

Chris Packer

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- About me** A visual artist from Lewisham, in Sydney's Inner West, I work primarily with painting and painting-based sculpture and installation. As well as exhibiting in galleries and project spaces, I keep a selection on view at home.
- Education** 2011 BFA, National Art School Sydney
- Solo shows**
- 2020 *The Waves*, Five Walls, Footscray Vic
 - 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**
- 2019 Committee Show, Factory 49, Marrickville
Annual Group Show, Factory 49, Marrickville
Factory 49 at The Other Art Fair, Sydney
Minimalist Collection, JAHM
 - 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	<i>Friends in Hand</i> , Gallery110, Petersham
	2006	<i>Gyprock Kite</i> , ShoreTime Restaurant, Norah Head
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</i> Sculpture Prize, 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 circumvent the rules, new ones inevitably find you. Emerging as they do from human processes, they can act as a poetic grammar for human experience. The stuff of painting – pigment, medium, placement, support, ground, surface, illusion, context and 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’. My work might appear minimalist, but it's the insistent complexity of things I find interesting. 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 constant contradictions that life consists in.

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 physical space and time will describe intersecting planes stretching out in conceptual space. A step in the process will present 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.