking the look of 'the original,'

Bond's images are actually derived from the used covers of old paperback novels, most notably, the Penguin Classic, however his artistic operations aren't post-modern parody or pop.



If anything Bond's work cuts straight to the bone, and in many respects can be seen as a response to Clement Greenberg's *Toward a Newer Laocoon*; a key document in 20th century art history, specifically the history of modernist abstraction. Greenberg attempted to construct a historical genealogy in which abstract art, and particularly the American variety, was the apotheosis of art history. In Kantian terms Greenberg appealed for the autonomy of each cultural form in the hope that each art would find and exploit its own defining traits - for painting it was the shape of and flatness of the canvas. Greenberg argued that for too long literature had been the dominant art, and that all the other arts in attempting to ape its affects had created homogeneity, cultural stasis and artistic impurity.

"Abstract Remnant 0804.1" Oil on linen 2004  
505 x 355 mm



Bond plays provocatively with these ideas through deliberately painting paperback covers that utilise the conventions of high modernist abstraction. In opposition to the purity of neo-plasticism we get dog-eared *de stijl*, instead of Rothko we get identical effects through the well known water marked orange Penguin Classic from the op-shop.

Bond's work of double inversion creates startling results. The delicate balance of artistic failure and alternative histories ensures his paintings aren't simple witticisms, but carefully wrought and considered responses to the fine art of easel painting.

tristian koenig

"The Cruel Sea" Oil on plywood 2003  
210 x 300 x 50 mm Private Collection



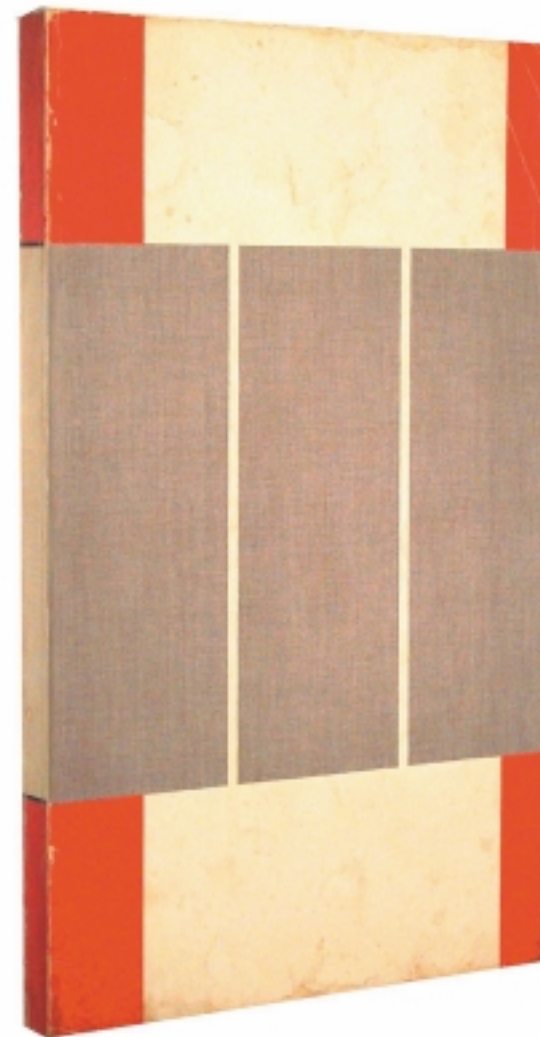
"A Measure of Chaos" Oil on linen, paper 2004  
115 x 180 x 40 mm



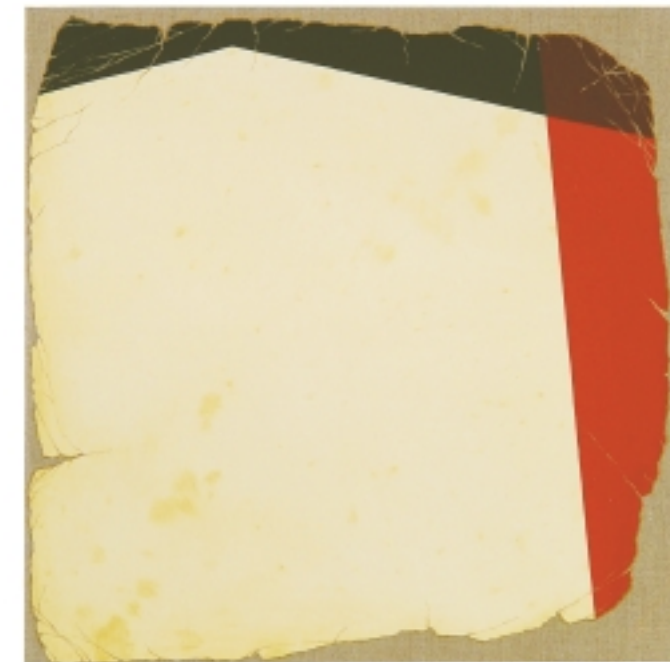
"Abstract Remnant 1203.2" Oil on linen 2003  
200 x 250 x 50 mm Private Collection



"Abstract Remnant 1203.4" Oil on linen 2003  
150 x 150 x 50 mm Private Collection

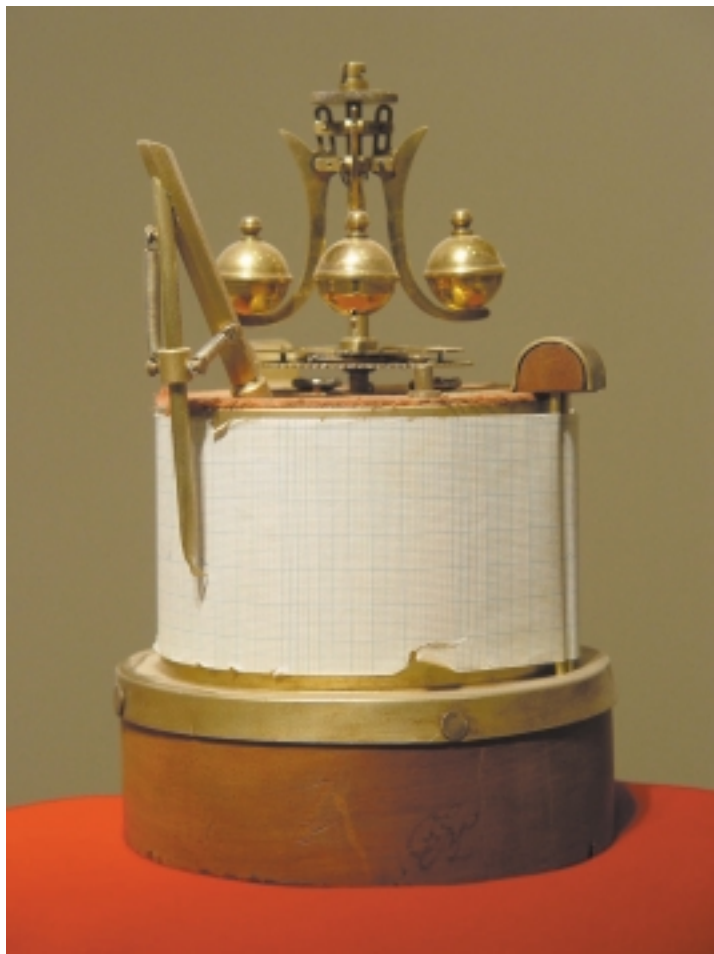


"Spinster" Oil on linen 2003  
470 x 750 x 30 mm Private Collection



"Abstract Remnant 0504.3" Oil on linen 2004  
305 x 305 x 50 mm Private Collection

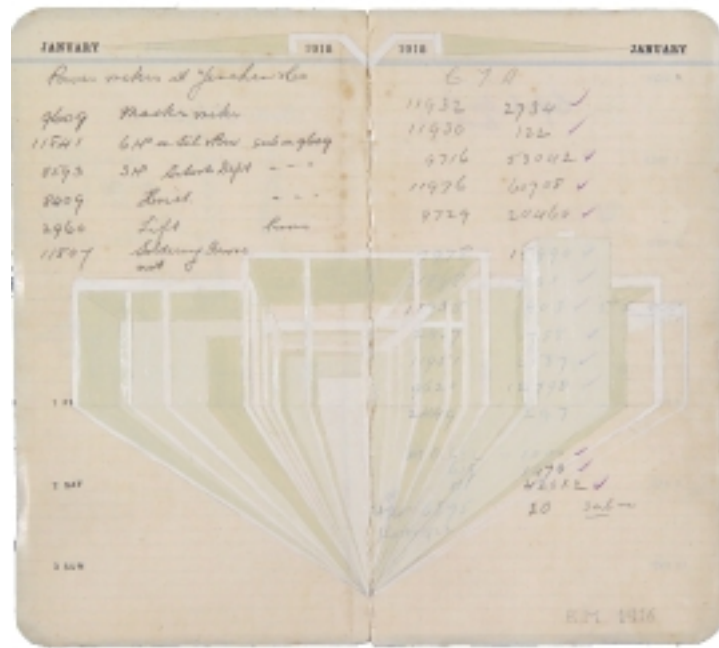




"Gianfranco Morosini's Hygrograph"  
(Detail from the Hitchcock/Feldmar Affair) mdf, acrylic, brass, paper, cloth  
2002 200 x 130 x 130 mm



"Aspect Ration Key Ring (Detail)" Laminate, steel 2003  
Variable



"Imaginary Structure, 1916 (as Edith Mayfield)" Oil on paper 2003  
220 x 170 x 2 mm

"Imaginary Structure, 1921 (as Edith Mayfield)" Oil on paper 2003  
215 x 280 x 2 mm



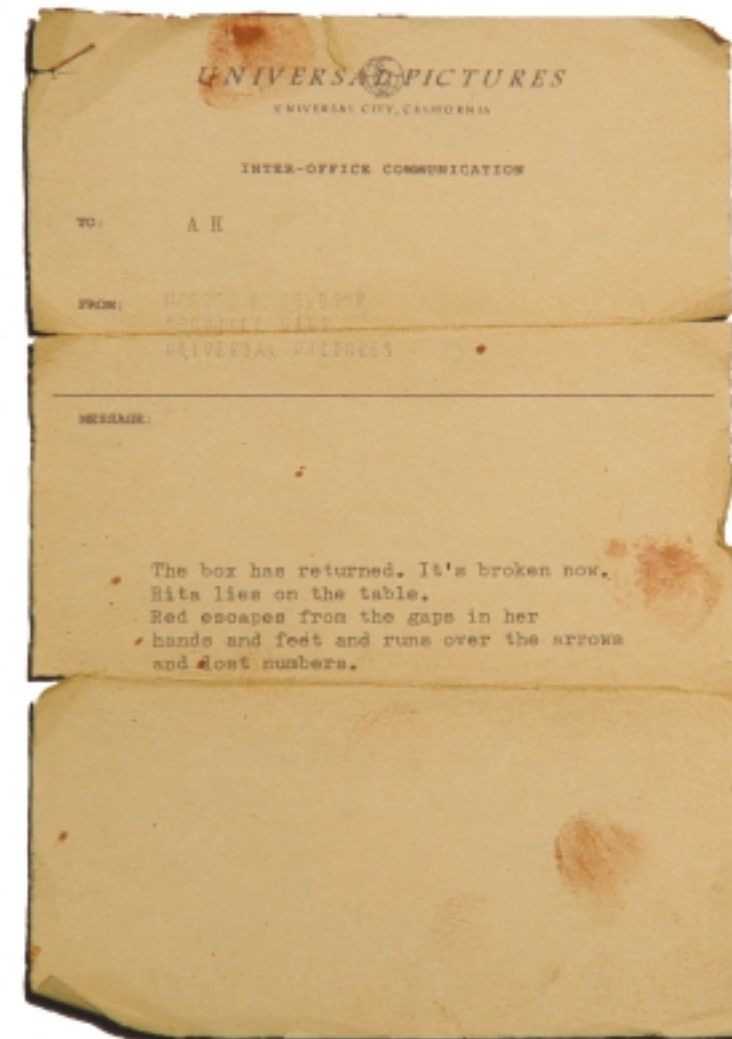
"Imaginary Structure, c. 1921 (as Edith Mayfield)" Oil on paper 2003  
215 x 280 x 2 mm



"Imaginary Structure, 1922 (as Edith Mayfield)" Oil on card 2003  
190 x 130 x 6 mm



"Imaginary Structure, 1913 (as Edith Mayfield)" Oil on tobacco tin 2003  
100 x 100 x 20 mm



"The Hitchcock/Feldmar Affair"  
(Detail of the last memo from Feldmar to Hitchcock) Type on paper 2002  
120 x 200 x 1 mm





"Window Skeleton" Oil on linen 2003  
2020 x 1215 x 20 mm



"Lost (Louis Buvelot)" Oil on linen, timbre, glass 2002  
570 x 475 x 40 mm Private Collection

## chris bond

curriculum vitae

1975 Born Melbourne

### Education

1997 Bachelor of Arts in Fine Art (Painting) Honours RMIT  
1994-1996 Bachelor of Arts in Fine Art (Painting) RMIT

### Solo Exhibitions

2004 *Retrospective 2000 – 2004*, Bus, Melbourne, Vic.  
2004 *Project Space*, Melbourne ArtFair 04, Royal Exhibition Buildings, Carlton, Vic.  
2003 *Original Title: Translated*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
2002 *The Hitchcock / Feldmar Affair*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
2002 *Still Life*, Idspace contemporary art gallery, Melbourne, Vic.  
2001 *Typecasting*, 1st Floor Artists and Writers Space, Fitzroy, Vic.  
2000 *The Cutting Room Floor*, Latrobe St Gallery, Melbourne, Vic.  
2000 *44x*, TCB Art Inc., Melbourne, Vic.

### Group Exhibitions

2004 *Compendium*, Ikon Museum of Art, Deakin University, Burwood, Vic.  
*Third History*, TCB inc Art, Melbourne, Vic.  
*Cult Classic*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
*Adrift*, Platform 2, Flinders Street Station, Melbourne, Vic.  
2003 *Christopher Dean, Chris Bond and Christine Morrow*, Studio 11, Metro Arts, Brisbane, Qld  
*Red Spot Special*, Nellie Castan Gallery, South Yarra, Vic.  
*I heard it on the grapevine...*, Heide Museum of Modern Art, Bulleen, Vic.  
*Glacier*, Benalla Art Gallery, Benalla, Vic.  
*Depth of Field*, Shepparton Art Gallery, Shepparton, Vic.  
*Depth of Field*, Monash Museum of Art, Clayton, Vic.  
*Compendium*, Platform, Melbourne, Vic.  
*The Museum Aesthetic*, Gallery 101, Melbourne, Vic.  
*Art and Film*, Centre for Contemporary Photography, Fitzroy, Vic.  
2002 *Studio Artists exhibition*, Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
*The last show*, 1st Floor Artists and Writers Space, Fitzroy, Vic.  
*ArtFair 2002*, Royal Exhibition Buildings, Melbourne, Vic.  
*Fresh Cut*, Ben Grady Gallery, Canberra, ACT.  
*Light Trap* (collaboration with Natasha Johns-Messenger), Bus Gallery, Melbourne, Vic.  
*Undercurrent*, Idspace contemporary art gallery, Melbourne, Vic.  
2001 *Studio Artists exhibition*, 200 Gertrude Street, Fitzroy, Vic.  
*Glacier*, RMIT Gallery, Melbourne, Vic.  
*Mediations*, Mass Gallery, Fitzroy, Vic.  
*Sample*, Venus & Mars / Centre for Contemporary Photography, Fitzroy, Vic.

Back Cover "Abstract Remnant 1103.1" Oil on linen 2003  
605 x 860 x 20 mm Private Collection

2000 *Square*, Gallery 101, Melbourne, Vic.  
*Docklands*, Glass Street Gallery, North Melbourne, Vic.  
*Melbourne ArtFair*, Royal Exhibition Buildings, Melbourne, Vic.  
*Stand 33 at Gallery 101*, Gallery 101, Melbourne, Vic.  
*In the Mind's Eye*, Next Wave Festival, Linden Gallery, St Kilda, Vic.  
*A Brush with Death*, LaTrobe St Gallery, Melbourne, Vic.  
1999 *TCB Fundraising Exhibition*, TCB Art Inc., Melbourne, Vic.  
*Review '99 - Curators' Choice*, Gallery 101, Melbourne, Vic.  
1997 *Naked*, RMIT Honours (Painting) Exhibition, Stripp Gallery, Fitzroy, Vic.  
*Honours year painting*, Faculty Gallery, RMIT, Melbourne, Vic.  
1996 *RMIT 3rd Year Painting Graduate Show*, RMIT Building 2, Melbourne, Vic.  
*Alphabet Soup*, First Site Gallery, Melbourne, Vic.  
*Box*, Next Wave Festival, RMIT Building 2, Melbourne, Vic.

### Awards, Residencies

2002 Arts Victoria arts development grant  
2001-2003 Studio residency at Gertrude Contemporary Art Spaces, Fitzroy, Vic.  
1997 Shortlisted for RMIT / National Gallery Trustees Award

### Collections

Included in private collections in Australia, South America and the USA

### Contact Details

email: cbond@moreland.vic.gov.au

## bus

Bus is an artist-run initiative, established in 2001, located in Melbourne, Australia. Bus supports local, national and international artist / curators / designers / sound producers through its annual exhibition calendar, performance program and through numerous off-site initiatives in public spaces, galleries, venues, and events.

## catalogue

Produced for Chris Bond's exhibition at the 2004 Melbourne ArtFair in the Bus project space

Thanks to Tounge+Groove for furniture and ArtFair for the opportunity. Bus acknowledges the support of the Australia Council, the Federal Governments arts funding and advisory body.

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