



BRIAN FUATA

Born 1978, Te Whanganui-a-tara Wellington, Aotearoa New Zealand
Migrated onto Yugera Country (Brisbane, Australia), 1986
Currently lives and works on Gadigal Country (Sydney, Australia)

Represented by Sumer, Tāmaki Makaurau

SELECTED WORKS

2024

Intermission (seini_transmit), Sumer, Auckland
STORY SENT, TMI (Too Much Information), Cement Fondu, Sydney, curator Josephine Skinner
Intermission (cancer of the bile duct), SUPERMODEL, Soft Centre, State Library of Victoria, Melbourne,
Apparitional resurrect, The Part In The Story Where Our Accumulating Dust Becomes A Mountain, SeMA Seoul Museum of Art, Seoul, curator Gahee Park in dialogue with Ong Puay Khim and Reuben Keehan

2023

THIS IS (after Easter), Perth Institute of Contemporary Art & sweetpea* Gallery, curator Andrew Varano
Easter, Art Gallery of New South Wales X Sydney Pride Festival, curators Samia Sayed and Evgenia Anagnostopoulos
of a house besieged (preposition tweaked), The Kitchen, New York, [admitted into their digital archives], curator Matthew Lyons

2022

Untitled (Intermission iteration II), Singapore Biennial, Singapore Art Museum, curator Nida Ghouse Intermission, ANTI Festival, Finland [prize winner's commission]
Fa'afafine (2001) fa'a (2022), The Soul Expanding Ocean #1, Thyssen-Bornemisza Art Contemporary Privatstiftung, K stlergasse Negativity, Verge Gallery, University of Sydney, curator EO Gill
Not dissimilar (smile & smile) similar to, Blindside Gallery, Melbourne, curator Chelsea Hopper Auto-audience, Gertrude Contemporary, Melbourne, curator Mark Feary
Black, Samstag Gallery, Adelaide, curator Frances Barrett
worm divinations (segmented realities), Australian Centre for Contemporary Art (ACCA), Melbourne, curator Annika Kristensen

2021

Errantucation (mist opportunities), APT10: The 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery (QAGOMA), Brisbane, curator Ruth McDougall
From to:, Image Bank & Morris and Helen Belkin Art Gallery, Western Front Society, Vancouver, curator Susan Gibb Bridge, St Stephen's Church, LOCUS, Soft Centre, Sydney
An email performance of a first chapter of a fictional novel as proposition (or a minor text in six parts), Activators 4, Chunky Move, curator Leah Landau [online]
Placeholder (there/here storage), This is not how I woke up, Ankles, Sydney, curator Mitch Cairns
Living room material (opaque contents), Dream Sequence, Utp Bankstown, Sydney, curator Dr Jess Olivieri [online]
Apparitional Keynote Lecture Performance Space, Sydney; LiveArt Prize, Kuopio Finland
A sheet as sail (a sheet assail), Bankstown Art Centre; LiveArt Prize, Kuopio Finland, curators Paul Howard and Suvi Koivisto
of a house besieged (preposition tweaked), Hyperlinked, Art Gallery of NSW, Sydney, curator Isobel Parker-Phillips
Three acts for a magazine, Art Monthly Australasia, curator Michael Moran, commissioned by Murray Art Museum Albury [print]



2020

Mountains dissolved (ext 2), Limit as material, Lux, London, curators Mike Sperlinger and Eleanor Ivory-Weber [online–two-day online broadcast programme in collaboration with the Artistic Estate of Ian White]
Care disfigurements: instruction for simple email, Hans Ulrich Obrist's Do it [Australia], Instagram performance, curator Emily Sullivan Apparitional charlatan minor appearances, NIRIN WIR, Biennale of Sydney, curator Brook Andrew
A loungeroom reading, Fine Print, curators Rayleen Forester and Joanna Kitto [online] Mountains dissolved (ext 1), FG/CE 2020, Guam/US, curator Sid.M Duenas [PDF exhibition]
Five Columns, Agatha Gothe-Snape: THE OUTCOME IS CERTAIN, Monash Art, Design & Architecture Caulfield Campus, Melbourn, curator Hannah Matthews (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2019

Broadloom (an act in five parts: subject to change), Certain Realities, Murray Art Museum Albury, curator Michael Moran
Bridge, The Slow Demolition of My Perfect Vision, Pitt Street Uniting Church, Sydney, curator Sebastian Henry-Jones
ARMS/Umm, Absorption, Carriageworks Sydney, Commissioned by Kaldor Projects, curator Asad Raza
No chair left unturned, Art Central, Hong Kong Art Fair, curator by Mikala Tai
No chair left unturned, Shapeshifters: New Forms of Curatorial Research, Monash University of Art & Design Caulfield Campus, Melbourne, curator Tara McDowell
Five Columns, Agatha Gothe-Snape: THE OUTCOME IS CERTAIN, Institute of Modern Art (IMA), Brisbane, curator Hannah Matthews (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2018

Care disfigurements (soft hands), All Ears: A queer listening party, Campbelltown Arts Centre, curators Frances Barrett and Dr Jess Olivieri
Care disfigurements (curtains fall), There is a pain...so utter, Gertrude Glasshouse, Melbourne, curator Beth Caird
Care disfigurements (soft hands), NEXT WAVE Festival, Westspace, Melbourne, curator Amelia Winata
Care disfigurements (let's kill work), Liquid Architecture, The Tote, Melbourne, curator Makirti & Makeda Zucca [with Andrew Mclellan]
Selection from Call and Response (changing titles: 2010 to now), Morsel, Artspace, Sydney, curators Astrid Lorange and Andrew Brooks
The Guest House, Gwangju Biennial, South Korea, curator David Teh (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2017

B.F.W.M.L.D.F.S., First Thursdays, Institute of Modern Art (IMA), Brisbane, curator Sancintya Mohini Simpson
B.F.W.M.L.D.F.S., Splashback 2, 55SydenhamRd, Sydney Curator Anna John
All arms, TCB Gallery, Melbourne
Sixty minutes for Horsham, Horsham Regional Art Gallery, Victoria, curator Frances E. Parker (as Wrong Solo, with Agatha Gothe-Snape and cohort)
I am a branch floating on a swollen river after the rain, Gertrude Contemporary Melbourne Curator Mark Feary (as Wrong Solo, with Agatha Gothe-Snape and cohort)
The Turning Choir, Monash University Museum of Art & Horsham Regional Art Gallery, curator Francis E. Parker (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2016

Close to the Knives / 1 to 5 email performances, Private email performance for participating artists TarraWarra Biennale, self initiated Apparitional charlatan..., Light Moves Festival of Screendance, Limerick City Gallery of Art, curators Mary Wycherely & Jurgen Simpson
PLACE HELD HOLD NOTHING, Physics Room, Christchurch, curator Melanie Oliver
PLACEHOLDER, Physics Room, Christchurch, curator Melanie Oliver
Paper Waits, Knulp Gallery, Sydney
Care Disfigurements (a third recital, Seventh Gallery, Melbourne, curator Jess Bullivant
Apparitional charlatan our time on stage, in studio, before class, The Address, Cast Gallery, Hobart Curator Sarah Jones
Care Disfigurements (a second recital), Brett Whiteley Studio, Sydney, curator Angela Stretch



Wrong Solo presents Destine Variations, TarraWarra Biennial, TarraWarra Museum of Art, curator Victoria Lynn (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2015

All titles: no centre crux – the email performances, PERFORMA15, Printed Matter, New York, curator Esa Nickle [live and email performances]

Some Things Not, Union Docs, New York, curator Johanna Linsley

For Eavesdroppers, Ventriloquists and Ghosts: Performing Lost, Stolen and Misplaced Voices Some Things, Poetry Project, New York, curator Ariel Goldberg

F.I.F.O Ghosts..., Liquid Architecture, National Gallery of Victoria (NGV), Melbourne, curators Joel Stern & Danni Zuvela

Untitled (ghost machinery refit / letting go of the sheet—a possible addition), Chisenhale Gallery, London, curator Pip Wallis

Apparitional charlatan our time on stage, in studio, before class, 24 Frames Per Second, Carriageworks, Sydney, curator Lisa

Havilah Cardinals, Splashback 1, 55SydenhamRd, Sydney, curator Anna John (as Wrong Solo, with Agatha Gothe-Snape and cohort)

Cardinals Performa15, New York, curator Amelia Wallin (as Wrong Solo, with Agatha Gothe-Snape and cohort)

Cruising Posters, Sydney Non-Objective Contemporary Arts, curator Ruark Lewis (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2014

All Titles: Points of Departure 1–3, Framed Movements, Australian Centre for Contemporary Art (ACCA), Melbourne, curator Hannah Matthews

Apparitional Free Speaking, Gertrude Studios, Melbourne & Artspace Studios, Sydney

Text of Sound, Liquid Architecture, Federation Square, Melbourne, curators Joel Stern and Dani Zuvela

Apparitional Earth Work: A textual refurbishment, Take No Lay Down, SLOPES, Melbourne, curators Pip Wallis & Brooke

Babington It's a wrap!, GOB, 55SydenhamRd, Sydney, curator Matthew Hopkins

FORWARDS FORWARDS, Tele Visions, Carriageworks, Sydney, curators Emma Ramsay and Alex White (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2013

Privilege (non-participatory art in the future 2033: writing, begging and wanking), GOING DOWN, ISCP Studios, New York, curators Sarah Rodigari and Dr Jess Olivieri [Skype performance]

Privilege (house), Temporary Democracies, Campbelltown Arts Centre, Sydney, curator Paul Gazzola

Privilege (performance), Workout: 7 Days of Experimental Performance, Museum of Contemporary Art Sydney, curator

Anna Davis Four Dances Carriageworks, Sydney Curator Dr Jess Olivieri (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2012

The Sarraute Conduit, Serial Space Sydney Curators Frances K Barrett and Kate Blackmore

For Time Machine Festival of Experimental Time-based Art

REVERSE LECTURE GAY CENTRAL WORK, Museum of Contemporary Art (MCA), Sydney, (as Wrong Solo, with Agatha Gothe-Snape and cohort)

2011

Islands (after transmission, Rules of Play, Tin Sheds Gallery, Sydney University, curator Kathryn Gray

Wrong Solo Poster Recitals, Maximillian Magazine launch, Serial Space, Sydney (as Wrong Solo, with Agatha Gothe-Snape

and cohort) Cruising with WrongSolo, PRIMAVERA, Fremantle Art Gallery (as Wrong Solo, with Agatha Gothe-Snape and cohort)

Islands, Rules of Play, Tin Shed Gallery, Sydney University, curated by Kathryn Gray (with Bernadette Anzengruber,

Michaela Gleave, Agatha Gothe-Snape, Kathryn Gray, Michael Poetschko, Tei-Kim Pok, Sarah Rodigari, Nina Stuhldreher)

2010

Cruising with WrongSolo, PRIMAVERA, Museum of Contemporary Art (MCA), Sydney, curator Katie Dyer (as Wrong Solo, with Agatha Gothe-Snape and cohort)



The Fraser Studio Performances, Fraser Studios, Sydney (with Todd Mcmillian, Wade Marynowsky, Adam Jasper, Christopher Hanrahan, Pete Volich, Mitch Cairns, Agatha Gothe-Snape, Eden Falk, Emma Ramsay, Anna John, Kate Mitchell, Sarah Goffman, Sarah Rodigari, Kate Murphy, Shane Haseman and Andrew Haining)
Eastern Seaboard, Artspace, Sydney, curator Reuben Keehan (as part of artist collective CosmicBattleForYourHeart, with Mitch Cairns, Kelly Doley and Agatha Gothe-Snape)

2009

No Dance, What I Think About When I Think About Dancing, Campbelltown Arts Centre, Sydney, curator Lisa Havilah (as Wrong Solo, with Agatha Gothe-Snape and cohort)

Pacific Wash Up, Feedforward: The Angel of History, Laboral: Centre of Art & Industrial Creation, Gijon (with Rachael Rakena and Efeso Faanana)

Dominoes, Create09 Festival, East and South London Greenwich Old Royal Naval College (ensemble member of Station House Opera, UK)

2008

Pacific Wash Up, Museum of Modern Art (with Rachael Rakena and Efeso Faanana Busan)

2004

Day of Invigilation, Travelling Light, Performance Space, Sydney, curator Blair French (with Victoria Hunt & Barbara Campbell)

2003

Museum of Fetishized Identities, Performance Space, Sydney (with Guillermo Gomez Pena and La Pocha Nostra)

2001

Fa'afafine, Performance Space, Sydney, director Nigel Kellaway, Commissioned by Utp Bankstown My Mother's Extended Phenotype, Performance Space, Sydney (with Hayden Fowler)

AWARDS/GRANTS

2020

LiveArt Prize

ANTI Festival Kuopio Finland

2018

Fishers Ghost Award: Open prize

2016

Australia Council for the Arts: New Work

2015

NSW Ministry for the Art: Artist Support Grant

2014

Australia Council for the Arts: New Work

2007

Australia Council for the Arts: Runway Grant



CURATORIAL PROJECTS

2022

Monumental (working title), Sydney Festival & Art Gallery of NSW, Sydney Co-curator with Latai Taumoepeau
Featuring: Rakini Devi, Weather Beings, Annette Tesoriero, Maria & Halcyon White, Malcolm Whittaker, Lucky Lartey, House of Slè, Asam Ahmad & Jack Prest, Angela Goh, Demon Derriere, Sela Vai and Fetu Taku, Ivey Wawn, Julie-Ann Long, SJ Norman, Joel Spring, Samia Sayed & Adonis, Rosell Flatly and Strings Attached

2021

Monumental (working title), Art Gallery of NSW, Sydney

Co-curator with Latai Taumoepeau For the 150th Anniversary of AGNSW

Featuring: Rakini Devi, Weather Beings, Annette Tesoriero, Maria & Halcyon White, Malcolm Whittaker, Lucky Lartey, House of Slè, Asam Ahmad & Jack Prest, Angela Goh, Demon Derriere, Sela Vai and Fetu Taku, Ivey Wawn, Julie-Ann Long and Strings Attached

2016

Paper Weights, Knulp Gallery, Sydney

Featuring: Ruark Lewis, Agatha Gothe-Snape, Talia Smith, Zoe Robertson, Michael Snape, Nicole Barakat, Rhiannon Newton

2014

Restaging Restaging, Alaska Projects, Sydney, co-curator with Dr Jess Olivieri & Sarah Rodigari

Featuring: Ivan Cheng, Shane Haseman, Matthew Prest, Frances Barrett, Lizzie Thomson, Bianca Hester, Matthew Linde, Atlanta Eke
Commissioned texts written by: Georgina Criddle, Susan Gibb, Helen Grogan, Amelia Groom

2008

LOOK NO MUM NO HEAD

Imperial Slacks Gallery, Sydney Co-curator with Hannah Furnage

Featuring: Jeff Stein, Toy Death, Frumpus, Victoria Spence, Lea Donnan, David Williams, Michelle Outram and Caitlin Newton-Broad

ARTIST PUBLICATIONS

2023

Email derivatives (a framed performance: caught between a persimmon and a triangle), In 'Precarious Movements: Choreography and the Museum', National Gallery of Victoria NGV, Melbourne, edited by Erin Brannigan, Louise Lawson, Hannah Matthews and Pip Wallis.

2018

Fa'afafine, In Samoan Queer Lives. Little Island Press: edited by Shigeyuki Kihara and Dan Taulapapa McMullin, reprint of original 2003 text.

2014

Dip or Skinny Dip, Mitch Cairns and Brian Fuata. Gang Atelier, 2014.

Dreamland, In 'Ornament from Two Countries: LGBTI Stories of a Difference from Western Sydney & Regional New South Wales', edited by Peter Polites, p. 92. Peter Polites: 2014.

2012

RongSolo: Artist Pages, Discipline Magazine 2 (2012): pp. 124–25.

2011

Call and Response: Invite to Grant Stevens / Four Days with Amanda Rowell', Un Magazine 5, no.1 (2011):p.6

<https://unprojects.org.au/article/call-and-response-invite-to-grant-stevens-four-days-with-amanda-rowell/>.

A Wrong Solo, Artlink Magazine 31, no. 1 2011 <https://www.artlink.com.au/articles/3553/brian-fuata-wrong-solo/>.



2009

The Rameau Project, co-scriptwriter for the opera Project Inc. <https://www.artfilms.com.au/item/the-rameau-project>.

2008

Go Now (parts 1, 2 and 3), Brian Fuata, Agatha Gothe-Snape, and Pete Volich Runway 10 (2008): pp. 60–65

http://runway.org.au/wp-content/uploads/2019/10/17674_10.-runway-issue-no-10-year-2008-1.pdf. 2007

Thoughts from the Nap and an Afternoon Couch with Brian and Pete. Brian Fuata and Pete Volich, Runway 9 (2007): pp.72–

79 http://runway.org.au/wp-content/uploads/2019/10/17672_8.-runway-issue-no-8-year-2007

.pdf.

SELECTED BIBLIOGRAPHY

Ella Barclay and Alex Munt. Dispositifs at Play: Artist's Moving Image in the Gallery. In *The Palgrave Handbook of Screen Production*, edited by Craig Batty et al., pp. 363–374. Palgrave Macmillan: 2019. [On my practice, see pp. 366–68].

Joshua Barone. A Mail-Art Performance and Other Treats at Performa 15 New York Times, November 2015.

<https://www.nytimes.com/2015/11/13/arts/design/a-mail-art-performance-and-other-treats-at-performa-15.html>.

Liz Bradshaw. Past and Present Simultaneously. *Real Time* 65 (February–March 2005): p. 11.

<https://www.realttime.org.au/past-and-present-simultaneously/>

Ilana Cohn. Making Sense of Place & Relocation. *Real Time* 117 (October–November 2013): p. 32.

<http://www.realttimearts.net/article/117/11353>

Amita Kirpalani. Never Alone. *Artlink Magazine* 35, no. 3 (2015): pp. 42–45.

Melissa Loughnan. *Australiana to Zeitgeist: An A to Z of Australian Contemporary Art*. Thames & Hudson: 2017. [See 'W for Writing'].

Ian Macneill. Dressed to Distress. *Real Time* 48 (April–May 2002): p. 27. <https://www.realttime.org.au/dressed-to-distress/>

Esther Milne. *Email and the Everyday: Homes, Institutions, Markets*. MIT Press: 2019.

See pp. 114–15.

Gail Priest. Small Scale Performance Propositions. *Real Time*, online (2012): <http://www.realttimearts.net/studio-artist/small-scale-performance-propositions>

Hamish Peterson. Holding Many Places All At Once. *Physics Room*: 2016. PDF of exhibition text available at:

http://www.physicsroom.org.nz/media/uploads/2017_03/H.Peterson_holding_many_places_all_at_once_2016.pdf

Lucreccia Quintanilla. Brian Fuata's Generous Opacity. In *Shortlist Live! #2*, pp. 18–23.

ANTI-Contemporary Art Festival: 2020.

<https://www.liveartprize.com/shortlist-live-publication/ircbr94ktnwp46qklvcejzke1ltups>.

Macushla Robinson. Living the Past within the Present: Australian Artists at PERFORMA 15. *Broadsheet Journal* 45, no. 1 (2015): pp. 46–47.

Will Rollins. A Nice Nasty Night Out. *Real Time* 47 (February–March 2002): p. 38.

<http://www.realttimearts.net/article/issue47/6247>. Haley Weiss. The Curtain Rises in Cyberspace. *Interview Magazine*,

online (2015): <https://www.interviewmagazine.com/art/brian-fuata-susan-gibb-performa-15>.