

S O F I T E L

MELBOURNE ON COLLINS

37° THIRTY SEVEN DEGREES SFO-MEL JON RENDELL PHOTOGRAPHS

Jon Rendell honed his art under icon Athol Shmith (1914-90) at the Prahran College of Advanced Education and followed that with a Bachelor of Education at Melbourne University.

At the age of 37, Rendell left Melbourne to live the next 25 years in San Francisco. He returned permanently to Melbourne two years ago and in this exhibition contrasts images of San Francisco (37° above the equator) with recent images of Melbourne (37° below the equator). Both cities are both economically significant ports perched upon vast bays. Much of their early wealth and expansion came from simultaneous gold rushes and with that, expansive Chinatowns. Melbourne's Chinatown is notable for being the longest continuous Chinese settlement in the western world, only because San Francisco's Chinatown was destroyed briefly by the 1906 earthquake and fire. San Francisco has cable cars while we have our trams. Both cities are enveloped by renowned wine growers. Both cities present remarkable atmospheric displays by way of their characteristic fog, San Francisco's in summer, Melbourne's in winter.

37° is also the temperature of the human body and in the early 1990s Rendell's was diagnosed with HIV at a time when there was no cure or treatment; it was a death sentence. He decided to leave Australia and see the world in what he believed would be the short time he had left. Since then extraordinary advances in medicine and changes in social attitudes transformed the world and he returned to Australia 25 years later with a husband in tow and arguably at his creative peak.

Rendell's photos are a banquet of light, strewn with reflections and luminous shadows. They take us from a magnolia blossom in the Carlton Gardens to a mysterious fog enshrouded waterfront in San Francisco, Jon's photos admirably portray the inherent beauty between these two environments by great bays.

"When I returned permanently to Melbourne in 2019 I found it born anew, an international showcase, an arts filled epicurean paradise. I'd always been in awe of her stately gold-rush enriched architecture and suddenly, upon my return I was met with an international skyline of sleek skyscrapers and a city filled with an even more diverse mix of cultures. U.S. friends often ask if I miss San Francisco and I'd always reply that I found more than enough in Melbourne to keep me captivated and enthralled."

Rendell has exhibited widely in Australia and the USA, and is represented internationally in various collections, and should you be a guest resident in the hotel you will see Rendell's works alongside artist Claire Ropartz in the refurbished Sofitel hotel rooms. All works are for sale as editions of five and please contact Reception on Level 1 to purchase a work.

GLOBAL ART PROJECTS.

The exhibition program at Sofitel Melbourne On Collins is curated by Global Art Projects.

Website: www.gap.net.au

Instagram: [@globalartprojectsmelbourne](https://www.instagram.com/globalartprojectsmelbourne)

37° THIRTY SEVEN DEGREES

SFO-MEL JON RENDELL PHOTOGRAPHS

LIST OF WORKS

25 C-type prints, A2 size (framed), from a limited edition of 5, \$650.00 each

SAN FRANCISCO



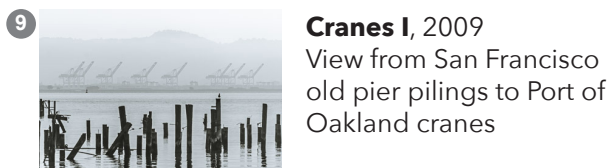
Foggy Sunrise, 2012
San Francisco Drydock



Fishermans Wharf I, 2018
Moored fishing boat reflection.



San Francisco Bay, 2014
Photographed from Pier 30.



Cranes I, 2009
View from San Francisco old pier pilings to Port of Oakland cranes



The Golden Gate, 2012
View from China Beach. Since gold rush times, this cove was used as a campsite by many of the Chinese fishermen who worked in and around San Francisco Bay.



The Cast, 2011
Public fishing pier, Agua Vista Park, San Francisco



Fishermans Wharf II, 2018

MELBOURNE



Jellyfish, 2020
Blue blubber jellyfish, Workshop Pier, Williamstown



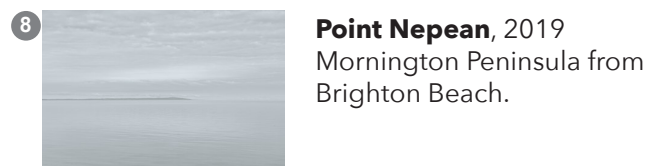
Fog I, 2020
Early morning, Williamstown



Fog II, 2020
Williamstown



Oasis, 2019
Melbourne skyline from Dromana



Point Nepean, 2019
Mornington Peninsula from Brighton Beach.



Cranes II, 2021
Webb Dock and the Melbourne skyline from Williamstown



Under the Weather, 2019
Melbourne skyline from Brighton Beach.

All works are for sale. Price is inclusive of GST. To purchase a work please see Reception, level 1.

37°
SFO-MEL

THIRTY SEVEN DEGREES

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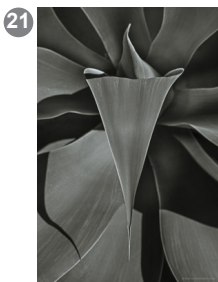
SAN FRANCISCO



Palace Hotel, San Francisco, 2017
LOOK CLOSELY, oblique sunlight causes long shadows on the narrow window ledges to briefly form a dramatic geometric pattern across the hotel's facade.



Matilija Poppy, 2016
San Francisco Botanical Garden



Agave I, 2017
I enjoy photographing the forms of the agave attenuata wherever I find them. This noble specimen was in a suburban front yard in San Francisco.

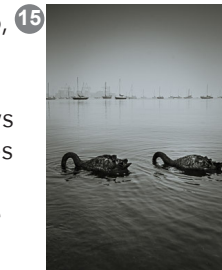


Three-Way, 2019
Intersection of Grant Avenue, O'Farrell & Market Streets, San Francisco. The Pantheon like building is the old Savings Union Bank built in 1910.

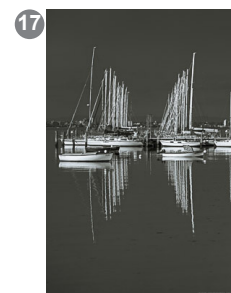


Rough Sleeping, 2016
Alameda and Vermont Streets, San Francisco

MELBOURNE



Feeding Time, 2020
Black swans, Williamstown



Sail Away, 2020
Hobsons Bay Yacht Club, Williamstown



Agave II, 2019
I discovered this agave nesting a raindrop on my sister's front porch in Werribee.



Magnolia, 2020
Magnolia blossom, Carlton Gardens



Degraives Espresso, 2020
Melbourne



Arts Capital, 2020
Melbourne Arts Centre Spire juxtaposed with the National Gallery of Victoria's Ian Potter Centre

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ATRIUM GALLERY — LEVEL 35

