

## Curriculum Vitae

### Laresa Kosloff

Lives and works Melbourne, Australia

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### Education

2008 - 2010 RMIT University, Melbourne, PhD

2005 - 2007 Monash University, Melbourne, Master of Fine Art (upgraded to PhD)

1992 - 1995 RMIT University, Melbourne, Bachelor of Fine Art, Honours

### Solo exhibitions

- 2015 *Lets do something*, Monash University Campus, Prato, Italy
- 2013 *CAST*, Monash University Museum of Art (premiered at Anna Schwartz gallery in 2011)
- 2012 *The Russian Project*, Margaret Lawrence Gallery, Melbourne
- 2011 *Office skate*, commissioned by ACCA, public projection at the Melbourne City Square
- 2009 *Sensible world*, curated by Reuben Keehan, Artspace, Sydney
- 2008 *Relative straightness*, Neon Parc gallery, Melbourne  
*Jogathon*, Conical Inc. Melbourne  
*Solidarity for a metaphysic*, ACCA @ Mirka, Melbourne
- 2007 *New Diagonal*, Ocular Lab, Melbourne  
*Sculpture*, Apartment gallery, curated by David O'Halloran, Melbourne
- 2004 *Deep & Shallow*, Studio 13, Gertrude Contemporary, Melbourne
- 2003 *Wherever you are...* Studio 12, Gertrude Contemporary, Melbourne
- 2002 *Feeling for You*, TCB gallery, Melbourne  
*Giant*, Westspace gallery, Melbourne
- 2001 *Snap happy*, Penthouse & Pavement gallery, Melbourne
- 1998 *Stock Exchange*, Grey Area Art Space Inc. Melbourne  
*Museum of Dirt*, curated by Phil Edwards, abandoned house, Fitzroy, Melbourne
- 1997 *Sticks*, Grey Area Art Space Inc. Melbourne

### Selected group exhibitions

- 2016 *Announcements* (collaboration with Andy Thomson), curated by Jane O'Neil as part of MoreArt Public Art Show, Melbourne  
*Incinerator Art Award: Art for Social Change*, Incinerator Gallery, Melbourne  
*Design & Play*, curated by Lisa Byrne and Larissa Hjorth, RMIT Design Hub  
*Mind Craft*, curated by Lisa Byrne, Artspace at Realm
- 2015 *The Brain* curated by Christina Read, Waitekere Contemporary Gallery, NZ  
*The Object as Score* curated by Nathan Gray, Margaret Lawrence Gallery  
*Leisure & Lifestyle* curated by Jessie Bullivant and Richard Ennis, Incinerator gallery
- 2014 *Art as a Verb*, curated by Charlotte Day, Francis E. Parker and Patrice Sharkey, MUMA  
*Auf den Punkt*, curated by Christoph Dalhausen, raum 2810 gallery. Bonn, Germany  
*SUB 12*, curated by Will Foster, collaboration with Jessie Bullivant
- 2013 *The space between us*, curated by Charlotte Day, Anne Landa Award for Video & New Media Art, Art Gallery of NSW  
*Onside*, Casula Powerhouse Arts Centre, NSW  
*As many structures as I can*, The Dowse Arts Museum, NZ
- 2012 *Glasgow International Festival of Visual Art*, curated by Katrina Brown, Glasgow UK (collaboration with Andy Thomson)  
*Same but different*, curated by Susannah Cremer-Bermbach, GKG Gallery, Bonn  
*Made Active: The Chartwell Show*, curated by Natasha Conland, Auckland Art Gallery, NZ

- Behaving Bodies: Australian and New Zealand Video Art*, curated by Susan Gibb, University of the Philippines Film Institute
- 2011 *ACCA Pop Up Program: Venice*, curated by ACCA, Vernissage 54th Venice Biennale, Italy  
*Art #2*, curated by ACCA, Horsham Regional Art Gallery, Victoria  
*The Green Text* (collaboration with Andy Thomson), commissioned by ACCA as part of *Art #2*  
*Social sculpture*, curated by Charlotte Day, Anna Schwartz gallery, Sydney  
*If Sameness is in the Centre, then Difference is on the Periphery*, curated by Alicia Frankovich as part of the Auckland Festival, Starkwhite gallery, Auckland, New Zealand
- 2010 *Multiplicities*, curated by Samantha Littley, UQ Art Museum, Queensland  
*COLOUR light TIME*, curated by David Thomas, Two Rooms gallery, Auckland, New Zealand  
*Last Ride in a Hot Air Balloon: The 4<sup>th</sup> Auckland Triennial*, curated by Natasha Conland, Auckland  
*Art #1*, ACCA regional tour, Wangarrata exhibitions Gallery, Victoria  
*In Which the Wind is also a Protagonist*, curated by Chris Sharp, La générale, Sèvres, France  
*Still Vast Reserves Two*, curated by Emily Cormack, Alexie Glass-Kantor & Chris Sharp, Gertrude Contemporary, Melbourne  
*Taint*, curated by Clare Lewis, First Draft gallery, Sydney
- 2009 *Fully Booked*, curated by Christine Rühmann & Sjaak Beemsterboer, Hotel Beethoven, Bonn  
*Still Vast Reserves*, curated by Francesco Stocchi, Alexie Glass-Kantor, Emily Cormack, Magazinno D'Arte Moderna, Rome  
*GAMESnogames*, curated by Christoph Dalhausen & Susannah Cremer-Bernbach, GKG gallery, Bonn  
*What I think about when I think about dancing*, Campbelltown Arts Centre, NSW  
*New World Records*, curated by Nick Mangan & Helen Johnson, Sutton gallery, Melbourne
- 2008 *Ecstatic City Multiplex Program*, curated by Chris Doyle, National Gallery of Victoria, Melbourne  
*If you build it they will come*, G39 Gallery, Wales UK  
*Looking Out* curated by Chris Hanrahan, Macquarie University Gallery, Sydney  
*What Is*, video screenings curated by Kim Donaldson, Sub Urban Video Lounge, Rotterdam and Directors Lounge, Berlin
- 2007 *U-Turn*, curated by Kate Shaw & Larissa Hjorth, Glendale College Art Gallery, Los Angeles  
*Gang Green Garden Artists Party*, curated by Daniel Du Bern, private residence, Wellington, NZ
- 2006 *NEW '06*, curated by Juliana Engberg, ACCA, Melbourne  
*The Velodrome Project*, (with Alicia Frankovich), Brunswick Cycling Velodrome, Melbourne
- 2005 *Make it Modern*, curated by Juliana Engberg, Deloitte office, Melbourne  
*Truth Universally Acknowledged*, curated by Rebecca Coates, ACCA, Melbourne  
*Fellow Anthropoid*, curated by Phillip Watkins, CAST gallery, Hobart  
*Writing a song is easy*, (with Lee Walton), CLUBSproject inc, Melbourne
- 2004 *Videola*, curated by Brendan Lee, Australian Centre for Photography, Sydney  
*The Moon Will Save Our Ass*, curated by Dave Griffiths, Castlefield gallery, Manchester, UK  
*the sneeze 80X80*, curated by Peter Lloyd Lewis & Natasha Makowski, Gazon Rouge, Athens  
*Projekt NZ*, curated by Brendan Lee, The Physics Room, Christchurch, New Zealand
- 2003 *Plastecine Park* (with Lucy Guerin Inc.) Melbourne International Festival, ACMI, Melbourne  
*Gertrude Studio Artists Exhibition*, Gertrude Contemporary, Melbourne
- 2002 *M.A.A.P Multimedia Art Asia Pacific*, curated by Experimenta, Beijing, China  
*Picxel+*, curated by David Cushway, G39 gallery, National Museum and Gallery, Wales, UK  
*Vidarte*, curated by Hillary Blackman, Postal Palace, Mexico City, Mexico  
*(The world may be) Fantastic*, 13<sup>th</sup> Biennial of Sydney, video program curated by Emil Goh, Art Gallery of NSW, Sydney
- 2001 *Blinx*, curated by Anthony Shapland, G39 gallery, Wales, UK
- 2000 *Brand New/Master Copy*, curated by Ricky Swallow, UKS gallery, Oslo, Norway

## **Collections**

Artbank  
 City of Melbourne  
 The Monash University Collection, Melbourne  
 The Naomi Milgrom Collection, Melbourne  
 The Michael Buxton Collection, Melbourne

The Chartwell Collection, Auckland Art Gallery, Toi o Tamaki, New Zealand  
The University of Queensland Art Museum, Australia  
State of Queensland on behalf of Stadiums Queensland

### **Awards / Grants / Residencies**

Substation Westie Award, 2016  
Monash University Prato Centre Residency, 2015  
New Work Mid-Career grant, Australia Council for the Arts, 2013  
Jane Scally Art Award, 2011  
New Work grant, Australia Council for the Arts, 2008  
Australian Post Graduate Award, 2004  
*Run\_Way* emerging artists travel grant, Australia Council for the Arts, 2004  
Australia Council Studio, New York, 2002  
Studio residency, Gertrude Contemporary Art Spaces, Melbourne, 2002 - 2004  
Nikon Summer Salon, best video/new media work, 2002

### **Selected bibliography**

Day, C. *The Space Between Us*, e-catalogue essay for the Anne Landa Video and New Media Award, Art Gallery of NSW, 2013  
Coates, R. *On Looking at Looking*, e-catalogue for the Anne Landa Video and New Media Award, Art Gallery of NSW, 2013  
Braddock, C. *Performing Contagious Bodies: Ritual Participation in Contemporary Art*. UK, Palgrave MacMillan, 2012, pp. 35 - 60  
Cross, D. *Made Active: The Chartwell Show*, Auckland Art Gallery, New Zealand, 2012, p. 30, 138  
Thomson, A. *Big Other Land*, catalogue essay for *The Russian Project*, Margaret Lawrence Gallery, Melbourne, 2012  
Engberg, J. *Signing a work of art is passé these days*, catalogue essay for CAST, Anna Schwartz Gallery, Melbourne, 2011  
Caldow, S. *A Dialogue in Art*, review, World Sculpture Magazine, Vol. 17 #3, 2011, p.47  
Bell, A. Interview, Runway magazine, Issue #19 'Life', 2011 p. 20-25  
Jaspers, A. *Social Sculpture, Naked & The Rehearsal of Repetition*, Art & Australia, Issue #49, 2011, pp.156 - 57  
Kent, R. *Social Sculpture*, review, Art Asia Pacific magazine, Issue #74, 2011  
Cormack, E. *Art #2*, review, Art & Australia magazine, Issue #49, 2011, p. 159  
Mathews, H. *Art #2*, catalogue essay, Horsham Regional Gallery, Victoria, 2011 pp. 28-31  
Bywater, J. *4<sup>th</sup> Auckland Triennial*, review, Artforum magazine (Summer 2010) pp. 374-75  
Smith, A. *A Kinaesthesia of Hope in an Age of Incalculables of Making Small Differences in a Global Political Economy*, Art New Zealand Magazine, Issue #134, 2010  
Thomson, A. *Laresa Kosloff*, catalogue essay for *Last ride in a hot air balloon: The 4<sup>th</sup> Auckland Triennial*, 2010  
Gardner, A. *Of time and the body*, Column 5, pub. Artspace Visual Arts Centre Ltd. 2010  
Barrett, O. *Art #1*, Wangarrata Exhibitions Gallery Victoria, 2010, pp. 18-19  
Helmrich, M. *Taint* curated by Clare Lewis, First Draft, Sydney, 2010  
Keehan, R. *Double Agents: Complication in recent performance*, article, Art & Australia, Vol. 47, 2009, pp. 149 - 53  
Millner, J. *A return to vulnerability*, Realtime magazine, review, Issue #91, 2009, p. 50  
*Fully Booked*, exhibition catalogue, Hotel Beethoven, Bonn, Germany, 2009  
*What I think about when I think about dancing*, catalogue, Campbelltown Arts Centre, NSW, 2009  
Wise, K. *Emerging Artists*, Frieze Magazine, review, Issue #112, 2009, p.139  
*Looking Out*, exhibition catalogue, Macquarie University, Sydney, p. 36 – 41, 2008  
Hjorth, L & Shaw, K. *U-Turn* catalogue essay, 2007, p.34  
Vasiliou, L. *Spirit & Muscle*, catalogue essay for *NEW '06*, ACCA, Melbourne, 2006, p.10-15