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Hany Armanious

HANY ARMANIOUS

1962 Born, Egypt. Lives and works in Sydney, Australia

SELECTED SOLO EXHIBITIONS

2013

Solo show, Galerie Allen, Paris
Set Down, Michael Lett Gallery, Auckland New Zealand
we go out inside, Roslyn Oxley9 Gallery, Sydney, Australia

2012

The Plagiarist of My Subconscious, Southard Reid, London
The Golden Thread, Monash Museum of Art, Melbourne

2011

The Golden Thread, 54th Venice Biennale (curator Anne Ellegood, Australian Pavilion)

2010

Birth of Venus, Foxy Production, New York, USA

2009

Running Man, Galleria Raucci/Santamaria, Naples, Italy
Uncanny Valley, Roslyn Oxley9 Gallery, Sydney, Australia

2008

The Oracle, Contemporary Art Museum St Louis, USA (curated by Anthony Huberman)

2007

Year of the Pig Sty, Foxy Production, New York, USA
Castillo/Corrales and Galleries Balice with Foxy Production, Paris
Year of the Pig Sty, Michael Lett, Auckland, New Zealand
Morphic Resonance, City Gallery of Wellington, Wellington, New Zealand

2006

Morphic Resonance, Institute of Modern Art, Brisbane, Australia
Intelligent Design, Roslyn Oxley9 Gallery, Sydney, Australia
The Frontiers Are My Prison, Michael Lett, Auckland, New Zealand

2005

Central Core Component from the Centre of the Universe, Ocular Lab Inc., Melbourne, Australia

2004

The Centre of the Universe (Central Core/Hard Core/Soft Core) Auckland Art Gallery, Auckland, New Zealand
Stopping the World, Michael Lett, Auckland, New Zealand
The Cult, Roslyn Oxley 9 Gallery, Sydney, Australia

2003

Art Nouveau Barbeque, Roslyn Oxley 9 Gallery, Sydney, Australia
Views of Space, Michael Lett, Auckland, New Zealand

2002

Selflok, Ian Potter Museum, Melbourne, Australia

2001

Neo Phantom Thing (with Mary Teague), Lord Mori Gallery, Los Angeles, USA
Selflok, UCLA Hammer Museum, Los Angeles, USA

2000

Semi-Automatic, Sarah Cottier Gallery, Sydney, Australia

1999

Sarah Cottier Gallery, Sydney, Australia

1997

Gallery Thomas Taubert, Dusseldorf, Germany

1994

Snake Oil, Sarah Cottier Gallery, Sydney, Australia

SELECTED GROUP EXHIBITIONS

2013

Cast Recording, Prism Gallery, Los Angeles, USA

Direct Democracy, Monash University Museum of Art, Victoria, Australia

In the House of Martha and Mary, Darren Knight Gallery (with Patrick Hartigan and Neil Jones)

2012

Mutatis Mutandis, Secession, Vienna, Austria

Chinatown: the sequel, Itd Los Angeles, Los Angeles, California

you, your sun and shadow, Anderson Gallery, VCU arts, Virginia, USA

2011

Colour Bazaar: Nine Contemporary Works, Heide Museum of Modern Art, Melbourne

2010

Adelaide Biennial of Australian Art: Before & After Science, Art Gallery of South Australia, Adelaide

2009

Tonight, The Modern Institute, Glasgow

Zero..., Milan, Italy

Double Hemisphere, Foxy Production, New York, USA

2008

Jesuvian Process, Elizabeth Dee Gallery, New York, USA

Noli Me Legere, Michael Lett, Auckland

Lost and Found: An Archeology of the Present, TarraWarra Biennial, curated by Charlotte Day, Healesville, Victoria

Jesuvian Process, Elizabeth Dee Gallery, New York

2007

Nueva Dimension, Hats Plus, London (organised by Dick Evans)

Surface Wave, Foxy Production, New York

2006

Before the Body-Matter, Monash University Museum of Art, Melbourne, Australia

Busan Biennale, Busan Korea

Adventures with form in space, Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney, Australia

Uncanny Nature, Australia Centre of Contemporary Art, Melbourne, Australia (curator Rebecca Coates)

2004

Art & Industry Urban Arts Biennial, Christchurch, New Zealand

Every Day Minimal, Auckland Art Gallery, Auckland

Fantasy Island, A Block Project, Michael Lett, Auckland

2003

Surface Tension, BLOCK, Sydney, Australia

MCA Unpacked II, Museum of Contemporary Art, Sydney, Australia

Islands in the Stream, Artspace, Sydney, Australia

Bloom, Govett-Brewster Gallery, New Plymouth, New Zealand

2002

Necessary Fictions, DeChiaria Gallery, New York, USA

Line Up, The Happy Lion Gallery, Los Angeles, USA

Field Work: Australian Art 1968 - 2002, National Gallery of Victoria, Melbourne, Australia

2001

Painting: an arcane technology, Ian Potter Museum of Art, Melbourne, Australia

2000

Verso Sud, curated by Franz West, Palazzo Dorio Pamphilly, Valmonte

GOLD!, Sarah Cottier Gallery, Sydney, Australia

Moet et Chandon fellows exhibition, Art Gallery of New South Wales, Sydney, Australia

Drive, Govett-Brewster Art Gallery, New Plymouth, Australia

Plastika, Govett-Brewster Art Gallery, New Plymouth, Australia

1999

The Queen is Dead, Stills Gallery Edinburgh, Scotland

1998

Moet et Chandon Touring Art Prize, National Gallery of Australia (Fellow 1998)

1997

On Dialogue, Hausan Waldsee, Berlin, Germany

Contempora 5, National Gallery of Victoria, Australia

1996

Rapport, Singapore Art Museum, Singapore

1995

Volatile Colonies, Johannesburg Biennale, MuseumAfrica, Johannesburg, South Africa

1994

Virtual Reality, National Gallery of Australia, Australia

Localities of Desire, Museum of Contemporary Art, Sydney, Australia

Jeden Tag, Christine König, Vienna, Austria

1993

Aperto, Venice Biennale, Venice, Italy (curator Achille Bonito Oliva)

Monster Field, Ivan Doherty Gallery, Sydney, Australia

Wits End, Museum of Contemporary Art, Sydney, Australia

1992

The Boundary Rider, 9th Biennale of Sydney, Australia

1991

Australia Perspecta, Art Gallery of NSW, Australia

SELECTED BIBLIOGRAPHY

2013

T.J McNamara, 'Light and illumination', The New Zealand Herald, 6 April 2013 http://www.nzherald.co.nz/entertainment/news/article.cfm?c_id=1501119&objectid=10875819

2012

Anna Davis, 'Hany Armanious', MCA Sculpture Series, (Sydney: MCA, 2012)

Helen Hughes, "Hany Armanious - The Golden Thread", Art Guide, March 2012

Dan Rule, 'Casting about for images to re-evaluate the building blocks of the mundane', The Age, January 25 2012

Robert Nelson, 'The Golden Thread', The Age, March 7 2012.pdf

2011

Roberta Smith, 'Artists Decorate Palazzos and Vice Versa', The New York Times, June 8 2011

Sebastian Smee, "Vanity Case: Sebastian Smee on the 54th Venice Biennale", The Monthly, July 2011

Anne Ellegood (ed.), Hany Armanious - The Golden Thread, exh. cat. Australian Pavilion at the 54th International Art Exhibition, La Biennale di Venezia, Australia Council for the Arts, 2011, pp.152

Oliver Krischer, "Plundering the Uncanny Valley, Hany Armanious", Art Asia Pacific, No. 73, May/June 2011, pp. 120-129

Max Delany, 'Reflections on ILLUMInations-The 54th Venice Biennale', Art and Australia, Issue 49 No. 1, pp34-37

Stephanie Holt (ed.), Hany Armanious: The Golden Thread, (Sydney: Australia Council for the Arts, 2011)

Rosalie Higson, "Venetian window for alchemist," The Australian, April 26, 2011, <http://www.theaustralian.com.au/news/arts>

2010

McGarry, Kevin, "Asked and Answered: Hany Armanious," T Magazine, December 6, 2010, <http://tmagazine.blogs.nytimes.com/2010/12/06/asked-answered-hany-armanious/>

Michael Wilson, "Hany Armanious, Birth of Venus," Time Out New York, June 17, 2010, p. 68

Adam Fulton, "Digging the dirt all the way from Leichhardt to Venice Biennale," Sydney Morning Herald, February 19, 2010, <http://www.smh.com.au/>

2009

Adam Jasper, "Unreality Bites," Art World 8, April/May, 2009. pp. 74 - 80

2008

Adam Jasper, "Hany Armanious - Pragmatic metaphysics, painstaking copies and infinite pedestals," Frieze 114, April, 2008, pp. 154 - 155

2007

Roberta Smith, "Hany Armanious," The New York Times, November 23, 2007, E40

Robert Leonard, "Catalogue of Errors," Morphic Resonance: Hany Armanious, Brisbane, Institute of Modern Art and City Gallery, 2007, pp. 20 - 30

Jason Markou, "The Sorcerer's Crocs," Morphic Resonance: Hany Armanious, Brisbane, Institute of Modern Art and City Gallery

2006

Before the Body-Matter, exhibition catalogue, Monash University Museum of Art, Melbourne

Jacqueline Millner, "Review of Adventures with Form in Space: The Fourth Balnaves Foundation Sculpture Project," Eye-line, no. 62, Summer 2006/2007, p. 62

Palmer, Daniel, "Looking Back: Retrospectives," Frieze, no. 104, December - January 2007, p. 132

Ashley Crawford, Preview of "Uncanny Nature," The Age, Sunday, September 3rd

Dougal Phillips, Review of "Adventures in Form and Space, Balnaves Foundation Sculpture Project 2006," Art and Australia, Vol. 44, No. 2, Summer 2006, p. 280

Morphic Resonance, Institute of Modern Art, exhibition catalogue, 2006

Andrew Frost, "In the heart of the wood," Australian Art Collector, Issue 38, October - December 2006, pp. 154 - 163

Sebastian Smee, "Dot Complimentary," The Weekend Australian, September 9 - 10, 2006, pp. 18 - 19

John Mc Donald, "Lights, action, entertainment," Review of Adventures with Form in Space: The Fourth Balnaves Foundation Sculpture Project, in Spectrum, The Sydney Morning Herald, September 9-10, 2006, pp. 16-17

Rebecca Coates, "Hany Armanious" in Uncanny Nature, exhibition catalogue, Australia Centre of Contemporary Art, Melbourne

Selekta exhibition catalogue, West Space, Melbourne

Jason Markou, "Hany Armanious," Adventures with form in space, Balnaves Foundation Sculpture project, exhibition catalogue, Art Gallery of New South Wales, Sydney

The Art Life, Review of Intelligent Design, <http://www.artlife.blogspot.com/>

Diana Simmonds, "Two artists showcase latest work," Inside Entertainment, THE SUNDAY TELEGRAPH, June 18, 2006 p. 3
Sunanda Creagh, Review of Totemistical and Intelligent Design, 'Open Gallery', The Sydney Morning Herald, June 10-11 2006 p. 16

Betsy Brennan, "The Alchemist," Vogue Living, January/February 2006 pp. 85 - 86

2005

Jason Markou, "Turns in Arabba," exhibition catalogue, Michael Lett, Auckland

Julie Gough, "Art in Review for 2005," Art in Australia, Vol. 43, No. 2, Summer 2005 p. 276

Alex McDonald, "Where the Wild Things Are," 25 May 2005, www.stateart.com.au/sota/reviews/default.asp?fid=3497

John Daly-Peoples, "Eyeing the follies of insipid world culture," Fine Arts, National Business Review, 21 January 2005, p. 42

Andrew Clifford, "Cosmic campground," The New Zealand Herald, 19 January 2005, p. 6

Tessa Laird, "Thank you for recycling," New Zealand Listener, 28 January 2005, p. 50

Sunday Star Times, About Town, The Guide, January 16, 2005, New Zealand

Jane Davidson and Robert Leonard, "Hany Armanious," Gallery News, Nov-Feb 04-05

Hany Armanious, "Hany Armanious" catalogue essay, National Sculpture Prize and Exhibition, 2005, p. 14 2004

Peter Hill, "Free installations," Sydney Morning Herald (Spectrum), July 17-18, pp. 8-9

Anthony Byrt, "Art is a bunny rabbit," Listener, March 27 2004, p. 62

Anthony Byrt, "The Creepy Contemporary Sublime," Broadsheet, Feb-May, vol. 33 no. 1, pp. 53 - 55

"Bloom mutation, toxicity and the sublime", (exh. cat) Govett Brewster Gallery, New Plymouth, New Zealand, curated by Gregory Burke

2003

Simon Rees, "Hany Armanious at Roslyn Oxley9 Gallery," Flash Art, vol. 36, no. 232, October 2003, p. 48

Michael Desmond, "Hany Armanious," Broadsheet, vol. 32, no. 3, September - November, p. 35

Chris Piper, "Strange Magic," Silver Limbo, Issue 1, p. 30

Peter Hill, "Zero Hour," Sydney Morning Herald, Weekend Edition 'Spectrum,' 2-3 August, 2003, pp. 12 - 13

Dominique Angeloro, "Down the rabbit hole," Sydney Morning Herald (Metro), July 25 - 31, 2003, p. 26

Margaret Plant, "The Journey from Field to Fieldwork 1968 - 2003," eyeline # 51, Autumn - Winter, 2003, pp. 44 - 46

Stephen Naylor, "Getting into the Giardini di Castello: Australia's representation at the Venice Biennale," Art & Australia, 40th Anniversary Issue, Winter, vol. 40, no. 4, pp. 594 - 601

Mark Titmarsh, "Time and Tide: Decadal Shifts in Australian contemporary art," Art Monthly Australia #160, June, pp. 16 - 19

Stuart Koop, "Fieldwork: Australian Art 1968 - 2002, Broadsheet, vol. 32, no. 1, March, April, May, pp. 8 - 11

Daniel Thomas, "S & D at NGVA," Art Monthly Australia no. 157, March 2003, pp. 27 - 32

2002

Charles Green, "Into the 1990s: the decay of postmodernism," Fieldwork: Australian Art 1968 - 2002, exh. cat., National Gallery of Victoria, Federation Square, Melbourne (November 2002 to February 2003), pp. 100 - 111

Alex Gowronski, "Dividing Lines," Broadsheet - Contemporary Visual Arts + Culture Newspaper, vol 31, no. 1, March - May, p. 25

Andrew Frost, "Mea Culpa," Australian Style, January, p. 28

2001

Eve Sullivan, "Hany Armanious: Prostrated offerings from a twentieth-century alchemist," Art & Australia, vol. 39, no. 2, p. 230, 231

Fergus Armstrong and Amanda Rowell, Selflok, catalogue essay, UCLA Hammer Museum, Los Angeles

"Hany Armanious Interview," UCLA Hammer Museum, <http://www.hammer.ucla.edu/exhibits/hanyarmaniousinterview.htm>

Courtney Kidd, "Elfin Magic," Sydney Morning Herald, 11 July

Natalie King and Bala Starr, "Suspended Animation," Painting: an arcane technology (exh. cat.), Ian Potter Museum of Art, Melbourne

Lara Travis, "Off with the pixies," Like Art Magazine, no. 14

Lara Travis, "Hot Prospects," Vogue Australia, February

Courtney Kidd, "Romance within barbarism," Sydney Morning Herald, Wednesday, Jul 11

2000

Rex Butler, "Hany Armanious," Artext, no. 68, February - April

Benjamin Genocchio, "From shock to schlock," The Weekend Australian, Edition 1, Saturday 28 October, p. R19 William

McAloon, "At the Wheel," Listener, March 25, p. 36, 37
Greg Bourke and Hanna Scott, Drive catalogue essay, Govett-Brewster Gallery, New Zealand
Megan Dunn, "Auto Art," Identity
Edward Colless, "Hany Armanious," Like Art Magazine, no. 11, p. 50,51
Hanna Scott, "At the gallery," 25.07.00 (journal source not known)
"The Subterranean Hany Armanious," Vogue #2, p. 74

AWARDS & RESIDENCIES

2004

Artist in Residence, Elam School of Fine Arts, University of Auckland, Auckland New Zealand

1998

Moet et Chandon Fellow

1997

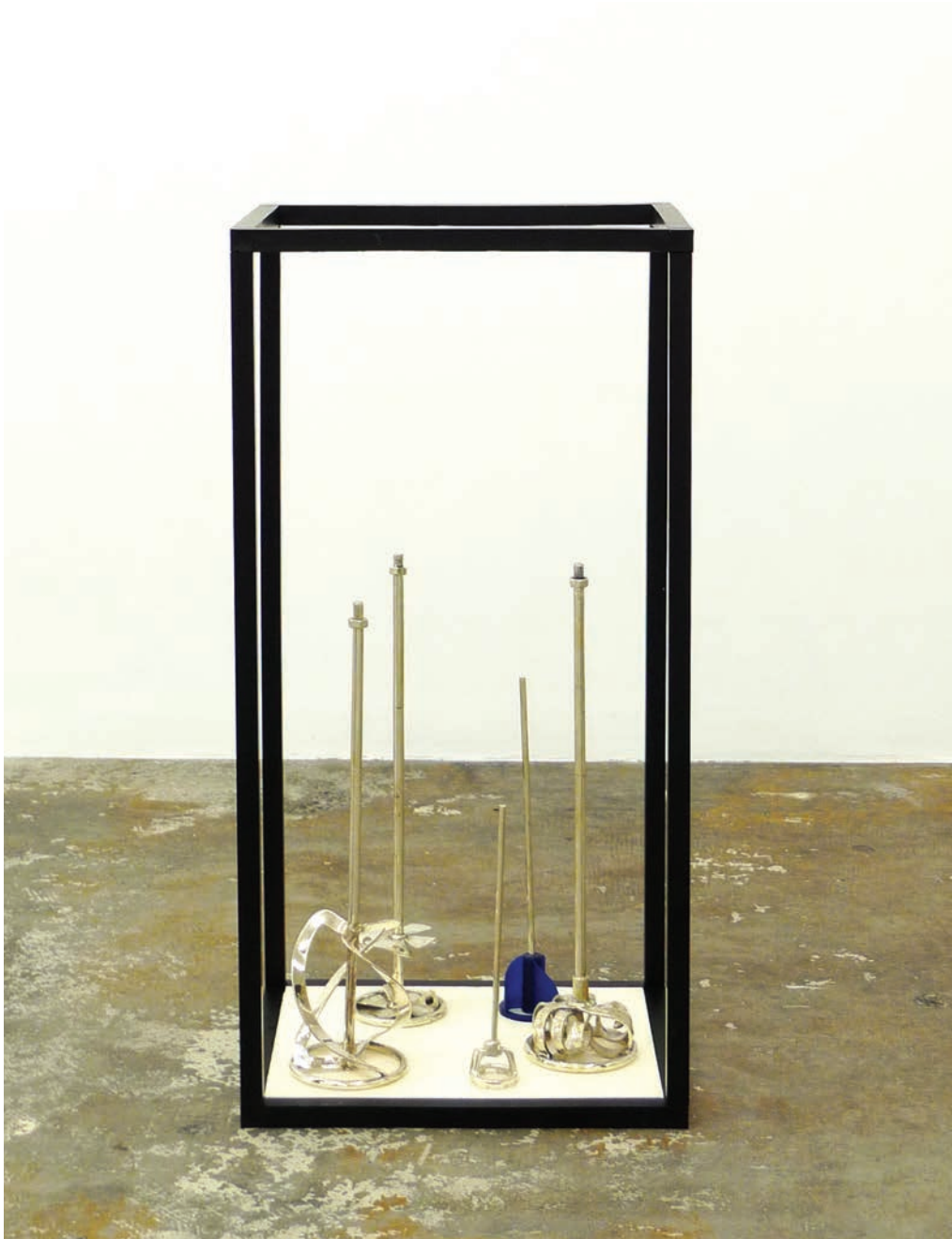
Finalist, Contempora5

1993

Australia Council, Los Angeles Studio



Hany Armanious
Power Nap, 2013
cast pigmented, polyurethane resin
140 × 50 × 40 cm
Courtesy of Michael Lett, Auckland



Hany Armanious
Lighthouse, 2013
cast pigmented, polyurethane resin, sterling silver
100 × 50 × 40 cm
Courtesy of Michael Lett, Auckland



Hany Armanious
True Romance, 2011
pigmented polyurethane, resin and pewter
125 × 155 × 63 cm



Hany Armanious
Mystery Of The Plinth, 2010
polystyrene, polyurethane, epoxy, silicone, pigment
245 × 235 × 110 cm



Hany Armanious
River Dance, Adventures With Form In Space,
Balnaves Foundation Sculpture Project, 2006
Various Media
exhibition view, Art Gallery of New South Wales, Australia



Hany Armanious
Fountain (exhibition view Campbelltown Art Center, Museum of
Contemporary Art, Sydney), 2012
marble, cast polyurethane resin, bronze
213 x 183 x 271 cm



Hany Armanious
Limerick (exhibition view, Monash University Museum of Art,
Melbourne), 2012
cast pigmented polyurethane, foam and resin
191 × 50.5 × 50.5 cm



Hany Armanious
Weeping Woman (Exhibition view, Monash University Museum of
Art, Melbourne), 2012
cast pigmented, polyurethane resin
318 × 71.5 × 86 cm



Hany Armanious
Scaring Away the Human Form (Death as Adviser), 2004
black peppercorns, polyurethane on form-ply and steel
150 × 143 × 110.5 cm



Hany Armanious
Snake Oil, 2005
hotmelt, glass
variable dimensions



Hany Armanious
Selflok, 1994-2001
hotmelt, mixed media
variable dimensions
Govett Brewster Art Gallery, New Plymouth, New Zealand

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Press



Frieze, *Hany Armanious*

Text by Adam Jasper

Issue 114, April 2008

frieze

Hany Armanious

Pragmatic metaphysics, painstaking copies and infinite pedestals

In one of his early magic routines, a young Steve Martin held up a small silver orb. 'And now, ladies and gentlemen, I must insist on your complete silence,' he earnestly intoned, 'for the toilet float trick.' After calling forth mysterious oriental lighting and mysterious oriental music, he invoked the powers of 'art, nature, beauty and pragmatic metaphysics', inducing the orb to levitate enthusiastically above his head. 'Return,' he commanded, attempting to coax it back onto its pedestal, only to realize, as it plunged through the studio audience, that it was headed for the john.

Martin's quandary is shared by the Sorcerer's Apprentice, Dr. Frankenstein and the contemporary artist: an object brought to life will proceed according to a logic of its own, and no amount of further incantation will bring it back to heel. It could be called the 'peril of shamanism', and it curses anyone foolhardy enough to take art's blasphemous imperative to 'be creative' seriously.

No one inhabits the parlous territory formed by the overlap of the occult-as-art and art-as-a-cult more nimbly than the Egyptian-born Australian artist Hany Armanious. An artist's artist, Armanious exercises an influence on younger Australian practitioners out of all proportion to his fame. Simultaneously hilarious and queerly earnest, he has positioned himself as a kind of ludic shaman, a nemesis to Joseph Beuys. Although he despises the kitsch solutions of new age esoterica, he is genuinely fascinated by the problems that it engages with.

Many of the elements of Armanious' 'pragmatic metaphysics' are to be found in *Selflok* (1994–2001), a project composed, decomposed and recomposed in four versions over the course of nearly a decade – a meditation of Duchampian duration and magnitude. Its origin is a single problem: if the sculpture rests on a pedestal, what does the pedestal rest upon? Upon another pedestal, of course. *Selflok* is an infinite regress, in which it's pedestals all the way down. Seeing it is like discovering a factory run by elves; as though the curtain has been stripped from everyday life to reveal that behind it lies a Tyrolean workshop both ludicrous and sinister, in which implements including beer steins, three-legged milking stools, carved polystyrene logs and a host of indescribable tchotchkes and keepsakes are unified by a frozen river of 'hot melt' – the brightly coloured petrochemical ectoplasm that

About this article

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By Adam Jasper



Hany Armanious, *Year of the Pig Sty* (2007)

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has become Armanious' signature material. Each object could be read as the model or the mould for others around it; Selflok is a rococo profusion of promiscuous things, in which each part is equally marginal and there is no centre to be found, while the room in which it stands has the air of being freshly abandoned, as if the uncanny labourers have just downed their tools.

At first sight, Armanious' complex assemblages of apparently banal souvenirs and knick-knacks fit easily into a sort of lazy post-Pop continuum, until one discovers how much labour is concealed behind each work. Almost every object that Armanious has exhibited over the past ten years is a painstaking cast of an original. It's a Sisyphean process, in which an item of mass-produced kitsch, itself by definition a copy, is reassigned the status of an original by a loving act of replication. At the same time, it's a method that distances the artist from his own work, granting the object a sort of quasi-animate individuality.

It's work that one would wish upon a wider audience – a wish that may be fulfilled in the wake of the positive reception of Year of the Pig Sty (2007) at Foxy Productions in New York. The piece confronted viewers with what were either the mortal remains of an exploded Golem or a filthy production line in which sculpture was reduced to its basest form. In the corner of the room stood what appeared to be a pile of dismembered feet, which on closer inspection turned out to be casts of Crocs, the fashion faux-pas footwear, moulded to the shape of the artist's feet. Muddy footprints led to an oversize Styrofoam box, labelled 'feeding trough' and filled with 'real mud', which could be gratuitously trodden into the indentations in the shoes. These were then wiped on a mat, whose disc-shaped perforations in turn became the mould for mud bricks, which were dried under the lamp of a pool table. And what do disc-like bricks dried on a pool table wish to become, if not part of the game? Their desire was fulfilled by clamps that held the bricks together in the forms of pool cues.

In Year of the Pig Sty, each artefact emerged from the primeval mess as a tool essential for the creation of its peers. Unlike Selflok, which could be seen as a demented manufactory, Year of the Pig Sty was reminiscent of an ecosystem: everything needed for its self-perpetuation was included. This organic circularity was accentuated by the 'truffles' – resinous shapes made by pouring polyurethane into a hole formed by digging in the mud with one's hands, so that the search for the truffle brings forth the truffle. In Year of the Pig Sty, beings are born from and returned to the earth without ever having ceased to be dirt, driven by an obscure agency and urgency that can't pause for explanation but throws off fertile associations at every stage.

Adam Jasper

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