

**Hany Armanious**

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# Hany Armanious

Born 1962, Egypt

Lives and works in Sydney, Australia

Much of Armanious' practice of recent years can be traced to his fascination with the processes and problems of making sculpture – casting in particular. His latest bodies of work play out these processes in a fantastical cycle of self-referentiality forged from an acute awareness of the analogous morphologies of form, material, and cultural resource.

Hany Armanious was born in Egypt and grew up in Australia, where he currently lives. He has exhibited widely throughout Australasia, Europe and United States over the past two decades. In 2011 Armanious represented Australia in the 54th Venice Biennale with his exhibition The Golden Thread in the Australian Pavilion. In 2001 his work was shown as part of a solo exhibition at the UCLA Hammer Museum in Los Angeles and later at the Ian Potter Museum in Melbourne. Armanious was awarded the prestigious Moet and Chandon Australian Art Foundation Fellowship in 1998. His work is held in most major Australian public and private collections as well as many overseas.

## EDUCATION

2014

DCA (Doctor of Creative Arts) candidate at University of Wollongong, Australia

1984

Bachelor of Visual Arts, City Art Institute, Sydney, Australia

## AWARDS & RESIDENCIES

2005

Shortlisted for National Sculpture Prize, National Gallery of Australia

2004

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

1998

Moet et Chandon Fellow

1997

Finalist, Contemporas

1993

Australia Council, Los Angeles Studio

## SELECTED EXHIBITIONS

2016

Frequently Asked Questions, Southard Reid, London (solo)

Hollow Earth, Michael Lett, Auckland (solo)

It's only castles burning, Station Gallery, Melbourne (group)

2015

Hany Armanious, Roslyn Oxley9 Gallery, Sydney (solo)

Touch your brain, Hopkinson Mossman, Auckland (group)

Australian Painting, Minerva Gallery, Sydney (group)

Lean Cuisine, curated by Hany Armanious, Minerva Gallery, Sydney (group)

2014

A World Undone: Works from the Chartwell Collection, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand (group)

Selflok, City Gallery, Wellington (solo)

Post Picasso Contemporary Reactions, Picasso Museum, Barcelona (group)

Sunny and Hilly, Minnerva, Sydney (group)

Hany Armanious, Gallery Allen, Paris (solo)

On the Devolution of Culture, Rob Tufnell, London (group)

2013

Set Down, Michael Lett, Auckland (solo)

we go out inside, Roslyn Oxley9 Gallery, Sydney (solo)

Cast Recording, Prism Gallery, Los Angeles (group)  
Direct Democracy, Monash University Museum of Art, Melbourne (group)  
Living in the Ruins of the Twentieth Century, UTS Gallery, Sydney (group)  
Reinventing the Wheel, Monash University of Museum of Art, Melbourne (group)

2012

The Plagiarist of My Subconscious, Southard Reid, London (solo)  
The Golden Thread, Monash Museum of Art, Melbourne (solo)  
Mutatis Mutandis, Session, Vienna (group)  
Letter from Alice May Williams, Michael Lett, Auckland (group)  
Chinatown: the sequel, ltd Los Angeles, Los Angeles, California (group)  
you, your sun and shadow, Anderson Gallery, VCU arts, Virginia, USA (group)

2011

The Golden Thread, 54th Venice Biennale (Australian Pavilion) (solo)  
Colour Bazaar: Nine Contemporary Works, Heide Museum of Modern Art, Melbourne (group)

2010

Adelaide Biennial of Australian Art: Before & After Science, Art Gallery of South Australia, Adelaide (solo)  
Birth of Venus, Foxy Production, New York, USA (solo)  
Before and After Science, Adelaide Biennale, Art Gallery of South Australia (group)  
Everything is near and inflorescent, forever and present, Michael Lett, Auckland (group)

2009

Galleria Raucci/Santamaria, Naples, Italy (solo)  
Uncanny Valley, Roslyn Oxley9 Gallery, Sydney, Australia (solo)  
Tonight, Modern Institute, Glasgow (group)  
O.K., Michael Lett, Auckland (group)  
Zero..., Milan, Italy (group)

2008

The Oracle, Front Room, Contemporary Art Museum St Louis, USA (curated by Anthony Huberman) (solo)  
Noli Me Legere, Michael Lett, Auckland (group)  
Ceramica, Institute of Contemporary Art, Sydney (group)  
Lost and Found: An Archeology of the Present, TarraWarra Biennial, curated by Charlotte Day, Healesville, Victoria (group)  
Jesuvian Process, Elizabeth Dee Gallery, New York (group)

2007

Year of the Pig Sty, Foxy Production, New York, USA (solo)  
Castillo/Corrales and Galeries Balice with Foxy Production, Paris (solo)  
Year of the Pig Sty, Michael Lett, Auckland, New Zealand (solo)  
Morphic Resonance, City Gallery of Wellington, Wellington, New Zealand (solo)  
Nueva Dimension, organised by Dick Evans, Hats Plus, London (group)  
Surface Wave, Foxy Production, New York (group)  
Roslyn Oxley9 Gallery, Sydney, Australia (group)  
Group Show!, Michael Lett, Auckland, New Zealand (group)  
Strange Cargo: Contemporary art as a state of encounter, Newcastle Region Art Gallery, Broken Hill Regional Art Gallery, Bendigo Art Gallery, Orange Regional Gallery, Wagga Wagga Art Gallery and Tweed River Regional Gallery (group)

2006

Morphic Resonance, Institute of Modern Art, Brisbane, Australia (solo)  
Intelligent Design, Roslyn Oxley9 Gallery, Sydney, Australia (solo)  
The Frontiers Are My Prison, Michael Lett, Auckland, New Zealand (solo)  
Stolen Ritual, Roslyn Oxley9 Gallery, Sydney, Australia (group)  
Before the Body-Matter, Monash University Museum of Art, Melbourne, Australia (group)  
Examples, Peloton, Chippendale, Sydney, Australia (group)  
Busan Biennale, Busan Korea (group)  
Adventures with form in space, Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney, Australia  
Selekta, West Space, Melbourne, Australia (group)  
Uncanny Nature, curator Rebecca Coates, Australia Centre of Contemporary Art, Melbourne, Australia (group)

2005

Turns in Arabba, Michael Lett at LISTE05, Basel, Switzerland (solo)  
Hany Armanious Hany Armanious: Central Core Component from the Centre of the Universe, Ocular Lab Inc., Melbourne,

Australia (solo)

2004

The Centre of the Universe (Central Core/Hard Core/Soft Core) Auckland Art Gallery, Auckland, New Zealand (solo)  
Stopping the World, Michael Lett, Auckland, New Zealand (solo)  
The Cult, Roslyn Oxley 9 Gallery, Sydney, Australia (solo)  
Art & Industry Urban Arts Biennial, Christchurch, New Zealand (group)  
Every Day Minimal, Auckland Art Gallery, Auckland (group)  
Lights > Camera > Action: Critical Moments from the Govett-Brewster Gallery Collections 1969 – 2004, Govett -Brewster Gallery, New Plymouth (group)  
Fantasy Island – A Block Project, Michael Lett, Auckland (group)

2003

Art Nouveau Barbeque, Roslyn Oxley 9 Gallery, Sydney, Australia (solo)  
Views of Space, Michael Lett, Auckland, New Zealand (solo)  
Surface Tension, BLOCK, Sydney, Australia (group)  
Hany Armanious, Jason Markou, Robert Pulie, Mary Teague, BLOCK, Sydney, Australia (group)  
Hany Armanious, Steve Carr, Stuart Shepherd, Michael Lett, Auckland (group)  
MCA Unpacked II, Museum of Contemporary Art, Sydney, Australia (group)  
Islands in the Stream, Artspace, Sydney, Australia (group)  
Bloom, Govett-Brewster Gallery, New Plymouth, New Zealand (group)

2002

Selflok, Ian Potter Museum, Melbourne, Australia (solo)  
Space Cake, First Floor, Melbourne, Australia (solo)  
Datura (with Mary Teague), Sarah Cottier Gallery, Sydney, Australia (solo)  
Necessary Fictions, DeChiaria Gallery, New York, USA (group)  
Line Up, The Happy Lion Gallery, Los Angeles, USA (group)

2001

Neo Phantom Thing (with Mary Teague), Lord Mori Gallery, Los Angeles , USA (solo)  
Selflok, UCLA Hammer Museum, Los Angeles , USA (solo)  
The Disappearing I and Selflok, Sarah Cottier Gallery, Sydney, Australia (solo)  
Painting: an arcane technology, Ian Potter Museum of Art, Melbourne, Australia (group)  
A Century of Collecting: 1901-2001, Ivan Doherty Gallery, Sydney, Australia (group)  
Necessary Invention, Artspace, Sydney, Australia (group)

2000

Semi-Automatic, Sarah Cottier Gallery, Sydney, Australia (solo)  
Verso Süd, curated by Franz West, Palazzo Dorio Pamphilly, Valmonte (group)  
GOLD!, Sarah Cottier Gallery, Sydney, Australia (group)  
Moet et Chandon fellows exhibition, Art Gallery of New South Wales, Sydney, Australia (group)  
Drive, Govett-Brewster Art Gallery, New Plymouth, Australia (group)  
Plastika, Govett-Brewster Art Gallery, New Plymouth, Australia (group)

## SELECTED BIBLIOGRAPHY

2014

Patrick Hartigan, 'Cloud Arch makes Sydney the city of lightness', The Saturday Paper, August 16, 2014  
Sherman Sam, 'Critic's Pick: Hany Armanious', Artforum, 9 February, 2014

2013

Ian Geraghty, 'Reviews; Hany Armanious, Roslyn Oxley9 Gallery, Sydney', Frieze Magazine, Issue 158, Oct 2013  
T.J McNamara, 'Light and illumination', The New Zealand Herald, 6 April 2013

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

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

2006

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Jacqueline Millner, "Review of Adventures with Form in Space: The Fourth Balnaves Foundation Sculpture Project," *Eyeline*, no. 62, Summer 2006/2007, p. 62  
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/>  
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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](http://www.stateart.com.au/sota/reviews/default.asp?fid=3497)  
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2004

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2003

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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  
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Stuart Koop, "Fieldwork: Australian Art 1968 - 2002, Broadsheet, vol. 32, no. 1, March, April, May, pp. 8 - 11  
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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  
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"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  
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Courtney Kidd, "Romance within barbarism," Sydney Morning Herald, Wednesday, Jul 11

2000

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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

## PUBLIC COLLECTIONS

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Chartwell Collection, Auckland, New Zealand  
Dakis Joannou Foundation, Athens, Greece  
Hammer Museum, Los Angeles, USA  
Ipswich Art Gallery, Queensland, Australia  
Monash University Gallery, Melbourne, Australia  
Museum of Contemporary Art, Sydney, Australia  
Museum of Contemporary Art, San Diego, USA  
National Gallery of Australia, Canberra, Australia  
National Gallery of Victoria, Melbourne, Australia  
Newcastle Regional Gallery, NSW, Australia  
Tasmanian Museum and Art Gallery, Hobart, Australia  
Queensland Art Gallery, Brisbane, Australia