Melbourne, Australia: Heide Museum of Modern Art is pleased to present a solo show by Melbourne and Los Angeles-based artist George Egerton-Warburton. Having exhibited across Australia and internationally, Egerton-Warburton debuts a dynamic selection of his new paintings and assemblages at Heide.

Egerton-Warburton grounds his work in a concern with the individual’s relationship to power and is known for creating elusive and atmospheric installations that are stylistically diverse but united by a pervasive sense of irony and wry humour. The exhibition will be presented from 29 June to 10 November 2019.

For the installation, Egerton-Warburton combines kinetic sculpture, text and painting to chart the impact of late capitalist conditioning on a public body operating ‘under the influence’ of what it ingests, both physically and culturally.
Exploring the symptoms of this influence and their effect on collective and individual agency and wellbeing, Egerton-Warburton examines conditions such as inequality, exclusion, precarious employment and work stripped of meaning.

New paintings, which follow on from a series recently exhibited at Shoot The Lobster in New York, and sculptures will be presented alongside an ongoing series of photo-based assemblages and sculptures that were first exhibited as part of Warburton’s solo exhibition, English, at the Australian owned Chateau Shatto in Los Angeles in 2017. Works include Truffle Hunting and his ongoing series of beds.

Truffle Hunting features a series of stills from found footage documenting the systematic conditioning of pigs to locate truffles. Egerton-Warburton draws parallels between this process and the way humans are conditioned to strive for more, often without receiving due reward. The images, which will be larger than the previous edition, include artist frames and what appear to be truffles but are in fact pieces of dried dog faeces.

Egerton-Warburton’s ongoing series of small bed sculptures referencing nineteenth-century infirmaries look to the motif of the sickbed as a symbol for widespread social and cultural ill health.

Of the series, Egerton-Warburton explains: ‘In my own studio was a fog of objects across the floor, with small, standardised beds that I had been making scattered everywhere. They were a paradox, representing a day where I otherwise would have made nothing. They began as a strategy to overcome a despondent feeling that had started in the institution, and later served to turn galleries into infirmaries in order to acknowledge that there was an illness in the room.’

The exhibition will be supported by a public program of talks and tours including:

**ART TALK**
GEORGE EGERTON-WARBURTON
Saturday 29 June, 2pm
Artist George Egerton-Warburton discusses his art practice and new exhibition with Assistant Curator Brooke Babington.
Included in museum admission

**GUIDED EXHIBITION TOURS**
Wednesdays, 2pm

For further information about the public program please see heide.com.au

Sutton Gallery, Melbourne will also unveil new work by George Egerton-Warburton at their gallery space in Fitzroy on 29 June 2019. For more information visit: suttongallery.com.au

-ENDS-

**Exhibition Details:**
*George Egerton-Warburton*
29 June – 10 November 2019
Heide Museum of Modern Art
7 Templestowe Road, Bulleen, VIC 3105
Museum opening hours
Tuesday–Sunday, 10am–5pm. Closed Mondays
Admission fees apply: Members free | Adult $20 | Concession $15 | Children (16 and under) free
heide.com.au
ABOUT GEORGE EGERTON-WARBURTON
George Egerton-Warburton uses text, image, found objects, and kinetic sculpture to question how the mechanics of language control collective perception and experience. His practice embraces stylistic dissonance, and the syntax of conceptual art. Referring to day-to-day situations, Egerton-Warburton examines the discord between impulses and behaviour shaped by cultural norms, its effect on mental health, his relationship with the natural landscape that is simultaneously nostalgic and destructive, and the body's agency under administrative labour processes required of it. He creates elusive situations anchored by droll humour and irony. Sympathetic structures and topologies of stress are cobbled together in textured installations.

Recent solo exhibitions include "Penal Café" at Shoot the Lobster, New York; "Cooking the Books" at Contemporary Art Tasmania; "English" at Chateau Shatto, Los Angeles; "The Weapon Soup Boils Over, As Stocks In Metaphors Plummet" at Artist Curated Projects, Los Angeles; and "Wincing Wind-Chime, Repugnant Fold-Out Breath" at Sutton Gallery, Melbourne. Recent group exhibitions include "New 15," ACCA, Melbourne; "Plagiarist of My Unconscious Mind!" Chateau Shatto, Los Angeles; and "Art as a verb," Monash University Museum of Art, curated by Charlotte Day & Patrice Sharkey.

In 2014 Egerton-Warburton was awarded a full fellowship at the University of Southern California's MFA program. The following year, with his entire class, he dropped out of the program in response to a number of controversial changes to the program and its faculty by the University administration. As a writer Egerton-Warburton has been published by French magazine May Revue, Frieze, AQNB, and has an upcoming piece in Discipline Magazine.

ABOUT HEIDE
Heide Museum of Modern Art is one of Australia's most important cultural institutions. Here John and Sunday Reed, who in 1934 bought the weatherboard farmhouse that is now 'Heide I,' fostered the talent of the artists with whom they surrounded themselves, in this way shaping the creation of a new and progressive cultural landscape.

Today Heide holds an important collection of over 3400 works. The site comprises a series of spaces including Heide I, Heide II (the modernist 'gallery to be lived in' designed in the 1960s), and the purpose-built galleries – Heide III and IV. In addition, there are six hectares of land encompassing a sculpture park and plaza, the Heide II kitchen garden designed by Sunday Reed in the 1960s, a working garden supplying Café Heide, the ‘Heart Garden’ (planted by Sunday Reed as a symbol of her love for artist Sidney Nolan), an indigenous remnant garden at the edge of the Yarra River, and various garden installations.

In response to John and Sunday Reed's legacy, Heide works to inspire creative talent, collaborating with emerging and mid-career artists as well as celebrating those who have made major contributions as contemporary artists.