

## **Dan Arps**

Born Christchurch, New Zealand, 1976  
MFA, Elam School of Fine Arts, University of Auckland, 2006  
DocFA, Elam School of Fine Arts, University of Auckland, 2014

## **Solo Exhibitions**

### **2023**

*Friendly Society*, Robert Heald Gallery, Wellington

### **2022**

*Parallel Universe*, Neon Parc, Melbourne

### **2021**

*Sleepers*, Robert Heald Gallery, Wellington

*The New Brutal*, Disneyland Paris, Melbourne

*The Floral Maze*, Michael Lett, Auckland

### **2020**

*White Paintings* (online), Michael Lett, Auckland

*The hermetic playa*, Sydney, Sydney

### **2019**

*Overproof Recombinants*, Robert Heald Gallery, Wellington

### **2017**

*Nested Cells*, Michael Lett, Auckland

*Tinnitus Miracle*, Robert Heald Gallery, Wellington

### **2015**

*3 in the morning part 2*, Minerva, Sydney

*3AM ETERNAL*, Robert Heald Gallery, Wellington

*Appococycollapsed*, Ilam Campus Gallery, University of Canterbury

*Plastic Mouthfeel II*, Michael Lett, Auckland

*Plastic Mouth Feel*, Neon Parc, Melbourne

### **2014**

*Primer Series*, TG, Nottingham

*Snake, tanks & drapes*, Robert Heald Gallery, Wellington

### **2013**

*After Hobson Gardens*, Michael Lett, Auckland

*Relics*, Robert Heald Gallery, Wellington

**2012**

*Abstracts and Vision Statements*, Neon Parc, Melbourne

**2011**

Erieze Art Fair, Michael Lett Stand, London

*Hobson Gardens*, Michael Lett, Auckland

*Charlie Sheen*, Y3K, Melbourne

**2010**

*Modern Arrangements* (with the Estate of L. Budd), Michael Lett, Auckland

**2009**

*Toyota Corolla*, Neon Parc, Melbourne

*Shallow Relief*, Gambia Castle, Auckland

**2008**

*Explaining Things*, Gambia Castle, Auckland

*Affirmation Dungeon*, Jack the Pelican Presents, Brooklyn, New York

*Motivation Bunker*, Neon Parc, Melbourne

*Fractal Tears*, Michael Lett, Auckland

**2007**

*Gestapo Pussy Ranch*, The Physics Room, Christchurch

*Affirmation Dungeon*, Gambia Castle, Auckland

*Harsh Tudor-Bethan Reality*, The Engine Room, Wellington

**2006**

*Accumulations*, Ramp Gallery, Hamilton

**2005**

*Plastic Nudity and Projected Stories* (with James Cousins), 64zero3, Christchurch

*Projecting and Underground Scene*, Window, University of Auckland Library

*Houseplant*, Ledge, Hamilton

**2004**

*DH Lawrence's Apocalypse*, rm 103, Auckland

**2003**

*Third Kind*, Dunedin Public Art Gallery

**2002**

*Complex*, Starkwhite, Auckland

*Ascot Place* (with Paul Johns), Dunedin Public Art Gallery

## **2001**

*Unfinished works*, Black Cube, Christchurch

*New Contemporaries: Abstract Art*, Rm 401 Gallery, Auckland

*Pharmacy*, Temporary Site (facilitated by the Enjoy Project), Wellington

*Office/Space* (with Doug Kelaher), Blue Oyster Gallery, Dunedin

*The Museum of X and Dolphins and some of Steve's stuff*, Lift Space, High Street Project, Christchurch

*Ready-mades and found objects of profound mythological importance* (with Eddie Clemens), Moving Image Centre, Auckland

## **2000**

*A Winter Garden*, The Physics Room, Christchurch

*Observation Deck*, Enjoy Project, Wellington

*Nowhere*, High Street Project, Christchurch

## **Group Exhibitions**

### **2023**

*Wilde Tiere*, Constant Dschungel, Hamburg

*Rectangles don't always count*, SPA\_CE, Napier

*Celestial Poetics*, Greenhouse off-site, Melbourne

### **2022**

*Material Sense*, Ilam Campus Gallery, Christchurch

*Walls to Live Beside, Rooms to Own: The Chartwell Show*, Auckland Art Gallery Toi o Tāmaki

*on the table: Artists in the Jim Barr and Mary Barr collection*, Dunedin Public Art Gallery

### **2021**

*ALIVE INSIDE* (online), Neon Parc, Melbourne

*Encapsulated*, CAVES, Melbourne

*The historical gesture*, Robert Heald Gallery, Wellington

### **2020**

*'House Arrest,'* Neon Parc, Melbourne

### **2018**

*High Windows*, Robert Heald Gallery, Wellington

*Exodus*, The Vivian, Matakana

## 2017

'I Love Pat Larter,' Neon Parc, Melbourne

Brick Bay Sculpture Trail, Warkworth

*Of everything that disappears there remain traces*, The Honeymoon Suite, Melbourne

## 2016

2024 part 2, Sydney, Sydney

*Bilder Bilder*, Neon Parc, Melbourne

*Jim Allen, Dan Arps, Stella Corkery, Michael Lett*, Auckland

*Light switch and conduit: The Jim Barr and Mary Barr Collection*, Dunedin Public Art Gallery

2006 / 2016, Neon Parc, Melbourne

*Plastic Mouthfeel III*, Te Uru Waitakere Contemporary Gallery

## 2015

*Necessary Distraction: A Painting Show*, Auckland Art Gallery Toi o Tāmaki

## 2014

*Probstian Aesthetic* (curated by Dan Arps), Blue Oyster Art Project Space, Dunedin

*Uneducated*, Counihan Gallery, Melbourne

*Spring 1883* (w/ Robert Heald Gallery), Melbourne

## 2013

*Freedom Farmers: New Zealand Artists Growing Ideas*, Auckland Art Gallery Toi o Tāmaki

*SCAPE 7 Public Art Christchurch Biennial*, Christchurch

*White Paintings*, Ferrari, Auckland

*Porous Moonlight*, Papakura Art Gallery, Auckland

*Vision Mixer*, The Suter Art Gallery Te Aratoi o Whakatu, Nelson

## 2012

*Letter from Alice May Williams*, Michael Lett, Auckland

NADA Cologne, Michael Lett Stand

## 2011

*Local Knowledge*, The Dowse Art Museum, Lower Hutt

## 2010

*Everything is near and inflorescent, forever and present*, Michael Lett, Auckland

*A Rock That Was Taught It Was A Bird*, Artspace, Auckland

*The Walters Prize*, Auckland Art Gallery Toi o Tāmaki

*Unpacking My Library*, Te Tuhi, Auckland

## **2009**

*Chartwell Collection: Recent Acquisitions*, Auckland Art Gallery Toi o Tāmaki

LISTE 09, Michael Lett Stand, Basel

*Cross COlouring*, Hell Gallery, Melbourne

*Angels & Demons*, Michael Lett, Auckland

## **2008**

*Gallery Artists and Special Guests*, Kaliman Gallery, Sydney

Tokyo 101 Art Fair, Neon Parc Stand, Tokyo

*Vincent Grocery*, Enjoy, Wellington

## **2007**

*Arps, Teague, Georgetti*, Michael Lett, Auckland

*Existence*, Waikato Museum, Hamilton

*The Shining Path*, Carlton Club and Studios, Melbourne

*Slowing Down*, Glen Eira City Council Gallery, Melbourne

*I DIG YOUR VOODOO*, Joint Hassles, Melbourne

*Omnipresents*, Gertrude Contemporary Art Spaces, Melbourne

## **2006**

*One for the Other*, TCB inc. Melbourne

*Local Transit*, Artspace, Auckland

*Silver Clouds*, Next Wave Festival Container Village, Melbourne

*Silver Clouds*, CLUBSproject, Melbourne

*Super Natural*, The Physics Room, Christchurch

## **2005**

*Picking Favourites*, Enjoy, Wellington

*Bring Your Caddy*, Elam Masters 05, Stanbeth House Gallery, Auckland

*Waikato Contemporary Art Awards Finalists exhibition*, Waikato Museum of Art and History, Hamilton

## **2004**

*Remember New Zealand*, The 26th Sao Paulo Bienal, Sao Paulo, Brazil

*Ampersand*, Part of the 2004 Art and Industry Biennial, Temporary Site, Christchurch

*Cuckooborough*, West Space, Melbourne

*Telecom Prospect 2004*, Wellington City Art Gallery, Wellington

### **2003**

*Wonderland*, Artspace, Auckland

*Cuckoo Retrospective*, New Rooseum Critical-Studies Test-Site, Malmö, Sweden

*Arcadia*, Govett-Brewster Art Gallery, New Plymouth

*Put out more flags*, Cuckoo at the Moving Image Centre, Auckland

*Downtown Frown*, Special, Auckland

### **2002**

*Break*, Govett-Brewster Art Gallery, New Plymouth

*S\*W\*A\*B presents: Flying High*, Temporary Site, Auckland

### **2001**

*Thrash*, Experimental Art Foundation, Adelaide

*Sex, Drugs and Rock and Roll*, CoCA, Christchurch

*The Argonaut*, Linwood Community Art Center, Christchurch

*Fuse*, Dunedin Public Art Gallery, Dunedin

### **Awards/Residencies**

#### **2014**

McCahon House Artists' Residency, Auckland

#### **2010**

The Walters Prize, Auckland Art Gallery Toi o Tāmaki

#### **2009**

PhD Scholarship, Elam School of Fine Arts, University of Auckland

### **Public Collections**

Auckland Art Gallery Toi o Tāmaki

Chartwell Collection, Auckland Art Gallery Toi o Tāmaki

Christchurch Art Gallery Te Puna o Waiwhetū

The Wallace Arts Trust, Auckland

Queensland Art Gallery, Brisbane

The Suter Art Gallery Te Aratoi o Whakatu, Nelson

University of Auckland

University of Canterbury

## Bibliography

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- Arps, Dan & Gwynneth Porter, *Gestapo Pussy Ranch*, Christchurch: The Physics Room, 2008
- Arps, Dan & Tahi Moore, *Dan Arps: The Downward Spiral*, Auckland: DDMYY, 2012
- Backhouse, Megan, 'Around the galleries: Motivation Bunker,' *The Age*, A2 pull-out, 6 July, 2008
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- Bywater, Jon, 'Dan Arps: Explaining Things' (review), *Artforum*, March 2009, pp.262-263
- Bywater, Jon, 'Break,' *Broadsheet*, Vol 32 no.1, 2003, p.32
- Bywater, Jon, 'Neo in New Plymouth,' *The Listener*, June 14-20, 2003
- Campbell, Joanne, 'Third Kind,' *The Otago Daily Times*, September 18, 2003
- Chapman, Chris, 'Thrash Mix,' *Log Illustrated* #14, 2001, p.33
- Devenish, Lee, 'Christchurch Roundup,' *Log Illustrated* #12, 2000, p.42
- Devenish, Lee, 'Christchurch Roundup,' *Log Illustrated* #11, 2000, pp.38-39
- Dingwall, Richard, 'Radical Transformations on Familiar Landscapes,' *The Otago Daily Times*, March 15, 2001
- Grieves, Harold, 'Gestapo Pussy Ranch,' *White Fungus* #9, 2008
- Havel, Michael, 'But it's for Art Mum,' *The Critic* #1, 2001, p.23
- Hurrell, John, 'A Gathering into Language,' *Artbash.co.nz*, 19th May, 2006
- Hurrell, John, 'Art as Therapy?,' *eyecontactsite.com*, 1 September, 2011
- Interview with Sarah Hopkinson, *Artworld Magazine*, June/July 2008
- Interview with Gwynneth Porter, 'Pain is the Ransom of Formalism,' *Like* #16, 2001, pp.24-27
- Leveson, David, 'Watch the skies: Art, trash and alien debris,' *The Listener*, 15 September, 2007
- Liminal, Harry, 'Auckland Roundup,' *Log Illustrated* #13, 2001, p.38
- Modra, Penny, 'Preview: Motivation Bunker,' *The Age*, M, Magazine, 6 June, 2008
- Moore, Marcus, 'Episode 2,' *Art New Zealand* #112, Spring 2004
- Moore, Tahi, 'Affirmation Dungeon' (exhibition essay), Gambia Castle, Auckland, 2007
- Porter, Gwynneth, 'Speed Kings,' *Probe* #5, 2003, pp.42-53
- Rees, Simon, 'Point Break,' *Visit*, Summer 2002-2003, pp.5-8
- Thompson, B.S., 'Wellington Roundup,' *Log Illustrated* #15, 2002, p.40

Scott, Hanna, 'Hot Prospect', *Pavement Magazine*, Issue 64, Winter 2004, p.32

Scott, Hanna, *Arcadia* (catalogue), Govett-Brewster Art Gallery, 2003, p.20

Wood, Andrew Paul, 'Christchurch Roundup,' *Log Illustrated* #14, 2001, p.46