



Todd Fuller
'1727: Pieter 4 Adriaan'

TODD FULLER | '1727 : PIETER 4 ADRIAAN'

Todd Fuller's 2021 solo show at .M Contemporary Gallery explores what appears to be the first evidence of a European same-sex relationship in Australia as well as what could be considered the first European trial and recorded gay-hate-crime.

The incident at the heart of Fuller's exhibition involved two young Dutch sailors off the coast of Western Australia nearly 50 years before Captain Cook 'found' Australia. In 1727 an East Indies Trade vessel veered off course to see the land that we now know as Western Australia and was shipwrecked on a reef. According to diary notes and the ship's log, these sailors performed the act of sodomy and were then marooned on separate islands as punishment for their crime. From the reference material available, Fuller speculates the nature of this relationship. The exhibition at M Contemporary features Fuller's new animation as well as the works on paper which created it.

Todd Fuller has previously explored Australian Queer History with animations depicting the relationship between Captain Moonlite and James Nesbitt, Marks and Feeny, Troughman and participatory animation projects around the 2017 Postal Plebiscite. He also collaborated with the Sydney Gay and Lesbian Choir for the opening of the Museum of Love and Protest for the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras in 2018.

Must we believe the words that killed them?

In June 1727, the VOC ship *Zeewijk* wrecked in the Abrolhos Islands, off the coast of Jambinu (Geraldton) in Western Australia. The survivors lived on the islands for 9 months, eventually building a new vessel from salvaged timbers and mangrove wood. This boat, known as *Sloepie*, eventually got 82 of the 208 people originally on board safely to Jakarta (then Batavia).

Two young boys, Adriaan Spoor and Pieter Engelse, survived the wrecking but never left the islands. In December 1727, they were accused of 'the gruesome sin of Sodom and Gomorrah' and sentenced to death. In their world, sodomy was a crime so serious it risked the lives of the entire crew. The authorities feared divine judgement. Unless the boys were punished they faced destruction, like the two cities burned by God for tolerating immorality.

Todd Fuller's *1727 - Pieter & Adriaan* is a beautiful speculation on this awful history. It tells a story of romance that begins in fleeting moments on a ship, and ends with an observed kiss on a beach, under a summer night sky. Out of a story of gay hate, Fuller has chosen to tell a story of gay love.

Their known historical story spans just two days, recorded in two journals: by Steijns the skipper, and Graeff the understeersman. They detail the accusations made by two quartermasters and a sailor: Franz Feban, Dirk Janse van Grieken and Hendrik Armanse, who claimed that the previous afternoon they had seen the boys:

"committing with one another in god-foresaken way the gruesome sin of Sodom and Gomorrah, which cries out to heaven and gave the skipper and the rest of ship's council a pang through the heart".

They swore it was true, and provided a written statement to be included in the journal. Adriaan and Pieter were interrogated and tortured, but never confessed. The following day, they were placed on separate islands and left to die of thirst. No further mention of them is ever made.

There are two more known journals, both derived from the originals at a later date. An anonymous one remarks only: 'Monday 1, the wind S, topgallant sail's force, distribute 11 kegs of butter, complaints about 2 young men'. The other is a version of Graeff's journal that Steijns copied and submitted as his own, changing an important detail: he revised the course of *Zeewijk* by about 68 miles. During an investigation, this falsification was noticed, and it became clear he was hiding a purposeful decision to sail too far east, which led to the wrecking. He was convicted of negligence and banished.

So with just a few pages, how do we know these boys were gay? That they loved each other? That they kissed? This is a familiar problem when reconstructing queer histories. The true relationships are often unwritten – cast as a shadow made of accusation or rumour. Often the details we need are not there to be found. The words we read today are filtered through the societies of the past and present. People write what they choose to write, and keep the records they choose to keep. These choices are a record of power, and often those powers were not kind to gay love.

To believe these boys were gay, we must believe a sketchy history on three levels. The first is that we must believe the accusations were even made, and that the trial went as recorded. Given that Steijns falsified his journal to hide his negligence elsewhere, this isn't a given. In this case though, Graeff's journal is consistent. For both, there is a clear belief that swift and harsh punishment would reinforce law and order. There is also a clear incentive for it to be seen as decisively and competently handled, and to be recorded as such for their superiors at the Company.

Secondly, we must believe the accusers. We must do this knowing that the purpose of such an accusation would be to kill them. It was the act of sodomy that was a crime, rather than homosexual desires or identity. Maybe the boys just seemed gay, and the others chose to cruelly exploit that by making up a story? Maybe there wasn't even that much to it, maybe the accusation was just convenient. We must also not believe Adriaan and Pieter, who refused to confess. During their trial, they obviously didn't want anyone to think they were gay.

Thirdly, assuming the accusation is true, we must believe that homosexual sex is proof of homosexual identity. In some contexts, sexual acts between two men are often understood as not homosexual – think prison, the navy, or months marooned on an island. Maybe this is denial, but it probably reflects a complexity separating actions from identity. In addition, queer identity is never simply categorical, and the 300 years that separate us means their experience of queerness was very different to ours today, in ways we could never fully understand.

So after consulting the archive, we are left with a nagging sense of doubt. That's normal! Anything less and you're missing the point. Now, what do we do with all these fragments of problematic evidence? Fuller has an answer, and that is to pick up the pieces and to tell a gay story. It is a cruel twist that for us to recover a story of love, we must believe the very words that killed them. But what is the alternative?

On a case-by-case basis, there is often a desire to 'play it safe'. This is especially strong in museum and academic contexts, where we must 'stick to the facts'.

Historians do of course always read between the lines, and museums challenge dominant ideas, that's the whole job. But it's always tempting to decide evidence is too doubtful, and retreat to believing a story is too complicated to tell. When gay stories always have this challenge, we risk a history that is heterosexual by default.

Fuller's work is a radical rejection of such a boring world. The medium of intimate moments painted over historical maps is beautifully sympathetic to the subject matter. The previous frames are often incompletely erased, so scenes fill up with ghosts. This is a perfect illustration of how human stories can be drawn from historical documents. It's a familiar impulse, to build something new from what can be salvaged, and to escape.

We need more art like this in museums and a greater engagement with this sort of speculation. It should be seen as a complement to stricter narratives, rather than a threat or a replacement. Audiences are smart enough to discern between the two, and deserve richer, gayier histories.

Patrick Morrison, Archaeologist

October, 2021



CONTEMPORARY



Todd Fuller

1727 - Pieter for Adriaan, 2021

Digital video (charcoal and acrylic animation on paper)

6.06 minutes

edition of 8

A\$ 1,045.00

Description

To view video please request link.

Composition: Paul Smith, Violin: Vanessa Tammetta, maps courtesy Alamy, State Library of New South Wales and National Library of Australia Collections. Artwork courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

Figments of marooned lover (1727), 2021

Chalk, charcoal and acrylic on print

50h x 75w cm

A\$ 2,035.00

Description

Surface: Dickson Collection, State Library of New South Wales, Condé, Johannes, et al. Mappemonde a L'usage Du Roy [Cartographic Material] / Par Guillaume Delisle Premier Geographe De S.M. Par Jean Covens Et Corneille Mortier, 1770. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

...and then it happened (1727), 2021

Chalk, charcoal and acrylic on print

57h x 75w cm

Framed: 73h x 92w cm

A\$ 2,515.00

Description

Surface: National Library of Australia; Great Britain. Hydrographic Dept. & Stokes, J. Lort. & Wickham, John Clements. (1845). Australia, West Coast, the Houtman Rocks. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

off the Houtman Abrolhos (1727), 2021

Chalk, charcoal and acrylic on print

58h x 80w cm

Framed: 76h x 98w cm

A\$ 2,555.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

awaiting the inevitable (1727), 2021

Chalk and acrylic on print

58h x 80w cm

A\$ 2,035.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller
from ashore (1727), 2021
Chalk, charcoal and acrylic on print
50h x 75w cm
A\$ 2,035.00

Description

Surface: Dickson Collection, State Library of New South Wales, Condet, Johannes, et al. Mappemonde a L'usage Du Roy [Cartographic Material] / Par Guillaume Delisle Premier Geographe De S.M. Par Jean Covens Et Corneille Mortier, 1770. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

Pieter 4 Adriaan (1727), 2021

Chalk, charcoal and acrylic on print

50h x 75w cm

A\$ 2,035.00

Description

Surface: Dickson Collection, State Library of New South Wales, Condé, Johannes, et al. Mappemonde a l'usage Du Roy [Cartographic Material] / Par Guillaume Delisle Premier Geographe De S.M. Par Jean Covens Et Corneille Mortier, 1770. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

mates brought before council (1727), 2021

Chalk, charcoal and acrylic on print

50h x 75w cm

A\$ 2,035.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

resolved to place burning fuses between their fingers (1727), 2021

Chalk, charcoal and acrylic on print

58h x 80w cm

A\$ 2,035.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

2 Queermasters (1727), 2021

Chalk, charcoal and acrylic on print

73h x 100w cm

Framed: 95h x 122w cm

A\$ 3,800.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY



Todd Fuller

moonlight from the crow's nest (1727), 2021

Chalk, charcoal and acrylic on print

58h x 80w cm

Framed: 77h x 98w cm

A\$ 2,555.00

Description

Surface: Alamy, Map of the East Indies; the official trade zone (octrooigebied) of the VOC according to the VOC Charter, which was between Cape of Good Hope (South Africa) and Street Magallan (South America); printed c. 1700. Courtesy the artist and M Contemporary, Sydney



CONTEMPORARY

TODD FULLER | CV

SOLO EXHIBITIONS

- 2021 1727: Adriaan for Pieter', .M Contemporary, Sydney.
- 2020 Billy's Swan, DemoKinisi Series, STACKS Projects, Sydney.
- 2019 A place not like home, MAY SPACE, Sydney.
Hardenvale: our Home in Absurdia, (collaborative exhibition with Catherine O'Donnell and Kellie O'Dempsey) part of The Festival of Drawing, NAS.
From Somewhere, Glasshouse Regional Gallery.
- 2018 Convicts and Queens: a passionate history of Australia, MAY SPACE, Sydney.
UNITE Project, MAY SPACE, Sydney.
How to Raise a Siren, Gympie Regional Gallery, QLD.
- 2017 Icarus of the Hill, Bathurst Regional Art Gallery, NSW.
- 2016 Storylines: Drawings from Near and Far, Grafton Regional Gallery.
Seven rules for raising your siren, Brenda May Gallery, Sydney.
Inside the line, Glasshouse Regional Gallery.
Insubstantial Love Stores, Brenda May Gallery.
- 2015 Little Star, Brenda May Gallery, Sydney.
- 2014 Studies in Motion, Brenda May Gallery, Syd.
- 2013 Taking Flight, Sydney Grammar School.
There's no place like Rome, Brenda May Gallery.
- 2012 Somewhere in between, Brenda May Gallery.
- 2011 Tense, Brenda May Gallery, Sydney.
In Solitude, Deakin University, Melb.
- 2010 Storyline, Brunswick St Gallery, Melb.

SELECTED GROUP EXHIBITIONS

- 2020 Harvendale: our home in Absurdia, (collaborative exhibition with Todd Fuller and Kellie O'Dempsey), Museum of Art and Culture, Lake Macquarie.
(Finalist) Tom Bass Prize for Figurative Sculpture, Juniper Hall, Paddington, Sydney.
- 2019 (Finalist) Lyn McCrea Memorial Drawing Prize, Noosa Regional Gallery, QLD.
(Finalist) Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery & Arts Centre, NSW.
(Finalist) Naked & Nude Art Prize, Manning Regional Art Gallery, NSW.
(Finalist) Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, NSW.
Queer Contemporary, National Art School, NSW.
(Finalist) 10th Annual Drawing Discourse Exhibition, Uni of N. Caroline Asheville, USA.
- 2018 (Finalist) Lyn McCrea Memorial Drawing Prize, Noosa Regional Gallery, QLD.
(Finalist) King's School Art Prize.
Sydney Contemporary, Carriageworks, Syd.
National Art - Part One, National Art School Sydney.
(Finalist) Hurford Hardwood Portrait Prize, Lismore REgional Gallery.
reminiSCENT, MAY SPACE, Syd.
MUGGED!, May Space, Syd.
(Finalist) Paul Guest Prize, Bendigo Art Gallery.
(Finalist) Swan Hill National Print and Drawing Awards, Swan hill Regional Art Gallery, VIC.
(Finalist) Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, NSW.
Museum of Love & Protest, National Art School.
On-site, MAY SPACE, Syd.
(Finalist) 9th Annual Drawing Discourse Exhibition, Uni of N. Caroline Asheville, USA.
Jacaranda Acquisitive Drawing Awards, Touring exhibition, QLD.
- 2017 Ceramic Revisions II, MAY SPACE, Syd.
Out of Line, MAY SPACE, Syd.
Sydney Contemporary, Carriageworks, Syd.



- (Finalist) Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, NSW.
- 2016 "Yeah, Cheers Thanks a lot", Brenda May Gallery, Syd.
 (Finalist) Fisher's Ghost Art Awards, Campelltown Art Centre, Syd.
 (Finalist) Kedumba Drawing Award, Orange Regional Gallery, NSW.
 (Finalist) Paul Guest Prize, Bendigo Regional Art Gallery.
 William Fletcher Rome Residency Exhibition, Artarmon Galleries.
 Neither Here Nor There, Constance ARI, Dark MOFO, Hobart.
 Just Draw, Newcastle Art Gallery, NSW.
 Sculpture 2016: Bronze, Brenda May Gallery.
- 2015 30 Years | 20 Artists | 30 Works, Brenda May Gallery, Syd.
 (Finalist) Hurford Hardwood Portrait Prize, Lismore Regional Gallery.
 Drawn in Line, Adelaide Perry Gallery.
 Untitled Show, Brenda May Gallery.
 Drawn to Experience V2, Griffith University Gallery, QLD.
 Love. Lament. Loss., Brenda May Gallery.
 Paper Works III, Brenda May Gallery, Syd.
 (Finalist), Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery, NSW.
- 2014 Christmas Show, Brenda May Gallery, Syd.
 Elephant in the Room, Brenda May Gallery, Syd.
 (Finalist) Mandorla Art Prize, Linton & Kay Galleries, Perth.
 Collectors - An excerpt from the private collection of Jeff Hinch, Brenda May Gallery, Syd.
 In Tandem, Brenda May Gallery, Sydney.
 (Finalist) (Flatline) Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, NSW.
 (Finalist) Sculpture at Scenic World, Katoomba, NSW.
- 2013 Christmas Show, Brenda May Gallery, Syd.
 InSitu 13, Mosman Festival of Sculpture and Installation.
 (Finalist) Emerging prize, Gosford Regional Gallery.
 (Finalist) Art on Paper: Hazelhurst Art Award, Hazelhurst Regional Gallery, NSW.
 Mighty Small, Brenda May Gallery, Syd.
- 2013 Please Be Quiet, The British school at Rome Gallery, Rome.
 Spazi Aperti, Romanian Academy, Rome.
 Paper Works II, Brenda May Gallery Syd.
 Sculpture 2013, Brenda May Gallery, Syd.
- 2012 Chiaroscuro, Brenda May Gallery, Syd.
 In The Mirror, Brenda May Gallery, Syd.
 The Sculpted World, Whitehorse Art Space, VIC.
 (Finalist) Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery.
 (Finalist) Kedumba Drawing Prize, Blue Muntains Grammar School, Wentworth Falls.
 (Finalist) Adelaide Perry Prize for Drawing, NSW.
 Major Artists, Major Works, Brenda May Gallery, Syd.
 (Finalist) Sculpture at Scenic World, Katoomba, NSW.
 (Finalist) Paul Guest prize, Bendigo Art Gallery.
 Sculpture 2012, Brenda May Gallery, Syd.
- 2011 (Finalist) RBS Emerging Artist Award, RBS Tower, Syd.
 In Situ, Mosman Festival of Suculpture & Installation, Syd.
 (Finalist) Noosa Regional Travelling Scholarship, Noosa Regional Gallery.
 (Finalist) Deakin University COntemporary Small Sculpture Award, Deakin University Art Gallery, VIC.
 Body Language, Brenda May Gallery, Syd.
 Lust, Brenda May Gallery, Sydney.
 Art + Humour Me, Brenda May Gallery, Syd.
 Sculpture 2011, Brenda May Gallery, Syd.
 Double Lives; Duple Trials, Malt Cross Gallery, Nottingham.
- 2010 (Finalist) National Youth Self Portrait Prize, NPG.
 (Finalist) Mount Eyre Vineyard Prize, Rex Livingston Art Dealer.
 (Finalist) Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, Croydon, NSW.

- (Commission) 100 Objects, Mitchell Library, State Library of NSW, Syd.
 2009 NAS Degree show, National Art School.
 Meat - second serving, Newcastle Art Space.
 Watt Artists, Watt Space Gallery, Newcastle.
 Emerging, Gosford Regional Gallery.
 (Finalist) Churchie, National Emerging Artist Prize.
 Idaho the exhibition, Pine St Gallery, Syd.
 On an Island, NAS and Sydney Harbour Trust, Cockatoo Island, Syd.

SELECTED PRIZES/RESIDENCIES

- 2019 NG Art Creative Residency, Provence, France.
 2918 Winner, Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery.
 Residency, Galsshouse REgional Gallery.
 Artist-Residence, Bundanon Trust, NSW.
 2017 Residency, Hill End, NSW.
 2016 Winner, Packing Room Prize, Jacaranda Drawing Award, Grafton Regional Gallery.
 2015 Winner, Drawing & Printmaking, Fisher's Ghost Art Award.
 H. Commended, Chippendale New World Art Prize, Sydney.
 Winner, People's Choice, The Adelaide Perry Prize for Drawing.
 Winner, Emerging, Gosford Regional Gallery and Arts Centre.
 2014 Acquired (Flatline), Jacaranda Acquisitive.
 2013 Drawing Award, Grafton Regional Gallery.
 Residency (Flatline), Blacktown Performing Arts
 Residency (Flatline), Bandanon Trust.
 Residency, Sydney Grammer School, Syd.
 Residency, William Fletcher Travelling Fellowship to Rome.
 2012 Hon. Mention, The 15th Asian Art Biennale, Bangladesh.
 Winner, Sculpture, Fisher's Ghost Art Award.
 Residency, Queen St Studio, Fraser studios.
 2011 Sidney Myer curatorial mentorship, NAVA.
 Art Start Grant recipient, Australia Council.
 Equal First, Deakin University, Emerging Artist Awards, Walker St Gallery, Melb.
 2010-2011 Residency, Storrier/Onslow Cite Des Arts, Paris.
 2010 First Place, Newcastle Emerging Artist Prize, Sculpture.
 2009 First Place, Lloyd Rees Memorial Youth Art Prize
 Australian Bronze Award, NAS.
 NAVA Ignition Award for professional practice.

FILM SCREENINGS/PERFORMANCES/COMMISSIONS

- 2019 Art Walk Festival, Glasshouse, port Macquarie, Port Macquarie.
 (Unite Project), Batch Festival, Griffin Theatre Company, Syd.
 The Animated Harpsichord, East Sydney Community and Arts Centre, NSW.
 Polari for Midsumma Festival, Trocadero Artspace, NSW.
 2017 Cameo: Moth, Australia theatre for Young People.
 (Icarus of the Hill) Black Box Projects, MAY SPACE, Syd.
 (how to raise a siren) Block Party, Brand X.
 Sydney Symphony orchestra Vanguard, National Art School.
 2015 (A dance for Paul Klee) (Flatline), Art that Moves, Workshop Arts Centre & Ewart Gallery, Willoughby.
 (Summer's End), Black Box Projects, Brenda May Gallery, Syd.
 (A Dance for Paul Klee) (Flatline), Video Platform, Art Stage Singapore, Marina Bay Sands.
 2014 (Adrift), About an Hour, Sydney Festival, York Foyer, Seymour Centre.
 (A dance for Paul Klee) (Flatline), The 16th, Asian Art Biennale, Bangladesh, 1-31 Dec.
 (A dance for Paul Klee) (Flatline), Black Box Projects, Brenda May Gallery, 9 Sep - 4 Oct.
 (One and Only), New to Video, Newcastle Regional Art Gallery, 8 March - 27 April.

- (Rotating Skull) (Flatline) White Night, projection onto RMIT building, Melb., 22 Feb.
- 2013 (Summer's End), Chatswood Concourse Urban Screens Program 1, dLux MediaArts, 1 Dec.
(One and Only), The Circle of Life, Taehwa River Eco Art Festival (TEAF'13), Ulsan, South Korea, 5-16 June
- 2012 (One and Only) The 15th Asian Art Biennale, National Art Gallery, Bangladesh, 1-31 December, (honourable mention).
(One and Only), Brenda May Gallery, 19 Jun–12 July.
- 2011-2015 CologneOFF, Moscow, Russia; Quito, Ecuador; Cusco, Peru; Kedainiai, Lithuania; Siracusa, Italy; Kalamata, Greece; Corfu, Greece; Sattal, India; Riga, Latvia; Beirut, Lebanon.
- 2011 (At the end of the day), Cinema Alley, 4A Centre for Contemporary Asian Art, 11 Feb.
(Summer's End) Digital Art Outdoor Gallery, Albury City Council, Queen Elizabeth II Square, Albury, 3 February.
- 2010 (Watt Art?), Animation Circus, The Oxford Arts Festival, Syd., 21 October.
(Watt Art?), Virion, Kelvin Grove Urban Screen Network, QUT Brisbane, 20 July.

FLATLINE PERFORMANCES

- 2017 drawn duet, Blue Room, M Studio, Malta International Art Festival.
Explore... Think... Imagine... Create, Esplora Science Centre, Malta International Art Festival.
- 2016 Jacaranda Acquisitive Drawing Award, Grafton Regional Art Gallery.
- 2015 Drawn in, Brisbane Reservoir, QCA and Brisbane City Council.
Lines of contact/bomb the wall, QCA Gallery, in collaboration with Kellie O'Dempsey.
Beams Festival, Chippendale, Syd.
Drawn In, Slipstream Festival, Metro Arts, Brisbane.
Art that Moves, Workshop Arts Centre & Ewart Gallery, Willoughby, 6 March.
- 2014 Drawn Duet, Three Zones, in Muscle Memory, Firstdraft, Syd, 19 November.
Lines of Contact, Parramatta Lanes, 7–10 Oct.
Sketch, Lennox Theatre, Parramatta, 11-13 Sep.
Imprint, Brenda May Gallery, Syd, 10 Sep.
Drawn Duet III, The Block, Creative Industries precinct, QUT, 22 July.
Drawn Out, Art Est Art Gallery, Syd., 8 Mar.
- 2013 Sketch, Carriageworks, Syd., 7 December.
Drawn Duet II, Brand X, Chippendale Creative Arts Precinct, Syd., 6 November.
orbit, Dance Makers Collective, Lennox Theatre, Parramatta, 23-26 October.
Drawn Duet, Beams Festival, Chippendale Creative Arts Precinct, 21 September.
Re: The Body 1, Global Centre for Research
Drawing, Langford 120, Melb., 14 Sept.
- 2011 The Launch of Flatline, Io Myers Theatre, UNSW, 9 Dec.

SELECTED PUBLICATIONS/REPRODUCTIONS

- 2019 (illus.) "The Shortlist", SMH, Nov 22, p. 3.
Rick Allen, "Todd Fuller's exhibit of Braxton at May Space gallery in Waterloo, Sydney," The Maitland Mercury, 25 October; Hunter Valley News, 28 October.
"Artist Todd Fuller to feature body of work" mayor of Shelly Beach" on Harry Thompson at Sydney Exhibition," Port Macquarie News, 23 October.
Telford, Laura. "Shelly Beach 'mayor' Harry Thompson is the muse for a new animated exhibition opening at the Glasshouse." Port Macquarie News, 15 February.
- 2018 Hourigan, Adam. "JADA winner pays tribute to Grafton", The Daily Examiner, 26 Oct.
Cunningham, Daniel Mudie. "Like electricity: Todd Fuller and 'Billy's Swan'", Art Monthly website, 17 January.
- 2017 Fortescue, Elizabeth. "Todd Fuller's Moths Are Drawn to the Footlights." The Daily Telegraph, 6 September.
Van Uum, Laura. "Drawing on greats who went before", Western Advocate, 24 June.
Fuller, Todd. "Funding cuts to the gallery would lack wisdom: artist", The Daily Examiner, 8 June.
Clement, Tracey. "Fourteen", Art Guide Australia, March/April, p.47.
(illus.) Taffel, J. "The Eliott Eyes art collection: an extraordinary private treasure goes public in Erskineville", SMH, 18 Feb.

- 2016 (illustration) Wolff, Sharne. "The Shortlist", SMH, 26 August, p.2.
Fortescue, Elizabeth. "Glebe artist inspired by childhood fantasy of a pet dugong." DailyTelegraph, 11 August, p.48.
"Exhibition Brief" Art Almanac, April, p.51.
"Colouring in for Adults." Spectrum – SMH, 5-6 March, p.18.
(illus.) "The Shortlist", SMH, 4 Mar, p.3.
- 2015 (illus.) "The Shortlist", SMH, 19 Sept, p.3.
Private: A Guide to Personal Collections in Australia and New Zealand, Sydney: Art & Australia, p.29.
Fizell, M. "Dance & drawing: ways of seeing trace", RealTime 127, Jun/Jul, p.21.
"Exhibition Brief: Little Star", Art Almanac, April, p.50
- 2014 Vandepeer, S. "Art + Dance", Artist Profile, May, p.106-109.
O'Sullivan, J "Collectors take centre stage" Art Collector, Apr, p47.
"Exhibition Brief: In Tandem", Art Almanac, May, p.57.
"Unwind: Going out", The Sun-Herald, 20 April, p4.
"The Shortlist: In Tandem", SMH – The Planner, 25 April, p.6.
- 2013 Fitzgerald, Michael. "Open Gallery – There's No Place Like Rome", SMH (Spectrum), 31 August – 1 September, p.13.
Fortescue, Elizabeth. "Todd creates a snapshot of historic Papal drama", The Daily Telegraph, August.
"Exhibition Brief", Art Almanac, Aug, p.52.
Haynes, L. "Todd Fuller in Rome", Art Monthly Australia, Jun, p54.
Igarashi, R. "Bangladesh Biennale", Bijyutu Techno (Art Notebook), v.65, no.980, p150.
Miller, C. "Award Winners", Art Collector, JanMar 2013, p.138.
- 2012 "Interview Todd Fuller", NAVA Quarterly, Dec, p10.
Fortescue, E. "Bearing fruit", Daily Telegraph, 27 Oct, p.7.
Dwyer, Lynne. "Open Gallery", SMH
Spectrum, 30 June, p.12.
Stowell, J "Outstanding in the Field" Newcastle Herald, 14 Jan p18.
- 2011 Fizell, Megan. "Love, Loss, Masculinity and the Absurdity of the Human Condition", Journal of Australian Ceramics, 50/3, p48.
Mitchell, V. "From Branxton...to Paris", Hunter Valley Breathe, issue 30, Spring, p.40-41.
(illus.) Art Market Report, Issue 40, p.76.
(illus.), "Artnotes", Art Monthly 241, Jul, p60.
Dwyer, L. "Open Gallery", SMH (Spectrum), 21-22 May, p10.
O'Sullivan, Jane. "Young Curators Win Nava Mentorships", Australian Art Collector [online], 23 May.
Fuller, T. "With regard to Paris", Art Market Report #38, p.58-59.
"Get creative for youth arts grants", Inner West Courier, 15 March, p.22.
Fuller, Todd. "Residency at La Cite International Des Arts", Nava Quarterly, March, p.13.
- 2010 James, S. "New Artist Makes His Mark", Breathe, spring, p.46-47.
- 2009 Carr, Matt. "Local lad pushes it in art win", Newcastle Herald, 19 Sept, p.32

COLLECTIONS

Parliament House Art Collection; Artbank; JADA Collection, Grafton Regional Gallery, NSW; Newcastle Art Gallery, NSW; Maitland Regional Art Gallery, NSW; Bathurst Regional Art Gallery, NSW; (Flatline) Grafton Regional Gallery, NSW; State Library NSW Collection; Gympie Regional Gallery, QLD; Macquarie Group Collection; Museum of Contemporary Art Library Collection, Syd.; Deakin University Art Gallery; Sydney Harbour Trust collection; The PLC Sydney Collection, Presbyterian Ladies' College, Syd.; National Art School Collection; Lane Cove Council; the ELLIOTT EYES COLLECTION, Sydney; Jackson Lalic Lawyers, Sydney.



CONTEMPORARY

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Number 8, 15 - 19 Boundary Street, Darlinghurst, Sydney, Australia, 2010