

MAGIC  
MIKE  
MICHAEL ZAVROS

NEWCASTLE  
ART GALLERY



Images:

Right

*The artist flexes his muscle (detail) 2015*

oil on aluminium

30.0 x 20.0cm

Paul and Susan Taylor collection

Courtesy the artist

Back inside cover

*Side to Side (still) 2017*

single channel digital video, 3:48 minutes

Collection of the artist

Courtesy the artist and Starkwhite

Back cover

*Self Portrait with Sean O'Pry 2015*

archival ink on Hahnemühle photo rag (ed. 5 + 1 AP)

120.0 x 90.0cm

Collection of the artist

Courtesy the artist and Starkwhite

ISBN: 978-0-9943466-8-1

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Published for the exhibition

*MAGIC MIKE: MICHAEL ZAVROS*

4 March - 28 May 2017

This exhibition is supported by the NSW  
Government through Arts NSW



Newcastle Art Gallery gratefully acknowledges  
the support of

NEWCASTLE  
ART GALLERY  
FOUNDATION

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longhouse





*The Sunbather* 2015  
oil on canvas  
180.0 x 180.0cm  
Purchased 2016  
Newcastle Art Gallery collection  
Courtesy the artist and Starkwhite

## FOREWORD

Newcastle Art Gallery is proud to present *MAGIC MIKE* a major solo exhibition celebrating contemporary Brisbane based artist Michael Zavros. Critically acclaimed and highly awarded, Zavros continues to be one of Australia's most collectable and venerated contemporary artists.

Represented in public and private collections nationally and internationally, Zavros has previously exhibited at Newcastle Art Gallery in the 2004 group exhibition *AUTO FETISH: the mechanics of desire*, as a finalist in the *ARCHIBALD PRIZE 2005* and the *KILGOUR PRIZE* in 2006 and 2016.

*MAGIC MIKE* curated with the artist, is the first comprehensive exhibition of his practice at the Gallery and features works of art dating from 1999-2017. Drawn from the Gallery's holdings, private and public collections; the selection articulates Zavros' ongoing interest in the idea of the 'body beautiful' in art and contemporary society's obsession with self-perfection and vanity.

The exhibition's title light-heartedly references the 2012 movie *Magic Mike* whose lead character is the pop culture contemporary equivalent of an ancient Adonis; the male form perfected. Continuing this theme, Zavros has designed sculptural gymnasium installations within the exhibition that will be activated through a series of 'live performances' – further challenging the notion of the 'body beautiful' in contemporary art.

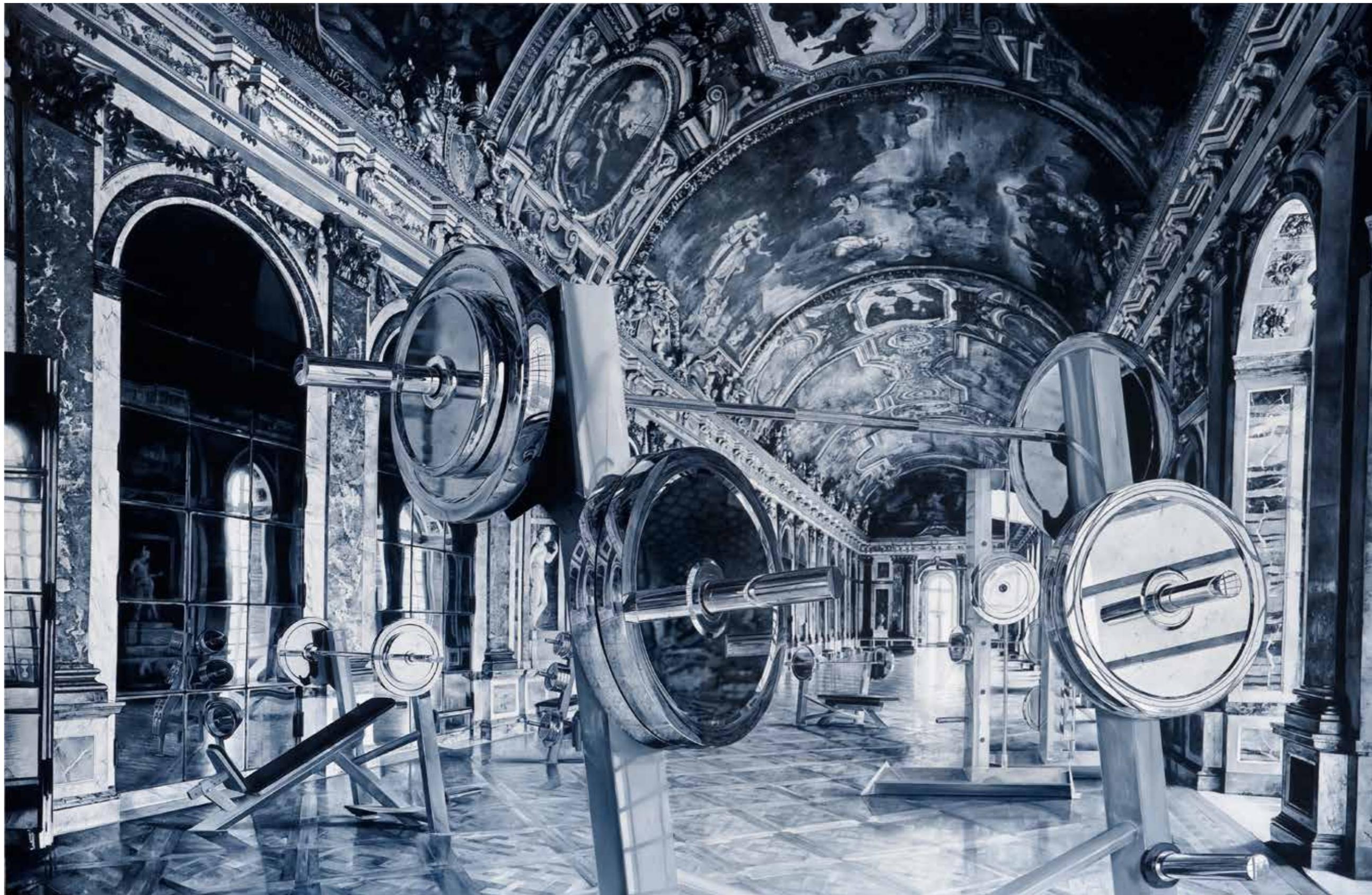
Also included are three works of art from Newcastle Art Gallery's collection: the etching *Disappear here* 2011 and two significant paintings *The Mermaid* 2015 and *The Sunbather* 2015. *The Mermaid*, an intimately scaled portrait of the artist's eldest daughter Phoebe looking up from the water's surface of the family's swimming pool sits extremely well as a companion piece to the much larger *The Sunbather* where Zavros paints himself alongside the same pool staring down into his reflection in the water.

Referencing Caravaggio's *Narcissus* 1597-9 or Hockney's *The Sunbather* 1966, both paintings offer a glimpse of the artist through an inward looking lens with father and daughter seemingly returning each other's gaze. Previously exhibited at Art Los Angeles Contemporary 2016, I am delighted to announce their Australian debut here in *MAGIC MIKE* as recent acquisitions into the collection.

It has been a pleasure to collaborate with the artist on this exhibition and I extend my sincerest gratitude to Michael Zavros for his enthusiasm and passion. I also wish to acknowledge the private lenders for graciously allowing us to borrow their treasured works of art; the Art Gallery of New South Wales, Art Gallery of South Australia, Philip Bacon Galleries and Starkwhite for their fundamental commitment to the success of this project.

Lauretta Morton

Manager  
Newcastle Art Gallery



*Echo* 2009  
oil on canvas  
210.0 x 320.0cm  
Aaron Giddings collection  
Courtesy the artist and GRANTPIRRIE



*Phoebe is eight*/Tom Ford 2013  
oil on board  
25.0 x 15.6cm  
Private collection, Sydney  
Courtesy the artist and Starkwhite

## LIVES OF THE ARTIST

Laurence Simmons

**“Ogni pittore dipinge sé.” (“Every painter paints himself.”)**

attributed to Cosimo de’ Medici and cited by Giorgio Vasari in his *Life of Michelangelo*, 1550

**“I read that everything I make is a quasi-self-portrait and I think this is probably true.”**

Michael Zavros in *The Art Life*, 2013

The only son of a Greek-Cypriot father and Irish mother, both schoolteachers, Zavros grew up on a Gold Coast hinterland property with four sisters. Growing up in this location, he claims, meant that “it is probably the case that the shiny veneer and luxury of the appearance of the Gold Coast rubbed off on me.” He has also spoken of his interest in consumer culture derived from what he calls his background of Greek-Cypriot “migrant materialism.” His love of horses (see the enigmatic series of charcoal drawings of upside-down horses falling through space of 2009) was inspired by the gift of a Shetland pony to one of his sisters when he was five, and he eventually became competitive in national showjumping and dressage. He studied art at Queensland College of Art, is now married with three children and lives and works on a semi-rural property on the outskirts of Brisbane. Anecdotes of Zavros abound: he likes to spend more time in gallery gift stores than in the galleries themselves; newsagencies are his favorite shops; he paints in old airline pyjamas and crocs in a studio full of paintings in progress, Chesterfield sofas and Persian rugs, but often attends celebrity events in designer clothing; he cares obsessively for exotic pedigree chickens; he has long been interested and participates in body building and gym culture.<sup>1</sup> Zavros notes: “my own working out regime is akin to my painting regime — a set of repeated gestures. Working out has an accumulated effect, like painting.”<sup>2</sup>

Following the model of Giorgio Vasari’s *Lives of the Artist*, a foundational text for the formation of modern art history first published in 1550, I wish to explore the fictionalised connection between art and life in the work of Michael Zavros. Deeply poetical as it is historically shrewd, Vasari’s imagination abounds in conjecture and speculation. His art history, then, and ours by extension, is founded on gossip, anecdote, quips and apothegms, hearsay and hagiography. Modern art historians may be disconcerted by this, however, when understood in a positive light, Vasari’s literary skill makes his fictionalised

connection between art and life compelling.<sup>3</sup> So my attention will be focussed on Zavros’ self-creation, on the cunning and extreme artifice he employs in giving form to a complete image of himself, how he indeed creates himself, and imagines himself as a work of art in his own right. Using Zavros’ biography, discovered and invented from the galaxy of texts and images that surround him, I hope to confirm Vasari’s proposition — together with Michael Zavros’ own admission — that “every painter paints himself.”<sup>4</sup>

In the exhibition *MAGIC MIKE* Zavros has collaborated with local gyms (Newcastle has the highest concentration of gyms per capita of any Australian city) so that gym routines will be completed in front of works in the exhibition some of which (for example, *Echo* 2009 and *The new Round Room* 2012), in perfect self-reflections, depict shiny gym equipment. In these paintings the barbells and weightlifting benches populate the rooms and halls of the Palace at Versailles as if by some means the despotic Sun King, Louis XIV, had turned them into a private gym. These works literally evoke the Greek myth of Echo since the equipment awaits a user who, in a further double take, then appears working out in the gallery space filled with Zavros’ own paintings. For it is the forest nymph Echo, spurned by Narcissus, who dooms him to gaze entranced forever at his own reflection, and then herself is metamorphosed into a disembodied sound. The sites of Zavros’ painting are the other sides of Australian artistic life, fragmentary locations somehow inaccessible to the great Australian epiphany: the gymnasium; exclusive car showroom; the private equestrian club; luxury hotels and swimming pools. No landscapes of windswept deserts, sun-drenched white sand beaches or groves of outback gumtrees here! Zavros would be absent from the list of Australian painters who have answered the call to celebrate or interrogate ‘Australianness’.

Among Zavros' 'vocational' self-portraits the most telling, I feel, is *The artist flexes his muscle* 2015. The image of the artist's flexed, gymed-up arm and hand might be read as the allegory of inspiration and intention, or it might not. This is Zavros' calling card: an unprecedented technical prowess, allowing him to deliver depictions of physicality so acute and luscious that they leave words behind. Critics are always on the back foot with Zavros and so are his competitors. If Zavros has a tactic, it would be to outflank the very practice of much recent contemporary Australian art, by the sheer grip of his brush on the canvases in his studio. For Zavros, then, the activity of painting is not to be distinguished from the activity of self-exploration or self-reflection. It consists in contemplating a network of images. Whether the connections between images lie implicit in the images themselves or are created by an active, shaping intelligence; whether that energy is always to be trusted — these are questions that do not interest Zavros, or at least are not addressed self-reflexively in a body of work that is rarely averse to reflecting on itself. If there is some central, originary, shaping force behind the fictions of a Zavros painting, it can barely be called a force: its essence seems to be a watchful passivity, a stance of no comment.

Zavros has spoken of his daughter, Phoebe, as "my muse, but also a surrogate me. In some ways, my portraits of her function as self-portraits: me outside of myself." In *Phoebe is eight/Tom Ford* 2013 the technical perfection and knock-dead beauty mean the subject matter vacillates between soaring ravishment and bottomless banality. The reflection of a set of windows gleams at the center of Phoebe's Tom Ford sunglasses — windows to her soul? — and with those reflections (in which he in front of his model must figure somewhere?) the painter outplays the luxury eyewear manufacturer. The glasses become a fashion adjunct to the body beneath, flaunting an immaculate curving surface on which his brushstrokes seem to have cancelled themselves out, the better to celebrate the adolescent velvet of Phoebe's tanned skin. This is beauty Zavros style. An object is scrutinised and posed until its textures sing out.<sup>5</sup>

The young Zavros bonded with his father through visits to car dealerships and no wonder he still revels in Australian turbo-charged 'car culture'.<sup>6</sup> A burnished bonnet of a black Mercedes Benz SL600, the sky and Zavros' face reflected on its black surface gleams at the centre of *V12 Narcissus* 2009. Again the painter keeps pace with the luxury car manufacturer. Once again, he flaunts an immaculate curving surface on which his own brushstrokes, like the carefully burnished car bonnet, have cancelled themselves out, the better to celebrate the metal — both its inward darkness and the way it can flash

back light. Part of the appeal of Zavros' painting for us is a nostalgic one. His paintings, and the objects and subjects they depict, are among a whole class we once called 'camp'. Rather than art about art, it would be more accurate to say that *V12 Narcissus* is art whose content is not direct experience, but already formed cultural artifacts. Like advertising what is being created in a Zavros painting is not so much an object, a type of physical thing, but rather an artificial need or desire. And let us not forget that Narcissus, who became enamored of his own reflection beholding his reflected image in a pool, was said by Renaissance art theoretician Leon Battista Alberti to be the first painter, since his reflection was construed like a painting.<sup>7</sup>

Zavros' pictures are perfect talismans for the contemporary temple that is the art gallery. *Love's Temple* 2006 is both vividly realist and echt Mannerist in its strong colour, classical motif and its qualities of *disegno* — painting as a means of intellectual creation. Together with the paintings of tableaux of flowers arranged to suggest the shape of their titles, what Zavros has achieved here is a paradox, a new version of the 'pastoral', an urban pastoral which reverses the traditional movement of the city dweller into the country and brings instead the natural into the urban studio. Both epic and ridiculous, the tableaux of flowers wield their power through throwaway witticisms and comic lightness: blue hydrangeas arranged in penis formation around a blue vase with a Greek key motif of *The Greek* 2014. Zavros' motive for a given work appears to be affective, sentimental, slappy like sunscreen, anything but sober; it doesn't matter as long as the artistry takes over. It is wrong to characterise Zavros as a purveyor of the literal (that is, a 'hyperrealist'), what he deals in is what is *taken* to be the real — even if the real is an act, a fake, a copy, an impersonation, what might be called the really unreal real.

If we were to think in terms of art historical periods, Zavros has revived, along with others, a new old movement, Mannerism, a commonly despised period in Western art history, but one that best befits creative culture today.<sup>8</sup> Vasari was a Mannerist artist, and he described the period in which he worked as '*la maniera moderna*', or 'the modern style'. We are all Mannerists now. Our art is about art, and style for style's sake. The best Mannerists squirmed under the crushing principles of Renaissance art and they escaped them in ways both ingeniously elegant and gamily perverse. As the Mannerists toiled in the twilight of the Renaissance, so do we in relation to the age of modernism — the word modern now torn from its roots simply signifies things that loom behind us for which we no longer care. Think of *The Sunbather*[s] 2015 fabulously deft anatomical details, voluptuously animate flesh, the artificiality



*The Mermaid* 2015  
oil on board  
22.0 x 30.0cm  
Purchased 2015  
Newcastle Art Gallery collection  
Courtesy the artist  
and Starkwhite



*V12 Narcissus* 2009  
oil on board  
20.0 x 29.5cm  
Collection: Art Gallery of New  
South Wales - Gift of the artist  
2013. Donated through the  
Australian Government's Cultural  
Gifts Program  
Courtesy the artist  
and GRANTPIRRIE

of pose that co-exists perfectly with a lip-smacking carnality. That's Mannerism, the most contrived degree of fantasy, the most candid of appetites. Zavros' forte is the authentic image of inauthenticity, and it derives immediately from the inner organic logic of his material itself, that is himself.

Who could survive their own biography? How many of us could bear to have all the contradictions and complexities of our lived experience recounted as a seamless narrative for the benefit of an audience? And for a practising painter, whose work could endure an attempt to explain, justify or criticise that work in relation to a parallel retelling of his or her life? Even if, like Zavros, the life *is* the work. These were all questions that Vasari faced. Nevertheless, the popularity of biography as a genre both feeds a specular, contemporary

## END NOTES

1 The biographical information and the anecdotes in this paragraph come from the following interviews with Zavros: Candida Baker, "Artist Michael Zavros and the power of the worst case scenario," *The Sydney Morning Herald*, October 8 2016.; Sharne Wolff, "Michael Zavros: 'Everyone wanted to be alternative but they all looked the same'," *The Art Life*, November 12 2013, <http://theartlife.com.au/2013/michael-zavros-everyone-wanted-to-be-alternative-but-they-all-looked-the-same/>.; Dina Ibrahim, "In Conversation: Scott Redford and Michael Zavros," *Eyeline*, 73 (July 2010), see, <http://www.michaelzavros.com/wp/wp-content/uploads/2014/06/Redford-vs-Zavros-Interview.pdf>.; Rhana Devenport, "Self Portraiture and Perfect Strangeness of Realism — An Interview with Michael Zavros," in Robert Leonard, *Michael Zavros: Bad Dad* (Auckland: Starkwhite, 2014), 1-10, see, <http://www.michaelzavros.com/wp/wp-content/uploads/2014/05/Devenport-interview.pdf>.; Robert Leonard, "Interview with Michael Zavros," *Art Collector*, 69 (June 2014), 68, see, [http://www.michaelzavros.com/wp/wp-content/uploads/2014/06/AC68\\_p68-71.pdf](http://www.michaelzavros.com/wp/wp-content/uploads/2014/06/AC68_p68-71.pdf).

2 Michael Zavros, email communication to the author, 13 January 2017.

3 For a revisionary discussion of Vasari's *Lives of the Most Eminent Painters, Sculptors, and Architects*, see Paul Barolsky, *Why the Mona Lisa Smiles and Other Tales by Vasari* (State College: Pennsylvania State University Press, 1991).; Paul Barolsky, *Giotto's Father and the Family of Vasari's Lives* (State College: Pennsylvania State University Press, 1992).

4 For a full discussion of the phrase, or proverb, see Frank Zöllner, "'Ogni Pittore Dipinge Sé': Leonardo da Vinci and 'Automimesis'." in Matthias Winner, *Der Künstler über sich in seinem Werk* (Weinheim: 1992), [http://archiv.ub.uni-heidelberg.de/artdok/161/1/Zoellner\\_Ogni\\_Pittore\\_Dipinge\\_Se\\_1992.pdf](http://archiv.ub.uni-heidelberg.de/artdok/161/1/Zoellner_Ogni_Pittore_Dipinge_Se_1992.pdf).

5 *Flora* 2016 another Phoebe portrait, depicts her head blindfolded in a 1960s Gucci scarf. *Phoebe is dead/McQueen* 2010 is a 110.0 x 150.0cm canvas of a life-size Phoebe lying under an Alexander McQueen skull scarf. In *White Fox* 2015 Phoebe is wrapped in her mother's oversized white fox fur coat. Zavros' video, *We Dance In The Studio (To That Shit on The Radio)* 2010, consists of the artist working in his studio alongside Phoebe dancing to Lady Gaga. In *Bad Dad* 2013, Phoebe returns in her literal titular absence.

6 Michael Zavros, "Looking at these cars and later, my drawings of them, my father and I could speak with ease and enthusiasm that extended to little else. He sought his reflection in those mirrored surfaces and I sought mine in him. And looking at the cars made me happy." in "Michael Zavros, V12 Narcissus," *Art Gallery of New South Wales*, 2013, <https://www.artgallery.nsw.gov.au/collection/works/266.2013/>.

7 Alberti writes, "Consequently I used to tell my friends that the inventor of painting, according to poets, was Narcissus, who was turned into a flower; for, as painting is the flower of all arts, so the tale of Narcissus fits our purpose perfectly. What is painting but the act of embracing by means of art the surface of a pool?" in Cecil Grayson, trans., *Leon Battista Alberti: On Painting and On Sculpture* (New York: 1972), 61.

8 Michael Zavros, "If we are talking 'isms, my work is probably better described as Narcissism." in Wolff, "Michael Zavros: 'Everyone wanted to be alternative but they all looked the same'."

cult of celebrity, and the successful biographer is the one who is blank, a mere cipher of facts, or a 'ghostwriter' as the phrase turns in entertainment journalism. Perhaps then Zavros is a 'ghostpainter' of himself? The distinction between the real Michael Zavros, who can be reduced too simply to the biographical facts, and the Michael Zavros of (Greek) myth, who is shaped imaginatively, is thus a false distinction. Indeed, the biographical Zavros is a distortion, for the mythic Zavros has his origins in the poetic imagination of Zavros himself. Is this not the real Zavros! By the same token must not my aspiring criticism of Zavros be a fiction, a lie about a fiction about another fiction addressed to the fictions of art itself?



Above  
*Love's Temple* 2006  
oil on board  
18.5 x 15.0cm  
Collection of Richard Williamson  
& Catherine Elms  
Courtesy the artist  
and Sophie Gannon Gallery



Right  
*The Greek* 2014  
oil on canvas  
100.0 x 85.0cm  
Private collection  
Courtesy the artist and  
Philip Bacon Galleries



*The Phoenix* 2015  
oil on canvas  
220.0 x 200.0cm  
James and Diana Ramsay Fund supported by Philip Bacon AM  
through the Art Gallery of South Australia Foundation 2016  
Art Gallery of South Australia  
Courtesy the artist and Philip Bacon Galleries



*Black Orchid-Paphiopedilum Vanitas* 2008  
bronze (ed. 9 + 1 AP)  
64.0 x 42.5 x 42.5cm  
Collection of the artist  
Courtesy the artist and Philip Bacon Galleries

## LIST OF WORKS

### Newcastle Art Gallery collection:

*Disappear here* 2011  
etching on paper (ed. 15 + 1 AP)  
14.7 x 16.5cm  
Purchased 2011  
Newcastle Art Gallery collection

*The Mermaid* 2015  
oil on board  
22.0 x 30.0cm  
Purchased 2015  
Newcastle Art Gallery collection

*The Sunbather* 2015  
oil on canvas  
180.0 x 180.0cm  
Purchased 2016  
Newcastle Art Gallery collection

### Private and public collections:

*Man in a Wool Suit* 1999  
oil on board  
15.2 x 19.0cm  
Collection of the artist

*Adam's Apple* 2000  
oil on board  
10.1 x 7.0cm  
Collection of the artist

*Belts* 2000  
oil on board  
13.0 x 16.0cm  
Collection of the artist

*Breast Pocket* 2000  
oil on board  
6.5 x 14.8cm  
Collection of the artist

*Buttons* 2000  
oil on board  
9.5 x 9.5cm  
Collection of the artist

*Dark Suit B* 2000  
oil on board  
6.6 x 6.6cm  
Collection of the artist

*Grey pant* 2000  
oil on board  
11.3 x 14.3cm  
Collection of the artist

*Primary* 2000  
oil on board  
14.8 x 19.1cm  
Collection of the artist

*Secret mens' business* 2000  
oil on canvas  
100.0 x 150.0cm  
Collection of the artist

*Secret mens' business 2* 2000  
oil on canvas  
100.0 x 150.0cm  
Collection of the artist

*Step* 2000  
oil on board  
8.2 x 13.5cm  
Collection of the artist

*Stride* 2000  
oil on board  
10.5 x 15.9cm  
Collection of the artist

*Stripes* 2000  
oil on board  
14.7 x 6.0cm  
Collection of the artist

*Cyan* 2001  
oil on board  
16.0 x 9.5cm  
Collection of the artist

*Grey Suit* 2001  
oil on board  
17.0 x 13.0cm  
Collection of the artist

*The Gartensaal, stucco by Bossi, painting by Zick* 2002  
oil on board  
24.4 x 20.8cm  
Private collection

*The Salone del Poussino* 2002  
oil on board  
14.0 x 13.5cm  
Dower Family Trust

*Milano interior/Monetti Emporium/ I do not want what I haven't got* 2003  
oil on board  
23.5 x 23.5cm  
Collection of the artist

*Potsdam Interior/San Souci/Sometimes I just want to be by myself* 2003  
oil on board  
23.5 x 23.5cm  
Collection of the artist

*Stuttgart interior/Mercedes S Class/ A hole to see the sky through* 2003  
oil on board  
23.5 x 23.5cm  
Collection of the artist

*Maybe I'll put my love on ice* 2004  
oil on board  
18.8 x 28.0cm  
Collection of the artist

*Mercedes M Class/Killing me softly* 2004  
oil on board  
18.5 x 27.0cm  
Collection of the artist

*Black breasted Silver onagadori on a tree* 2005  
oil on board  
16.5 x 11.0cm  
Private collection

*Forever* 2005  
oil on board  
18.0 x 28.0cm  
Collection of Richard Williamson & Catherine Elms

*Burberry Prorsum/Bay* 2006  
oil on canvas  
195.0 x 250.0cm  
Collection Mark Baxter and Geoffrey Cassidy, Sydney

*Love's Temple* 2006  
oil on board  
18.5 x 15.0cm  
Collection of Richard Williamson & Catherine Elms

*LV/L'Ennuï* 2006  
charcoal on paper  
122.0 x 80.0cm  
Collection of the artist

*White Onagadori* 2006  
oil on board  
17.5 x 17.5cm  
Private collection

*Armani/Black* 2007  
oil on board  
25.0 x 35.0cm  
Collection of the artist

*Blind* 2007  
oil on board  
15.2 x 17.5cm  
Collection of Richard Williamson & Catherine Elms

*Debaser/Belstaff* 2007  
charcoal on paper  
122.0 x 86.0cm  
Lyndall Bass collection

*Debaser/Gucci* 2007  
charcoal on paper  
122.0 x 86.0cm  
Lyndall Bass collection

*Temple of love* 2007  
oil on board  
18.5 x 15.0cm  
Private collection

*Black Orchid-Paphiopedilum Vanitas* 2008  
bronze (ed. 9 + 1 AP)  
64.0 x 42.5 x 42.5cm  
Collection of the artist

*Debaser/Gaultier* 2008  
charcoal on paper  
122.0 x 86.0cm  
Lyndall Bass collection

*The Belvedere* 2008  
oil on board  
18.5 x 15.0cm  
Collection of Dr Clinton Ng

*Ars Longa Vita Brevis* 2009  
oil on canvas  
210.0 x 167.0cm  
Collection of the artist

*Echo* 2009  
oil on canvas  
210.0 x 320.0cm  
Aaron Giddings collection

*Fontainebleau* 2009  
oil on board  
25.0 x 20.0cm  
Private collection

*Orpheus* 2009  
bronze (ed. 18 + 1 AP)  
24.2 x 13.7 x 1.4cm  
Collection of the artist

*V12 Narcissus* 2009  
oil on board  
20.0 x 29.5cm  
Collection: Art Gallery of New South Wales - Gift of the artist 2013. Donated through the Australian Government's Cultural Gifts Program

*Winning Is Easy* 2009  
bronze  
33.5 x 50.0 x 22.0cm  
Collection of the artist

*Phoebe is dead/McQueen* 2010  
oil on canvas  
110.0 x 150.0cm  
Moran Arts Foundation

*We Dance In The Studio (To That Shit on The Radio)* 2010  
single channel digital video,  
5:00 minutes (ed. 3 + 1 AP)  
Collection of the artist

*The Python* 2011  
oil on canvas  
210.0 x 185.0cm  
Private collection

*The new Round Room* 2012  
oil on canvas  
210.0 x 170.0cm  
Collection: Art Gallery of New South Wales - Art Gallery of New South Wales, Bulgari Art Award 2012

*Charmer/Gucci II* 2013  
oil on canvas  
75.0 x 55.0cm  
Private collection

*Charmer/Pucci* 2013  
oil on canvas  
75.0 x 55.0cm  
Collection of the artist



*Warhol/Richter/Zavros* 2013  
charcoal on paper  
59.5 x 84.0cm  
Private collection  
Courtesy the artist and Philip Bacon Galleries

*Charmer/YSL* 2013  
oil on canvas  
75.0 x 55.0cm  
Private collection

*Crystal/Thistle* 2013  
oil on canvas  
73.0 x 55.0cm  
Private collection

*Phoebe is eight/Tom Ford* 2013  
oil on board  
25.0 x 15.6cm  
Private collection, Sydney

*Warhol/Richter/Zavros* 2013  
charcoal on paper  
59.5 x 84.0cm  
Private collection

*Homework* 2014  
archival ink on Hahnemühle rag  
122.0 x 150.0cm  
Collection of the artist

*Mock Orange* 2014  
oil on board  
40.0 x 35.0cm  
Private collection

*The Greek* 2014  
oil on canvas  
100.0 x 85.0cm  
Private collection

*The Poodle* 2014  
oil on canvas  
135.0 x 155.0cm  
Private collection, Sydney

*Red Cock* 2015  
oil on board  
66.0 x 56.0cm  
Private collection

*Self Portrait as saint with Sean O'Pry/Versace* 2015  
archival ink on Hahnemühle rag  
120.0 x 90.0cm  
Collection of the artist

*Self Portrait with Sean O'Pry* 2015  
archival ink on Hahnemühle photo rag (ed. 5 + 1 AP)  
120.0 x 90.0cm  
Collection of the artist

*Sideshow Bob* 2015  
oil on board  
140.0 x 110.0cm  
Private collection

*The artist flexes his muscle* 2015  
oil on aluminium  
30.0 x 20.0cm  
Paul and Susan Taylor collection

*The Phoenix* 2015  
oil on canvas  
220.0 x 200.0cm  
James and Diana Ramsay Fund supported by Philip Bacon AM through the Art Gallery of South Australia Foundation 2016  
Art Gallery of South Australia

*Versace Discus* 2015  
archival ink on Hahnemühle paper  
60.0 x 60.0cm  
Collection of the artist

*Colossal bicep on Hotel Hassler stationery* 2016  
pencil on paper  
29.7 x 21.0cm  
Collection of the artist

*Great White* 2016  
oil on canvas  
180.0 x 135.0cm  
Private collection

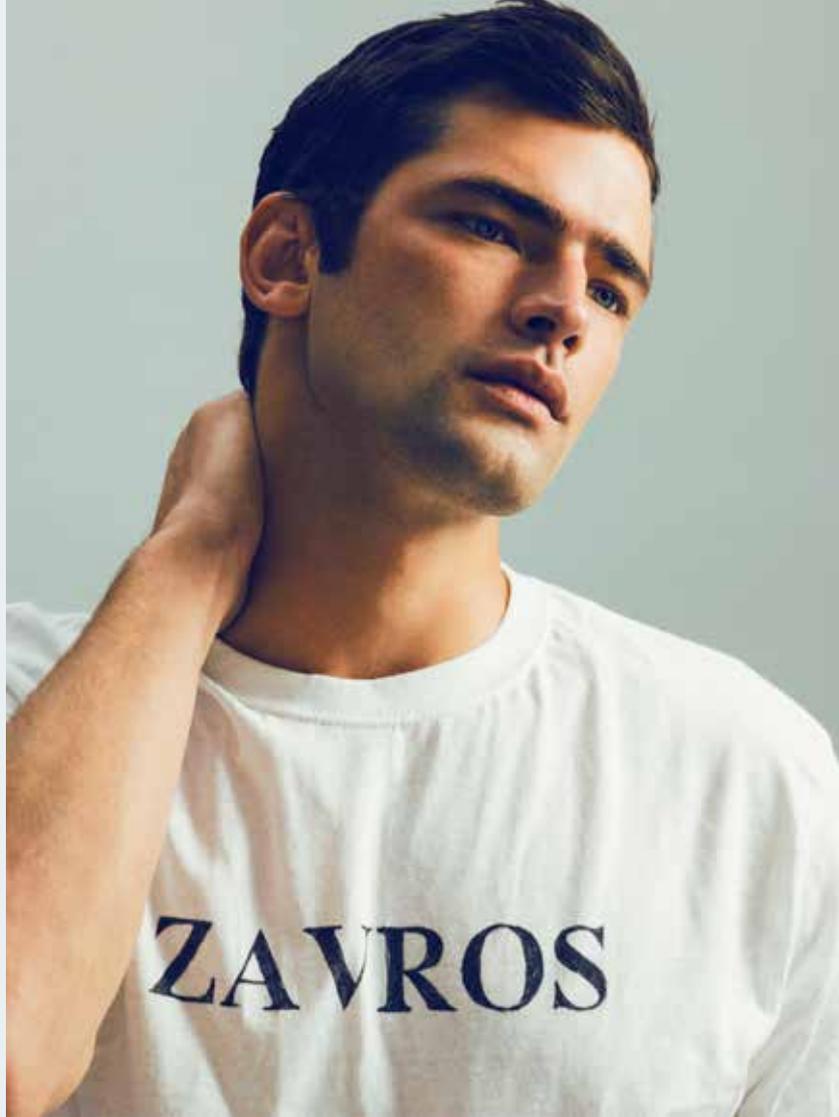
*Madonna and child* 2016  
oil on aluminium  
40.0 x 27.0cm  
Purchased through the Tweed Regional Gallery Donations Fund, 2016  
Tweed Regional Gallery collection

*The kitten* 2016  
oil on dibond  
40.0 x 30.0cm  
Collection of the artist

*Toucan* 2016  
150.0 x 150.0cm  
oil on canvas  
Paul and Susan Taylor collection

*Side to Side* 2017  
single channel digital video,  
3:48 minutes (ed. 3 + 1 AP)  
Collection of the artist





ISBN 978-0-9943466-8-1

