Brie Trenerry | Artist CV
b. Port Moresby, Papua New Guinea

EDUCATION
2014–21   PhD, RMIT School of Media & Communication, Screen Cultures (current).
2012   Certified Casper Administrator JAMF Mac OS.
2005   Cert IV Small Business, Kangan Batman Tafe.
2000–3   Masters Fine Art by research, RMIT Melbourne.
1994–9   BA Fine Art, School of Art, Painting, RMIT, Melbourne (Hons).
1991–3   BA Arts, The University of Melbourne.

AWARDS/ SCHOLARSHIPS
2014   RMIT Post Graduate Award (PhD).
2002   Siemens RMIT Fine Art Award (post graduate).
2001   Australian Post Graduate Award, (MA) RMIT.

POSITIONS HELD
2005–6   Co-founder Wolf Art Services, Melbourne.
2003–5   Co-founder/commitee member KINGS Artist Run Inititiative inc, Melbourne.
2001–4   Co-founder/Treasurer, Inner Melbourne Studio One inc. Video production house, Melbourne.
2000–3   Co- Founder, lecturer, Inner Melbourne Studio One inc. WFTD scheme in digital video.
1994–7   Co-founder, film programmer, manager, Moonlight Cinema Adelaide.
1996   Student Representative RMIT Fine Art department.

SOLO EXHIBITIONS
2024   *Chantelle* MARS Gallery, Melbourne.
2023   *Babble On* MARS Gallery, Melbourne.
2019   *You say Phonetic, I say Fanatic*, with Kieran Boland as KBT Kuandu Museum of Fine Art (KdMoFa) Taipei and MARS Gallery Melbourne.
        2016   *Double Blind*, First Site Gallery, RMIT, Melbourne. Collaboration with Kieran Boland.
2015   *Total Field*, Australian Experimental Art Foundation (AEAF), Adelaide, curated by Steve Eland.
2013   *Ganzfeld I,* MARS Gallery, Port Melbourne.
2010   *Uccello*, Gallery 3, Westspace, Melbourne.
            Ascent, Michael Koro Gallery, Melbourne Propaganda Windows.
2009   *Lal Lal,* Video Lounge, ACP, Sydney.
2008   *Prosthetic Animals*, Cube 37, Frankston, Melbourne, curated by Veronica Kent
2007   *All Flesh is Grass*, video installation, Westspace, Melbourne.
2006   *She Creeps*, installation, Spacement, Melbourne.
2003   *Smoke & Mirrors #2,* not a peep video installation BUS Gallery, Melbourne
             Smoke & Mirrors #1, video installation, RMIT Faculty Gallery.
2002   *Screen Double,* installation, Kings ARI, Melbourne.

SELECTED GROUP EXHIBITIONS
2024   *Data Minds* The Lock Up, curated by Wednesday Sutherland Newcastle
2023.   *Das Kapital*, The Bank, NOTFAIR Cecil Place Art Precinct curated by Kieran Boland
             Amanda Morgan & Brie Trenerry.
2022   *MARS Xmas exhibition* Mars Gallery Melbourne, curated by Andy Dinan.
             Collaborator with Min Wong for *Lone Wolf* in *Soul Seeker,* Cement Fondu, Sydney NSW*.*
2021   *MARS Xmas exhibition* Mars Gallery Melbourne, curated by Andy Dinan.
             You say Phonetic, I say Fanatic, with Kieran Boland as KBT Kuandu Museum of Fine Art (KdMoFa) Taipei   (screening).

2020   *Moving Pictures*, La Trobe Regional Gallery, curated by David O'Halloran.
               Rest MADA Online exhibition curated by Fletcher Aldous.
2018   *No Safe Place To Rest Your Eyes*, C3 Gallery, Melbourne, curated by Katie Paine.
               Spring 1883 represented byMARS gallery, The Windsor Hotel, Melbourne.
2017   *Very Unco*, The Torrance Museum, Torrance, Los Angeles. Curated by Ian Haig.
               Elapse, Hobiennale with Kings ARI, Hobart, Tasmania, curated by Will Heathcote.
               First Site 21st Birthday, RMIT, curated by Simon Pericich.
               Something's trying to tell us some things, Five Walls Projects, Melbourne, curated by
Kieran Boland.
               Art+Film: Beautiful and Deathly Nature: New World Gothic, MCA, Sydney, NSW.
               Sublime, Internal, Subliminal, emerging and established Australian Video Art,
Limasol, Cyprus,
               curated by Shaun Wilson.
2016   *You've Got Cucumbers on Your Eyes*, Gertrude Street Projection Festival curated by
Anabelle Lacroix
               Drawing to an End, MARS gallery, curated by Andy Dinan.
               Melbourne Central Video Art Loop, MARS Gallery, curated by Amanda Camp.
2015   *700's Art Festival*, RMIT library, curated by Sue Wyers.
2014   *One Hour Glass*, Five Walls, curated by Kieran Boland, Melbourne.
               Nervous Tensions, Careof, Milan, curated by Anabelle Lacroix.
               Make Believe Its Nothing, MARS Gallery, Melbourne, curated by Kieran Boland & Brie
Trenerry.
               Chin Chin Art Wall, Brie Trenerry.
2013   *Epilogue*, Longplay, Melbourne, curated by The Public Studio.
               Epilogue, Malthouse Theatre, Melbourne, curated by The Public Studio.
               Video Arte Australia y Nueva Zelanda, Matucana 100, Santiago, Chile, curated by
Mark Feary.
               Sydney Contemporary Video, Artspace, curated by Mark Feary and Barry Keldoulis.
               Westspace fundraiser, Westspace, Melbourne.
               Artbox, 120 Seconds, Federation Square main screen, curated by Alex Gibson.
               I'll pop your eyes like busted eggs, video collaboration with Kieran Boland curated by
Malcolm
               Lloyd, supported by David O'Halloran.
               The World Below, White Night Melbourne, The Hi Fi Bar, curated by Ashley Crawford.
2012   *Where the Birds Always Sing*, Ausin Tung Gallery, Australia China Art Foundation,
               curated by Theodore Whong.
               Westspace Fundraiser, Westspace, Melbourne.
2010   *Zero Dollar*, Westwing Gallery, Melbourne. Curated by Liang Luscombe.
               Westspace A4 Fundraiser, Westspace, Melbourne.
               Lighthouse Foundation Annual Auction, *The Seeding*, ACCA, Melbourne.
               NOTFAIR curated by Tony Lloyd, Ashley Crawford and Sam Leach, Melbourne.
               A Tradigital Survey, VUT Art Gallery, curated by Kirsten Rann and Gina Kalabishis.
               Adaptation, Guilford Lane Gallery, curated by Mark McDean.
               Imaging the Apple, AC Institute, curated by John Neeson, Chelsea, New York. .
               1st of 2, Rearview, Melbourne, curated by Paul Wotherspoon.
               Uccello, in The Office of Utopic Procedures, The Aesthetics of Joy- The Infinite
International
               of Poetics, installation, Westspace, curated by Bernhard Sachs, Melbourne.
2009   Westspace A4 Fundraiser, Westspace, Melbourne.
               Avoca Eco-Living Festival at Watford House, Avoca, curated by Lyndal Jones.
               Strangeland, Horsham Regional Gallery, Horsham, Victoria with Jo Scicluna, Janina
Green &
               Sanja Pahoki.
2008   *The Resurrectionists*, Block Projects, Melbourne, curated by Sam Leach and Ashley
Crawford.

Neo goth: Back in Black, University of Queensland Art Museum, curated by Alison Kubler.

Australian video art, screening, ICA, London, curated by Lorraine Buchmann.
Prosthetic Animals, Cube 37, Frankston, curated by Veronica Kent.
'Australian Gothic: video art now, PICA, Perth, Screen Gallery, curated by Shaun Wilson.

'PIXEL International' at the Academy Gallery, University of Tasmania, Launceston, curated by
Damien Quilliam.
Can't Take My Eyes Off You, Rooftop Cinema curated by Helen Frajman., Melbourne.

What is?, Exhibition at Berlin Directors Lounge, Germany curated by Kim Donaldson.
What is?, Rotterdam, curated by Kim Donaldson.
After Cinema, Directors Lounge, Berlin curated by Dr Shaun Wilson.

2007   Westspace A4 Fundraiser, Westspace, Melbourne.
Strangeland, Kings ARI, Melbourne, with Jo Scicluna, Janina Green & Sanja Pahoki.
The CULTure of Nature, Ord Minnett gallery, Melbourne curated by Kirsten Rann.
Australian Gothic , Directors Lounge, Berlin, curated by Dr Shaun Wilson.
Australian Gothic, RMIT Project Space, Melbourne; curated by Dr Shaun Wilson.
The Last Thing I Remember, curated by Kyla MacFarlane , Sydney University Gallery, NSW.

2006   The International Festival of Video Art, Valencia, representing Kings ARI, Valencia, Spain curated
by Brendan Lee.
The Office of Dystopic Procedures, Endgame: Late Capitalist Realism, curated by Bernard
Sachs. Margaret Lawrence Gallery, VCA, Melbourne.
The Last Thing I Remember, with Jane Burton & Lily Hibberd, Switchback Gallery,
MUMA Gippsland, curated by Kyla MacFarlane,.

2005   Half Life, Kings ARI curated exhibition multi media installation, Kings ARI Melbourne.
Half Life, Kings ARI curated exhibition, single channel video, In Flight ARI, Hobart,

2004   Specimen, contemporary botanical art, curated by Tim Stone, Next Wave Festival, Domain
House, Melbourne.
Photography , Kings curated exhibition, Kings ARI, Melbourne.

2003   OutakeOut (Projekt video catalogue) curated by Brendan Lee, Kings ARI, Melbourne.
Entertainment, video compilation curated by Brendan Lee, Phatspace, Sydney.
Royal Rumble, Kings ARI inaugural show, Melbourne.

2001   Siemens Fine Art Award Storey Hall RMIT,& Telstra headquarters Melbourne.

1998   The Faux Shaux, Howey Place, Melbourne, curated by Phoebe Dougall.
Little Black Number, 1st Floor Gallery, Melbourne, curated by Phoebe Dougall.

1997   Five Easy Pieces, First Site Gallery, RMIT, Melbourne.
Padded Room, The Edge, First Site Gallery Melbourne, curated by Tony Lloyd.

1996   Times Five, George Paton Gallery, Next Wave Festival, Melbourne.

BIBLIOGRAPHY

2023.   Chloe Wolifson, Brie Trenerry : A Dark Turn Art
Collector https://artcollector.net.au/artist-profile-brie-trenerry/
Das Kapital catalogue https://myshrine.org/dasKapital/print.php
Ashley Crawford, Digital Rain & Arrogant Interfaces catalogue essay for Babble On,
MARS Gallery.
https://marsgallery.com.au/brie-trenerry-babble-on-catalogue/
2021   Fletcher Aldous, Rest, MADA online exhibition catalogue https://letmerest.cargo.site/
2014   Penny Webb, Tapping the heart of glass, The Age, Friday June 20, 2014.

http://ocula.com/magazine/conversations/andy-dinan/
Dylan Rainforth, *Artistry in Horror,* The Age, December 18th, 2013.

2010   Jane Button, *A Tradigital Survey*, Artlink, Vol 30 no 3.
Ashley Crawford, *NOTFAIR* catalogue.
http://www.notfair.com.au/nf/Brie_Trenerry.html
The Melbourne Art Review, Seven Thousand Oaks
Adaptation, http://www.melbourneartreview.
com/?p=1282
The Age Arts Visual Art Tuesday june 29 2010 p.4
Jane O'Sullivan, The Artists Fair Australian Art Collector April 2010 p.93
Kirsten Rann, *A Tradigital Survey* catalogue essay for the exhibition at Level 17
Artspace VUT p.8.
Mark McDean, *Adaptation* catalogue essay for Seven Oaks festival exhibition at
Guilford Lane Gallery.
John Neeson, *Imaging the Apple*, catalogue essay for the AC Institute, Chelsea, New
York.
Meredith Turnbull, http://artpals.wordpress.com/2010/02/09/joy/#more-66

2009   Artinfo.com.au Featured artist, December, interview with Tony
Lloyd.http://www.artinfo.com.au/
artists/about/brie-trenerry
Ashley Crawford, *The Resurrectionists*, Artsit Profile.
Stephen Zagala, *Restless Landscape,* catalogue essay, Strangeland,Horsham
Regional Gallery.

2008   Ashley Crawford, *Gothic Candour*: 'I am the coffin that will not be silent' Art Monthly
Australia
#216 December 2008-09, p.45-49.
Sam Leach & Ashley Crawford *The Resurrectionists*, catalogue essay.
Ashley Crawford *Apocalypse Noir*, Photofile #84 artist portfolio: Brie Trenerry,
Summer 2008, p.56-59.
Contributors–Alison Kubler, Ashley Crawford, Louise Martin-Chew, Lisa Slade, *Neo
Goth Back
in Black* catalogue, University of Queensland Art Museum, Sept 2008
Pip Christmass, *The Black Arts*, The West Australian, review of *Australian Gothic:
Video Art Now
& Neo Goth: Back in Black* July 16, 2008.
Damian Quilliam *Pixel International* catalogue essay.
Ted Colless, Meredith Turnbull, *Prosthetic Animals* catalogue essay.

2007   Ashley Crawford, *Psychogothical*, Art Monthly October p24-26.
Sophie Knezic, *Making Space: Artist Run Initiatives in Victoria* p 91. 2007.
Australian Art Collector, *100 most collectable artists* 2007.
Megan Backhouse, Brie Trenerry and Anna Marie O'Keefe review in Art Around the
Galleries,
The Age, A2, Saturday September 29, p.20.
Tracey Clement, *Punning with Knives*, review for The Last Thing I Remember, The
Sydney
Morning Herald, March 30.
Doug Church, *Australian Gothic, Video Art Now*, catalogue essay, RMIT Project
Space.

2006   *The Office of Dystopic Procedures, Endgame: Late Capitalist Realism*, catalogue of
artist submissions, VCA Gallery.
Kyla MacFarlane, *The Last Thing I Remember*, catalogue essay, Switchback Gallery,
MUMA, Gippsland.
Australian Art Collector, *100 most collectable artists* 2006.
Ashley Crawford http://www.realtimearts.net/article/issue77/8368
Ashley Crawford

http://www.theage.com.au/news/arts-reviews/uncanny-nature/2006/09 /04/1157222052874.html
Ashley Crawford, Australian Art Collector, Smart Art, Brie Trenerry Issue 37 July-Oct 2006 p.174.
Ashley Crawford, *John Abbate & Brie Trenerry*, review.
www.spacement.com.au/resources/ Trenerry_crawford.
2005   Mark Pennings, *Half Life*, catalogue essay, Kings curated exhibition, Kings, Melbourne.
2003   Screentalk Public Hangings, *Smoke & Mirrors #2*, artist profile, 5 min segment
Channel 31, produced/curated by Brendan Lee.
RMIT Fine Art Postgraduate Catalogue.
1995   Simon Maidment, *Brie Trenerry, artist profile*, Catalyst, RMIT publication.

CURATORIAL ROLES /HONORARY POSITIONS
2023   Co-Curator with Kieran Boland & Amanda Morgan *DAS KAPITAL*, The Bank, Windsor, Melbourne.   2022-3   Curator, *Speculative Horizons* [video] Kuwait CAP initiated by Dr Kristian Haagblom & Dr Saad Alsharrah.
2021   Curator, *R3Vision* Melbourne Fashion Festival Independent Arts Program @ MARS gallery X NOTFAIR   Windsor. Co-curated with Hiball.
2014-24   Curator, MARS video space, Windsor, Melbourne (ongoing).
Make Believe Its Nothing, MARS Gallery, Port Melbourne, curated by Kieran Boland & Brie Trenerry.
2005   *END, Half Life, No Return, Risk* Kings ARI – 4 Kings committee curated exhibitions funded by
the Australia Council Arts Craft Board.
Chairperson, post production software seminar, RMIT inaugural Digital Cinema Symposium.

RESIDENCIES & GRANTS
2024   The Lock Up, Newcastle Residency/Commission for *Data Minds*
2023   Stonnington Arts & Cultural Grant (Up to 20,000) for *Das Kapital*
2019   TNUA Taipei Residency, with Kuandu Museum of Fine Art (KdMoFA)/RMIT University.
2018   Australian Archaelogical Institute at Athens AAIA, CCR.
2008-9   The Bunker, Meat Markets, Melbourne City Council grant, North Melbourne.

WRITING/PUBLICATIONS/SPEAKING ROLES
2024   Speaker, PHOTO 2024 panel *End of the Lens?* PSC, Melbourne.
2023   Speaker, *Babble On* MARS Gallery, Melbourne
https://www.instagram.com/tv/C0DoabpL5YL/?_igsh=NTc4MTlwNjQ2YQ==
2023   Speaker, Collecting Video Art MARS Gallery Melbourne.
2022   *Solid Flux* catalogue essay for SPECULATIVE HORIZONS, Kuwait.
2021.   Chair, *Collaboration and Authenticity* Photo 2021 PSC Melbourne.
2020.   In Conversation with Min Wong for *Inner Workout* at Artspace Sydney.
Introductory essay for Gary Willis, *The Painters Tongue: The Life of an Artist, The Eighties, 1982.*
2017   Speaker*, Art+Film: Beautiful and Deathly Nature: New World Gothic*, MCA, Sydney, NSW.
2016   Chair/speaker Linden, *Video Bootcamp* with Gabriella Mangano, Geordie Miller, Kieran Boland &
Diego Ramirez.
2014   Speaker, VCA Margaret Lawrence Gallery Art Forum series #19, Brie Trenerry.
2013   *ARI's Past, Present and Future In Conversation with Brie Trenerry & Brendan Lee*, Kings ARI 10

year anniversary
publication. http://extendedforecast.squarespace.com/pastpresentfuture/
2003   *Rhythm of an Absent Body*, essay for Anne Wilson, MASS archive, Melbourne.
             Moving Wallpaper, essay for Anne Wilson, Westspace archive Melbourne.
2001   *Through Womens Eyes,* catalogue essay, Cristina Asquith Baker pg. 5
             Glen Eira Galleries, Melbourne, exhibition curated by Amanda Snell.

SELECTED ASSOCIATED EMPLOYMENT

2021–24   VCA, Lecturer Graphic Design (GDES).
             RMIT School of Fashion & Textiles Guest lecturer.
2017   RMIT, Lecturer Media & Communication, Video Specialisation.
2014–23   Photography Studies College (PSC), lecturer, Moving image, new media.
             Creative Industries specialisation & MA co–supervisor.
2013–17   RMIT School of Fashion & Textiles, lecturer, *Screening Fashion*.
             The University of Melbourne, ITS, IT Support Officer.
2012   Qatsi Video Workshop artistic advisor, Arts Centre Melbourne.
             RMIT, Lecturer, Life Drawing, Brunswick after hours program.
             RMIT, Lecturer, Folio preparation, Brunswick after hours program.
2005–10   Victorian College of the Arts (VCA) Final Cut Pro teacher/technician, School of Art,
Photography.
             Video consultant, ACCA, Melbourne.
             VCA, Lecturer, Film & TV, Foundation Course.
             VCA, Lecturer, Teenflix, Film & TV.
             VCA, Lecturer, Digital Storytelling for the CFI/CCD.
             VCA, Business Operations, IT Support Officer.
             RMIT, Lecturer, School of Creative Media. Video production.
2005–6   VUT   Visual Arts Department, Lecturer, Video Production.
             VCA   Hub Lab Supervisor.

VIDEO PRODUCTION/ POST PRODUCTION

2024   Melbourne Place Hotel, editor.
2023.   Video Editor/finishing, *Das Kapital.*
2015   Colour Grading, sound design for Stephen Garrett *Piscina* at MARS Gallery Black Box.
2014   Camera, Editor, Sound Design, *The Chinese Garden,* Avoca, for Lyndal Jones and
the
             Avoca Chinese Garden Committee.
2013   Sound design, colour correction, for Kieran Boland, *Death Scene Coach.*
             Digital transfer, colour correction, Simon Pericich, *Nothing Compares 2U*.
             RMIT Project Space, Substation Art Prize 2013.
             Video Editor for Lyndal Jones, *Mix Tape, 1980's: Appropriation, Subculture and
Style*,
             NGV, Melbourne.
2012   Camera, sound design, colour correction, technical advisor for Stephen Garrett,
             The Poverty Gully Project, Margaret Lawrence Gallery, Melbourne.
             Sound design for *51 Paintings*, feature length film, directed by Shaun Wilson.
             First AD/tech assistant/performer/sound design for Kieran Boland,
             I tell you most Solemnly, Westspace.
2005–10   Video editor, Matt Shannon for Conical.
             Video editor for Ash Keating, *Southern Cross*, Ballarat Regional Gallery.
             Video editor/finishing for Silvana & Gabriella Morgana for AGNSW.
             Video editor, colour grade, audio design for Ash Keating *Activate 2750* at the MCA,
Sydney &
             200 Gertrude St, Melbourne.

Video editor/finishing/sound,*Between a Rock and a hard place*, Nick Mangan, AGNSW, Sydney.

Videographer for performance by Bernard Sachs, Margaret Lawrence Gallery, VCA Melbourne.

Video editor for Lyndal Jones, *Darwin with Tears,* ACCA and Anna Schwartz Gallery, Melbourne.

Video Editor, Chris Koller, *Mizuno D301*, CCP.

Video Editor, Jo Scicluna *No Love Lost*, Westspace.

Video Editor, Lou Hubbard *Hack*, Kings ARI & *Hurtle* for Doubt at Conical,

Video Editor, Jarrad Kennedy *Decoder Danzas* at Kings.

2005   Video editor for artist David Noonan– *Films and Paintings 2001–05*, exhibited Monash University Gallery, (MUMA) Melbourne & internationally.

Pitch Your Own Tent compilation Monash University Museum of Art.

Monash University Gallery (MUMA) DVD transfer for retrospective of Jonas Mekas films.

Video Editor, Cate Consandine videos exhibited at 200 Gertrude St & Clubs inc.

2004   Videographer/Editor/Technician/Director for artist Guy Benfield–*Exploring Pain– Electric Wheelchair Boogaloo* Anne Landa Award at the Art Gallery of New South Wales, Videographer, Editor *Om Supreme Bhagvan,* New 04 at ACCA, Technician for *Universal Love Action* 2004: Australian Culture Now at the NGV Federation Square.

Camera assistant for Brendan Lee *Shootin' Up, Shootin From the Hip*, Photographer *A Matter of time*, Videographer *Mythologies of film#1*.

2002–3   Videographer segment & series editor for *Public Hangings*, broadcast Channel 31, contemporary art series. Produced by Andrew McKenzie.

Producer/Director/Editor/Camera for *Out4Fame Aus vs NZ MC Battle for Supremacy* official DVD, distributed through Shock Records.

COLLECTIONS

Careof Video Archive, Milan, Italy.
Private Collections in Australia.