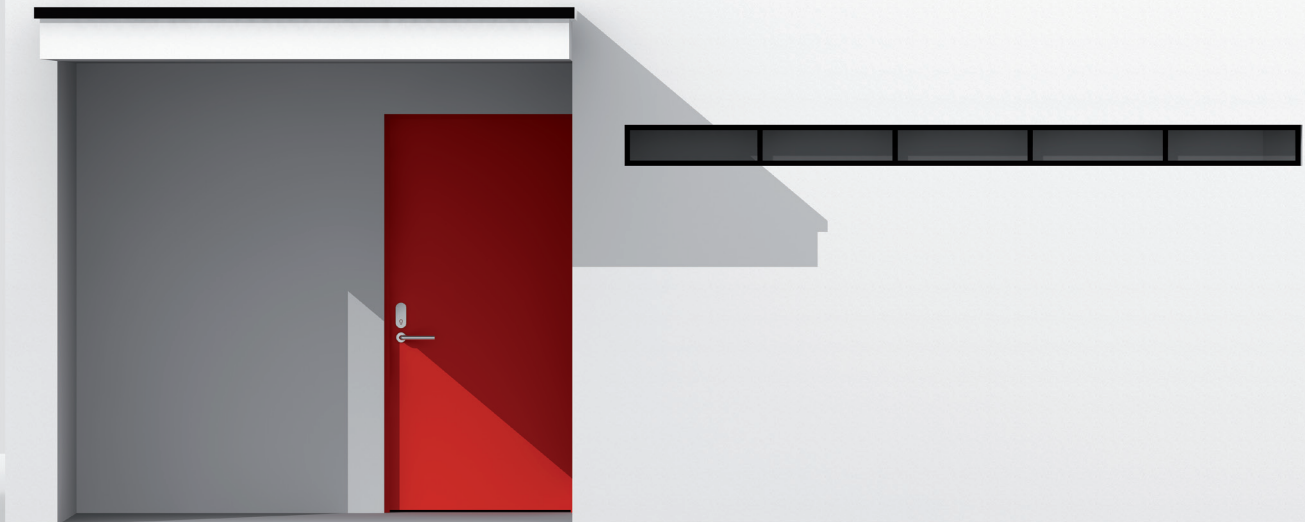


CALLUM MORTON



## MEDIA KIT

Children's Art Centre  
Gallery of Modern Art, Brisbane  
26 June – 17 October 2010

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CALLUM MORTON

G H O S T

W O R L D

Children's Art Centre  
Gallery of Modern Art, Brisbane  
26 June – 17 October 2010

**MEDIA INQUIRIES**

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**Images:**

[www.qag.qld.gov.au/ghostworld/media](http://www.qag.qld.gov.au/ghostworld/media)

## MEDIA RELEASE

### **LAUNCH OF CHILDREN'S ART CENTRE PROJECT BY CALLUM MORTON**

Australian artist Callum Morton's first major exhibition for children, 'Ghost World' will open at Brisbane's Gallery of Modern Art (GoMA) on June 25, 2010.

Morton was commissioned by the Queensland Art Gallery to develop the engaging, hands-on environment especially for its young audiences.

Queensland Art Gallery Director Tony Ellwood said 'Ghost World' was the second single artist exhibition presented by the Children's Art Centre and demonstrated the Queensland Art Gallery's innovative programming for children, which began more than a decade ago.

'We are very pleased to present this project by Callum Morton, a leading Australian artist who was Australia's representative at the 52nd Venice Biennale in 2007.

'The Queensland Art Gallery recognises artists' ideas as an authentic and appealing means through which children can learn about art. The significance of children's experiences in the art museum is one of the key philosophies guiding the Children's Art Centre,' he said.

'Ghost World' has completely transformed the Park Level of GoMA's Children Art Centre into a richly coloured, busy streetscape, loaded with unexpected juxtapositions and playful opposites.

'The project has been directly inspired by Morton's ongoing interest in architecture and art, and encourages children to explore the relationship between interiors and exteriors,' he said.

The Gallery's Deputy Director Andrew Clark said Morton's work referred to past histories and approaches to the built environment, and imaginatively transformed these into new experiences.

'Ghost World' encourages children to rediscover familiar places and ideas about the built environment. 'This specially commissioned project continues the Gallery's long-term commitment to developing exhibitions, programs and initiatives for its young audiences.

'Since 1999 these programs have included collaborations with more than 70 emerging, mid-career and senior contemporary Australian and international artists such as Yayoi Kusama (Japan), Cai Guo-Qiang (China/USA), Bharti Kher (India/UK), Yoshitomo Nara (Japan) and Michael Leunig (Australia),' he said.

'Ghost World' is a project developed for children that will appeal to audiences of all ages. It will remain on display from June 26 to October 17, 2010, at the Park Level of the Children's Art Centre.

'Ghost World' is sponsored by IKEA. The Children's Art Centre is sponsored by Santos.

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**Images:**

[www.qag.qld.gov.au/ghostworld/media](http://www.qag.qld.gov.au/ghostworld/media)

## FACT SHEET

### CHILDREN'S ART CENTRE

- Since 1998, the Queensland Art Gallery's Children's Art Centre has become acknowledged as a leading provider of contemporary art for contemporary kids.
- The recognition that artists' ideas are an authentic and appealing means, through which children can learn about art, and the significance of children's experiences in the art museum, are key philosophies that guide the Children's Art Centre.
- Since 2002, the Children's Art Centre exhibition program has attracted more than 500,000 children to the Queensland Art Gallery and the Gallery of Modern Art.
- The Gallery has presented more than 25 exhibitions for children as part of major exhibitions, including:
  - 'Kids' APT' as part of 'The Asia Pacific Triennial of Contemporary Art' series (1999, 2002, 2006 and 2009)
  - 'The Silver Factory: Andy Warhol for Kids' as part of 'Andy Warhol' (2007-08)
  - 'Kids: Contemporary Australia' as part of 'Contemporary Australia: Optimism' (2008-09)
  - 'The China Project for Kids' as part of 'The China Project' (2009)
- Since 1999, the Gallery has collaborated with more than 70 emerging, mid career and senior contemporary Australian and international artists to develop projects and workshops, installations, activities and online interactives for children and families. These artists include Yayoi Kusama (Japan), Cai Guo-Qiang (China | USA), Bharti Kher (India | UK), Yoshitomo Nara (Japan), Michael Leunig (Australia) and Monir Shahroudy Farmanfamaian (Iran).
- The Queensland Art Gallery's ongoing commitment to creating innovative exhibitions especially for children and families is reflected in the presentation of large scale artist projects such as Callum Morton's 'Ghost World' and 'Release the bats' by Brisbane artist Anne Wallace (2009).
- Kids' APT (2009) attracted over 130 000 young visitors, representing almost 25 per cent of the overall APT6 attendance.
- Children's Art Centre projects are developed by an interdisciplinary team of professional staff drawn from the Gallery's departments, and are archived as an extensive resource for researchers.

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## CALLUM MORTON

1965 Born Montreal, Canada

## EDUCATION

1985 Bachelor of Architecture, RMIT University, Melbourne  
 1988 Bachelor of Fine Arts (Painting), Victoria College, Melbourne  
 1999 Master of Fine Arts (Sculpture), RMIT University, Melbourne

## SOLO EXHIBITIONS

2009 *Valhalla*, Melbourne International Arts Festival  
*Smokescreen*, Anna Schwartz Gallery, Melbourne  
*Grotto*, The Fundament Foundation, Tilburg, The Netherlands  
*Wall to Wall*, Roslyn Oxley9 Gallery, Sydney

2008 *through at this & that*, Anna Schwartz Gallery, Melbourne Art Fair

2007 *Valhalla*, 52nd Venice Biennale, Venice, Italy  
*Monuments for Amnesiacs*, Anna Schwartz Gallery at the Auckland Art Fair, New Zealand  
*Tomorrow Land*, Perth Institute of Contemporary Art; Ballarat Fine Art Gallery; Gippsland Art Gallery, Sale; Dubbo Art Gallery, Dubbo, NSW

2006 *Walk In Drive In* (with David Pledger), Adelaide Festival, Adelaide  
*Mini Monuments*, Anna Schwartz Gallery, Melbourne  
*Piles, Pools and Projections*, Roslyn Oxley9 Gallery, Sydney  
*Callum Morton: Babylonia*, Bendigo Art Gallery, Bendigo  
*Tomorrow Land: Callum Morton*, Mornington Peninsula Regional Gallery, Mornington, Victoria  
*Dusk til Dawn*, Callum Morton (with David Pledger), Arts House, Meat Market, Studio B, North Melbourne

2005 *Babylonia*, Australian Centre for Contemporary Art, as part of the Melbourne International Arts Festival

2004 *The Situationist*, Statement Stand, Art Basel, Miami  
*Tomorrow Land*, Chandigarh Museum and Art Gallery, Chandigarh, India  
*The Wishing Well*, Gimpel Fils, London

2003 *More Talk About Buildings and Mood*, Museum of Contemporary Art, Sydney, (& touring)  
*Habitat*, the Ian Potter Centre, National Gallery of Victoria, Melbourne

2002 *Gas and Fuel*, Anna Schwartz Gallery, Melbourne  
*The Big Sleep*, Karyn Lovegrove Gallery, Los Angeles, U.S.A

2001 *Local + /or General*, Roslyn Oxley9 Gallery, Sydney

2000 *Malice in Blunderland*, Galleri Tommy Lund, Copenhagen, Denmark  
*Don't Even Ask*, Roslyn Oxley9 Gallery, Sydney

1999 *International Style*, Roslyn Oxley9 Gallery, Sydney  
*International Style*, Santa Monica Museum of Art, Los Angeles, U.S.A

1998 *Lockout*, CBD, Sydney  
*Cellar*, First Floor, Melbourne

1997 *Something more*, Teststrip, Auckland, New Zealand  
*Now and then*, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
*Strip*, Karyn Lovegrove Gallery, Melbourne

1996 *Been there*, Artspace, Sydney

1995 *The Heights*, Karyn Lovegrove Gallery, Melbourne

- 1994 *Cul-de sac*, 200 Gertrude Street, Melbourne  
*Door Door*, Room 32, Regent's Court Hotel, Sydney
- 1995 *Sanctuary*, Critical Cities (Melbourne), Charles Street, Fitzroy, Melbourne  
*Office*, Store 5, Melbourne
- 1992 *View*, Post West, Adelaide  
*Critical City*, Adelaide  
Window, Prahran Mission Shop, Melbourne
- 1991 *A Dozen Real Fictions*, Store 5, Maples Lane, Melbourne  
*A Dozen Real Fictions: No 2*, Charles William Gallery, RMIT University Architecture Department, Melbourne
- 1989 *Tonight the Ritz*, Store 5, no 29, Maples Lane, Melbourne

#### GROUP EXHIBITIONS

- 2009 *Stardust*, The Fundament Foundation, Tilburg, The Netherlands.  
*The Dwelling*, ACCA, Melbourne
- 2008 *Wandering Lines: Towards a New Culture of Space*, 2008 Scape Christchurch Biennial of Art in Public Space, New Zealand  
*Lost and Found: An Archeology of the Present*, TarraWarra Biennial, Healesville, Victoria  
ARCO 08, Madrid, Gimpel Fils Gallery, London  
*Revolving Doors: an exhibition in memory of Blair Trethowan*, Uplands Gallery, Melbourne  
*The Architects Project*, Perth Festival  
*The Library Project*, Frankston City Library, Victoria
- 2007 *Cinema Paradiso*, Australian Centre for Contemporary Art, Melbourne  
*DeOverkant/Downunder*, Den Haag Sculpture 2007, Netherlands
- 2006 *High Tide: Currents in Contemporary Australian Art*, Zacheta National Gallery of Art, Warsaw, Poland and Contemporary Art Centre, Vilnius, Lithuania  
*The Unquiet World*, Australian Centre for Contemporary Art, Melbourne  
*Busan Biennale*, Busan, Korea  
*Dusk Till Dawn: Callum Morton and David Pledger*, Art House Meat Market, Melbourne
- 2005 *Extra-Aesthetic: 25 Views of the Monash University Collection*, Monash University Museum of Art  
*Avalon (collaboration with Mutlu Cerkez and Marco Fusinato)*, Artspace, Sydney  
*Make it Modern*, Deloittes, Melbourne  
*YaYa Sergileri 2 (The 2<sup>nd</sup> Istanbul Pedestrians Exhibition)*, Istanbul, Turkey  
*Pitch Your Own Tent*, MUUMA, Melbourne  
*Store 5 is*, Anna Schwartz Gallery, Melbourne  
*If these walls could talk (Tony Clark, Callum Morton, David Noonan, Kathy Temin, Jenny Watson)*, Roslyn Oxley9 Gallery, Sydney  
*Tomorrow Land*, 11<sup>th</sup> Indian Triennale, Lalit Kala Akademie, New Delhi
- 2004 *Cycle Tracks Will Abound in Utopia*, Australian Centre for Contemporary Art, Melbourne  
*Satellite Cities and Tabloid Life*, Monash University Museum of Art, Melbourne  
*Public/Private Tumatanui/Tumataiti The 2nd Auckland Triennial*, Auckland Art Gallery, New Zealand  
*Architypes*, Ivan Dougherty Gallery, The University of New South Wales, College of Fine Arts, Sydney  
*Written with Darkness*, UTS Gallery, Sydney
- 2003 *Come In: Australasian Artists Project, In Conjunction with Come In*, Govett Brewster Art Gallery, New Plymouth, New Zealand  
*Come In: Interior Design as a Contemporary Art Medium in Germany*, Govett Brewster Art Gallery, New Plymouth, New Zealand  
*Face Up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany  
*Salon des refuses. Progetti di public art mai realizzati*, Fondazione Bevilacqua La Masa, Venice, Italy  
*Gulliver's Travels*, Contemporary Art Centre of South Australia, Adelaide, Perth Institute of Contemporary Art, Perth, Institute of Modern Art, Brisbane  
Berlin Art Fair (Gimpel Fils), Berlin  
Cologne Art Fair (Gimpel Fils), Cologne  
Frieze Art Fair (Gimpel Fils), London  
*Twilight*, Gimpel Fils, London  
*Architectural Allusions: Callum Morton and Edwin Zwackman*, Gimpel Fils, London
- 2002 *Fieldwork: Australian Art 1968-2002*, The Ian Potter Centre, National Gallery of Victoria, Melbourne  
*People Places and Ideas*, Monash University Museum of Art, Melbourne  
*The Heimlich Unheimlich*, RMIT University Gallery, Melbourne  
*Gulliver's Travels*, travelling exhibition initiated by CAST Gallery, Hobart in conjunction with Australian Centre for Contemporary Art, venues include Monash University Museum of Art, Melbourne; Ivan Dougherty Gallery, Sydney  
*Bittersweet*, Art Gallery of New South Wales, Sydney  
*The Armory Show*, New York, (Gimpel Fils)

- Roslyn Oxley9 Gallery – The First 20 Years*, Roslyn Oxley9 Gallery, Sydney
- Milan Art Fair*, (Gimpel Fils) Italy
- Cologne Art Fair*, (Gimpel Fils) Germany
- Melbourne Art Fair*, (Gimpel Fils) Melbourne
- Nocturne*, Mornington Peninsula Regional Gallery
- 2001 *Feature*, Govett Brewster Art Gallery, New Plymouth, New Zealand
- Artissima*, Turin (Anna Schwartz Gallery), Italy
- The (Ideal) Home Show*, Gimpel Fils, London, UK
- 2000 *Longevity*, Ian Potter Museum of Art, Melbourne
- The Persistence of Pop*, Exhibitions Gallery, Wangaratta
- The Retrieved Object*, Linden, St Kilda, Melbourne
- Rent*, Overgaden, Copenhagen; Australia Centre for Contemporary Art, Melbourne; Bendigo Art Gallery, Bendigo
- August 26*, Elastic, Sydney
- Slave Pianos: The Compromised Economy of Desire and Fear*, Melbourne
- Facsimile*, Plimsol Gallery, Hobart, Tasmania; Bendigo City Art Gallery, Bendigo
- 1999 *Live Acts Chunky Move @ Revolver*, Melbourne
- Signs of Life*, Melbourne International Biennial, Melbourne
- Facsimile*, LAC Gallery, Caracas, Venezuela
- The Persistence of Pop*, Monash University Gallery, Melbourne
- The Queen is Dead*, Stills Gallery, Edinburgh, Scotland
- 1998 *Everybody Knows*, Care of Space d'arte contemporanea and gallery Openspace Milan, Italy
- Strolling: the art of arcades, boulevards, barricades, publicity*, Museum of Modern Art at Heide, Melbourne
- Every Other Day*, Roslyn Oxley 9 Gallery, Sydney
- Snapshot*, First Floor, Melbourne
- Proscenium*, Artspace, Auckland, New Zealand
- Rough Trade*, Plimsol Gallery Centre For the Arts, Hobart, Tasmania
- 1997 *Rough Trade*, The Tanks, Cairns
- Seppelt Contemporary Art Award*, Museum of Contemporary Art, Sydney
- Power Corruption and Lies*, IMA, Brisbane
- World Speak Dumb*, Karyn Lovegrove Gallery, Melbourne
- Art <=> Advertising*, Robert Lindsay Gallery, Melbourne
- 1996 *Power Corruption and Lies / New Order Factory Records 1981* with Susan Norrie and Hiram To, Plotz Gallery, Brisbane
- The Expanded Field* (with Danius Kesminas and Anna Nervegna), 200 Gertrude St, Melbourne
- SWIM 2 Fund Raiser*, Project Space, RMIT Building 94
- Ruins in reverse*, RMIT Gallery
- Technology Compost* (with Damp), Adelaide Festival, Adelaide
- 1995 *Perspectives: 200 Gertrude Street 1985-1995*, 200 Gertrude Street, Melbourne
- The Object of Existence*, Australian Centre for Contemporary Art, Melbourne
- Monash University Art Prize*, Monash University Gallery, Melbourne
- Suddenly*, collaboration with Kathy Temin The Building 40 Project, RMIT, Melbourne
- Lyndal Walker and Callum Morton, First Floor, Melbourne
- Australian Perspecta*, Art Gallery of New South Wales, Sydney
- Videonnale # 6*, Bonn, Germany
- 1994 *Slide*, 200 Gertrude Street, Melbourne
- Projection: Filming the Body*, The Basement Project, Melbourne
- Passage: Spatial Interventions*, with Helga Groves, Deborah Ostrow, Gary Wilson, Monash University Gallery, Melbourne
- Loop: Part One: A Critical Cities Project* (Melbourne), Longford Cinema, Melbourne
- The Exact Moment*, A Critical Cities Project, Melbourne
- 1993 *Store 5, Fundraiser*, Maples Lane, Melbourne
- 1992 *SWIM Fund Raiser*, Linden Gallery, Melbourne
- Sight Regained: Fred Hollows Fund Raiser*, Westpac Gallery, Arts Centre, Melbourne
- 1991 #100, Store 5, Maples Lane, Melbourne
- Magasin 5*, Cannibal Pierce Galerie Australienne, Paris, France
- March On! (#2)* (collaboration with Rose Nolan), Store 5, Melbourne
- SWIM Fund Raiser, Linden Gallery, Melbourne
- 1990 WT Rawleigh Building, Northcote, Melbourne
- Duet*, Collaboration with Kathy Temin, Store 5, no 62, Melbourne
- 1989 *Where Art Ends, Nature Begins*, Store 5, # 62, Melbourne
- #31, A3-20, Store 5, Melbourne
- #11, A3-10, Store 5, Melbourne

## VIDEO ART

- 2000 *Callum Morton Four Works*, video document  
1999 *Twister*, For Live Acts with Shelley Lassica Chunky Move Performances at Revolver  
1996 *The Expanded Field*, documentary video  
1994 Loop: Part One

## PAGE ART

- Artfan #8 Everybody Knows, 1998  
Practice #3 Artist Pages 1998  
Circular # 6 September, 1997  
Artfan #7 Rock On Guest Editor 1998  
Artfan #5 Cover, Autumn 1995  
Agenda #35 Cover 1993  
Circular #1 May 1993  
Circular #2 October 1993  
Agenda #13/14 Artists Page: Artists Wallpaper Supplement,

## ACADEMIC APPOINTMENTS

- 1995-96 Lecturer, Painting Department, Victorian College of the Arts, Melbourne  
1996-98 Lecturer in Photography, Media Arts Department, Deakin University  
1997 Visiting Instructor, Art Center College of Design, Pasadena, Los Angeles, U.S.A.  
1997, 2001 Lecturer, Landscape Architecture, Melbourne University  
1997-00 Lecturer, Sculpture Department, RMIT  
1997-2003 Lecturer, Victorian College of the Arts, Melbourne

## AWARDS/ GRANTS AND RESIDENCIES

- 2006 Australia Council Fellowship  
2005 The Helen Macpherson Smith Commission  
Gold Medal, 11<sup>th</sup> Indian Triennale, New Delhi, India  
2003 Samstag Scholarship  
2000 New Work Grant, Arts Victoria  
1999 New Work Grant, Australia Council  
1999 Professional Development Grant, Arts Victoria  
1997 Seppelt Contemporary Art Award  
1997 International Development Grant Arts 21, Arts Victoria  
1997 Artist in Residence, Govett-Brewster Art Gallery, New Plymouth, New Zealand  
1997 New Work Grant, Australia Council  
1995 New Work Grant, Australia Council  
1995 Monash University Inaugural Art Awards

## COLLECTIONS

- |  |                                       |
|--|---------------------------------------|
| Art Gallery of New South Wales, Sydney   | City of Port Phillip                  |
| Monash University Gallery, Melbourne     | The Michael Buxton Collection         |
| National Gallery of Victoria, Melbourne  | Goldman Sachs JBWere Collection       |
| Museum of Old and New Art (MONA), Hobart | The Corbett and Yueji Lyon Collection |
| Queensland Art Gallery, Brisbane         | Ferriers, Sydney                      |
| Minter Ellison Collection                | Private Collections                   |

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- 2008  
Ken Scarlett, 'No stopping on the freeway!', *Australian Art Review*, August-October  
Charlotte Day, *Lost and Found: An Archeology of the Present*, ex .cat., TarraWarra Museum of Art  
*Current, Contemporary Art from Australia and New Zealand*, Art and Australia (eds.), Sydney

2007

- Callum Morton, 'Callum Morton,' (artist's statement) *Art and Australia*, Vol 44, no. 4, Winter, Sydney
- Andrew Frost, '50 Most Collectable Artists,' *Art Collector*, Issue 39, Jan-Mar, Sydney
- Andrew Mackenzie, 'Broken Homes', *Broadsheet*, volume 36, number 2
- Marco Marcon, 'The Grand Tour 2007', *Eyeline*, Number 64
- Sebastian Smee, 'Venice Biennale', *Artist Profile*, Spring
- Daniel Palmer, 'Venice Biennale: Asia and Australasia', *Frieze*, Issue 109, September
- Callum Morton, '2007 Venice Biennale Project', *Art & Australia*, Winter 2007
- Stuart Koop and Callum Morton, *U3 Venice Biennale Australia 2007*, Melbourne University Press
- 'Venice Biennale 2007, Callum Morton's Valhalla', *TATE ETC.*, <http://www.tate.org.uk/tateetc/news/venice2007/callummorton.htm>, 07/2007
- Richard Dorment, 'The best Venice for years', *The Telegraph*, 12 June
- <http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/06/12/babiennale112.xml>
- 'Australian Pavillion - Callum Morton', *E-Flux*, 3 December, [http://www.e-flux.com/displayshow.php?file=message\\_1173475464.txt](http://www.e-flux.com/displayshow.php?file=message_1173475464.txt)
- Brett Sheehy, 'Callum Morton', in Finalists in Arts and Entertainment for The Bulletin's 'Smart 100: Australia's Best and Brightest', *The Bulletin*, June 26
- Megan Backhouse, 'Finding space on a crowded canvas,' *The Age*, June 16, <http://www.theage.com.au/news/arts/finding-space-on-a-crowded-canvas/2007/06/14/1181414461988.html>
- John McDonald, 'Festival of False Gods,' *Sydney Morning Herald*, June 16 - 17
- Sebastian Smee, 'Visions of Life and Death in Venice,' *The Australian*, 9 June, <http://www.theaustralian.news.com.au/story/0,20867,21873561-16947,00.html>
- Sebastian Smee, 'Aussie Artist takes his Valhalla to Venice', *The Australian*, Friday June 8, 2007
- Andrew Frost, 'Callum Morton', *Australian Art Collector: 50 Most Collectable Artists 2007*, Issue 39, January - March
- Megan Backhouse, 'An imagining of the Taliban at work in Toorak', *Sydney Morning Herald*, 7 March
- Janne Ryan, 'Interview with Callum Morton,' *The Australian Financial Review Magazine*, 25 February

2006

- The Unquiet World*, ex. cat., Australian Centre for Contemporary Art, Melbourne
- Emily Dunn, 'Tent embassy goes global as Venice sees Australia in three dimensions', *The Sydney Morning Herald*, Wednesday, May 24
- High Tide: new currents in art from Australia and New Zealand*, ex. cat., Contemporary Art Centre, Vilnius and Poland, Warsaw

2005

- Din Heagney, 'Store 5 is...', *Un. Magazine*, Winter 2005
- Gina McColl, 'Into the island', *The Sunday Age Preview*, October 9
- Robert Nelson, 'Oasis of phantoms puts leisure world in striking relief', *The Age*, Tuesday October 11
- Juliana Engberg, 'The Body in the Box', *Art and Australia*, Volume 42, No 4 Winter
- Megan Backhouse, 'Artist commissioned for "singing buildings"', *The Age - Metro Arts*, Monday March 21, Melbourne
- Ashley Crawford, 'Who's minding the Store?', *The Age*, Saturday April 9, Melbourne
- Kanika Gahlut, 'Tomorrow's Art', *India Today*, January 17
- Callum Morton, Stuart Koop, Vikram Prakash, *Tomorrowland: Callum Morton*, 11<sup>th</sup> Indian Triennale, ex. cat., Lalit Kala Akademi, New Delhi, India
- Marcus Baumgart, 'White Noise, Babylonia, Changing Spaces,' *Artichoke*, number 13

2004

- Robert Nelson, 'Bringing Ideas to Life', *The Age*, September 1, A3
- Dr Susan Best, 'Sound and Light Humour', *Architecture Australia*, Jan / Feb, vol. 93, no.1
- Stuart Koop, 'Don't You Dare Touch Me' *Public / Private Tumatani / Tumataiti The 2<sup>nd</sup> Auckland Triennial*, Auckland Art Gallery, New Zealand

2003

- Karen Burns, 'About Face: Art Forum, Berlin', *Monument*, 58, December 2003 - January 2004
- Dr. Britta Schmitz (ed.), *Face Up: Contemporary Art from Australia*, Nationalgalerie im Hamburger Bahnhof, Berlin, Germany
- Lenny Ann Low, 'Miniturisation: Look closely', *Sydney Morning Herald*, October 29
- Juliana Engberg, 'Loop - Back: New Australian Art to Berlin', *Artlink*, vol. 23, # 3
- Stuart Koop, 'Callum Morton: More Talk about Buildings and Mood', *Art Matter: Museum of Contemporary Art Members' Newsletter*, Sydney
- Alan Cruickshank (ed.), *Blaze: Visual Art + Writing from the Contemporary Art Centre of South Australia*, Contemporary Art Centre of South Australia, Parkside
- Andrew Mackenzie, 'Messing with Mies: Callum Morton at the NGVA', *Broadsheet: Contemporary Visual Arts + Culture*, vol 32, no. 3, September - November
- Greg Burke (ed.), 'Come In: Interior Design as a Contemporary Art Medium in Germany', *Visit*, #6, Winter/Spring

Edward Colless, 'Callum Morton: Interior World', *Australian Art Collector*, Issue 25, July – September, pp.46-49  
Lucinda Strahan, 'Small world', *The Age*, July 3  
Megan Backhouse, 'A Model Artist', *The Age*, May 31  
Jason Smith, 'Habitat', The Ian Potter Centre, NGV Australia, Melbourne  
Andrew Best, 'Gulliver's Travels', *Broadsheet: Contemporary Visual Arts + Culture*, vol. 32, no. 2, June, July + August  
Daniel Palmer, 'Callum Morton', *Frieze*, #72, January – February  
Davina Jackson, '21st Century House – Museum', *Australian Art Collector*, Issue 25, January – March  
Stephanie Radock, *The Point of Knowing*, Samstag Scholarship Catalogue  
Stuart Koop, 'Fieldwork: Australian Art 1968 – 2003', *Broadsheet: Contemporary Visual Arts + Culture*, vol. 32, no. 1  
Ian North, 'Fieldwork', *Artlink*, Vol. 25, No. 1 (review)  
Jason Smith & Charles Green, *Fieldwork: Australian Art 1968-2002*, The Ian Potter Centre, NGV Australia, Melbourne  
Caroline Meagher, 'Bridging the gap', *State of the Arts*, October - December

2002

Jason Smith & Charles Green (eds.), 'Callum Morton', *Fieldwork: Contemporary Australian Art in the National Gallery of Victoria 1968-2002*, ex. cat., National Gallery of Victoria  
Benjamin Genocchio, 'Building on Lurid Fantasies', *The Weekend Australian*, January 12 – 13  
Holly Myers, 'An intimate trip to dreamland', *LA Times*, February 5  
S. McCulloch-Vehlin, 'Lunar Dreaming', *Weekend Australian*, April 20  
Benjamin Genocchio, 'Twitchy escapist impulses', *The Weekend Australian*, May 4-5  
Sylvia Katz, 'Learning from Callum Morton', *Arbitare*, September  
Robert Nelson, 'Viewers take ride back to the future', *The Age*, November 30  
Robert Nelson, 'Seeing is Believing', *The Age*, November 24  
Megan Backhouse, 'Callum Morton, cooking with gas', *The Age*, October 2  
John Mangan, 'Party time for an art gallery with a split personality', *The Age*, November 25  
Ashley Crawford, 'Bilbao on the Yarra', *Financial Review*, December 4  
Juliana Engberg, *The Heimlich Unheimlich*, Melbourne Visual Arts Festival Program  
Nicholas Hubicki, 'Conning Icons', *Architectural Review*, Australia, Spring  
Stuart Koop, *Gulliver's Travels*, CAST, Hobart  
Simon Rees, 'Bittersweet', *Art + Text*, #78  
Wayne Tunnicliffe, *Bittersweet*, Art Gallery of New South Wales, Sydney  
Linda Michael, *People, Places and Ideas*, Monash University Museum of Art, Melbourne

2001

Stuart Koop, 'Crudelia?' Anno 11 nr. 1 – Gennalo – Marzo  
Stuart Koop, 'International Style', *Monument*, 41

2000

D.J. Huppertz, 'Rent', *Like*, 13, Summer  
Charles Green, 'Callum Morton', *Artforum*, March  
Stuart Koop & Charlotte Day, *Rent*, Special Issue of Øjeblikket, as exhibition catalogue, May  
Megan Backhouse, 'Hybrid Forms under the Spotlight', *The Age*, July 26  
Alison Barclay, '2020 visionaries, who will be the leading Australian artists of the future?' *Herald Sun*, January 8  
Dawn Fulcher & Max Andrews, 'Rent', *Contemporary Visual Arts*, 29  
Stuart Koop & Briony Rhodes, 'Facsimile', *Eyeline* #42, Autumn / Winter  
Robert Nelson, 'Someone Else's Home is Where this Art is', *The Age*, September 3  
Briony Rhodes, 'Facsimilie', *Eyeline*, 42, Autumn / Winter  
Larissa Hjorth, 'Mortgage', *Broadsheet*, 29, no. 4, December  
Callum Morton *The Retrieved Object*, Linden Gallery, Melbourne

1999

Stuart Koop, 'What's in the Box?', essay in catalogue *Mixed Business, The Work of Callum Morton*, Santa Monica Museum of Art, USA  
Max Delany, 'Raising the Dead An Interview with Callum Morton', *Like Art Magazine* # 10, Summer  
Peter Timms, 'Pop reveals its simple powers of persistence', *The Age*, March 24  
Nicky Bird, 'Hot in the City, The Queen is Dead, Where the Wild Roses Grow', *Art Monthly*, UK, March  
Ashley Crawford, 'Signs of Strife', *The Age*, May 8  
Peter Timms, 'Biennale plays it safe', *The Age*, May  
Stuart Koop, 'Signs of Life Melbourne International Biennial', *Art /Text* #67  
Joanna Murray-Smith, 'The Freedom to Pursue the Art of the Matter', *The Age*, 13 June  
Bruce James, 'Hitting the Poor Snail on the Head', *The Sydney Morning Herald*, June 19  
Edgar Alfonzo-Sierra, 'Facsimile: Australia en copias', *El Nacional*, June 30  
Anna Claburn, 'Plentiful Life Signs', *The Age*, June 9

Robert Rooney, 'A little chaos, but definite life signs', *The Age*, June  
William Wilson, 'Oversized Comments on Society, Success', *Los Angeles Times*, July 22  
Yasmin Monsalve, La cultura de la copia ilegal desde Australia, *El Universal*, July  
Clayton Campbell, 'Callum Morton', Santa Monica Museum of Art, *Flash Art International*, 208, October  
Gabriella Coslovich, 'Gas and Fuel Towers are back, in miniature and on site', *The Age*, November 25  
Juliana Engberg, *Signs of Life* Melbourne International Biennial catalogue  
Rachel Kent, 'Strolling', *Art + Text* #64  
Elisabeth Mahoney, 'The Queen is Dead', *Untitled* #19  
Modern Institute, *Melbourne, Glasgow, Edinburgh*, ex. cat., Cultural exchange project  
Daniel Palmer, Signs of Life Melbourne International Biennial, *Frieze* #48, October  
Zara Stanhope, *The Persistence of Pop Works from the Monash University Collection*  
Susan Stewart, 'Art and the Experience of Time', *Like Art Magazine* No 9, Winter  
Karen Burns, 'Urban Unease: The Work of Callum Morton', *Backlog* Vol 3

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Peter Hill, 'Moonlighting for Jacks of All Trades', *The Australian*, March 6  
David Cross, 'Strolling: The art of arcades, boulevards, barricades, publicity', *Like Art Magazine* No 7, Summer  
Max Delany, *Strolling: the art of arcades, boulevards, barricades, publicity*, ex. cat., Museum of Modern Art at Heide  
Adam Geczy, 'Not so fine art', *Art Monthly* #112, August  
Sebastian Smee, *Sydney Morning Herald*, September 29  
Robert Rooney, 'Everyday is déjà vu Day in Suburbia', *The Australian*, October 16  
Myfawny Smee, 'Strolling Along', *The Age Saturday Extra*, October 24  
Anna Clabburn, 'Three strolling artists lead the way at MOMA', *The Age*, November 11  
Adrian Hill, *Australian Art Collector*  
*Artfan* #8, *Everybody Knows*  
T J McNamara, 'Neo-Romantic Revival', *Art Monthly*

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Robert Rooney, 'Art-Advertising', *The Australian*, March  
Anna Johnson, 'Young At Art', *Good Weekend*, April 26  
Mark Birch, 'New artist-in-residence is closer to deciding New Plymouth Project', *Daily News*, New Plymouth, June 27  
Angela Bennie, "A Toast to final five", *The Sydney Morning Herald*, July 15  
Rebecca Lancashire, 'When is an art prize not an art prize?', *The Age*, July 16  
*Flash Art International*, Volxxx1, No. 208, October  
Deborah Hennessy, 'Art Lover's Lost Highway', *Broadsheet*, Vol 26 # 2, Winter  
Bruce James, 'Galleries', *Sydney Morning Herald*, November 14  
Giles Auty, 'But Who Picked the Jury?', *The Weekend Australian*, November 15-16  
Susan McCulloch, 'Architectural bent puts Morton in the frame', *The Australian*, Nov 21  
Lara Travis, 'World Speak Dumb', *Like Art Magazine* No 2  
Stuart Koop, 'Three Quarter Time, Interview with Callum Morton', *Seppelt Contemporary Art Award*, ex. cat., Museum of Contemporary Art, Sydney  
Evan Maloney, 'Consuming Art', *Art Monthly* #99  
Mark Pennings, 'Bright Shiny and New', *art<=> advertising*, catalogue essay  
Greg Burke, *Feature: art, life and cinema*, Govett Brewster Art Gallery, New Zealand  
Giovanni Intra, *now and then*, Govett-Brewster Art Gallery, New Zealand  
Christopher Chapman, 'Sculpture Snapshots', *Photofile* #99  
*World Speak Dumb*, ex. cat., Karyn Lovegrove Gallery

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Robert Nelson, 'Fire in a Prestigious Underbelly', *The Age*, 15 May  
Robert Rooney, 'Expanded Field', *The Australian*, 24 May  
Simon Cooper, 'the expanded field', *Like Art Magazine* No 1  
David Cross, 'the expanded field', *Art + Text* # 55  
Bruce James, *Sydney Morning Herald*, November  
Robert Schubert, 'ruins in reverse', *Art + Text*, #55  
Susan Fereday, *ruins in reverse*, ex. cat., RMIT Gallery  
Natalie King, 'Building 40 Project', *Art and Australia*, vol 33 no 4  
Stuart Koop, 'been there', interview in exhibition catalogue, Artspace November

1995

Bruce James, 'Perspecta exhibition a hybrid exploration', *The Age*, 10 February  
Elwyn Lynn, 'Framed witnesses defend Perspecta', *The Australian*, 10 February

Robert Rooney, 'Melbourne Art', *The Australian*, 17 October  
Robyn McKenzie, 'Balcony Sculpture', *The Age*, 25 October  
Judy Annear, 'The Making of Australian Perspecta', *Art Monthly*, #75  
Max Delany, 'Callum Morton: Belvedere', *Australian Perspecta* 95, ex. cat., Art Gallery of New South Wales  
Natalie James, 'Hothouse Varieties', *Art & Asia Pacific*, vol 2, no 2  
Stuart Koop, 'Real Model World', *Art + Text*, no 52  
Alex Pittendrigh & Mutlu Çerkez, *Callum Morton and Lyndal Walker*  
Claire Williamson, *Object of Existence*, ex. cat., Australian Centre for Contemporary Art, Melbourne  
Carolyn Barnes, *Perspectives, An Historical Perspective*, ex. cat., 200 Gertrude Street, Melbourne

1994

*Circular #3*, February

Sandra Bridie, 'Introduction to Critical Cities', *Critical Cities*, March  
Natalie King, *Passage: Spatial Interventions*, ex. cat., Monash University Gallery, May  
M. Holden, *Cul-de-sac*, 200 Gertrude Street, June  
E. Pierini, 'Passage: Spatial Interventions', *Broadsheet*, vol 25, no 2, Winter  
Marie Sierra-Hughes, "Cul-de-Sac", *Agenda # 38*, September  
*Artfan #3/4*, 'Loop: Part One', Melbourne, no 3/4  
*Artfan #2 Office*  
Nicholas Baume, 'Room 32', *Art + Text #50*  
Sandra Bridie, 'The Exact Moment', *Critical Cities Melbourne*  
Felicity Coleman, 'Next Wave Festival', *Art + Text # 49*  
Felicity Coleman, *Passage*, *Agenda # 38*, September  
M. Holden, 'Loop: Part One', *Agenda # 38*, September  
Chris McAuliffe, 'Next Wave Festival', *Art and Australia*, vol 52, no 2  
H. Smorgan, 'Loop: Part One', *Photofile# 43*  
T. Mathieson, 'More Next Wave Festival', *Art and Australia*, vol 52, no 2

1991

Kirsten Thompson, 'Charles William Gallery Review', *Transition # 36/37*