

# Chris Packer

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- About me** I am a visual artist from Lewisham, in Sydney's Inner West. I work primarily with painting and painting-based sculptural and installation work. As well as exhibiting in galleries and project spaces, I keep a selection on view in my studio at home.
- Education** 2011 BFA, National Art School Sydney
- Solo shows**
- 2017 *Dither*, Factory 49, Marrickville
  - 2015 *No Denying the Concrete Imaginary*, Factory 49, Marrickville
  - 2014 *Cannibals*, Conductors Project, St James / Museum Stations, Sydney  
*Red Tape Amnesty*, Factory 49, Marrickville  
*Gotta Zip*, Articulate Upstairs, Leichhardt
  - 2013 *The Planes*, Office Project Space, Factory 49, Marrickville
- Group shows**
- 2018 *Abstraction Twenty Eighteen*, Five Walls Projects, Melbourne  
Annual Group Show, Factory 49, Marrickville
  - 2017 Supermarket, Stockholm, Sweden  
*Painting, Installations, Objects*, Galleria Kierat, Szczecin Poland  
Annual Group Show, Factory 49, Marrickville
  - 2016 *The White Collection*, Conny Dietzschold, East Sydney  
Art Central, Conny Dietzschold, Hong Kong  
Shane Drinkwater and Chris Packer, Conny Dietzschold, East Sydney  
Annual Group Show, Factory 49, Marrickville
  - 2015 Christmas Show, Conny Dietzschold Project Space, East Sydney  
The Other Art Fair, Central Park, Chippendale  
Annual Group Show, Factory 49, Marrickville  
*F493D*, Factory 49, Marrickville  
*Colour & Line are not Lies*, West, Hazelbrook / Raygun, Toowoomba
  - 2014 Annual Group Show, Factory 49, Marrickville  
*The Edge*, Annandale Galleries
  - 2013 *Playing beyond the skin*, GalleryEight, Millers Pt  
Annual Group Show, Factory 49, Marrickville  
*Surely You Gesture*, Salerno Gallery, Glebe
  - 2011 Graduate Show, National Art School, Sydney  
Pop-up show, NAS  
*Uncomfortable*, on-site drawing project, NAS  
Grid Project, student exhibition, NAS
  - 2010 Cockatoo Island Drawing Week, student exhibition, NAS
  - 2008 Marrickville Sketch Group, Addison Road Gallery, Marrickville
  - 2007 *Friends in Hand*, Gallery110, Petersham
  - 2006 *Gyprock Kite*, ShoreTime Restaurant, Norah Head
  - 2004 Studio show, Art On King, Newtown

Community	2018	<i>Support 18</i> , Five Walls Projects, Arcade Project Space, Footscray Inner West Open Studio Trail, studio gallery, Lewisham
	2017	Inner West Open Studio Trail, studio gallery, Lewisham
	2015	Marrickville Open Studio Trail, studio gallery, Lewisham
	2013	Fundraiser for Stonevilla Studios, Chrissie Cotter Gallery, Camperdown Artist Support Fundraiser, UP Studio Projects, Marrickville
	2011	Stonevilla Fundraiser, Chrissie Cotter Gallery, Camperdown
	2007	Fundraiser for Royal Hospital for Women, Randwick
	2005	Marrickville Open Studio Trail, Mary Street Studios, St Peters
Competitions	2013	Waverley Art Prize selection
	2011	Sydney Olympic Park Residency Prize for Painting John Olsen Prize for Drawing, finalist <i>Vortex Sculpture Prize</i> , Stonevilla Studios, Sydenham Green
Commissions	2016	Wall hanging, Masseria Trapani, Puglia, Italy
	2014	Wall sculpture, private residence, Bellevue Hill
Collections		Private collections in Sydney, Melbourne, Christchurch, Singapore, Lecce, Warsaw, Fribourg and London.

## Statement

As an artist you work with paint and canvas or wire or junk or imaging programs, but you are also managing colour and light and space and time and expectations. Your materials have properties that suggest or dictate certain processes, and as much as you hack the rules, new ones inevitably find you. Emerging as they do from human processes, these rules act as a poetic grammar for human experience.

The stuff of painting – pigment, medium, placement, support, ground, surface, illusion, context, history – can all be exploited for what they might trigger in the viewer’s subjectivity, so that what looks like “painting about painting” throws up art about life.

I think of my art as both concrete and conceptual, but with a small ‘c’. Despite the minimalism of much of my work, I’m no purist. It’s the insistent complexity of things I find interesting, more than any control I might achieve by simplifying them. I’m looking for how art can extend us beyond the limits of description to apprehend directly (and indirectly) the concurrency of opposites: our coming and going, hiding and showing, opening up and closing down, our presence and our absence – the contradictions that tear us together.

Often my work will comment on its own premises. A rotating sculpture might reveal itself as a scrolling picture plane. A series of discrete paintings brought together in a specific space and time will describe intersecting planes stretching out in conceptual space. A step in the process will offer itself as a completed work. An old piece might be recycled as an independent work at the same time as it documents its own previous life. Or a political protest will amount to just so much leftover stage blood.

As a guide to looking at my work – and really, at any art – I ask that you start not with your interpretation, but with your own perception. Look for what’s happening, physically, within the work. Listen to the words that come to mind offering to describe it, and then observe how it might be describing you. Be aware of the questions that arise, about whether you like it or not, what you think of it and such, but rather than try to answer them, just look. Set aside yourself and what you make of it, and let it make of you. Let it work on you.