

STAY FOREVER

Scott Redford

A SECONDARY EYE



S T A Y
F O R E V E R
Scott Redford

09 MAY - 12 JUNE 2026

A SECONDARY EYE

Scott Redford: High Concept

Robert Leonard

Griffin Mill: So it's a psychic political thriller comedy with a heart.

Writer: With a heart, not unlike Ghost meets Manchurian Candidate.

— *The Player* (1992)

Over the last forty years, Scott Redford has made so much work and such diverse work that it's hard to sum him up. But, if I had to generalise, I would say he's a high-concept artist. In the film industry, a high concept is a movie idea with commercial appeal that can be sold through a succinct elevator pitch. High concepts are typically 'What if ...' or 'X meets Y' scenarios, offering twists on tried-and-true story elements with demonstrated commercial appeal. The classic example is *Snakes on a Plane* (2006), whose title says it all. High-concept films rely on a repertoire of familiar genres, styles, and tropes, and are only possible once the works of the past have been reduced to shorthand and can be manipulated like algebra equations or chemistry experiments. Being 'high concept' is not just about the way films are pitched, it's also about the way they are made and consumed—the takeaway.

Redford emerged in the postmodern 1980s, which set the dial for his high-concept approach. Art had famously lost faith in progress, in formal innovation, in a logical succession of isms. Instead artists revelled in appropriation and quotation, pastiche and irony, and mannerism—everything was fair game. Redford's work was also informed by the identity politics of the time. Being gay and provincial—coming from the Gold Coast, a province within a province—he felt multiply marginalised. But this would be his calling card, his Archimedean point, his USP, as he negotiated his identification with and exclusion from the art narrative, rewriting it for himself.

Redford entered the conversation with his *Black Paintings*, a fusion of sculpture and painting, the readymade and the monochrome. He coated assemblages of objects with glossy black paint—sometimes thin, sometimes like sludge—making their components seem all of a piece. Some hung on the wall, working more like paintings; others rested on the floor, more like sculpture. They absorbed all manner of found material: tools (shovels, axes, hammers, spanners, a set square, a saw), music paraphernalia (electric guitars, records), anything to hand (books, boots, a chunk of surfboard, signage, a skull)—everything but the kitchen sink. Redford did little to explain specific inclusions, insisting that his *Black Paintings* deferred meaning, rendering content blank, even while making suggestive nods to art, theory, and pop culture.

The *Black Paintings* were fashionable, funereal, gothic—a bit Siouxsie and the Banshees. They seemed shiny and chic, like shop-window displays, but also petrified, as if today's cultural rubbish tip had been rediscovered in the distant future, with everything fused and fossilised—like we were looking back on the present. The *Black Paintings* were deadly black holes, sucking in suprematism and constructivism; dada and abstract expressionism; minimalism, pop, and conceptualism. They excited critics to join the dots: Kasimir Malevich, Ivan Puni, and Kurt Schwitters; Robert Rauschenberg, Jasper Johns, Jim Dine, and Arman; maybe Louise Nevelson, John Latham, and Bertrand Lavier.

In Redford's works, the queerness was sometimes explicit and political, sometimes implicit and subtle—a matter of sensibility. The *Black Paintings* could be read as AIDS-period elegies. On the back of *Untitled (Stay Forever)* (1996), Redford inscribed lyrics from Tony Kushner's play *Angels in America* about New Yorkers grappling with the AIDS crisis: 'I want to be around to see it. I plan to be, I hope to be. This disease will be the end of many of us ...'—suggesting that the slogan 'stay forever' may be hoping against hope.

Redford liked to queer the modern-art canon, putting a gay spin on it or imagining it was always already that way inclined. Queering is itself a high-concept strategy. One of Redford's most memorable works is a series of thirteen photos of sublime glistening metal public urinals in Brisbane and the Gold Coast, spectacularly illuminated by the glare of the flash (2000–1). It suggested a tour of beats, of grotty public toilets, transfigured by grace, by a miraculous light. It was a provincial take on Duchamp's *Fountain* (1917)—to Australians personal ceramic urinals seemed exotic back then. If Duchamp laid his urinal on its back and put it on a pedestal to make it art, Redford transformed his into a quasi-religious experience. Lined up, his *Urinals* remind me of Barnett Newman's *The Stations of the Cross* (1958–66). If only Redford had made a fourteenth.

Redford loved the Gold Coast vernacular. He adopted the materials, techniques, and aesthetics used to manufacture surfboards to make paintings. His *Surf Paintings* offered a twist on languages of modernist painting, abstract and figurative. Some recalled monochromes; others featured brushy images of Surfers Paradise high-rises and palms. They also sported surf-shop trademark decals. And Redford made maquettes, proposals for public sculptures—for monuments—in the form of the Googie roadside signs that already marked the city. The implication was that the Gold Coast didn't need art as it already was art.

Hollywood profits not just from ticket sales, but from the add ons: the action figures and lunch boxes, the soundtracks and rides. (The Gold Coast is home to Warner Brothers Movie World theme park.) According to Wikipedia, high-concept films typify a marketing philosophy known as 'the look, the hook, and the book'. The look is their aesthetic appeal, the hook is the story they tell, and the book is the merchandise made to promote and cash in on them. Redford is excited by the art-world equivalent of 'the book', the things super-famous blue-chip artists get to make once they become mainstream pop-culture figures, brands. He has collected Damien Hirst's CD packaging, Takashi Murakami's figurines, and Marilyn Minter's skateboards. He's dabbled in the idea himself, with his canvasboard landscapes and his ceramic polar bears.



Redford began making his canvasboard landscapes, based his *Surf Paintings*, as a diffusion line. He made and showed them en masse, in batches, Warhol style. He now thinks of them as storyboards. Redford covered Sunday-painter canvasboards with flat fluoro pink, then conjured up scenes by adding a few casual washes of black on top, recalling Botticelli (who used to throw a paint-filled sponge at the wall to generate a landscape) and James McNeill Whistler (with his abbreviated nocturnes). We would not recognise them as Gold Coast scenes, were it not for the addition of stylised high rises, made with a few deft strokes, punctuating the horizon. These works are sweet and sour: joyous fluoro pink underneath, brooding black imagery on top. They are oxymorons: part action painting, part pop; part oriental calligraphy, part regional realism; part Andy Warhol, part Bob Ross; part high art, part collectible. And that's what we take away. Their quick execution is not incidental, but the point, demonstrating the reduction of art to a trick, recipe, manoeuvre, signature.

Redford is also known for his ubiquitous ceramic multiples, his *Polar Bears*. They began as part of a larger project. In the early 2000s, Redford started writing a film script about a fictional surfer–musician–artist, Reinhardt Dammn, with the thought that he could make art not as himself but as this fictional artist, as if props for the film. The idea culminated in the 2010 Queensland Art Gallery show *Scott Redford: Introducing Reinhart Dammn*, but the concept never quite lodged for the audience, who didn't register the subtle distinction in the already doubly distanced Redford being further distanced as Dammn.

Redford's *My Beautiful Polar Bear* (2000–) was originally conceived as point-of-sale advertising tool for a single by Dammn and his band Honey Pump—a nod to Joseph Beuys—although why a polar bear was never elaborated. Redford's *Polar Bears* were based on a ceramic bear he found in a Paddington antique store (likely a distant echo of François Pompon's famous art-deco *Polar Bear* in the Musée D'Orsay). They proved popular, so Redford kept making them, issuing them in different colours, then in mixed custom glazes—a range. Now he's doing a *Puppy*.

Redford was so committed to the collapse of art into design and commerce that, in 2014, while temporarily in exile in Berlin, he and Glenn Geffken founded Burnrate, 'a store for 1980s postmodern artefacts and an artist's project space'. But that's another story ...



In 2024, after a hiatus from showing and a protracted illness, Redford reemerged with a new body of work, reiterating the logic of his earlier *Surf Paintings* but using hot-rod aesthetics and techniques. His *Auto-Rothkos* look like Mark Rothkos but are painted using custom-car techniques, conflating and countering the existential depth of Rothko's abstract expressionism with the industrial 'finish fetish' of the pop and minimalist artists that superseded him. They play on the way Rothkos and hot-rods resemble each other but are valued differently and by different people.

I see the *Auto-Rothkos* as perverse offspring of Rothko and Frank Stella. An artist of the 1950s, Rothko was spiritual, earnest, and tormented. He was so serious, he wouldn't let his paintings go into the Seagram Hotel's Four Seasons restaurant, so he wouldn't have sold out and created a BMW art car. Not that he had the chance, as he killed himself in 1970, before BMW started commissioning them. In many ways, Stella, a 1960s art star, was Rothko's successor and nemesis, creating angst-free geometric abstractions for corporate foyers, issuing new bodies of work each season routinely, like new-model cars. And he made an art car in 1976. In the twenty-first-century, Redford seems a world apart from Rothko, but not so far from Stella. Redford says he would love to make an art car.

Redford remains a dedicated follower of fashion, surfing the zeitgeist. In the early days, he scoured international art magazines for trends, working on his next move; now he's on the internet. He practices high-concept art, but he was never alone—it's a po-mo idiom. The older John Armleder and the younger Anselm Reyle, for instance, are kindred spirits. As was the late Julian Dashper, a fellow provincial, a New Zealander. Playing Paper Rock Scissors with the canon, hacking the art-history algorithm, high-concept artists produce their art apparently effortlessly. They are stylists with art history at their fingertips. Redford says: 'I know so much art history that I only need to disturb it a bit to create meaning. It isn't hard to do. Art is easy.'

Robert Leonard is Director of the Institute of Modern Art, Meanjin/Brisbane.

Unmasked and Withheld, 1991

objects and unprimed canvases on steel frame
179 x 186cm (irregular)

Provenance

Mori Gallery, Sydney
Private Collection, Sydney

Exhibited

1962: *Scott Redford Selected Works 1983-1992*, University Art Museum, The University of Queensland, Brisbane, 3 October - 22 November, 2003
Object + Gesture, Mori Gallery, Sydney, 1991

Literature

McNamara, Andrew, *1962: Scott Redford Selected Works 1983-1992*, University Art Museum, The University of Queensland, St Lucia, 2003, ill p.49
Art + Text, Issue No.49, September 1994, p.65







Eye Candy / Lido, 2007

painted laser-cut acrylic
110 x 60 x 30cm

Provenance

Criterion Gallery, Hobart
Private Collection, Tasmania

Exhibited

Scott Redford: *Introducing Reinhardt*
Dammn, Queensland Art Gallery, Brisbane,
19 November 2010 – 13 March 2011



Entrance at Gallery of Modern Art, Brisbane
Photography: N. Harth

Related Work

The High/ Perpetual Xmas, No Abstractions, 2008

brick, stone, steel, aluminium, 2-pack paint, acrylic, neon glass tube, fluorescent glass tube

990 x 466 x 140cm (above-ground dimensions)

Queensland Art Gallery, Gallery of Modern Art, Brisbane

Surf Painting Yellow/Blue, 2007

resin and fibreglass on painted polystyrene
title, date and signature verso
240 x 60cm

Provenance

Criterion Gallery, Hobart
Private Collection, Tasmania

Related Work

Surf painting / SURF, 2004, resin and fibreglass on
painted polystyrene, 240 x 121cm, in the National
Gallery of Victoria, Melbourne





Auto Rothko (Blue), 2024

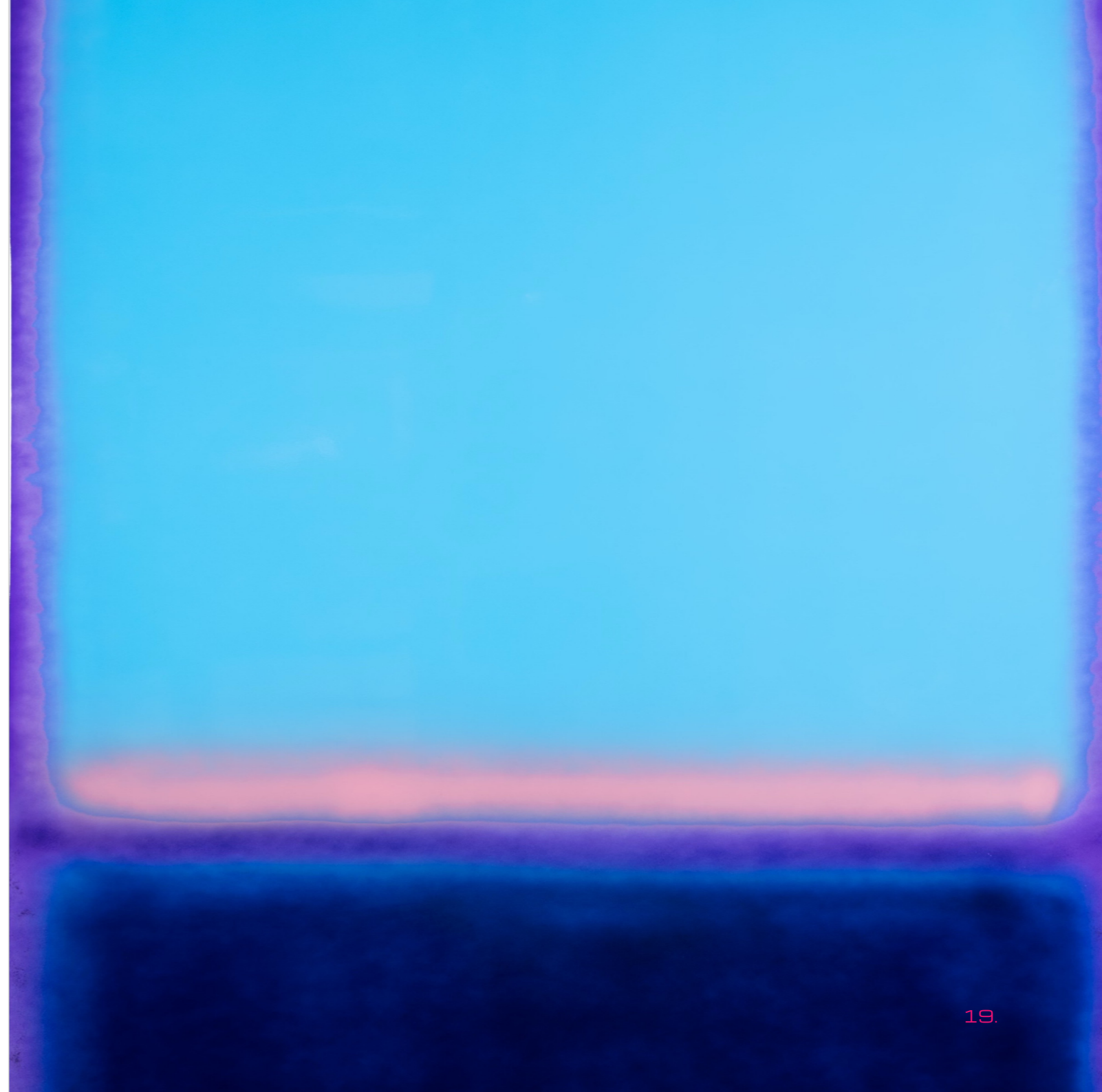
auto paint on aluminium
signed, titled and dated verso
240 x 120cm

Provenance

NAP Contemporary, Victoria

Exhibited

Scott Redford: Auto Rothkos, NAP
Contemporary, Victoria, 28 March -
3 May 2024





Untitled (Stay Forever), 1996

enamel over acrylic and objects on board
signed, initialed, titled, dated and bears
inscribed poem verso
260 x 110cm

Provenance

Bellas Gallery, Brisbane
Private Collection, Brisbane

Exhibited

When Doves Cry, Bellas Gallery, Brisbane, 1997

Related Work

Surfing life (Glen), synthetic polymer and
enamel paint on polystyrene, canvas and found
objects on plywood, 181.3 x 283cm, National
Gallery of Victoria, Melbourne



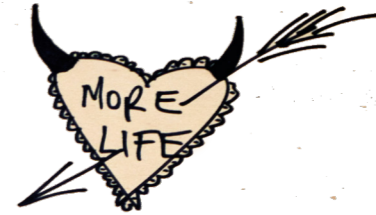
"This is an artwork dedicated to some friends of mine that I lost to AIDS. The poem inscribed on the back is a section from the well-known play *Angels in America: A Gay Fantasia on National Theme*. Written by Tony Kushner, the play is a complex, often metaphorical, and at times symbolic examination of AIDS and homosexuality in the United States in the 1980s. The line "...we are not going away. We won't die secret deaths anymore" is one that continues to stick with me.

In truth I prefer the 'surface' reading of my all gloss black works. I want to be a good Warholian Gold Coast boy with no cares. All surface like when Alvy (Woody Allen in *Annie Hall*) stops a seemingly perfect, attractive couple walking on the street in LA and asks how they account for their happiness. The woman responds, "I'm very shallow and empty and I have no ideas and nothing interesting to say," and the man adds, "And I'm exactly the same way" - But, sometimes tragic deaths get in the way hey. Life is like that."



S.R.

"UNTITLED (STAY FOREVER): For G.A., E.R., H.B. + D.B."
June 1996



"THE FOUNTAINS NOT FLOWING NOW, THEY TURN IT OFF IN THE WINTER,
ICE IN THE PIPES. BUT IN THE SUMMER IT'S A SIGHT TOO SEE.
I WANT TO BE AROUND TO SEE IT. I PLAN TO BE. I HOPE TO BE.

THIS DISEASE WILL BE THE END OF MANY OF US, BUT NOT NEARLY ALL,
AND THE DEAD WILL BE COMMEMORATED AND WILL STRUGGLE ON WITH
THE LIVING, AND WE ARE NOT GOING AWAY. WE WON'T DIE SECRET
DEATHS ANYMORE. THE WORLD ONLY SPINS FORWARD. WE WILL BE
CITIZENS. THE TIME HAS COME.

BYE NOW.

YOU ARE FABULOUS CREATURES, EACH AND EVERY ONE.
AND I BLESS YOU: MORE LIFE.
THE GREAT WORK BEGINS."

THE FINAL SPEECH (BY PRIOR) OF
"ANGELS IN AMERICA
PART II: PERESTROIKA"
BY TONY KUSHNER

Urinal (Fortitude Valley), 2000-

type C photograph
artist's name and signature verso
edition of 6
110 x 76cm image/sheet
114 x 82cm framed

Provenance

Milani Gallery, Brisbane
Private Collection, Brisbane

Exhibited

Bricks Are Heavy: Scott Redford, Institute of Modern Art, Brisbane, 2 December - 3 February 2006

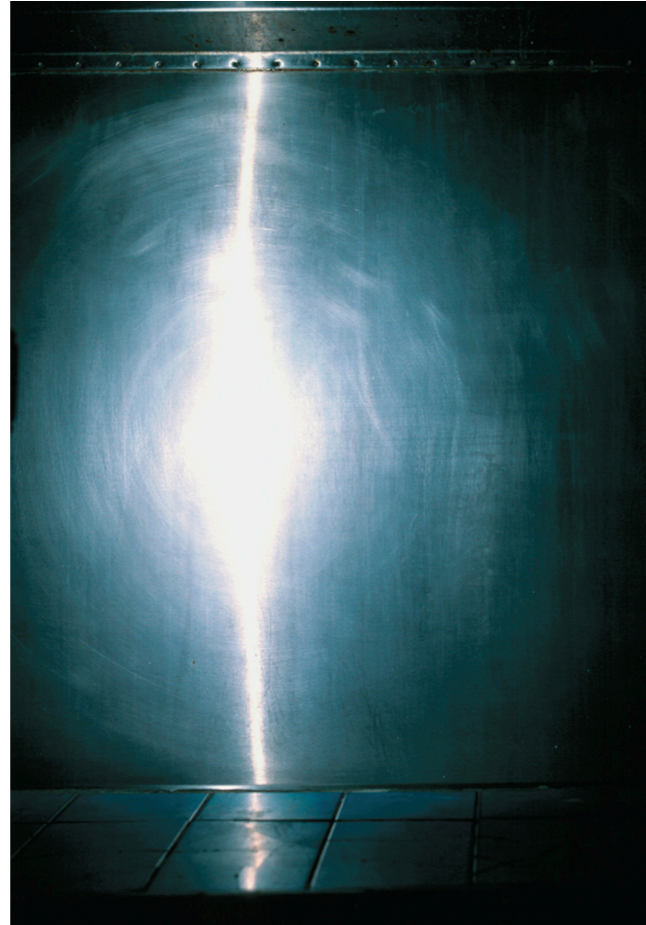
Literature

Bricks Are Heavy: Scott Redford, Institute of Modern Art, Brisbane 2006, p. 87

Related works

Urinal (Fortitude Valley), 2001, printed 2002, type c photograph on paper, edition of 6, 116 x 76cm, QAGOMA, Brisbane

Urinal (Fortitude Valley), 2000-1, type c photograph on paper, edition of 6, 110 x 76cm image/sheet; 114 x 82cm frame, Art Gallery of NSW, Sydney



Urinal (Fortitude Valley), 2000-

type C photograph
artist's name and signature verso
edition of 6
110 x 76cm image/sheet
114 x 82cm framed

Provenance

Milani Gallery, Brisbane
Private Collection, Brisbane

Exhibited

Bricks Are Heavy: Scott Redford, Institute of Modern Art, Brisbane, December - 3 February 2006

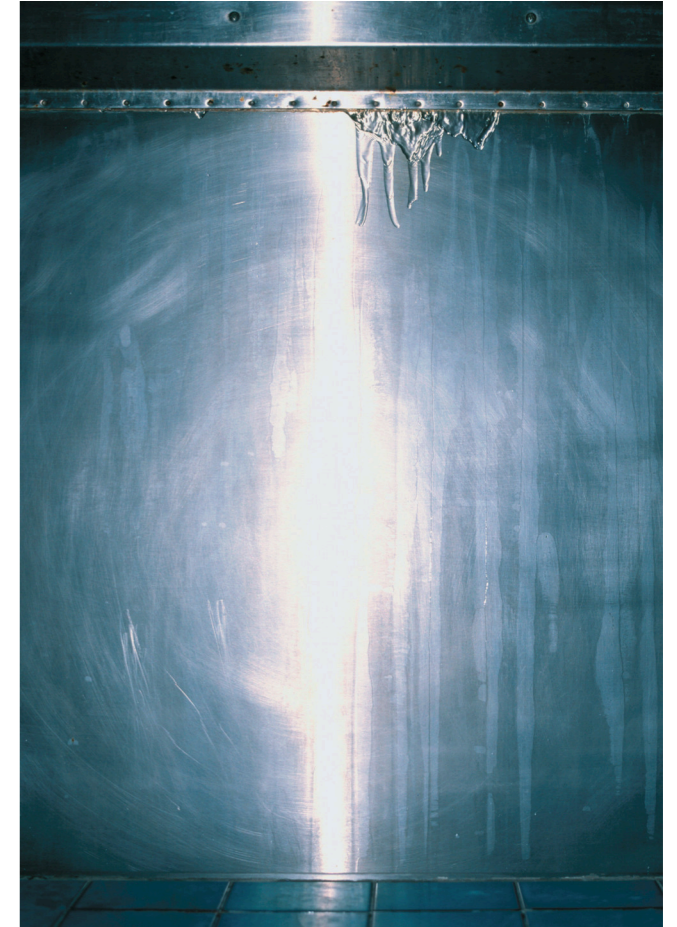
Literature

Bricks Are Heavy: Scott Redford, Institute of Modern Art, Brisbane 2006, p.85

Related works

Urinal (Fortitude Valley), 2001, printed 2002, type c photograph on paper, edition of 6, 116 x 76cm, QAGOMA, Brisbane

Urinal (Fortitude Valley), 2000-1, type c photograph on paper, edition of 6, 110 x 76cm image/sheet; 114 x 82cm frame, Art Gallery of NSW, Sydney





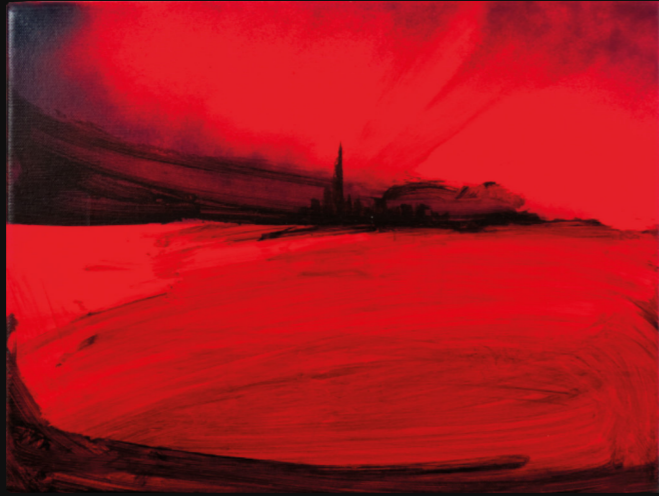
Auto Rothko Sketch 3, 2024

auto spray, sticker and clear lacquer on
mirrored acrylic
signed, titled and dated verso
80 x 60cm

Provenance

NAP Contemporary, Victoria





Futurist City, 2007

synthetic polymer paint on canvas
signed, titled and dated verso
31 x 41cm

Provenance

Jan Manton Gallery, Brisbane
Private Collection, Brisbane

Exhibited

On The Beach, Jan Manton Gallery,
Brisbane, 2008

The Tower, 2007

synthetic polymer paint on canvas
signed, titled and dated verso
31 x 41cm

Provenance

Jan Manton Gallery, Brisbane
Private Collection, Brisbane

Exhibited

On The Beach, Jan Manton Gallery,
Brisbane, 2008

My Beautiful Puppy, (2000-)

2pac and glaze on ceramic

27 x 28 x 43cm



My Beautiful Polar Bear, (2000-)

2pac and glaze on ceramic

26 x 25 x 50cm



SELECTED PUBLIC COLLECTIONS

Art Gallery of New South Wales
 Art Gallery of South Australia
 Art Gallery of Western Australia
 Queensland Art Gallery
 Dundee Art Gallery and Museum, Scotland
 National Gallery of Victoria
 Museum of Contemporary Art, Sydney
 Parliament House, Canberra
 Gold Coast City Art Gallery
 Griffith University, Brisbane
 Ipswich Regional Art Gallery, Queensland
 Museum of Brisbane
 Perc Tucker Regional Gallery, Townsville
 University of Queensland Art Museum
 ArtBank, Sydney
 BHP Billiton Collection, Melbourne
 Vizard Collection, The University of Melbourne
 QUT Art Museum, Queensland
 Lismore Regional Gallery
 Newcastle Region Gallery
 Monash University Collection Artwork

PUBLIC COMMISSIONS

2006 High Surf Signage, GOMA, Brisbane
 2006 Signage, Stones Corner, Brisbane
 2000 Roma St Parklands, Brisbane
 1996 Griffith University, Nathan Campus Queensland

Scott Redford



b.1962 Gold Coast, Queensland

Lives and works in Brisbane/Melbourne

SOLO EXHIBITIONS

2025 Gestural Paintings / Masonite NAP CONTEMPORARY, Mildura.
2025 RECKLESS (1982-85) / And how it's made NAP CONTEMPORARY, Mildura.
2025 US + THEM (RODS) NAP CONTEMPORARY, Mildura.
2024 Auto Rothkos, NAP CONTEMPORARY, Mildura.
2024 Sydney Contemporary Art Fair, Carriageworks, Sydney.
2020 Scott Redford, Absolute Guzzler, GUZZLER, Melbourne
2019 BAD Boys – Mission Impossible FireWorks Gallery, Brisbane
2019 BAD Boys – ARTCASTS FireWorks Gallery, Brisbane
2015 Fun + Games = FireWorks Gallery, Brisbane
2014 Scott Redford – Burn Rate / Parallel World, 11m2, Berlin
2010 Introducing Reinhardt Dammn, Queensland Art Gallery, Brisbane
2010 Fiorucci Made Me Hardcore, Gould Galleries, Melbourne
2010 Reinhardt Dammn: Ruined In A Day, Hesier Gallery, Brisbane
2009 Reinhardt Dammn: New Single, Out Now Criterion Gallery, Hobart
2008 On The Beach, Jan Manton Art, Brisbane
2008 Reinhardt Dammn: Anytime Baby, Gould Galleries at Melbourne Art Fair, Melbourne
2008 Reinhardt Dammn: Cold War, Breenspace, Sydney and IMA, Brisbane
2007 Photo: Sculpture, Theatre etc...Gertrude Contemporary Art Spaces, Melbourne
2007 Sculpture, Criterion Gallery, Hobart
2007 Blood Disco, Art Gallery of NSW, Sydney
2006 No Place Like Home, Institute of Modern Art at Melbourne Art Fair, Melbourne
2006 Bricks Are Heavy, Institute of Modern Art, Brisbane
2005 The Content of these Paintings is Secret, Known Only to the People of Surfers Paradise: Scott
2005 Redford and the Gold Coast, Gold Coast City Art Gallery
2005 This Side of Paradise, Sherman Galleries, Sydney
2005 Surf Paintings/ Heavier Than Heaven, Criterion Gallery, Hobart
2004 ½ Way: Collage Works 1994-2004, Dell Gallery, Queensland College of Art, Brisbane
2003 I've Got My Spine / I've Got My Orange Crush, Contemporary Art Centre of South Australia, Adelaide
2003 1962: Selected Works 1983-1992, University of Queensland Art Museum, Brisbane
2003 Surf Paintings / Somebody's Son, Bellas Gallery, Brisbane

2002 I Need More, KünstlerhausBethanien, Berlin
2002 Urinals: Broadbeach, Surfers Paradise, Fortitude Valley, Austellungenbei Horst Schuler, Dusseldorf
2002 Spiritual Australia, Bellas Gallery, Brisbane
2001 Photo: Bleach Room (Kurt), AktionsforumPraterinsel, Munich
2001 Surf Paintings / Yield Brother, Austellungenbei Horst Schuler, Dusseldorf
2001 Spiritual Australia, Bellas Gallery, Brisbane
2000 Surf Paintings = Already Gone, Sutton Gallery, Brisbane
2000 Surf Paintings / Futurist City, Bellas Gallery, Brisbane
1999 Surf Unbe, Austellungenbei Horst Schuler, Dusseldorf
1999 We are the Language (Kurt), Metro Arts, Brisbane
1998 To Have and Have Not 7066 AD, Bellas Gallery, Brisbane
1997 When Doves Cry, Bellas Gallery, Brisbane
1997 Anyone Who Had a Heart, Sutton Gallery, Brisbane
1996 Learn by Heart, Institute of Modern Art, Brisbane
1996 Everything that happens in culture happens because it is needed / PURE MASSACRE – silverchair, Artspace, Sydney
1995 Spilt Milk, Sutton Gallery, Brisbane
1995 Photo: Surf or Die, Bellas Gallery, Brisbane
1994 Automatic for the People, Sutton Gallery, Melbourne
1994 Abstraction is the Enemy of the People, (given)/ Keanu Institute of Modern Art, Brisbane
1994 Nostalgia Bellas Gallery, Brisbane
1994 (rosetta stone), Martin Browne Fine Art, Sydney
1993 Minus Objects, Milburn Gallery, Brisbane
1992 Equation, Eagle Street Pier, Brisbane
1992 Painting is Constructed, Institute of Modern Art, Brisbane and Umbrella Studios, Townsville

SELECTED GROUP EXHIBITIONS

2026 SEARCHERS: Graffiti and Contemporary Art, National Art School, Sydney
2026 Custom Car Commandos, Peepshow, Melbourne
2025 Roslyn Dixon, Scott Redford, Ken Reinhard, NAP Gallery at Melbourne Art Fair
2023 Spring1883 Fair w/ NAP Contemporary, Windsor Hotel, Melbourne.
2018 Small Mercies, FireWorks Gallery, Brisbane
2017 Sydney Contemporary, Carriageworks Sydney
2017 A SWEEP: Old and New works, FireWorks Gallery, Brisbane
2016 Second Nature, FireWorks Gallery, Brisbane
2014 Melbourne Art Fair, Royal Exhibition Building Melbourne
2014 Asis Contemporary, Conrad Hong Kong
2014 Cross Over, Merricks House Art Gallery, Victoria
2014 The Long Hot Summer, FireWorks Gallery, Brisbane
2011 Allsorts, Gould Galleries, Melbourne
2010 Director's Choice, Gould Galleries, Melbourne
2010 Scott Redford Vs Michael Zavros IMA, Brisbane
2010 Un-Australian QUT Art Museum, Brisbane
2010 Present Tense: An Imagined Grammar of Portraiture in the Digital Age NGP, Canberra
2010 Zen to Kawaii: The Japanese Effect QUT Art Museum, Brisbane
2010 Multiples GOMA. Brisbane
2009 Clemenger Prize NGV, Melbourne
2009 National Artists' Self Portrait Prize University of Qld Art Museum, Brisbane
2008 Optimism: Contemporary Australia GOMA, Brisbane
2006 21stCentury Modern: 2006
2006 Adelaide Biennial of Australian Art Art Gallery of South Australia, Adelaide
2006 Magicians of the Sea, Australian Centre for Photography, Sydney
2006 SOFA Chicago, USA.
2006 Represented by Australian Contemporary High Tide: New Currents in Art from Australia and New Zealand National Gallery of Poland, Warsaw and Contemporary Art Centre, Vilnius, Lithuania
2006 Supercharged: the Car in Contemporary Culture Latrobe Regional Gallery, Morewell (and tour)
2006 Light Sensitive: Contemporary Australian Photography from the Loti Smorgan Fund National Gallery of Victoria, Melbourne

2006 Epic Lismore Regional Gallery
2006 Queensland Live Gladstone Regional Art Gallery (and tour)
2006 Landscape Gould Galleries, Melbourne
2005 Identity and Desire: Australian Contemporary Art, Art Gallery of South Australia
2005 Unscripted: Language in Contemporary Art, Art Gallery of New South Wales, Sydney
2004 Australian Culture Now, National Gallery of Victoria and Australian Centre for the Moving Image, Melbourne
2004 Surface Tension, Australian Centre for Photography, Sydney
2003 Photographica Australis, National Gallery of Thailand, Bangkok, Singapore Art Museum and 11th Asian Art Biennale, Bangladesh
2003 Shilpalaka Academy One Square Mile, Museum of Brisbane, Brisbane
2003 Untitled: Abstraction from the Contemporary Collection, Art Gallery of New South Wales, Sydney
2003 Conceptualism in Brisbane, Queensland Art Gallery, Brisbane
2003 See Here Now: Vizard Foundation Art Collection of the 1990s, The Ian Potter Museum of Art, The University of Melbourne
2003 Staring in the Dark, Australian Centre for Photography, Sydney
2003 Gobbledygook, Centre of Attention, London
2002 Fieldwork: Australian Contemporary Art 1968-2002, National Gallery of Victoria, Melbourne
2002 6 ft + Clean: Surf + Art, Gold Coast City Art Gallery, Gold Coast and touring nationally
2002 With and Without You: Revisitations of Art in the Age of AIDS, Sydney Gay Games Festival, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney
2001 So You Wanna be a Rock Star, National Portrait Gallery, Canberra
2001 Blondies and Brownies: Racism and Multiculturalism in the New and Old Worlds, AktionsforumPraterinsel, Munich
2000 Sporting Life, Museum of Contemporary Art, Sydney
2000 Minimal, Australian Centre for Photography, Sydney
2000 Monochromes, University of Queensland Art Museum, Brisbane
2000 Blondies and Brownies, Torch Gallery, Amsterdam
2000 Surrender: I Wanna Give You Devotion, Aeroplastics (& Damasquine), Brussels

1999 The Plate Australian Perspecta: Art + Politics / Talkback, Art Gallery of New South Wales
1999 Deconstructionism: Life Back into Art, South Bank Corporation, Brisbane
1999 Bad Rice ... Fooling the Gods, Iaspace, Hong Kong and Dimension Endowment for Art, Taipei
1998 Graphic, Monash University Gallery, Melbourne
1998 Bad Rice ... Fooling the Gods, Span Gallery, Melbourne and Performance Space, Sydney
1998 Edifying Sappho and Socrates, Sydney Gay and Lesbian Mardi Gras Festival and Torch Gallery, Amsterdam
1997 This Pop Life, Art Gallery of South Australia, Adelaide
1997 Still Life Still Lives, Art Gallery of South Australia, Adelaide
1997 Geometric Painting in Australia 1941-1997, University of Queensland Art Museum, Brisbane
1997 Lawyers, Guns and Money, Experimental Art Foundation, Adelaide
1997 ambient (male) identity, Contemporary Art Centre of South Australia, Adelaide
1997 Bad Gay Art, Sydney Gay and Lesbian Mardi Gras Festival Gallery, Sydney
1996 Adelaide Biennale of Australian Art, Art Gallery of South Australia, Adelaide
1995 Moët & Chandon Art Fellowship Touring Exhibition, Art Gallery of New South Wales, Sydney and touring nationally
1995 Mao Tse Tung Hour, Ipswich Regional Art Gallery, QLD
1994 Assemblage Auckland City Art Gallery, Auckland Photosynthesis, Roslyn Oxley9 Gallery, Sydney
1994 Active Agents: AIDS Art in Australia, Canberra School of Art Gallery, Canberra
1994 Remain in Light QUEER Photography, Blaxland Gallery, Sydney
1993 Australian Perspecta, Art Gallery of New South Wales, Sydney
1993 Installation and Objecthood, Milburn Gallery at Martin Browne Fine Art, Sydney and touring
1992 YOU ARE HERE, Institute of Modern Art, Brisbane and touring nationally
1992 Gail Hastings, Mathew Jones, Anne McDonald, Scott Redford, Black, Sydney
1991 Reference Points, Queensland Art Gallery, Brisbane Rules for Drawing, Mori Gallery, Sydney
1990 Strange Harmony of Contrasts, Roslyn Oxley9 Gallery, Sydney and touring nationally
1990 Architecture of Light, Mori Gallery, Sydney
1989 Salle de Reconnaissance, Institute of Modern Art, Brisbane; Australian Centre for Photography, Sydney; 200 Gertrude Street, Melbourne

1989 Pure, Mori Gallery, Sydney and Queensland College of Art Gallery, Brisbane
1989 Stealing Blind, Artspace, Sydney Colour Blind (Red), Mori Gallery, Sydney
1989 Victory over the Sun, First Draft, Sydney
1988 A System of Differences, 200 Gertrude Street, Melbourne
1988 The Studio Artists, 200 Gertrude Street, Melbourne
1987 Lines of Force, Institute of Modern Art, Brisbane; 200 Gertrude Street, Melbourne
1986 Young Contemporaries, Australian Centre for Contemporary Art, Melbourne
1985 Queensland Works 1950-1985, University of Queensland Art Museum, Brisbane
1985 Guttersnipers, Watters Gallery, Sydney
1985 Exchange x 4 Artists, George Paton Gallery, Melbourne
1985 Brisbane Hot, Institute of Modern Art, Brisbane
1985 Visual Tension (Brisbane Insert), Institute of Modern Art, Brisbane
1983 No Names, Institute of Modern Art, Brisbane
1982 Gold Coast City Art Prize, Gold Coast Council Chambers, QLD

A Secondary Eye acknowledges the Traditional Owners of Country throughout Australia and recognises the continuing connection to lands, waters and communities. We pay our respect to Aboriginal and Torres Strait Islander cultures; and to Elders past, present and emerging.

Scott Redford is represented by NAP CONTEMPORARY.

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Essay: Robert Leonard

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