



**Adam Norton**  
***Giant Badges***  
**24 June - 19 July 2020**

**From left to right:**

1.

Yippie!, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

2.

Soylent Green, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

3.

WIN, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

4.

Cargo Cult, 2020

synthetic polymer on aluminium, diameter 110 cm, depth 10 cm

5.

Future Shock, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

6.

Things, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

7.

Red Star, 2020

synthetic polymer on aluminium, diameter 110 cm, depth 10 cm

8.

Earth Abides, 2020

synthetic polymer paint on aluminium, diameter 110 cm, depth 10 cm

**Office:**

Moon Shot Parking II, 2020

enamel paint on aluminium, 70 x 70 cm

Forty Knots, 2019

synthetic polymer paint on board, rope, 63 x 93 cm

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I always have a favourite badge attached to a well-liked jacket. Currently my jackets sport the badges 'Mars or Bust', 'New Mexico', 'End Coal' and the boyishly entertaining 'Arizona Sheriff'. The right badge on the right jacket stills seems to me to be cool. A mini snapshot of my intellectual and aesthetic progress at any one time.

Did you ever wear a badge? Was it a favourite band, or a risky political slogan, or maybe a school prefect's badge? Badges run from the seriously authoritative, like the policeman's shield, to the antithesis, like 'Free Nelson Mandela'. The badge, in just a small space, imbues the wearer with an inordinate amount of meaning.

I like the feel of old school design made with real cut and paste, done with scissors and glue. Pre-digital design often has a very strong individual aesthetic that reveals the hand of its maker with ticks and flaws included. It produces a look or style, based on genuine found principles.

B-movie film posters are an accumulation of discoveries that speak so clearly about the films they present. Punk found a graphic language cut directly out of newspaper headings. Old souvenir postcards reveal their country of origin, such as the brash fonts of the American West, prim English Tea Shop cute, and severe Eastern Bloc brutalism.

Rooting around in junk shops, I sometimes come across an old badge, a memory jog from a previous political or cultural moment. Badges have such a disproportionate weight of nostalgia compared to their rusty little size.

With *Giant Badges* I have tried to recreate that powerful ache of memory. These works reference apocalyptic Sci-Fi films and futurist ideas, often from the 1970s. However, their giant size gives them a tactile contemporary 3D-ness that sends their message forward to the present. New Pop for a new age.

Adam Norton, June 2020

Adam Norton completed a Bachelor Fine Art at The Ruskin College of Drawing and Fine Art, Oxford University and emigrated to Australia in 2002. He has participated in exhibitions in Australia, Korea, the United Kingdom, the Netherlands and the United States. In 2019 Norton was a finalist in both the Archibald Prize and the Doug Moran National Portrait Prize. In the same year he was included in *Moon Landing - The Giant Leap*, at Casula Powerhouse, *Space*, at Gippsland Art Gallery, VIC, and *Cementa19* in Kandos, NSW. Recent curated exhibitions include *Black Mist, Burnt Country*, which toured nationally 2016-2019; *Blank Spaces for the Imagination*, Bondi Pavilion Gallery (2018); *Beyond Belief: the Sublime in Contemporary Art*, Bathurst Regional Art Gallery (2017); *3rd Biennale - Project Daejeon 2016: COSMOS*, Daejeon Museum of Art, South Korea; and the solo exhibition *My Trip To Mars*, UTS Gallery, Sydney (2015). Norton's work is held in the collections of Wollongong Art Gallery, University of Technology Sydney Art Collection, Broken Hill Regional Gallery, Griffith University Art Gallery, University of New South Wales Art and Design and Artbank, Australia.



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