

Basil Sellers Art Prize 2010

Juan Ford

Juan Ford seeks to create new possibilities for realism in painting. His work for the Basil Sellers Art Prize exhibition focuses on the concept of anamorphic projection, a distortion of perspective employed by advertisers in major sporting events. A product name or logo is painted directly onto the playing field with extreme distortion, designed to be captured by high-angled cameras and presented to television audiences. A recent painting, *Stretching the truth*, incorporates this technique to depict a bird's-eye view of a game in play at a stadium—only to reveal (on closer inspection) something unexpected.

Juan Ford was born in Melbourne in 1973. He has received many prestigious awards and prizes including the Fisher's Ghost Art Award (2006), Fletcher Jones Art Prize (2004), Conrad Jupiters Art Prize (2003), and the Whyalla Art Prize (2001). Recent solo exhibitions include *Simple intervention*, Sullivan+Strumpf Fine Art, Sydney (2009); and *A phrenologist's deceptions*, 24Hr Art—NT Centre for Contemporary Art, Darwin (2009). Selected group exhibitions include *A natural world*, Glen Eira City Gallery, Melbourne (2009); *Present tense: an imagined grammar of portraiture in the new media age*, National Portrait Gallery, Canberra (2010); and *Contemporary Australia: optimism*, Queensland Art Gallery/Gallery of Modern Art, Brisbane (2008). In 2006 Ford undertook an Australia Council studio residency in Rome. He completed a master of arts (fine art) at RMIT University, Melbourne, in 2001. Ford is included in the collections of Geelong Art Gallery, Monash University and the University of Melbourne, as well as the University of Sydney, and Campbelltown Art Centre, NSW.

Juan Ford is represented by Dianne Tanzer Gallery, Melbourne; Jan Manton Art, Brisbane; and Sullivan+Strumpf Fine Art, Sydney.
<<http://www.juanford.com>>

Further reading:

- Clemens, Justin, 'Revelations of the insensible: the paintings of Juan Ford', *Eyeline*, no. 53, 2003.
- Crawford, Ashley, 'Terror Australis', *Australian Art Collector*, no. 44, 2008.
- Hampson, Jane, 'Juan Ford: a phrenologist's deceptions', *Australian Art Review*, no. 18, 2009.
- Parker, Francis, *Contemporary Australia: optimism*, Queensland Art Gallery, Brisbane, 2008.
- Trotter, Penny, 'The theatrics of cloning: the recent paintings of Juan Ford', *Artlink*, vol. 22, no. 1, 2002.