

**MATT BAX**

**CAN YOU GIVE YOURSELF A RETROSPECTIVE ?  
I GUESS I JUST DID. ENJOY.  
10 INSTALMENTS OF OLD SHIT NEW SHIT**

**14 02 26 - 28 02 26  
YOU CAN'T BE TAKEN SERIOUSLY WEARING RED**

“Inspired by a line I heard during my corporate days as an accountant with Arthur Anderson. I wasn’t much of a fan of the Manager who made this claim about a colleague. The image was based on those paper dolls my younger sisters played with. Do they still exist ? Anyway, I thought its a nice way of thinking about identity, what we project to the world, the autonomy and restrictions we have over those signals as we endeavour to fit in or rebel in our communities. My work and private circles over the last decades is the polar opposite of those early working years in that professional life but it’s still full of the same dogma. Just different dogma.”



Mixed media on linen  
2002  
1980 x 1370mm  
POA

**FEB: OLD SHIT. YOU CAN'T BE TAKEN SERIOUSLY WEARING RED**

- MAR : .....
- APL : .....
- MAY : .....
- JUN : .....
- JUL : .....
- AUG : .....
- SEP : .....
- OCT : .....
- NOV : .....

### MATT BAX

Matthew Bax (b. 1974, Adelaide) is a Melbourne-based contemporary painter whose practice excavates the poetics of the overlooked, transforming the mundane detritus of urban existence into meditations on emptiness and presence. Drawing from the Japanese aesthetic philosophy of wabi-sabi—the beauty found in imperfection, impermanence, and incompleteness—Bax's work locates profound resonance in the incidental marks of daily life: the weathered patina of battered city walls, the decaying tiles of public toilets, the accidental compositions of drips and stains that accumulate in forgotten corners of the built environment.

Central to Bax's conceptual framework is the notion of mu, the Buddhist concept of nothingness or void. Influenced by John Cage's assertion that "every something is the echo of nothing," and the material investigations of Antoni Tàpies who described the void as "that play of emptiness and fullness which composes everything and which reveals the meaning of nature"—Bax's paintings function as visual koans, inviting contemplation of what exists in the spaces between intention and accident, between presence and absence. His canvases become sites where the ordinary is transfigured, where the overlooked backdrop of existence is foregrounded as worthy of sustained attention and aesthetic consideration.

Bax's extensive exhibition history spans Australia, Europe, and Asia, with solo presentations at Grau Projekt (Melbourne), Anna Pappas Gallery (Melbourne), Fost Gallery (Singapore), and Marquardt Ausstellungen (München). His ambitious 2017 public installation series #partsofpaintings traversed multiple continents, appearing in Paris, Venice, Bellagio, Matera, Alonissos, and Melbourne, questioning the boundaries between gallery space and public realm, between art object and urban intervention. His work has been featured in significant group exhibitions including Venice - Word of Mouth (2019, curated by Dr Peter Hill) and the Australian Video Pavilion at Art Stage Singapore (2015, curated by Paul Greenaway).

Holding a Master of Fine Art from LASALLE College of Arts (Singapore) and a Master of Contemporary Art at the VCA (University of Melbourne), Bax brings both rigorous theoretical engagement and intuitive material sensibility to his practice. His work has been extensively reviewed in *The Age*, *Broadsheet*, *Australian Art Review*, and *GQ Magazine*, establishing him as one of Australia's most compelling emerging voices in contemporary painting—an artist who finds wonder in the quotidian and reassurance in knowing nothing.