

JANET LAURENCE

THE FERMENT

12 April - 17 May 2013



SELF PORTRAIT (ON SITE FOR CRIMES AGAINST THE LANDSCAPE SERIES)

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KATE BRYAN
HEAD OF CONTEMPORARY

PREFACE

It was a long time ago, my first encounter with Janet's work – rather moody, opaque images that seemed to be metamorphosing before you – but what appealed was the more instant impression of visual poetry that the work evoked. And, I suppose, it is through such unashamedly subjective, aesthetic appreciation that one comes to acknowledge the real sources of information and inspiration, the real motives behind the work – that exploration of the secrets of the natural world and all the qualities and opportunities enshrined. The secret of Janet's art is to create harmony among those natural elements and juices and manipulate them into a human, visual aesthetic language.

I always come to art without worrying about the meaning – at first – because the work of art 'works', and impresses, then meaning is subtly, maybe surreptitiously, revealed. Janet's work proves the point that art without content is as impoverished as art without form.

The debate about the work of art as an object of experience versus the work of art as an object of information, rolls on as ever – and, I suppose, is now more pertinent than ever. It is certainly pertinent in thinking about Janet's work: do we enter and engage with it via the experience and sheer visual presence? Although it is littered with all manner of references and the specifics of information, of mysterious allusions to

the arcane worlds of nature and beyond, Janet's work firstly and overwhelmingly operates on a visual level – and that, of course, is the way into the labyrinthine worlds of alchemy, nature, potions, brews, chemistry and other mysteries which have moved her to continue those journeys of exploration between the natural and the human worlds. Each of the works has a sense of evolution – and it is not merely as an intrinsic part of the finished work that one is given this sense. The works seemingly exist only in a state of perpetual process.

Way back in the 1980s, Janet decided that her work would be about human engagement with the natural world and its elements – a wise selection, because the chance of running out of options is about zero. And her life as an artist has been devoted to and exploring the cause ever since. Sometimes these explorations are intimate, but probably we all know best her works on a grander scale.

Janet's large projects are immediate, powerful and evocative; they carry the conviction of presence, value and authority. You know this instinctively, even if you don't know the specifics of their meaning – all of which can be discovered. Another aspect endemic to Janet's work is the quality of authenticity – an authenticity derived not necessarily from the motives that have shaped her work, but from the material she uses, both natural and manmade. *In the Shadow*,



IN THE SHADOW (2000), INSTALLATION VIEW, OLYMPIC PARK SYDNEY

the intrinsically evolutionary piece at Olympic Park, Homebush Bay, started off in 2000 as rather spare – glass wands mixing it with infant bulrushes and so on – but the vegetation has grown and the whole installation has spent its life thus far in a state of perpetual evolution.

Scale apart, the ingredients and motives in Janet's work are essentially the same – all those natural, alchemic, historical, biological, even social moments which ultimately become the food and fabric of her imagination are orchestrated into a final work that is really quite formal, sometimes quite architectural in its certainty, but always with an invitation to engage.

There is no doubt that those ingredients, interests and well-founded thoughts and concerns of hers, about joining the natural and the human worlds, the real and the metaphoric worlds, the public and the private worlds, give Janet's work a credibility, a thoughtfulness and, most

important of all, a reason to be made. There is real substance to her work – Janet's 'conversations' with the spirits, juices, elixirs and moments of the natural world inform her works and provide it with that sense of perpetual evolution and process which, for me is a defining characteristic of her art – evolution/process/alchemy.

The environmental works that are the hallmark of Janet's art and life are so successful because of the mind and imagination behind them – and because they are physical, material works of art to be actually experienced. They also, like all works of art that have been created by the human mind and imagination, are points of real contact and moments of intimacy. I genuinely think that people are gently aroused by encounters with Janet's works and, ultimately, the values and meaning she is quietly impressing upon us through her art.

EDMUND CAPON AM OBE

INTRODUCTION

The many admirers of Janet Laurence's work eagerly anticipate her exhibitions, impatient to know where her perceptive engagement with science and fertile imagination will lead. *The Ferment*, her first major UK solo exhibition, presents recent works, in which she addresses the fragility of the environment and what has been lost from the natural world due to human interventions.

My first encounter with Laurence's work was in 2000, at her *Muses* exhibition in the Ian Potter Museum at the University of Melbourne. Her poetic installations there were inspired by ideas that she has consistently explored, since the 1980s.

Taxidermied mammalian and ornithological specimens, which she had carefully selected from Museum Victoria store rooms, reflected her interest in how scientists study the natural world and the role of natural history museums, as well as zoological and botanic gardens in shaping our understanding of it. The cultural historian and curator Rachel Poliquin has identified seven '...narratives of longing – that impel the creation of taxidermy: *wonder, beauty, spectacle, order, narrative, allegory, and remembrance*.'¹ Her narratives specifically refer to taxidermy, but her list of seven attributes could equally well describe the qualities inherent in Laurence's oeuvre.

The works Laurence exhibits are also astonishing because of the broad range of media she employs to give formal expression to her ideas; including painting, sculpture, photography, typography, site-specific installations within buildings and in the landscape, and

architectural interventions. She exploits the characteristics of each medium to create works that challenge our visual perception, particularly in her adept and subtle utilisation of reflective surfaces. Rather than presenting didactic conclusions, her invariably allusive and sometimes elusive approach to presenting her ideas, in two or three dimensional form, encourages multiple interpretation. Importantly, her works also provide great aesthetic pleasure.

Exhibited at the Potter in 2000, *Unfold* (1997) provided fleeting glimpses of gazelles, zebras, stags and deer within museum display cases, photographed by Laurence in the Viennese natural history museum galleries. Printed on large sheets of Duraclear and suspended from the gallery ceiling, the images moved gently whenever visitors passed along an aisle that the artist had created by leaning large glass panels against a parallel wall. This hauntingly beautiful work relied for its effect on the dappled interplay of reflections and shadows between the shifting sheets and glass panels. *Into Light* (2000) penetrated the hidden world of museum storage, presenting a roomful of large mammals from the Museum Victoria collection, shrouded in opaque plastic sheeting and inhabiting a twilight world.

Laurence also arranged rows of tiny birds within a series of glass-shelved vitrines. These mute ornithological specimens evoked Rachel Carson's *Silent Spring* (1962), the book which alerted her readers to the detrimental effects of pesticides on the world's interdependent ecosystems, and kick-



BIRDSONG (detail) 2007, Object Gallery, Sydney

started the environmental movement. Tiny cardboard labels, tied to an atrophied leg on each specimen, provided details of where, when and by whom each was collected. The copperplate handwriting and dated labels provided a poignant reminder that the collectors' lives were also long extinguished. One vitrine, filled with specimens of Flame Robins, their once bright breasts faded to dusty red, also contained spilt carmine fluid, hinting at dualities between living/nonliving, organic/inorganic and animal/mineral. Laurence's inclusion of laboratory test tubes and specimen jars, and inorganic material such as powdered sulphur, in these and later vitrines, hint at the pseudoscience of alchemy.

Inspired by the work of the Russian chemist Dimitri Mendeleev, Laurence explored inorganic chemistry in her *Periodic Table* series, in the 1990s. *Solids by weight, liquids by measure, alchemical plates* (1993) consists of nine wall-mounted vertical plates, each comprised of nine metal or alloy squares inscribed with text and images. Laboratory glassware and solid and powdered samples are displayed on wall-mounted shelves beneath column. The solidity and mass of this work contrasts with the diaphanous effect she achieves in *Less stable elements (Equivilance)* (1994-98), comprised of nine slender, ribbon-like metal panels, alternately

inscribed with chemical symbols and their weights, casting overlapping shadows on the wall.

Botany is an enduring interest of Laurence's, particularly Australian native flora and the consequences of the increasing frequency and severity of the continent's summer bushfires. During the 17th Biennale of Sydney she installed *Waiting: A Medicinal Garden for Ailing Plants* (2010) in a white mesh structure that she designed, in the Royal Botanic Garden. The plants and scientific glassware, interconnected by looping, clear plastic tubing, were suggestive of a Botanic Intensive Care Unit, where stricken plants are revived with carbon dioxide rather than oxygen. This work, which also includes elements evoking nature, is now permanently installed in the Art Gallery of New South Wales in Sydney, as a memorial to what has been lost from nature.

The role of plants in human health is also an interest. *Elixir* (2003) was presented at the Echigo-Tsumari Triennale in Japan. There she transformed a small, traditional wooden house into a herbarium cum apothecary, filling it with slender, wall-hung glass vials containing specimens of medicinal plants and glass shelves laden with laboratory glassware, containing plant-based medicinal elixirs. These elixirs were served to visitors by

white-coated laboratory attendants, adding an element of performance to Laurence's installation. In February 2013 she revisited this project, presenting an *Elixir Bar* in Melbourne and, in partnership with Carbon Arts, created a *Native Botanicals Dinner* at McClelland Gallery and Sculpture Park, coinciding with her exhibition *The Alchemical Garden of Earthly Desire*.

Located in a London park, a short walk from Fine Arts Society, is the *Australian War Memorial* (2003) at Hyde Park Corner, which was designed by Australian architect Peter Tonkin (of Tonkin Zulaikha Greer) in collaboration with Laurence. Its defining feature is their use of text, although unusually for a war memorial it does not list the names of the dead or missing. As they approach, visitors can initially read the names of 47 major battles in which Australians have fought, sand-blasted into the memorials' shallow arc of semi-polished granite. Moving closer, the battle names gradually go out of focus and are replaced by more lightly sand-blasted, randomly arranged names of 24,000 towns and cities, identifying the birthplaces of enlisted men and women. As always, Laurence's use of text plays with our visual perception.

Laurence's sustained engagement with ideas related to science and our understanding of the natural world places her within the vanguard of international artists who engage with similar themes. These include Mark Dion, Roni Horn, Bryndis Snæbjörnsdóttir and Mark Wilson

Scientists and artists work towards the same end, to better understand the world in which we live. Scientists formulate hypotheses about the world which they test by collecting and analysing data. Artists use their imagination and creative skills to explore ideas about the world and make works that stimulate further thought.

As with the other artists mentioned above, Laurence works in the interstitial spaces between the scientific disciplines of botany, chemistry, ecology, geology, physics and zoology. The diversity and beauty we observe within her oeuvre mirrors that seen in the natural world, which she scrutinises so perceptively and astutely.

¹ Rachel Poliquin, *The Breathless Zoo: Taxidermy and the Cultures of Longing*, The Pennsylvania University Press, University Park, PA, 2012, p.7

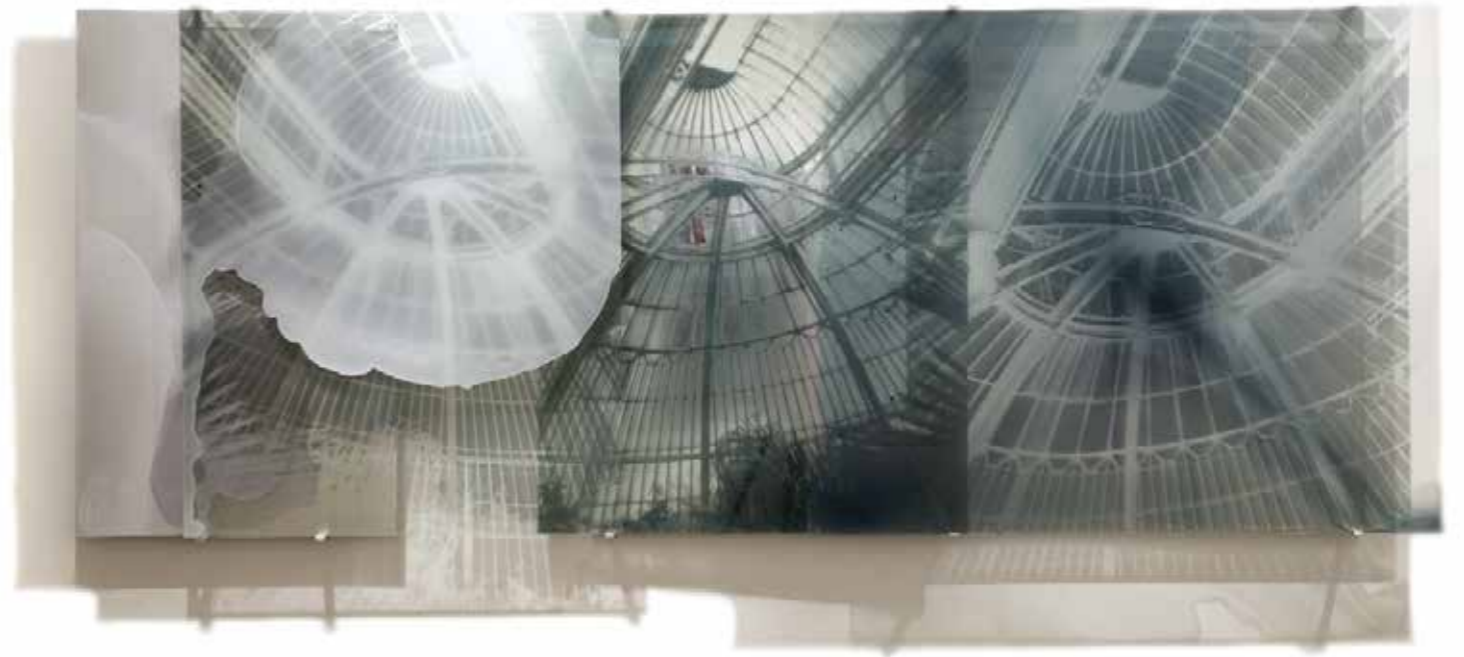
COLIN MARTIN



AUSTRALIAN WAR MEMORIAL 2000, HYDE PARK CORNER LONDON
IN COLLABORATION WITH TONKIN ZULAIKHA GREER ARCHITECTS, SYDNEY



CELLULAR GARDENS (WHERE BREATHING BEGINS) 2005
stainless steel, mild steel, acrylic, blown glass, rainforest plants
dims???
Collection of Museum of Contemporary Art, Sydney



CLOUDED MEMORY (BOTANICAL RESIDUES SERIES) 2005
duraclear, photographs on acrylic
dims???



HEARTSHOCK 2008
silicon tubing, glass vials, pigmented, fluids, tree branch
700 x 400 x 500 cm



TRANSFORMING CARBON (LANDSCAPE AND RESIDUES) 2006
duraclear, photographs, polished aluminium, oil, pigment, shinkolite
100 x 200 cm



THE GREEN THAT WAS (CRIMES AGAINST THE LANDSCAPE SERIES) 2007
duraclear, photographs and pigment glaze on acrylic, mirror
100 x 500 cm



THE MEASURE OF LOSS (CRIMES AGAINST THE LANDSCAPE SERIES) 2008
duraclear, photographs on acrylic, polished aluminium
100 x 180 cm



CITADORA, 2012
duraclear, photographs on acrylic, mirror
100 x 400 cm



WAITING – A MEDICINAL GARDEN FOR PLANTS 2010
transparent mesh, duraclear, mirror, oil, acrylic, glass vessels, plants
dimensions variable

Following Pages
WAITING (details)





IN MEMORY OF NATURE 2010-12
acrylic, scientific glass, dried plants, seeds, sulphur, salt, amethyst, taxidermied owls, shellac, tulle, wood,
burnt bones, hand-blown glass, oil paint, mirrors
Collection of Art Gallery of New South Wales, Sydney
dims??

IN MEMORY OF NATURE (detail)





THE ALCHEMICAL GARDEN OF DESIRE 2012

fragments of plants, laboratory and hand blown glass, photographs, acrylic, silicon tubes, resin, pigments, mirror,
tulle, frost cloth
dimensions variable



AFTER EDEN 2012
multimedia, dimensions variable
Installation view, Sherman Contemporary Art Foundation, Sydney



TARKINE (FOR THE WORLD IN NEED OF WILDERNESS) 2012
Colour transparency on transparent synthetic polymer resin
200 x 800 x 500 cm
Macquaire Bank Foyer, London

ARTIST'S CV

Biography		
1947	Born Sydney, Australia	2001
2008	Visiting Fellow, College of Fine Arts, University of New South Wales, Sydney	2000
2007-09	Member, Visual Arts Board, Australia Council, Sydney	1998
1996-05	Trustee, Art Gallery of New South Wales, Sydney	1997
1993	Master of Fine Art, College of Fine Arts, University of New South Wales, Sydney	1996
1977-81	Studied in Australia, Italy and US	
Lives and works in Sydney, Australia		1995
Solo Exhibitions		1994
2012	<i>After Eden</i> , Sherman Contemporary Art Foundation, Sydney	
	<i>The Alchemical Garden of Desire</i> , McClelland Gallery, VIC	1993
	<i>Avalanche</i> , Arc One Gallery, Melbourne, <i>Fabled</i> , BREENSPACE, Sydney	
2011	<i>In Memory of Nature</i> , Glasshouse Regional Gallery, Port Macquarie, NSW	1992
2010	<i>What Can a Garden Be?</i> , BREENSPACE, Sydney	1991
2009	<i>Things that Disappear</i> , Hugo Michell Gallery, Adelaide	1989
2008	<i>Crimes against the Landscape</i> , Arc One Gallery, Melbourne	
	<i>Landscapes and Residues</i> , Jan Marton Art, Brisbane	1988
	<i>Reflections on a Green World</i> , Dusseldorf Gallery, Perth	1987
2007	<i>Greenhouse</i> , bildkultur galerie, Stuttgart, Germany	1986
	<i>Botanical Residues/Ischaemic Land</i> , Sherman Galleries, Sydney	1985
2006	<i>Birdsong</i> , Object Gallery, Sydney	
	<i>Greenhouse</i> , Jan Manton Art, Brisbane	1983
2005	<i>Greenhouse</i> , Sherman Galleries, Sydney	
	<i>Janet Laurence: A Survey Exhibition</i> , Australian National University Drill Hall Gallery, Canberra	
2004	<i>Verdant Works</i> , Arc One Gallery, Melbourne	
2002	<i>Ferment</i> , Faculty of Art & Design Gallery, Monash University, Melbourne	1982
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1981	Sydney <i>Recollections</i> , Perc Tucker Regional Gallery, Townsville, QLD <i>Notes from the Shore</i> , I.C.A. Central Street, Sydney	Melbourne <i>Darwin's Bastards</i> , Verge Gallery, University of Sydney, Sydney <i>The Museum Effect</i> , Lake Macquarie City Art Gallery, Booragul, NSW <i>A Natural World</i> , Glen Eira City Council Gallery, Melbourne	1999	<i>Home and Aaway</i> , Auckland Art Gallery, Auckland, NZ <i>Pets, Preys and Predators</i> , Mosman Art Gallery and Cultural Centre, Sydney (touring to NSW regional galleries) <i>Cinderella's Gems: Art and the Intellectual Missile</i> (touring to Qld, NSW and Vic)	1988	Japan exchange, Tokyo, Japan <i>200 Years of Australian Drawing</i> , Australian National University Drill Hall Gallery, Canberra <i>Intimate Drawing</i> , Coventry Gallery, Sydney <i>The Great Australian Exhibition</i> , Bicentennial Travelling Exhibition, NSW	
Group Exhibitions							
2013	<i>SCANZ : 3rd Nature</i> , New Plymouth, New Zealand	2008	<i>HEAT</i> , RMIT University Gallery, Melbourne	1998	<i>The Infinite Space: Woman, Minimalism and the Sculptural Object</i> , The Ian Potter Museum of Art, University of Melbourne, Melbourne	1987	<i>Abstract</i> , King Street Gallery, Newtown, Sydney
2012	<i>Life in Your Hands: Art from Solastalgia</i> , Lake Macquarie City Art Gallery, NSW (travelling) <i>Drawing Out</i> , University of Arts, London, UK <i>Resistance</i> , Fine Art Society, London, UK <i>Negotiating this World</i> , NGV, Melbourne		Handle With Care: 2008 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide <i>Parallel Universe</i> , Artificial Land, Arnhem, the Netherlands Abundant Australia: 11th Venice Architecture Biennale, Australian Pavilion, Venice, Italy <i>Recovering Lives</i> , Australian National University Drill Hall Gallery, Canberra	1997	Australian Perspecta 1997: Between Art and Nature, S.H. Ervin Gallery, National Trust Centre, Sydney <i>Innenseite</i> , in conjunction with Documenta X, Kassel, Germany	1986	<i>Vessels of Meaning</i> , Scholarie Arts Council Gallery, New York, US <i>Australijana – Contemporary Australian Painting</i> , National Gallery of Yugoslavia, Belgrade, Yugoslavia
2011	<i>Found/Lost</i> , China Arts Projects, Osage Gallery, Beijing, China Hong Kong International Art Fair, Artist Project (Resuscitation: Garden for an Ailing Planet), Cat Street Gallery, Hong Kong <i>The Pulse</i> , Herman Teirlinckhuis, Gemeentelijk Museum en Galerie Beersel, Beersel, Belgium <i>Naturstrücke</i> , Haus Hasenbergsteige, Stuttgart, Germany <i>Wattle Australian Contemporary Art</i> , The Space / The Cat Street Gallery, Hong Kong <i>Greenation</i> , Artisan Gallery, Brisbane	2007	<i>Systems of Nature</i> , Lawrence Wilson Gallery, University of Western Australia, Perth	1996	<i>Spirit and Place</i> , Museum of Contemporary Art, Sydney <i>Systems End</i> , OXY Gallery, Osaka, Japan; Hakone Open Air Museum, Hakone, Japan; Dong Ah Gallery, Seoul, Korea <i>Shelfworks</i> , Annandale Galleries, Sydney	1985	<i>A Contemporary Australian Art</i> , Warwick Arts Trust, London, UK <i>Isolaustralia</i> , Fondazine Bevilacqua La Masa, Venice, Italy <i>Australian Perspecta 1985</i> , Art Gallery of New South Wales, Sydney
		2006	<i>We are Australians Too</i> , Casula Powerhouse Arts Centre, Sydney <i>A New Focus on Contemporary Art</i> , Art Gallery of New South Wales, Sydney <i>New Acquisitions 2006</i> , Museum of Contemporary Art, Sydney	1993	<i>Poetics of Immanence</i> , Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney (touring regional galleries in SA)	1984	<i>Surface and Image</i> , Crafts Council Gallery, Sydney; Penrith Regional Gallery & the Lewers Bequest, Emu Plains, NSW
2010	<i>In the Balance: Art for a Changing World</i> , Museum of Contemporary Art, Sydney <i>Nature Interrupted: Contemporary Australian Sculpture</i> , Redland Art Gallery, Cleveland, Qld <i>A Generosity of Spirit: Recent Australian Women's Art from the QUT Art Collection</i> , Samstag Museum, SA (QUT Art Museum touring exhibition) <i>Outside In</i> , McClelland Gallery+Sculpture Park, Langwarrin, Vic 17th Biennale of Sydney: The Beauty of Distance – Songs of Survival in a Precarious Age, Royal Botanic Gardens, Sydney	2005	<i>After Nature</i> , Lake Macquarie City Art Gallery, Booragul, NSW	1992	9th Biennale of Sydney: The Boundary Rider, Bond Stores, Sydney <i>In Black and White</i> , Tin Sheds Gallery, University of Sydney, Sydney <i>Synthesis</i> , Art + Architecture Collaboration, Bond Stores, Sydney Margaret Stewart Endowment, National Gallery of Victoria, Melbourne <i>Above the Lake, Beneath the Sky</i> , Benalla Art Gallery, Benalla, Vic	1983	<i>A.U.S.T.R.A.L.I.A., ZONA</i> , Florence, Italy
		2004	<i>Echigo-Tsumari Triennial</i> , Japan, permanent installation (Elixir)			Selected Awards	
		2002	<i>Points of View: Works from the University of Technology Sydney Collection</i> , UTS Gallery, Sydney <i>Eden and the Apple of Sodom</i> , Adelaide Festival, University of South Australia Art Museum, Adelaide	1991	<i>Frames of Reference: Aspects of Feminism in Art</i> , The Wharf, Sydney <i>Steam, Artists' Projects for Australian Perspecta 1991</i> , The Coach House, The Rocks, Sydney	2013	John Glover Art Prize, Tasmania
2009	Clemenger Contemporary Art Award, The Ian Potter Centre: NGV Australia,	2001	<i>The Art of Transformation, Metis 2001</i> , National Gallery of Australia, Canberra <i>Intersections of Art and Science</i> , Ivan Dougherty Gallery, University of New South Wales, Sydney	1990	<i>Tokyo Connection</i> , Heineken Village Gallery, Tokyo, Japan <i>Abstraction</i> , Art Gallery of New South Wales, Sydney; Lunami Gallery, Australia-	2010	Alumni Award for the Arts, University of New South Wales, College of Fine Arts, Sydney
		2000	<i>Kabbala</i> , Jewish Museum of Melbourne, Melbourne			2008–ongoing	Visiting Fellow, University of New South Wales, College of Fine Arts, Sydney
						2006	Churchill Fellowship
						2000	McGeorge Fellowship, University of Melbourne, Melbourne
						1999	National Association of Women in Construction (NAWIC), Award for Art in the Built Environment, Australia, for 49 Veils
						1996–98	Australia Council Fellowship
						1997	Rockefeller Foundation (residency), Bellagio, Italy
						1996	Alice Prize, Alice Springs, NT
						1995	Royal Australian Institute of Architects

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| | 'Lloyd Rees Award for Urban Design' for First Government House Place, Sydney, in collaboration with Fiona Foley and Denton Corker Marshall Architects | 1998 | collaboration with Jisuk Han
<i>49 Veils</i> , windows for the Central Synagogue, Bondi, Sydney, collaboration with Jisuk Han |
| 1994 | Kedumba Drawing Award, Wentworth Falls, NSW | 1995 | <i>Chronicle I-IV</i> , Herald and Weekly Times Building, Southbank, Melbourne |
| | Lake Macquarie Art Prize, NSW | | <i>Edge of the Trees</i> , Museum of Sydney, Sydney, sculptural installation, collaboration with Fiona Foley |
| | Pring Prize, Art Gallery of New South Wales, Sydney | | |
| 1986 | Woollahra-Waverley Art Prize, Sydney | 1993 | <i>Tomb of the Unknown Soldier</i> , Australian War Memorial, Canberra, collaboration with Tonkin Zulaikha Architects |
| 1982 | Gold Coast City Art Purchase Award, Qld | | |

Public Commissions

- | | |
|------|---|
| 2011 | <i>Tarkine (For a World in Need of Wilderness)</i> , Macquarie Bank, London, UK |
| 2010 | <i>In Your Verdant View</i> , The Hyde, Sydney |
| | Ghost, Lake Macquarie Gallery, NSW |
| 2008 | <i>The Sound of Green</i> , Department of Forestry, Canberra |
| 2007 | <i>The Memory of Lived Spaces</i> , Changi T3 Airport Terminal, Singapore |
| 2006 | <i>Waterveil</i> , CH2 Building for Melbourne City Council, Melbourne |
| 2004 | <i>Verdant Veil</i> , Changi Airport, Singapore |
| 2003 | <i>The Breath We Share</i> , Sidney Myer Commemorative Sculpture, Bendigo Art Gallery, Vic |
| | <i>Australian War Memorial</i> , Hyde Park, London, UK, collaboration with Tonkin Zulaikha Greer Architects |
| | <i>Elixir</i> , permanent installation for Echigo-Tsumari Art Triennial, Japan |
| 2002 | <i>Translucidus</i> , Qantas Lounge, Sydney International Airport, Sydney |
| 2001 | <i>Ciphers: Stations of the Cross</i> , Australian Catholic University Chapel, Melbourne, collaboration with Julie Rrap |
| 2000 | <i>Stilled Lives</i> , collection showcases, permanent display, Melbourne Museum |
| | <i>In the Shadow</i> , Olympic Park, Homebush Bay, Sydney |
| 1999 | <i>Picture the Dark Face of the River</i> , Department of Environment, Canberra |
| | <i>Veil of Trees</i> , Sydney Sculpture Walk, Art Gallery Road, The Domain, Sydney, |

Collections

- Art Gallery of New South Wales, Sydney
 Art Gallery of South Australia, Adelaide
 Artbank, Australia
 Australian War Memorial, Canberra
 Chartwell Collection, Auckland, NZ
 Commonwealth Law Court, Brisbane
 Griffith University Collection, Brisbane
 Lake Macquarie City Art Gallery, Booragul, NSW
 Macquarie Bank Collection, Melbourne
 Museum Kunstwerk, Eberdingen, Germany
 Maitland Regional Art Gallery, NSW
 Moree Plains Gallery, NSW
 National Gallery of Australia, Canberra
 National Gallery of Victoria, Melbourne
 New Parliament House Collection, Canberra
 Queensland Art Gallery, Brisbane
 Queensland University of Technology, Brisbane
 Seibu Collection, Tokyo, Japan
 Supreme Court of Queensland, Brisbane
 University of New England, Northern Rivers, NSW
 University of New South Wales, Sydney
 University of Newcastle, NSW
 University of Queensland Art Museum, Brisbane
 University of Southern Queensland, Toowoomba Campus, Qld
 University of Technology, Sydney
 University of Western Australia, Perth
 World Bank Collection, Washington, US
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 Private and corporate collections worldwide

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