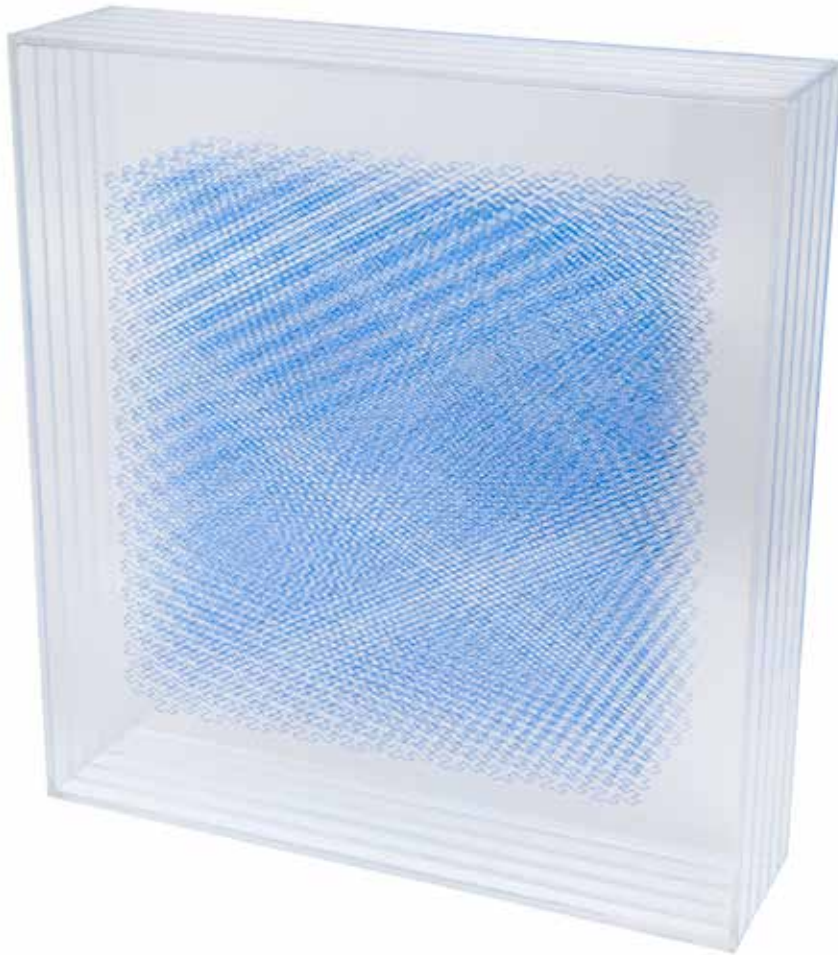
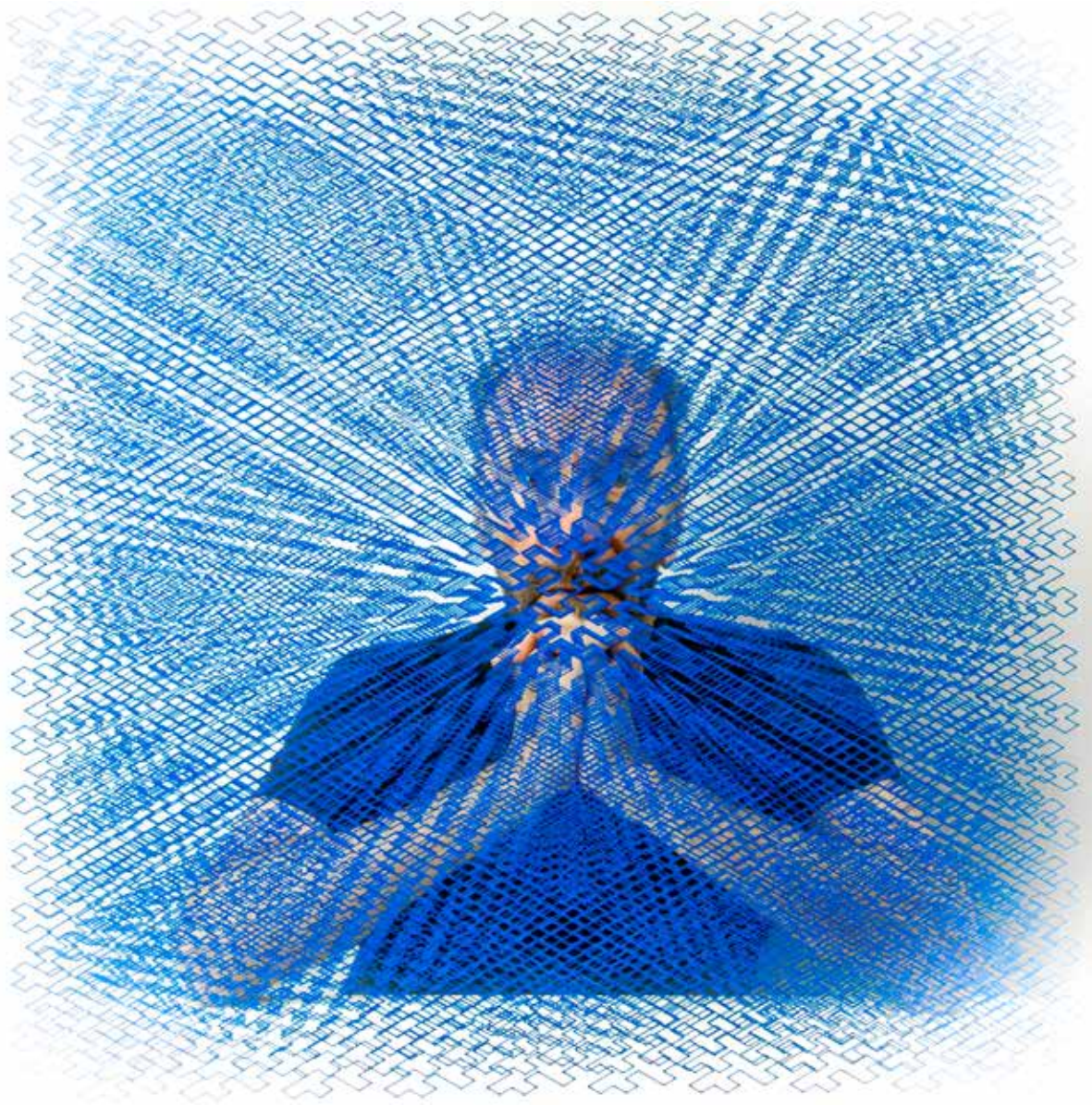


**JACQUES CHAROUX**  
OVER HALF A CENTURY





Cover: *Blue Cloud*, 2014. Silkscreen on Perspex, 58.5 x 54.5 x 14cm. Photo by Pedro Altuna  
Above: *Blue Cloud*, 2014. Silkscreen on Perspex, 58.5 x 54.5 x 14cm. Photo by Alex Sturman



# FOREWORD

The island of Mauritius is a multiethnic island republic with a rich history of influence by Portuguese, Dutch, French and the British as well as more recently peoples from all parts of Asia. It was within this fertile cultural environment that artist Jacques Charoux was born and spent much of his youth.

Displaying an aptitude for art at a young age he cultivated his talent on his Island home until the siren call of 1960's London beckoned him in his early 20's. It was an exciting time when creativity exploded and London became the capital of youth and anti-establishment values. Buildings and skirts went higher: hair got longer: music got louder and art flourished. It was a pivotal time for Jacques who embraced the freedom of the times and was exposed to a multitude of new ideas and experiences.

This was also the beginning of an ambition to travel widely and see the world, a passion that eventually led him to Australia and finally Wollongong where he spent over 20 years both as a practicing artist and teacher. In these roles Jacques has influenced, inspired and supported many artists and students in the region and continues his strong involvement in the arts community.

The retrospective exhibition *Jacques Charoux: Over Half a Century* traces the evolution of the artist's work from the 1960's to the present and is a timely and fitting tribute to an artist who has dedicated his life to the continued development of his work and practice.

The Gallery would like to thank Jacques for his assistance and enthusiastic participation in this exhibition's development and we hope visitors have an opportunity to gain some insight into the life and mind of the artist.

John Monteleone  
Program Director



Above: *Colours Dreaming*, 1996. Sensitized canvas, polymer paint & pigment. 124 x 40cm.  
Gift of the Friends of Wollongong Art Gallery 1998. Part of a trilogy on Captain Cook landing

# THE IDEA COMES BEFORE EVERYTHING ELSE

Jacques Charoux in conversation with Tony Hull

TH: *Jac, I believe from an early age you had an interest in art?*

JC: I attended a Catholic school in Mauritius and one of the brothers encouraged us to draw. Every week he would choose some drawings and put them on show in a glass cabinet, almost every week I had something in there.

TH: *As a child you won an international drawing prize in India. Was it the same brother that entered your work?*

JC: Yes, he told us there was an International Drawing Competition in New Delhi and that he would enter our works. I entered a gouache of goldfish in a bowl on a chair. Some neighbours heard of my win on the radio and a few weeks later the Indian Ambassador invited me with some friends to the Consulate. As the prizewinner, I received two books, one being an exquisite book on traditional Indian Art and a silver bowl and medal, both inscribed with my name and the date.

Later that same year in 1954, my father died of a heart attack. My mother continued to encourage my art and in 1958 I won 1st Prize at 'Concours d'Art' from Rose Hill Council. Amazingly, that prize meant free life drawing classes for three years at Serge Constantin's Studio above the Plaza Theatre, a grand wooden building full of atmosphere. Serge had studied Theatre Design and painting at the Central School of Art in London. There was also a French painter named Terasson and a German artist called Sigfried Samer, who gave art classes to an entourage of burgeoning young artists. Most of us who studied there went on to further study in Europe and some never returned. Constantin's was just about the only art school in Mauritius. In my mind at the time, it felt like 'Le Bateau Lavoir' in Paris at the beginning of the twentieth century, though on a much smaller scale and far less illustrious. It had the same bohemian atmosphere and camaraderie, and I suspect that same smell of turpentine.

TH: *What did you do after you finished high school?*

JC: I received a call from a local newspaper named 'Action'. Roger Mervin, the Director was looking for a Cartoonist/Designer. He tested my skills and I got the job. I knew it would fit me like a glove. Whilst there, I also did photography and the occasional interview. It was my first job and one where I could earn a living from my Art. I was employed there for three years until I left for the U.K. in 1961.

TH: *Were there other experiences in your youth that influenced you?*

JC: As a child I often travelled with my parents. We went to Reunion Island and South Africa. I remember going to Durban, it was my first experience of a metropolis. The travel made me aware of just how small Mauritius was and later fed my craving to discover the wider world.

However, I must say that in Mauritius I was exhibiting and selling my work, I had a job, my brother was an architect who also painted and we knew a lot of artists and writers. Malcolm de Chazal would drop by, as well as Raymonde de Kervern and Marcel Cabon and we visited Robert-Edward Hart. Clement Charoux, my Uncle, was a poet and a novelist; he received the légion d'Honneur for his contribution to French culture. Living in Mauritius exposed you to multiple cultures, French, English, Indian, and Creole, it is sometimes referred to as 'The Rainbow Island'. I believe I was fortunate to grow up in this cultural milieu.

TH: *Were you already thinking in terms of contemporary art at that stage?*

JC: Oh yes. When you are young you want to live in the 'here and now', there are no road signs, only your passion and the challenge that keeps you alert.

TH: *When and how did you leave for England?*

JC: In August 1961 I went to a small office on the harbour-front in Port Louis. I negotiated a one-way ticket to the U.K, with the Captain of a cargo ship. To my surprise, it was leaving one week later for Liverpool. That was a very busy week - exciting and emotionally charged to say the least. When I told people I was going overseas, demand for my art works increased. These extra sales along with my savings enabled me to support myself for that first year in London.

The voyage took about a month. From Liverpool I took the train to London, left my suitcase at the station and spent some time exploring. The next day I settled at my brother's flat in Muswell Hill and visited the Central School of Art.

TH: *Did you have an interview arranged?*

JC: No. I'd sent a portfolio and relevant documents from Mauritius. However, when I arrived at the Central School I

was told the term had already started. I pointed out they had not replied to my application and I'd travelled 4,000 miles to get there. I managed an appointment with the Head of Department who interviewed me and looked at my portfolio. He said they were full but I should come back in a few days, I did and I got in, afterwards I went to the loo to shed a tear of joy.

TH: *Were there teachers at Central who you remember as helpful or outstanding?*

JC: My life-drawing teacher was William Turnbull the sculptor, and for painting I had Cecil Collins and David Haughton - they were all very different, and each had works in the Tate Gallery. David Haughton was the most helpful to me and we remained friends until his death in 1985.

TH: *When did your involvement with Editions Alecto start?*

JC: Editions Alecto was managed by Paul Cornwall-Jones and Joe Studholme. They ran a small gallery in Holland Street, Kensington. Paul came to Central in my second year looking for student prints for a promotional tour in the USA. Several students' works were selected, including mine. A month later, he purchased three of my prints and each of their subsequent editions of 15. It couldn't have come at a better time for me as my funds had dried up! Due to my lean financial situation, Tony Harrison, the etching teacher, allowed me to print in the evenings when there was less demand on the presses. Twice a week I worked 11 or 12 hours a day printing. Alecto's sales enabled me to complete the course.

I stayed with Editions Alecto from 1962 till 1967 and had my first group show with them in 1963. Later, they moved to Kelso Place in South Kensington and expanded with studios covering every method of printmaking. I printed some of my work there too.

TH: *Whilst studying, were there other contemporary artists or movements that influenced you?*

JC: Among the Pop artists I appreciated were Larry Rivers, Richard Hamilton, Robert Rauschenberg and David Hockney. However, from 1965 I was working in a 'Hard Edge' style. This evolved into 3D works and kinetics between 1965 and 1980.

TH: *Being in London, did you take advantage of the galleries and museums?*

JC: Absolutely. I went to all the main exhibitions and to the Tate, the National Gallery and the V & A Museum. I regularly visited the Serpentine Gallery in Hyde Park as it was close to Notting Hill where I lived. I also attended many openings

in private galleries. The Central School was located close to the British Museum and its displays were an ongoing source of inspiration for me.

TH: *In London in the early 1960s weren't you on the cusp of an explosion in British Art?*

JC: That's right. The Pop Art movement originated in England initiated by artists like Eduardo Paolozzi, David Hockney, Peter Blake, Alan Jones and Richard Hamilton. They had been using urban popular culture as their main source of inspiration and then it crossed the Atlantic. American consumer society was fertile ground to successfully challenge the established Abstract Expressionist movement. Rauschenberg, Jasper Johns, Rosenquist, Warhol, Oldenburg and others in turn, made their mark on the European stage. I was in Brussels in 1965 and saw their first ever Pop Art exhibition there.

TH: *After Central School what did you do?*

JC: I attended Central School between 1961 and 1964 and on completion of my studies I received a grant to study in Brussels for a year. I studied painting at 'Ecole National Supérieure des Arts', better known as 'La Cambre'. I had some ideas I wanted to develop from an earlier visit to Spain. The painting teacher was Jo Delahaut and we had a good rapport. I worked in a studio I rented not far away and would bring my paintings in once a month and discuss them with the class.

At the end of 1965 the British Council sponsored a show of my etchings at the 'Théâtre National', Brussels and following that, I drove to Denmark with a year's worth of paintings packed on the roof racks of my car and had another exhibition at the 'Decenter Gallery' in Glumso.

TH: *In 1971 you started working with aluminium. Did the idea come from using metal plates for prints?*

JC: Not entirely. Being a relatively soft metal, aluminium can be brushed at different angles, which meant it would reflect light differently as you viewed it from different positions. Later on I included sheets of fluted Perspex in front, which made the aluminium appear even more kinetic.

TH: *Did the works have titles?*

JC: Not the aluminium ones. I used a code to classify them. In most other works, though, titles are carefully considered to give a clue towards understanding their significance.

TH: *Were the 1970s a period of relative success?*

JC: Yes, by then I had two days teaching a week at Farnham School of Art and four days in the studio, which was fabulous.

TH: *Jac, could you say something about SPACE Studios and AIR?*

JC: Through SPACE (Space Provisional Artistic and Cultural Enterprise) and AIR (Art Information Registry) I got a studio at St. Katharine's Dock, near Tower Bridge around 1967. There I got to know Bridget Riley, Bert Irvin, Michael Kenny, Peter Upwood (the Australian) and Peter Sedgley. I could write a book about that period at SPACE. However, it has been well documented in videos and at places like the Pompidou Centre, the Tate Gallery and numerous art galleries in the U.S. It became a template for similar ventures in the U.K. and internationally.

For me, it was a very productive and exciting period. Once a year SPACE and AIR would have an 'open day' and they also organised major exhibitions at prestigious venues including, the Municipal Gallery of Modern Art, Dublin, the Scottish Art Council Galleries in Glasgow and Edinburgh, Art Spectrum at Alexandra Palace and the most comprehensive, 'London Now' in Berlin. A video of the group 'Early Space' can be found at: <http://vimeo.com/734073>

When the developers required St Katharine's Dock some of us moved to an empty school in Stepney Green. It had previously been a Jewish boys school and each artist had a classroom of their own. I continued using the facilities at Farnham and assembled the work in my classroom studio.

TH: *How has travelling to different countries around the world influenced your work?*

JC: As both a student and a teacher I travelled during the long summer holidays. Initially to Spain visiting Madrid and the Prado and Gaudi's architecture in Barcelona. I caught buses, trains and hitchhiked. On these travels I came across some primitive hand painted road signs; they were striped, mainly in yellow, red and green, horizontal and vertical on wooden panels. They were amazing! I recorded some of them in my sketchbook. The signs gave me the idea to start something new and whilst working in Belgium I developed these ideas further and then in England for more than a decade. I also travelled to the Alhambra in Granada and was stunned by the wall tiles created by the Moors. These inspired me later on.

Early in the 1980s I visited New York and Los Angeles where I had friends. This resulted in a series of works, mainly silk screens about skyscrapers titled 'American Sojourn'. In 1982 I decided to visit Australia. I contacted Universities in Brisbane, Melbourne and Sydney and the College of Fine Arts (CoFA). At these venues I gave three slide lectures: (i) *Public Sculptures and Murals in New York and Los Angeles;*

(ii) *Two Decades of British Prints;* and (iii) *Contemporary Multiples in London*, which also included my own work.

TH: *On returning to London you decided to go back to Australia. Why?*

JC: After 20 years in the U.K. I was tired of the long winters and Sydney's Paddington reminded me of London's Kensington. By then I also had an Australian family and it seemed more appropriate to be here.

TH: *Did you have to re-establish your identity as an artist?*

JC: Yes. At first it was hard because at Farnham I had specialised equipment to work with. Not having this affected the direction of my work. However, I did have a dark room so I could print on canvas and paint. My work inevitably changed.

After a couple of years of freelancing I was offered ½ a day a week teaching Design at CoFA. In 1988 I became a full-time teacher of Fine Arts for TAFE at Wollongong West College. My colleagues were interested to know what I had done previously so I embarked on a series of etchings using autobiographical content. This became the 'Self' series; it developed works concerned with practice, studios and locations.

In 1994 a teaching colleague at TAFE called Kevin Norton, had the idea of organising a group exhibition 'Found in Translation', referencing iconic artists and reinterpreting their work. I chose J.L. David's, 'Napoleon Crossing the Alps' (1801) and inverted the painting into a large negative.

A year or two later I used the negative format again when I painted my appropriation of E. Phillips Fox's 'Landing of Captain Cook at Botany Bay 1770' (1902). I made a second one in black and white and superimposed selected texts by David Gulpilil and William Shakespeare cruelly interwoven with each other. The long hours spent in the studio generated a third painting appropriately and ironically titled 'Real Estate'.

TH: *A more recent theme in your work is the Coco de Mer. These works display figuration, symbolism and aspects of abstraction. In some ways they also connect to the 'Self' series. What made you use the Coco de Mer?*

JC: The Coco de Mer (*Lodoicea Maldivica*) comes from only one place in the World, the Valle de Mai on the island of Praslin in the Seychelles. They are rare objects. Europeans first recorded them around 400 years ago. Not only does the Coco de Mer epitomise duality by being a bi-lobed coconut, the front and back each has its own identity. When slowly revolved they flow seamlessly from one side to the other, constantly metamorphosing suggestiveness in a myriad of form, yet remaining minimal in essence and

pure in its simplicity.

In 1971 I rediscovered the Coco de Mer in an exhibition called 'Tantra' at the Hayward Gallery, London. It revisited my consciousness from blurred childhood memories. I acquired a beautiful example of this nut in Mauritius in 1992 and it has been my subject matter for the last fourteen years. Exploring its history and spirituality, I found it was used as an early symbol of Tantric Buddhism, as begging bowls or 'Kashkuls' by Sufi dervishes and by ascetics in the Middle East for centuries.

Why was it that two major religions used the Coco de Mer in these various ways? It led me to investigate its symmetry and relate this to 'Yantras' (visual aids for meditation). Pictorially, I have combined the two to emphasise its spirituality. My first series on the Coco de Mer was titled 'Preliminary Research for a Self-Generated Seed of Being', the series consisted of prints, drawings and paintings.

TH: *Then you started making 3D objects?*

JC: Yes. At first they were very small. One series was called 'Mani'. In Sanskrit 'Mani' means jewel and to me the Coco de Mer is a jewel. I started making larger versions from a mould of the Coco de Mer I owned.

TH: *Some of your Coco de Mer sculptures are very sophisticated and I've always assumed that you had some of them made to your specifications?*

JC: No. I made them all myself. First came the papier-mâché versions. I made four like this using totally different materials, fur, encaustic, Japanese lacquer and gold-leaf. The 'Indian Ocean' series followed using raffia, coconut fibre, kangaroo skin, Aboriginal red ochre, glycerine and algae.

TH: *What is the title of the metallic silver one? It is such a beautiful object, how did you make it?*

JC: It is called '2001' which references the year I made it and the Stanley Kubrick film. I commissioned a fibreglass mould and used it to make several sculptures with liquid setting plastic. The surfaces needed to be super-refined and I devised a complex but successful method to have them professionally sprayed.

TH: *The Coco de Mer fulfils so many of your purposes in making an art object, not only physically but also metaphorically. For example, because of the nature of its shape it is like 'The Venus of Willendorf'.*

JC: Absolutely. It is a positive feminine, fertile shape and it is also a seed that can germinate. It is one of the most

suggestive shapes in the natural world. It looks as if it is imitating our bodies when really it is all one, it is all the same and so elegant.

TH: *What is the last piece you have made based on the Coco de Mer?*

JC: It is called the 'Fountain of Youth'. Being made of paper I needed to work out how many layers would suggest falling water without the whole spine sagging. I printed approximately 20 images of the Coco de Mer on 300gsm paper and carefully tore each image apart and reassembled them. Getting the balance right was quite an achievement.

TH: *A final question. This important exhibition is a retrospective. However, artists are always looking forward as well as back. Where do you see your art going next?*

JC: Since completing 'Fountain of Youth' I've had other ideas to work on. I am also returning to abstract ideas from the 1970s. You could say that I'm moving backwards and forwards in time, which to me is wonderful. It provides diversity and I am still creating something new.

#### **Postscript (from notes when working in the studio):**

L'idée vient avant tout  
(The Idea comes before every thing else)

L'esprit satisfait  
(The spirit satisfies)

Le visuel complémentaire  
(The visual complements)

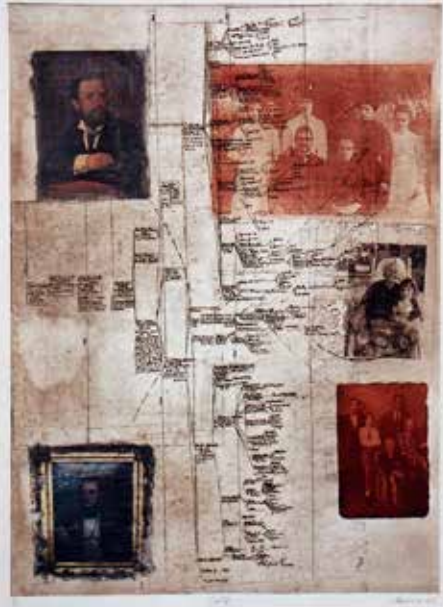
L'effort artistique n'est que pour exprimer l'Idée  
(Artistic effort is only to express the idea)

La dextérité au service de la pensée  
(Dexterity at the service of thought)

---

This conversation was conducted on 28th January 2015 at the artist's home in Corrimal.

Dr. Tony Hull is an artist, teacher and friend who has followed Jacques Charoux's work over many years.



*Genealogical history I*, 1996. Etching, Photogravure and transfer on Arches paper. 76 x 56cm.

*Self 71*, 1992. Photogravure, transfer& collage on Arches paper. 76 x 56cm.

*Self 76*, 1992. Photogravure & transfer on Arches paper. 76 x 56cm.





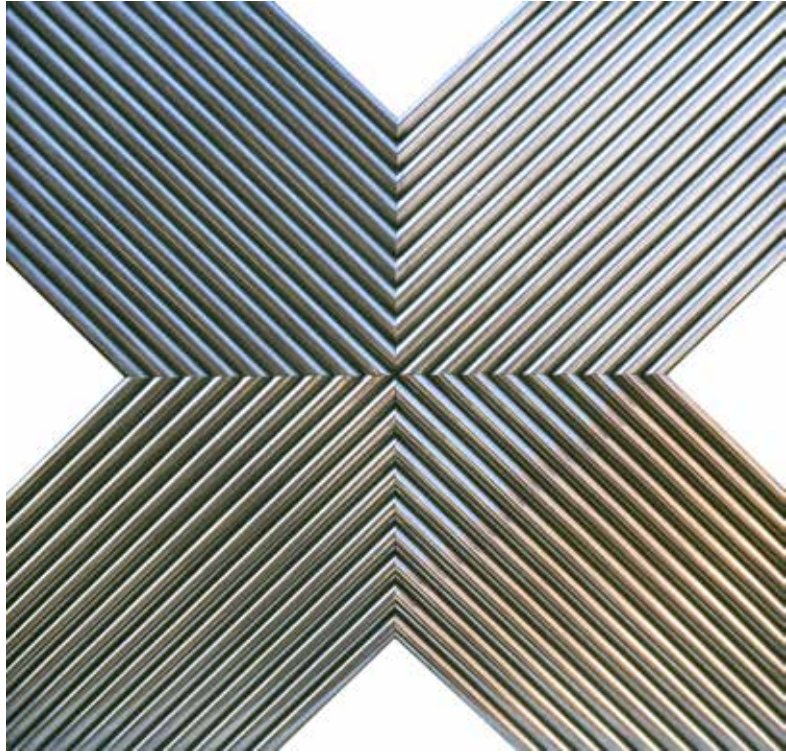
*Lotus*, 1970. Polymer paint on canvas. 152 x 152cm.



*Cross Rd. II*, 1969 Polymer paint on canvas, 153 x 153cm.  
(private collection Berlin, not in show)

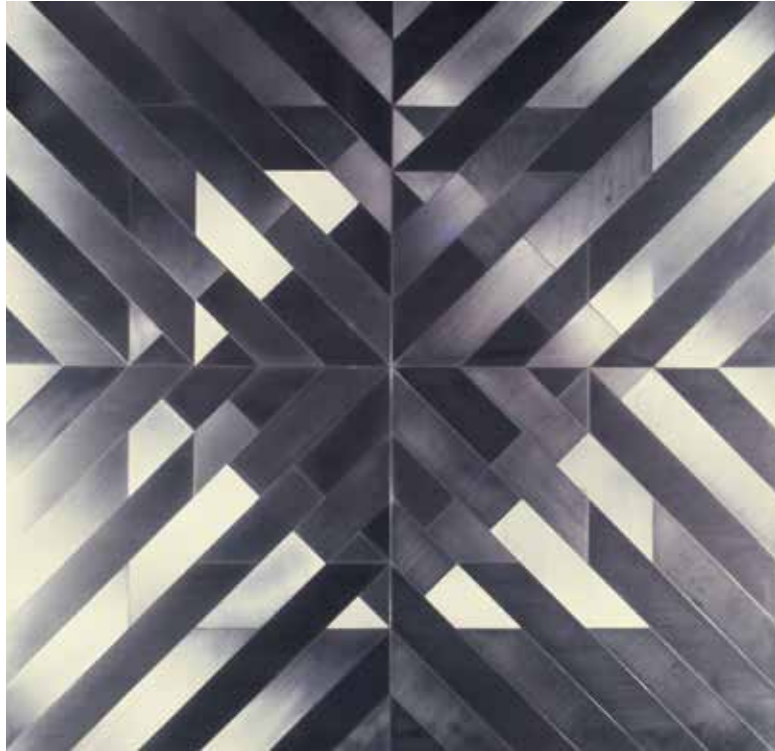


*Point of no Return*, 1972. Silkscreen on Perspex. 46 x 46 x 16cm.  
Photo Pedro Altuna.



*Cross, 1973. Chromium plated steel tubes. 100 x 100 x 10cm.  
(Private collection London, not on show)*





A - V, 1976. Brushed Aluminium on wood. 61 x 61cm.



*Crossing of the Alpes II*, 1993/94. Polymer paint & charcoal on canvas. 153 x 153cm.

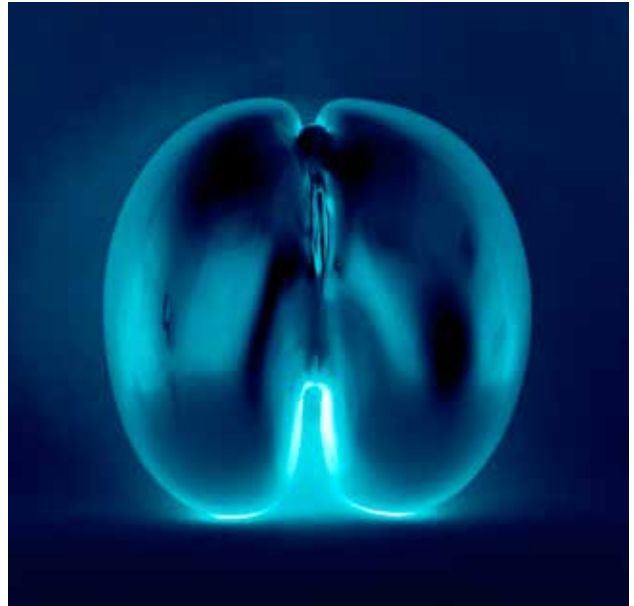
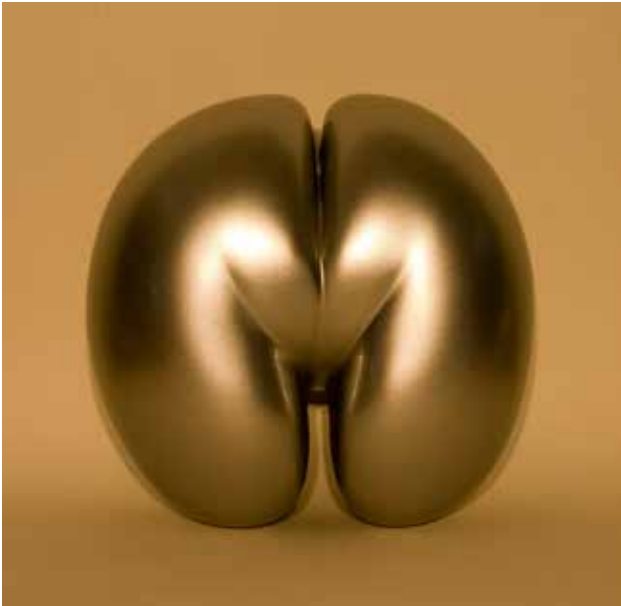


*Strangers on the Shore*, 1995/96. 124 x 140cm.



*Raff.* Madagascar Rafia on cotton on board. 25 x 20 x 4cm (Indian Ocean Series). Photo by David Corbett  
*Sea*, 2001. Kelp on cotton on board. 25 x 20 x 4cm (Indian Ocean Series). Photo by David Corbett





*Coco de Mer 1.* Jiclee Print on Arches paper. 83 x 81.5cm.  
*Coco de Mer 3.* Jiclee Print on Arches paper. 83 x 81.5cm.



*La Fontaine de Jouvence*, 2012. Jiclee prints on Arches paper, aluminium & wood.  
40 x 30.5 x 30.5cm. Photo by Pedro Altuna



*3DL*, 1972. Silkscreen on Perspex and Mirror. 46 x 46 x 46cm. Photo by Pedro Altuna



Stepney Green Studios London 1972 photo by Juliet Highet



Etching Studio Tafe Wollongong 2004 photo by John Lascelles



Nottinghill Studio London 1966



Central School of Art London 1962



St. Katherine's Dock Studios London 1970  
photo: Art Information Registry





*Kundalini Rising*, 2015. Silkscreen on Perspex. 46 x46 x 8.8cm.

## JACQUES CHAROUX

### BIOGRAPHICAL NOTE

Born Mauritius

### EDUCATION

- 1961-64 Central School Diploma, Central School of Art, London.  
1964-65 Post graduate Diploma, Ecole National des Arts Brussels.  
(Belgian Government Grant)  
1983 Computer Graphics, Middlesex Polytechnic London.  
1988 Diploma in Education, Institute of Technical & Adult Teacher  
Education, Sydney.

### SOLO EXHIBITIONS

- 2013 Coco de Mer an Artist's obsession Museum of Economical  
Botany, Botanical Garden, Adelaide SA  
2007 The Coco de Mer Revisited The Forest Gallery, South Duras  
NSW.  
2006 Coco de Mer - an Installation Chase Contemporary & Tribal  
Arts, Sydney.  
2004 Una es Omnia Alliance Francaise, Camberra.  
2003 Una es Omnia Manly Art Gallery & Museum, Sydney.  
2000 Una es Omnia Wollongong City Gallery, NSW.  
1999 Una es Omnia Alliance Francaise Sydney.  
1996 Twice upon a time "Project Contemporary Art Space,  
Wollongong NSW.  
1987 Recent Works Hogarth Galleries, Sydney.  
1980 Recent paintings Graffiti Gallery, (And Launch of "London  
Graffiti "Book with introduction by John Cooper Clarke.)  
1978 Recent 3 D. works on Perspex Robin & Ringo Star Gallery,  
London.  
1977 Latest paintings Gallery max Boulle, Rose Hill Mauritius.  
1974 Recent works (Sponsored by the British Council) Mauritius.  
1973 Works on canvas & Prints Hampstead Theatre Club Foyer,  
London.  
1969 Works on Canvas Plus-Kern Gallery, Ghent Belgium.  
1968 Works on Canvas & Prints Mercury Theatre Foyer, Notting  
Hill Gate London.  
1965 Recent Etchings Theatre National de Belgique (Sponsored  
by the British Council) Brussels.  
1965 Paintings on Canvas Decenter Gallery, Glumso Denmark.  
1960 Paintings & Drawings Hotel de Ville St. Denis, Reunion.  
1959 Drawings & Paintings Hotel de Ville Curepipe, Mauritius

### SELECTED GROUP EXHIBITIONS

- 2012 The Garden of Ideas The Red box Gallery, Royal Botanic  
Gardens Sydney.  
2011 The Garden of Ideas The Johnston Collection "Melbourne.  
2010 The Garden of Ideas The Santos Museum, Botanical garden,  
Adelaide.  
Travelling show curated by Richard Aitken, author of The  
Garden of Ideas.  
2010 Fisher's Ghost Art Award Campbelltown Arts Centre. NSW  
2008 Fisher's Ghost Art Award Campbelltown Arts Centre. NSW  
Shelf Life Delmar Gallery, Sydney.  
2007 Shelf Life Delmar Gallery, Sydney.  
2006 12 Sculptors Chase Contemporary & Tribal Art, Sydney.  
Shelf Life Delmar Gallery, Sydney.

- 2005 Summer Show Bower House Gallery, Milton NSW.  
2004 TAFE Staff Show Project Contemporary Art Space,  
Wollongong .  
2003 Love your Work TAFE Staff Show, Sydney Institute.  
2002 15 Francophone Artists Customs House, Sydney.  
Fisher's Ghost Art Award, "Campbelltown Arts Centre.  
2001 Encore Wollongong City gallery.  
Segment TAFE Staff Show, Project Contemporary Art Space.  
Short sited 5 Video Festival Contemporary Art Space.  
Prelude TAFE staff Show, Long Gallery, University of  
Wollongong.  
TAFE staff Show Project Contemporary Art Space,  
Wollongong.  
The Memorial (3 days after 9.11) Installation at Korunna  
gallery, Wollongong.  
2000 TAFE Staff Show 2000 Project Contemporary Art Space,  
Wollongong.  
1999 Reveries Project Contemporary Art Space.  
Sema-Phoros TAFE Staff Show, Contemporary Art Space.  
Illawarra Print Award Illawarra Grammar School.  
1998 Salon des Artistes Hotel de Ville de Curepipe Mauritius.  
Signs Spark Gallery, Wollongong University.  
Echo Creole National Art gallery, Mahe Seychelles.  
1997 Partagez TAFE Staff Show, Wollongong City Gallery.  
1995 Just a Memento Project Contemporary Art Space,  
Wollongong,  
Just a Memento Street Level, Blacktown & Casula Power  
House.  
1994 Found in Translation (5 Artists) Mary Place Gallery, Sydney.  
1993 TAFE Staff Show Long Gallery, Wollongong University.  
1992 The Visual Orchestra TAFE Staff Show, Long Gallery,  
Wollongong University.  
The Print Show Long Gallery, Wollongong University.  
1991 The Wild West Show TAFE Staff, Long Gallery, Wollongong  
University.  
1990 A Body of Work TAFE Staff Show, Long Gallery, Wollongong  
University.  
Fax Art OTC Building, Paddington Sydney.  
1989 20 th Century TAFE Masters Long Gallery, Wollongong  
University.  
1988 Bicentennial Illawarra Artist Exhibition Wollongong City  
gallery.  
Sydney Printmakers Exhibition Blaxland Gallery, Sydney  
1987 Mix Show Hogarth Gallery, Sydney.  
1986 Group Show Hogarth Gallery, Sydney.  
1985 Australian Visual Arts Gallery, Sydney.  
1982 West Surrey College of Art, Farnham UK.  
1979 West Surrey College of Art, Farnham UK. Centre for Visula  
Arts, Oakland USA  
1978 Industrial Sponsors Show Astoria Theatre Foyer, London.  
1977 Staff & Students Printmakers West Surrey College of Art,  
Farnham &  
Pentagon Art Gallery, Stoke onTrent UK. Design Centre,  
London  
1976 New Paintings Industrial Sponsors Show, Chesterfield Hotel  
Foyer, London.  
1975 Pictures for Schools National Museum of Wales.  
Open SPACE studios Stepney Green, London.  
Industrial Sponsors Show Chesterfield Hotel London.  
1974 Young Generation 74 Traveling Group Show, Stockholm,

- West Surrey College of Art, Farnham. Allen Gallery, Alton & Willis Museum Art Gallery, Basingstoke
- 1973 English Graphics Today Midsommargarden Stockholm.  
English Graphics Today Guilford University, Surrey,  
English Graphics Today Plymouth Art Society Exhibition.  
OpenWeek-end SPACE Studios, Stepney Green London.  
4 Kinetics Artists Central Library, Romford London,  
Pendulum Gallery, Selborne Hampshire UK.  
Royal Academy Summer Exhibition London.
- 1972 Art in Steel Exhibition Brettanham House, London.  
Spring in the Air Scottish Arts Council Gallery, Glasgow & Edinburgh.  
4 Holistic Painters (Kensington and Chelsea Art Festival)  
Consort Gallery, Imperial College London.  
Royal Academy Summer Exhibition London.  
SPACE Open Studios St. Katherine's Dock, London.
- 1971 SPACE Exhibitions (sponsored by the Arts Council of GB & Gulbenkian Foundation). Municipal Gallery of Modern Art Dublin, Marble Hill House London & Wolverhampton Art Gallery, Belfast & Aberdeen Art Gallery Scotland.  
Art Spectrum (Sponsored by Greater London & Arts Council) Alexandra Palace, London.  
London Now in Berlin West Germany.  
Royal Academy Summer Exhibition, London  
VI International Painting Exhibition City Gallery, Knokke Belgium
- 1970 Prints West Surrey College of Art, Farnham Surrey.  
Group Shows in Belgium organised by Plus-Kern Gallery.
- 1969 Prix Europe de Peinture Show Ostende Belgium.
- 1968 The Print Club Show AAA Gallery New York.
- 1967 Exhibition of Prints: Grabowski Gallery London. Victoria Gallery Edinburgh.  
AAA Gallery New-York.
- 1966 Spring Show Bradford City Art Gallery UK.  
Summer Exhibition New Jersey State Museum USA.
- 1964 Original Graphics (5 Artists) Editions Alecto Gallery London.  
VI International Graphic Exhibition Ljubljana Yugoslavia.
- 1962 Painting Sculpture Drawing (Central School Students) A I A Gallery, London.
- 1961 Hier et Aujourd'hui British Council Show Mauritius.
- 1958 Concourt d'Art (1st Prize) Hotel de Ville, Rose Hill Mauritius.
- 1957 Ecole Mauricienne de Peinture Show Hotel de Ville, Rose Hill Mauritius.
- 1956 Exposition Maison Ideale (Bronze medal) Hotel de Ville, Curepipe Mauritius.
- 1954 International Drawing Competition New Delhi India.

#### SELECTED PUBLIC COLLECTIONS

SATOS Museum of Economical Botany, Adelaide SA  
Wollongong City Gallery, NSW  
University of Wollongong, NSW  
Illawarra Institute NSW.  
Robert McDougall Gallery, NZ.  
Greater London Council, UK  
Manchester City Art Gallery, UK  
Eastern Arts Association, UK  
Sheffield City Art Gallery, UK  
Surrey Art Institute Farnham UK,  
East Midlands Arts Association UK

Dudley Museum Birmingham UK  
South London Art Gallery UK  
Seattle Art Museum & Philadelphia Library USA.  
Museum of contemporary Art Skopje Macedonia.  
Kunsthalle Hamburg.  
Ghent Art Museum Belgium.

**And numerous private Collections in Australia, Europe, North & South America and the Indian Ocean Islands.**

#### TEACHING EXPERIENCE

- 1965 Etching. P/T St. Martin's School of Art, London.  
(Oct - Dec substituting)
- 1966-70 Painting. P/T City Literary Institute, London.
- 1973-74 Drawing. P/T City Literary Institute, London.
- 1975-76 Appreciation of Modern Art. P/T London University.
- 1967-83 Print Making. P/T West Surrey College of Art, Farnham  
(Now West Surrey University UK)
- 1985 87 Design. P/T City Art Institute (Now COFA) Sydney
- 1988-04 Print Making, Drawing & Painting TAFE Illawarra Institute, Wollongong NSW.

#### SELECTED BIOGRAPHY / PUBLICATION

Catalogue published by Museum of Economical Botany, Adelaide SA, 2013

THE GARDEN OF IDEAS. Author Richard Aitken, Melbourne University publishing ltd. In association with the State library of Victoria 2010. pg 31.

Australian Garden History Magazine "STRANGERS ON THE SHORE"  
Article and illustration of triptych by Jacques Charoux. Published by Aus. Garden History Society  
Vol. 22 No 2. Oct - Dec 2010. pg. 1, 5, 6, 7, 8.

THE COCO-DE-MER. Catalogue published by Chase Contemporary & Tribal Arts . Exhibition Critique by R. Mathers 2006.

EDITIONS ALECTO 1960- 1981. Author Tessa Sidey. Published by Lund Humphries, Hampshire & USA 2003. pg. 88.

UNA ES OMNIA : ONE IS ALL Manly Art Gallery & Museum Publication, Jan / Feb. 2003. pg. 3 & 4.

CHAROUX EXPLORATEUR DES FORMES ET MATIERES Article by Dominique Bellier " Le Mauricien " Newspaper 1. 5. 2002. pg. 2

PRINT MAKING IN THE SUN Authors Dan Welden & P. Muir. Published by Watson-Guption, NY 2001. pg. 110.

UNA ES OMNIA Exhibition Catalogue Published by Wollongong City Gallery, Monograph by Shoena White MCA, Sydney 2000.

TWICE UPON A TIME Exhibition Catalogue, Monograph By R. Mathers, Art History Lecturer / Critic. 1996.

ARTISTS & GALLERIES OF AUSTRALIA Author Max Germaine . 1991.

PANORAMA DE LA PEINTURE MAURICIENNE Author G. Andre Decotter. published by Editions de l'Ocean Indien, Mauritius 1986. pg.157- 60.

LONDON GRAFFITI Photographed by Jacques Charoux, Introduction by John Cooper Clarke, Published by W. H. Allen, London 1980.

MAURITIUS 10 YEARS AFTER INDEPENDANCE Published by " Ile de France " Mauritius 1977.

ARTS GUARDIAN "Spring In The Air " Exhibition Critique by Claudia Oliver , Glasgow May 2. 1972.

ART SPECTRUM Exhibition Catalogue Published by Arts Council of GB, London August 1971. pg. 6 -7



Jacques Charoux in his Studio. Photo by Pedro Altuna, 2012

Jacques Charoux: Over Half A Century, Wollongong Art Gallery, 17 April - 21 June 2015

**WOLLONGONG  
ART GALLERY**



Corner Kembla & Burelli streets Wollongong  
 phone 02 4227 8500  
[www.wollongongartgallery.com](http://www.wollongongartgallery.com)  
[www.facebook.com/wollongongartgallery](https://www.facebook.com/wollongongartgallery)  
 open Tues-Fri 10am-5pm  
 weekends 12-4pm

Wollongong Art Gallery is a service of Wollongong City Council and receives assistance from the NSW Government through Trade & Investment Arts NSW. Wollongong Art Gallery is a member of Regional and Public Galleries of NSW



Trade & Investment  
Arts NSW



WCC©1383334.15