



*A highly prolific career spanning over thirty years, the self taught painter John Bartlett has never let a commercially popular style direct his work. With 18 solo exhibitions and over 30 group shows behind him, Bartlett has never failed to experiment with new styles and techniques and allow his artwork create its own path, perhaps the reason for such a perpetuity of creative output and self motivation for an artist in his late seventies.*

*Having predominantly painted figurative work in the late seventies, his styles and media evolved with the shaping of computer technology, incorporating Xerox technology and computer illustration at different stages of his career, always keeping an open perspective to new techniques informing such a range of artistic endeavors.*

*Bartlett has exhibited alongside and worked closely with many artists, experiencing some becoming great names in the Australian art world and a number of whom have long since drawn close to illustrious careers, including sharing a studio with Howard Arkley and exhibiting with James Gleeson. In the eighties and early nineties he showed several solo exhibitions at Pinacotheca and in 1990 he was awarded a Studio at Gertrude Contemporary Art Spaces, leading to three other exhibitions at the institution in the early nineties, more recently he has exhibited through well established Melbourne art dealers and galleries such as Dianne Tanzer, Charles Nodrum and Scott Livesey. With an interesting history and an ever fluid career, he relies on his love and motivation for creating new artwork to determine him as an artist without being restricted by past activities.*

*His studio resembles something between that of an alchemist's lair and a stock room with the permeating smell of hot beeswax. However, this is integral to his current project working with encaustics on custom cut aluminum. Bartlett uses encaustics to depict hexagrams from the I Ching, deeply meditative, introspective, and philosophical work for himself, however he also maintains a perspective that art doesn't need over theorizing and people can take from it what they may. His outlook may resemble old values, turning away from the conceptual, theoretic, and experimental work although at the same time finding experimentation and advancement in his own technique.*

*The medium of encaustics enable him to create deep textures and unique colouration with the softness of the beeswax contrasting the sharp lines of the aluminium. The work is in some sense minimalistic and reductive with heavy, bold lines of the hexagrams, while Bartlett has purposefully adopted some Japanese aesthetic principles with an apparent spontaneity and the embraced appreciation of imperfections revealing the artistic process. The unrefined line and splattered colour over the minimal compositions give the pieces life and character, encouraging an insightful contemplation echoing the Zen inspired creative process from which they are born.*

**SOLO EXHIBITIONS**

2009 Kazari Collector, Melbourne  
2007 Kazari collector, Melbourne  
2006 Scott Livesey Galleries, Melbourne. The Organ Factory Suite  
2005 Sauc Gallery, Sydney  
2003 Lasseter's last Ride. Steps Gallery, Melbourne  
2002 Lyttleton Gallery, Melbourne  
2000 Meeting Place, ART Gallery Eden, Melbourne  
1998 Artichoke Contemporary Art, Sydney  
1995 Dianne Tanzer, Melbourne  
Cowwar Art Space, Cowwar, Victoria  
1991 Ray Hughes Gallery, Sydney  
Studio 12 Installation, 200 Gertrude Street, Melbourne  
Pinacotheca, Melbourne  
1990 Varieties of Games, 200 Gertrude Street, Melbourne  
1989 Pinacotheca, Melbourne  
1987 Pinacotheca, Melbourne  
1986 Pinacotheca, Melbourne  
1985 Technology Series, CAS, Melbourne

**SELECTED GROUP EXHIBITIONS**

2009 Annandale Galleries, Sydney  
2008 57<sup>th</sup> Blake Prize for Religious Art, National Art School, Sydney  
2008 'Making Marks: Inspired by the Brush' Kazari Collector, Melbourne  
2004 Collingwood Gallery. Views X Four. Gallery Paul, St. Kilda  
2003 Two Views, John Bartlett and Tony Woods, Brim Brim Gallery, Geelong  
2000 New Visions of Land, ART Gallery Eden, Melbourne  
1999 Xmas Exhibition, December, Noel Stott Fine Art/Adam Galleries, Melbourne  
Castlemaine Festival, Heron's Gallery, Castlemaine, Victoria  
Survey-Art X 4, John Bartlett, Trish Johns, Irene Proebsting, Tony Woods, DAAGHOUSE, Melbourne  
Mamunya, artists honour the forests of Central Victoria, Heron's Gallery, Castlemaine, Victoria  
1998 Stockroom Sale, June, Noel Stott Fine Art, Melbourne  
Faith Works, Vichealth Access Gallery, NGV, Melbourne  
Form within Form, Charles Nodrum Gallery  
1997 Stockroom Sale June, Noel Stott Fine Art, Melbourne  
Way of the Sinner, Way of the Saint, Centre for Creative Ministries, Melbourne  
Eggnog, Selected gallery artists, Artichoke Contemporary Art, Sydney  
1996 Abstraction Reaction, Dianne Tanzer, Melbourne  
1995 Nillumbick Art Award, Melbourne  
James Farrell Self Portrait Award, Castlemaine, Victoria  
Decadence, 10 years of exhibitions at 200 Gertrude Street, Melbourne  
1994 ACAF#4 Dianne Tanzer Gallery, Exhibition Building, Melbourne  
Summer Show, Dianne Tanzer Gallery, Melbourne  
1993 Potlatch-Essay, An installation publication # 3, Melbourne  
VITAE, AIP #7, InstallationPublication, RMIT, Melbourne  
1991 Frustrated Cargo, 200 Gertrude Street, Melbourne  
Associated City, 200 Gertrude Street, Melbourne  
Shire of Eltham Art Award  
1990 Art with Text, Monash University Gallery, Melbourne  
Fortuna, Collaboration with Richard Todd, 200 Gertrude Street, Melbourne  
1989 In House, 200 Gertrude Street, Melbourne  
In House, Wangaratta Regional Gallery, Victoria  
Annotations, 200 Gertrude Street, Melbourne  
1982- 1998 Numerous exhibitions at Pinacotheca, Melbourne and CAS, Melbourne Pinacotheca

**AWARDS**

2008 Shortlisted for the 57<sup>th</sup> Blake Prize  
1990 Studio artist, 200 Gertrude Street, Melbourne

**COLLECTIONS**

Museum of Contemporary Art  
Australian Taxation Office  
Myer Foundation  
Thomas Hamel design  
Bruce Pollard  
Charles Nodrum  
Dianne Tanzer  
Private collections in Australia and USA  
Australian Workers Union

**SELECTED BIBLIOGRAPHY**

Publications and reviews  
2007 *Life is a Flow...* -Ashley Crawford  
2006 Profile – McCulloch's Encyclopedia of Australian Art  
2006 Jeff Makin. Herald Sun May 29. Melbourne.  
McCulloch's Encyclopedia of Australian Art.  
2005 a short ride in a fast machine: Gertrude contemporary art spaces 1985-2005.  
2003 [www.awu.net.au/national/speeches/1064550067\\_9278.html](http://www.awu.net.au/national/speeches/1064550067_9278.html) Bill Shorten's opening speech.  
2003 Geelong Advertiser, Geelong, Victoria, 4 March  
2001 NAVA Artists Contact Listing, [www.visualarts.net.au](http://www.visualarts.net.au)  
1996 Max Germaine's Artists and Galleries of Australia as CD Rom  
1995 Art Segment, WIN TV, Traralgon, Victoria.  
1991 Jo Saurin, Sydney Morning Herald  
Rose Lang, Association City catalogue essay  
1990 Rose Lang, Varieties of Games exhibition essay  
Ray Hughes Gallery newsletter  
Ronald Miller, The Melbourne Herald, 11 April  
Louise Bellamy, The Melbourne Age, 14 November  
Art with Text, catalogue, Monash University Gallery  
1989 New Art Three, Edited by Neville Drury, published by Craftsman House  
1988 Charles Nodrum, Form within Form catalogue essay

**INTERVIEWS**

1990 Arts with Peter Ross, Channel 2, Melbourne  
Roger Taylor, Gotham City Gossip, 3RRR, Melbourne  
1995 Gordon Duncan, Gippsland FM Radio, Morwell, Victoria  
[art.tddc.org](http://art.tddc.org)

**EZINES/NETGALLERIES**

[www.Papertigermedia.com/anythingilike](http://www.Papertigermedia.com/anythingilike)  
[www.artsconnect.com.au](http://www.artsconnect.com.au)  
[www.art.tddc.org](http://www.art.tddc.org)  
[www.artbuzz.org](http://www.artbuzz.org)  
[www.saatchigallery.com/yourgallery](http://www.saatchigallery.com/yourgallery)