

About Elvis Richardson

Absence, ambition and abandonment, the cornerstones of [Elvis Richardson's](#) art practice build emotional and politically charged narratives that scrutinise the inequities around issues such as housing, diversity, aging, identity and recognition. Treasuring the intimacies of ordinary lives, Richardson collects, and curates personalised objects and imagery she extracts from public sources and re-constructs them as the raw materials of her studio practice. Her works employ kitsch and formalist approaches and mediums to comment on taste, class, the sublime and her own agency as an artist when also trapped in an aspirational exposure-based system of certain economic precarity. Richardson's objects and images disrupt the everyday commodification's of lifestyle to satirically expose the promises, disappointments and contradictions that we all live with.

Recent exhibitions include Force Fields, Kyneton Contemporary Art Triennial (2018); Unfinished Business: Perspectives on art and feminism, Australian Centre for Contemporary Art, Melbourne (2018); Versus Rodin: Bodies across space and time, Art Gallery of South Australia (2017); CCP Declares: On the Social Contract, Centre for Contemporary Photography, Melbourne (2016); Octopus 15: Lost and Profound, Gertrude Contemporary, Melbourne (2015); and Transmission: Legacies of The Television Age, National Gallery of Victoria (2015). Richardson has been the director of a number of artist run initiatives including First Draft (96/97), DEATH BE KIND (2010/12) and True Estate (2017/18). Richardson is the founding editor of CoUNTess, (www.countesses.blogspot.com) a blog publishing data on gender representation in the Australian visual arts sector. The Countess Report 2016 (www.thecountessreport.com.au) was released in 2016 a sector wide bench marking data collection project, and which re-launched as [The Countess Report](#) (www.countess.report) in 2017 in collaboration with Amy Prcevich and Miranda Samuels and producing the updated 2019 Countess Report.

Richardson's works are held in the collections of Artbank, City of Fremantle, and the Cruthers Collection of Women's Art.

Elvis Richardson was born in 1965 Sydney, and currently lives in Melbourne, she is represented by Hugo Michell Gallery in Adelaide & Galerie pompom in Sydney.

Selected recent solo and group exhibitions

2020

Solo show, Hugo Michell Gallery, Adelaide

2019

Concrete, Jam Factory, Adelaide (touring)

Solo show Galerie Pompom

For Love or Money, curated by Sophia Chai, Hawthorne Arts Centre, Melbourne

Fires, Fires Gallery, curated by Nicholas Kleindenst, Sydney

2018

Force Fields, Kyneton Contemporary Art Triennale, VIC

Elvis Richardson's PhD Show, True Estate Gallery, Melbourne

True Estate, Counihan Gallery, Melbourne and Knulp, Sydney

Borrowed Scenery, curated by Jasmine Kean, Campbelltown Art Centre, *with Countess*

2017

Vs Rodin curated by Leigh Robb, Art Gallery of South Australia

Sports – curated by Ross Taylor, Kyneton Stockroom

Open House, True Estate Gallery, Melbourne
Boundless Volumes, Parliament House Gallery, Canberra
Unfinished Business: Perspectives on Art and Feminism, ACCA, Melbourne
Public Billboards for Moonee Valley Council and Incinerator Art Gallery
Video Contemporary curated by Serena Bentley, Sydney Contemporary, Carraigeworks

2016

Settlement @ Hugo Michell Gallery, Adelaide
Vote For Me! Curated by Powerhouse, Format Gallery, Adelaide
Name That Artist! Ideas Platform, Artspace Sydney
Future Feminist Archive @ Cross Art Projects, Sydney
CCP Declares! curated by Pip Murray @ Centre for Contemporary Photography
Representing Hugo Michell Gallery at Spring Art Fair, Melbourne

2015

FEMMO™, with Virginia Fraser, BoxCopy, Brisbane.
Octopus 2015 Lost and Profound, curated by Daniel Mudie Cunningham, Gertrude Contemporary Melbourne
Exhibit A curated by Carrie Miller, The Lock Up, Newcastle
Crafted Histories curated by Lisa Byrne, Maroondah Art Gallery, Melbourne
Finalist Fremantle Print Art Award (Highly Commended)
Representing gallerie pompom at Sydney Contemporary Art Fair

2014

Rendezvoodoo curated by Bridgid Noone, Fontanelle Gallery, Adelaide
Curating Feminism, Sydney College of the Arts Galleries, Sydney
Benglis 73/74, curated by Geoff Newton, Sutton Project Space, Melbourne
Re-raising Consciousness curated by Faye deEve, TCB, Melbourne
FIN, Utopian Slumps, Melbourne
Winner ROI Art Prize

2013

National Housing Search Centre for Contemporary Photography, Melbourne
Slide Show Land, Nellie Castan Gallery, Melbourne
Game On curated by Toni Bailey, Casula Powerhouse, Sydney
Dirt Ruins and Dust curated by Zanny Begg, Tin Sheds Gallery, University of Sydney
Regimes of Value curated by Elizabeth Gower VCA Gallery
CoUNTess @ Rae and Bennett Gallery Melbourne

2012

Because I did it first, Hugo Michell Gallery, Adelaide
Ocular Lab Inc. VCA Margaret Lawrence Gallery, Melbourne
Westpac Redlands Art Prize, National Art School, Sydney

2011

It's about time, DEATH BE KIND, Melbourne
Have you ever, [Hotel Lincoln](#) Art Projects in partnership with the Ian Potter Museum of Art
The fall before the fall, UTS Gallery, Sydney (with Daniel Mudie Cunningham)
Trophy Wife, curated by Sarah Jones, DEATH BE KIND, Melbourne

2010

DEATH BE KIND Gallery founder and Director Melbourne
Because I am different – Hugo Michell Gallery, Adelaide
Because I am Lucky – Conical Melbourne

2009

Housed - VCA Margaret Lawrence Gallery Melbourne
Illume – Compleatown Arts Center commissioned building projection
Reality Check – Hazelhurst Regional Gallery curated by Daniel M Cunningham

Photographer Unknown- curated by Kyla McFarlane, Monash University Museum of Art

2008

Televisuals/Salute Elvis, Utopian Slumps, Melbourne

Now 7 Years Later - Freemantle Arts Center, Freemantle

Finalist – Basil Sellers Art Prize Ian Potter Museum, Melbourne

Dream Home – Plimsoll Gallery, Hobart curated by Mary Pridmore

2007

Ocular Notes – George Patton Gallery, Melbourne University

An edge meets an edge – Edith Cowan University Spectrum Project Space

Clip Art – curated by Daniel Mudie Cunningham, First Draft Sydney

2006

Domain – temporary public art project Canberra

If you leave me can I come too? Curated by Bec Dean, Australian Centre for Photography

Shelf Life – curated by Daniel Mudie Cunningham MOP, Sydney

Tomorrow Again – curated by Scott Donovan, Artspace Sydney

2005

Predictive TXT Hamish Mackay Gallery, NZ

Room 35 Gitte Weiss Gallery, Sydney

Awards

Australia Council Individual Project Grant 2018

Creative Victoria Individual Project Grant 2018

Second Prize Fremantle Art Prize 2016

Australia Council Individual Project Grant 2015

Winner ROI Art Prize 2014

Columbia University Presidents and Provosts Initiative Award and Grant 2003

The Anne & Gordon Samstag International Visual Arts Scholarship 2000

NAVA Artist Grants 2005, 2010

Education

2019 – PhD Deakin University

2002 – MFA Columbia University, New York

1995 - MA University of New South Wales

1992 - BFA University of New South Wales