

BONITA ELY

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Marrickville
NSW, 2204
Australia

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Phone 61 2 9559 8811 studio/home
61 2 9385 0752 College of Fine Arts [COFA]

QUALIFICATIONS

Diploma of Fine Arts (Sculpture), Prahran College of Fine Arts, Melbourne
Master of Fine Arts (Visual Arts), Sydney College of the Arts, University of Sydney.

EMPLOYMENT

Senior lecturer, Head of Department of Sculpture, Installation, Performance, School of Art, College of Fine Arts [COFA], University of New South Wales [UNSW], Sydney, Australia

EXHIBITION HISTORY

Public Art Projects

2002 Permanent public art commission, *3rd International Sculpture Symposium: Hue, Vietnam*. Location, City Hall, Hue, Vietnam

1998 Public art commission, *Light House*, architectural folly, Hue, Vietnam.
Brick, reinforced concrete, ceramic, paint. Approx. 5 metres high, 1.5 metres diameter.
Built using traditional Vietnamese building methods and materials.

Selected Solo Exhibitions

- 2001 *Inside Mawson's Sleeping Bag*
Bellas Gallery, Brisbane, Queensland
Experimental Art Foundation, Adelaide
Stills Gallery, Sydney
- 2000 *Inside Mawson's Sleeping Bag: the Poetics of Heroism*, Sutton Gallery, Melbourne
- 1999 Asian Biennale of Contemporary Art, Dhaka, Bangladesh, *Juggernaut*
Customs House, Sydney, *Juggernaut*
Bellas Gallery, Brisbane, *Juggernaut*
- 1998 Public commission, 2nd International Sculpture Symposium, Hue, Vietnam.
- 1997 Artists In The House! Elizabeth Bay House Contemporary Art Installation Program, Elizabeth Bay House, Historic Houses Trust, Sydney.
Melbourne Festival. Sutton Gallery, Melbourne. *Juggernaut*
- 1995 Solo exhibition, Sutton Gallery, Melbourne.
- 1994 *Sleepers/Ties 111* – Highways Gallery, installation, Los Angeles, USA.
- 1993 *Sleepers/Ties 1*, Urban intervention near Olympic Blvd. and 17th Street, Santa Monica, Los Angeles.
Solo exhibition, Bellas Gallery, Brisbane.

- 1992 Installed works on paper, Annandale Galleries, Sydney
Sculptural installation, installed works on paper, Sutton Gallery, Melbourne
Installed works on paper, Bellas Gallery, Brisbane, Queensland
- 1991 *We Live To Be Surprised*, sculptural installation, Performance Space, Sydney
- 1990 *Rabbit*, sculptural installation, Bellas Gallery, Brisbane, Queensland
- 1989 Paintings, prints, drawings, Bellas Gallery, Brisbane, Queensland
- 1988 Paintings, drawings, Bellas Gallery, Brisbane, Queensland
- 1987 Phototropic, sculptural installation, Performance Space, Sydney
Paintings, Roslyn Oxley Gallery9, Sydney
Paintings, drawings, Bellas Gallery, Brisbane, Queensland
- 1986 *Dogwoman Makes History*, performative installation, First Draft, Sydney
- 1985 *Murray River Project*, Performance Space, Sydney
- 1983 *Controlled Atmosphere*, performative installation, Artspace, Sydney
- 1981 *Mount Feathertop Project*, Part 2, sculpture, Institute of Modern Art, Brisbane and
Art Projects, Melbourne
Murray River Punch, performance, Rundle Mall, Adelaide
- 1979 *Mount Feathertop Project*, works on paper, sculpture, Art Projects, Melbourne
- 1975 *At Home With The Locust People*, installation, West Street Gallery, Sydney
- 1972 *Blondie*, sculpture, Ceylon Tea Centre Gallery, London.

Selected Group Exhibitions

- 2003 [forthcoming] *Australian Installation Art*, Museum of Art, Brigham Young
University, Provo, Utah, USA
[forthcoming] *Outside In*, Ivan Dougherty Gallery, Sydney
- 2002 *Fieldwork*, the Ian Potter Centre, National Gallery of Victoria, Melbourne.
Hue, 4A Gallery, Sydney
Border Panic, Performance Space and Museum Of Contemporary Art, Sydney
3 Foot Square, COFA, with Marr Grounds, Tony Coleing, Shayne Higson.
- 2001 *Histories*, Ivan Dougherty Gallery, Sydney
- 2000 *Spitting and Biting*, Monash University Gallery, Melbourne
- 1999 *We Are Australian*, National Gallery of Victoria, Melbourne [travelling]
Shifting Currents: College of Fine Arts Faculty, Ivan Dougherty Gallery, College
of Fine Arts, the University of New South Wales.
- 1998 *Co-Existence: Australian Artists Against Racism*, Hogarth Galleries, Sydney.
Collaboration with Pulpuru Davies.
Private Parts, Monash University Gallery, Melbourne.
The Acid Test, Project Space, Royal Melbourne Institute of Technology, (RMIT)
- 1997 *Gift For India*, Safdar Hashmi Memorial Trust, Lalit Kala Galleries, New Delhi;
Gallery Chemould, Bombay.
- 1996 *Parking*, Casula Power House, Casula, Sydney. Paper sculpture, *Lila and De¹*
Witt's Patent Digestive System
- 1995 *The River*, Swan Hill Regional Art Gallery, Victoria. Travelling.
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- 1994 *25 Years of Performance Art in Australia*, Ivan Dougherty Gallery, Sydney.
Travelling.
Out of the Box, Nolan Gallery, Canberra. Travelling.
- 1993 *Fifth Australian Sculpture Triennial*, Melbourne. Urban intervention, *Spirit Level*.
- 1992 *Unfamiliar Territory*, Adelaide Biennial of Australia, Art Gallery of South Australia.
- 1990 Installation, *Art Dock*, Noumea, New Caledonia
- 1989 *In Transit*, Chisenhale Gallery, London, and Canterbury Arts Festival, United Kingdom
Australian Prints, Australian National Gallery, Canberra
- 1988 Bicentennial Print Portfolio, Australian National Gallery, Canberra
- 1985 *Dog Woman Project*, installation, Making Appearances, Charlottenberg Museum, Copenhagen, Denmark
Murray River Project, installed work on paper, sculpture, artist's book, *Perspecta*, Art Gallery of New South Wales, Sydney
- 1983 Survey of Australian Art, *Continuum*, Tokyo, Japan
Controlled Atmosphere, performance, Anzart, Hobart, Tasmania.
- 1982 *Dog Woman Communicates With The Younger Generation*, performance, Performance Festival, Kunsterhaus Bethanien, West Berlin
- 1980 *15 Sculptors*, (travelling sculpture exhibition) National Gallery of Victoria
Perspecta, Art Gallery of New South Wales
3+3+9, sculpture, Harbourfront Gallery, Toronto, Canada
Bread Line, performance, Anzart, Christchurch, New Zealand
- 1978 *Women's Show*, Experimental Art Foundation, Adelaide
- 1977 *Portrait of the Artist As a Young Woman*, Women's Postal Event; Institute of Contemporary Art, London, United Kingdom
- 1976 *Three Statements on Environment*, George Paton & Ewing Galleries, Melbourne
- 1975 *The Grid Show*, George Paton & Ewing Galleries, University of Melbourne

GRANTS

- 2001 UNSW University Research Support Program
Faculty Research Grant, College of Fine Arts, UNSW, Sydney.
- 2000 Special Studies Program, UNSW
- 1998 Development Grant, Visual Arts/Crafts Fund, Australia Council.
- 1997 Faculty Research Grant, College of Fine Arts, UNSW, Sydney.
- 1996 Special Studies Program, UNSW
- 1994 Small A.R.C. Grant, College of Fine Arts, UNSW, Sydney.
- 1993 Faculty Research Grant, College of Fine Arts, UNSW, Sydney..
Visual Arts/Crafts Board, Australia Council, Professional Development Grant.
Residency in the Australia Council Studio, 18th Street Arts Complex, Santa Monica, Los Angeles, U.S.A.
- 1988 Visual Arts/Crafts Board, Australia Council, Full-Standard Grant.
- 1985 "See Awards".
- 1981 Victorian Ministry of the Arts Literature Grant – a publication about the Murray River, entitled "Murray Murundi".
- 1979 Further funding for WAREP from Schools Commission.
Tasmanian College of Advanced Education, Hobart,

- Invitation to make paper works at "Jabberwocky Paper Mill".
- 1977 Visual Arts Board, Australia Council. Special Projects Grant for Mt. Feathertop Project
Schools Commission Innovations Program for project entitled "Women's Art Register Extension Project" (WAREP) involving research, collection, documentation and collation of material, historical and contemporary, about Australian women artists, for educational use.
- 1976 Visual Arts Board, Australian Council, Special Project Grant for Mt. Feathertop Project.

AWARDS

- 1985 Visual Arts Board, Australia Council – Kiffi Rubbo Memorial Art Award Grant
- 1979 Henri Worland Memorial Arts Prize, Warrnambool, Victoria.

BIBLIOGRAPHY

Selected Publications

- Ely, B., (2001), *Longevity In Hue*, TAASA Review: the Journal of the Asian Arts Society of Australia, Vol. 9, No. 3.
- Ely, B., (2000), *Inside Mawson's Sleeping Bag: the Poetics of Heroism*, catalogue.
- Ely, B., (1998), *Juggernaut*, catalogue, Sutton Gallery, Object Gallery, Bellas Gallery.
- Ely, B. (1998), *Two Gardens and a Wasteland In LA*, TAASA Review: the Journal of the Asian Arts Society of Australia, Vol. 7, No. 2.
- Ely, B. (1997), *The Spatiality of Hindu Temples, Southern India*, TAASA Review: the Journal of the Asian Arts Society of Australia, Vol. 6, No. 4, P. 10 - 11.
- Ely, B. (1997) *Artists In The House!* Elizabeth Bay House Contemporary Art Installation Program, Historic Houses Trust, New South Wales. P. 12. Catalogue notes.
- Ely, B., (1994) *25 Years of Performance Art In Australia*, Ivan Dougherty Gallery, Sydney. P. 25. Catalogue notes.
- Ely, B., (1994) *Sexism and Art Education*. Women's Show; Conference Papers, 1977. Ed. Moore, C., *Dissonance - Feminism and the Arts 1970 - 1990*. Artspace, with Allen and Unwin, P. 48.
- Ely, B. (1981), *Murray/Murundi*, Adelaide, Experimental Art Foundation.
- Ely, B.; Havana, A. (1979), *A Profile of Australian Women Sculptors, 1860 – 1960*, (inc. slide kit), Schools Commission, Women's Art Register, Melbourne.

Conference papers

- 2001, *The Ancient History of Installation Art*, Spatial Cultures Conference, University of Newcastle:
<http://home.iprimus.com.au/painless/space/bonita.html>
- 2001, *Inside Mawson's Sleeping Bag*, Australians In Antarctica Conference, National Museum of Australia. National Council for the Centenary of Federation event.
- 2001, *Great Ideas: the Influence of Artists' Organisations on Public Art Policy*, Sculpture Out There Conference, Canberra School of Art Gallery, National Institute of the Arts, ANU, Canberra

Selected Citations

- Thomas, D. 2002. *Terra*. Catalogue, *Fieldwork: Australian Art 1968 - 2002*, the Ian Potter Centre [IPC], National Gallery of Victoria [NGV], pp.66, 67
- Green, C., 2002, *Into the 90s: the decay of postmodernism*. Catalogue, *Fieldwork: Australian Art 1968 - 2002*, IPC., NGV., pp. 102, 104.

Fieldwork: Australian Art 1968 - 2002, IPC., NGV., p. 152.

Hill, P., *Raise the Baa*. Metro, Sydney Morning Herald [SMH], 8-14/11/02, p. 26.

Duncan, J., Michael, L., *Monash University Collection: four decades of collecting*, Monash University Museum of Art. 2002.

Hill, P., *3 Foot Square*, Critic's Picks, Sydney Morning Herald, [SMH], 1st Nov., 2002, p. 27.

McFarlane, R., *Look Closely For the Mystery In the Vista*. SMH, 20th July, 2001. Article. *Critic's Picks*. SMH, Metro, July, 6-12, 2001.

Low, A. L., *Spotlight*, SMH, Metropolitan, June 27th, 2001

Green, C. (1995) *Peripheral Vision: Contemporary Australian Art 1970 - 1994*, Craftsman House, Melbourne. Pp. 21 - 23, 53, 153.

Kenyon, T. (1995) *Under A Hot Tin Roof: Art, Passion and Politics At The Tin Sheds Art Workshop*; Power Publications, University of Sydney. Pp. 69, 85, 88, 118.

Sullivan, G. (1994) *Seeing Australia: Views of Artists and Art Writers*, Piper Press, Sydney. Pp. 16, 72,

Waterlow, N. (1994) *25 Years of Performance Art In Australia*. Catalogue. Ivan Dougherty Gallery, COFA.. Pp. 4, 6, 15, 25, 62, 64.

Stephen. A. *A Process Of De-Neutralising. Anything Goes: Art In Australia 1970 - 1980*. (1994) Ed. Taylor, P. Art And Text, Melbourne. Pp. 62, 64.

Marsh, A. (1993) *Body and Self: Performance Art in Australia 1969 – 92*, Oxford University Press, Australia. Pp. 40, 142 - 148, 166, 167, 169.

Green, C. (1993) *Art as Printmaking: The Deterritorialised Print*, Art Monthly, No. 58, April. Pp. 11, 13.

Brauer, F. (1993) *Bonita Ely: The Sleep of Reason Produces Monsters*, Eyeline, No. 21, Autumn. Pp 26, 27.

Morrell, T. (1992) *Unfamiliar Territory: the Adelaide Biennial of Australian Art*. Art Gallery of South Australia. Pp. 6 - 7, 18 - 19, 59.

Kirby, S. (1992) *Sight Lines: Women's Art and Feminist Perspectives in Australia*, Craftsman House

Burke, J. (1990) *Field of Vision, A Decade of Change: Women Artists In the 70s*, Viking Penguin Books, Australia. Pp 15, 92 - 98, 121 -123.

McIntyre, A. (1988) *Australian Contemporary Drawing: Resurgence and Re-Definition*, Boolarong Publications, Australia.

Catalano, G., (1984) *The Bandaged Image: A Study of Australian Artist's Books*, Hale and Ironmonger, Sydney.

Catalano, G., (1985) *An Intimate Australia: The Landscape In Recent Australian Art*, Hale and Ironmonger, Sydney.

Bond, A., *Perspecta 85*, (1985) Art Gallery of New South Wales, Sydney. Catalogue.

Ruinard, E. (1986) *Dogwoman Makes History*, First Draft, Sydney,. Catalogue.

Websites

<http://www.borderpanic.org>

http://www.art.cofa.unsw.edu.au/staff/staff_names/ely/ely.html

<http://www.art.cofa.unsw.edu.au/sculpture/sculpture.html>

<http://www.eps.cofa.unsw.edu.au>

<http://home.iprimus.com.au/painless/space/bonita.html>

www.wagga.nsw.gov.au/art.htm

www.stillsgallery.com.au/exhibit/archive/2001/ely.htm - 7k -

www.eaf.asn.au/ex01.html - 12k -

www.postgradresearch.unsw.edu.au/PDFs/Cofa/art.pdf -

www.viscopy.com/A_Members.htm - 101k -
www.arsny.com/mem-e.htm - 29k -

REPRESENTED

National and State, Educational and Institutional Collections

National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; Art Gallery of Queensland, Brisbane; National Gallery of Victoria, Melbourne; University of New South Wales, Sydney; Griffith University, Brisbane; University of Queensland, Brisbane; Victorian Law Courts, Melbourne; Art Bank, Sydney; Brisbane City Council, Queensland.

Australian Regional Galleries

Warrnambool Art Gallery, Victoria; Perce Tucker Regional Gallery, Townsville, Queensland; The Araluen Centre, Alice Springs South Australia; Queen Victoria Museum and Art Gallery, Launceston, Tasmania; Fremantle Arts Centre, Fremantle, Western Australia; City of Ballarat Fine Art Gallery, Ballarat, Victoria; Newcastle Region Art Gallery, Newcastle, New South Wales; Naracoorte Art Gallery, Naracoorte, South Australia

Overseas Collections

Museo de Arts de Sao Paolo, Brazil; National Gallery of Canada, Ottawa; Central Art Gallery, Beijing, China; Bibliotheque Nationale, Paris, France; Staatliche Museum, Berlin, Germany; British Museum, Department of Prints and Drawings, London, UK; National Gallery and Alexandros Soutzos Museum, Athens, Greece; National Gallery of Modern Art, New Delhi, India; National Library of Indonesia, Jakarta, Indonesia; Israel Museum, Jerusalem, Israel; Gabinetto Nazionale delle Stampe, Rome, Italy; National Museum of Western Art, Tokyo, Japan; National Institute of Fine Arts, Mexico City, Mexico; Stedelijk Museum, Amsterdam, Netherlands; National Art Gallery, Wellington, New Zealand; National Museum and Art Gallery, Port Moresby, Papua New Guinea; The Museum of Modern Art, New York, United States of America; Pushkin Museum of Fine Arts, Moscow, USSR; Narodna Galerija, Ljubljana, Yugoslavia; National Gallery of Zimbabwe, Harare; 18th Street Arts Complex, Los Angeles, USA; Side Street Projects, Los Angeles, USA

Represented by

Stills Gallery, 36 Gosbell St., Paddington, NSW 2021
PH 61 2 9331 7775

Peter Bellas, Bellas Gallery, 49 James St., Fortitude Valley, (Brisbane), Qld. 4006
PH 61 7 3257 1608; FAX 61 7 3852 2855 bellasgallery@ozemail.com.au

Irene Sutton, Sutton Gallery, 254 Brunswick St., Fitzroy, (Melbourne), Vic. 3065
PH 61 3 9416 0727; FAX 61 3 9416 0731; EMAIL <suttgal@netline.com.au>

Gail joy Kenning

5/117 Belmont St, Alexandria NSW 2015
Tel: 0414 332 676 Fax: (02) 9565 2707
gailk@carma.com.au

1995 Awarded Australian Permanent Resident Status
2002 Became Australian Citizen

Research

- 2001 COFA, University of News South Wales - PhD Art History & Theory
ZKM Gallery Karlsruhe
- 1998 University of Western Sydney Nepean PhD Visual Arts (Transferred to COFA)
- 1993 The Royal College of Art, London, England. Post experience programme, research into light-weight sculpture & computer imagery in connection with Fine Art Tapestry.
- 1992 University of Central England. Junior Honorary Fellow, pilot project of Fine Art Practice research group

Education

M.A. FINE ART Birmingham Institute of Art & Design, (University of Central England)
B.A.(Hons) FINE ART- FIRST CLASS AWARD City of Birmingham Polytechnic, (UCE)
BTEC Art & Design North Warks College of Technology & Art, England
Atherstone School (Queen Elizabeth Grammar school), Warwickshire, England

One person Shows

- 1999 *X and Y*, PCL Exhibitionists Strawberry Hills, Australia,
- 1998 *Secrets That We Keep*, First Draft, Sydney, Australia
- 1997 *Lineage (Shards of Glass)*, Mary Place gallery, Paddington, Australia
Creative Juices 'Exstallation', Tamburlaine Winery, Hunter valley NSW
- 1996 *Borderlines*, PCL Exhibitionists, Strawberry Hills, Australia
- 1995 *The Cooling Tower*. The Cut Gallery, London, England
- 1993 *Forms & Formulae (Armoured Space)*, Walsall Museum & Art Gallery England
- 1992 *Profiles*, North Warks College of Technology & Art. Nuneaton, England.
- 1990 *Installation*, Office building of Deloitte Haskins & Sells, Birmingham, England

Selected shows

- 2003 *Sculpture 2003* PCL Exhibitionists, Sydney, Australia
- 2002 *Hue*, Gallery 4a Sydney Australia
Ultimo Project Open Studios (MASCON Festival & Biennale of Sydney), Sydney, Australia
Art + About, Ultimo Project, Sydney Australia
Gallery 4a Christmas Show, Sydney Australia
Nikon Summer Show, CCP, Melbourne, VIC Australia
- 2001 PCL Christmas Show, Sydney, Australia
Sculpture by the Sea, Sydney, Australia
Cell Me to Science, ISIS symmetry (Sydney) College of Fine Arts Paddington, Australia
- 2000 *Sculpture 2000*, Access Gallery, Sydney, Australia
'Blanc' PCL Exhibitionists
Tuscon, Arizona, USA
'Luggage Not Baggage' PCL Exhibitionists Strawberry Hills Australia
I CEE Calendar Exhibitions, PCL Exhibitionists Strawberry Hills Australia
Swan Hill Art Gallery, Victoria
Sky Garden Art Prize
Sculpture by the Sea, Sydney, Australia
- 1999 Rocks Art Prize, Sydney, Australia
- 1998 *SECOND INTERNATIONAL SCULPTURE SYMPOSIUM*, Hue, Vietnam (2 month residency)
In Site, Six Emerging Sculptors, Sherman Galleries Hargrave, Paddington, Australia

- BATHURST ART PRIZE. Bathurst, Australia
Sculpture by the Sea, Bondi, Australia
East Coast Sculpture Show, Ballina Australia
Sydney Park Sculpture Symposium, Sydney Australia
The 2nd Bi-Annual Sculpture Acquisition Prize, Lake Macquarie City Art Gallery
A Sea Change Olympic Arts Festival, National Maritime Museum, Sydney
- 1997 *Nillumbik Art Award*, Melbourne, Australia
Sculpture by the Sea, Bondi, Australia
- 1996 *Oriel Windows*, PCL Exhibitionists, Strawberry Hills, Australia
 27th - ALICE PRIZE, Alice Springs, Australia
 'Don't Mind the Gap' Nelson St Gallery, Sydney, Australia
 Mosman Art Prize, Mosman, Australia
- 1995 *Group Show*, PCL Exhibitionists, Strawberry Hills, Australia
Public Art Competition Shortlist, Chepstow Library, Chepstow, England
Lunatic Fringe the Royal College of Art, London, England
- 1994 *Site-Ations*, International invited Group show, Cardiff, Wales
Whitechapel Open Studios, London, England
- 1993 *On Site*, Site specific group show, Bermondsey, England
- 1992 *Under One Roof*, Midland Art Centre, Birmingham, England
- 1991 *Fresh Art*, Business Design Centre, London, England
New-Work Midway, Midland Art Centre, Birmingham, England
- 1990 *Gas Hall*, Selected Show, Birmingham, England
Ten Artists, Two Cities, Oldknows Gallery, Nottingham, England
Dudley Art Week, Installation at Himley Hall, Dudley, England
Bat Open - Midland Art Centre, Birmingham, England

Awards

NAVA Marketing Grant
 Art & New technologies (ANAT) - Australia
 Louise Ann Ryland Travel scholarship
 Richard Newitt Study Scholarship

Conference Papers

- 2000 Crossroads Cultural Studies conference, Birmingham, England. Paper presented 'A new aperture on Gendered Aesthetics'
- 1999 Synthetics, Making & Remaking Culture, The cultural studies association of Australia. Paper presented 'The female aesthetic & cyberspace-Is there a neutral space?'
- 1999 Issues in Art Criticism, University of Western Sydney. Paper presented 'Art Criticism - the changing face'
- 1999 Diversity in Art Theory & Practice, University of Western Sydney. Paper presented 'A neutral space?'

Publications

- 2000 World Sculpture News - Review of Access Gallery Show
- 1999 UWS Postgraduate Newsletter Paper published - 'When Cultures Collide & Elements Collude'
- 1999 World Sculpture News, Review of Sculpture symposium in Vietnam by Suzanne Lecht
- 1986 Tamworth Herald Series, Review of *Forms & Formulae (Armoured Space)*
- 1993 Express & Star *Forms & Formulae (Armoured Space)*
- 1993 Walsall Advertiser *Forms & Formulae (Armoured Space)*
- 1993 Birmingham Evening mail *Forms & Formulae (Armoured Space)*
- 1993 The Observer 'Space Show'
- 1993 Ad News *Forms & Formulae (Armoured Space)*

Websites

http://www.icinema.unsw.edu.au/ic_people.html
<http://www.pclgallery.org.au/pclarchive1999.htm>

<http://www.pclgallery.org.au/pclarchive2000.htm>
<http://www.artnews.com.au/sculpture.htm>
<http://www.smh.com.au/articles/2002/11/07/1036308423415.html>
http://www.hue.vnn.vn/hue/tanman/1999/baiso4_2.htm
<http://www.art-almanac.com.au/sydney.html>
http://www.biennaleofsydney.com/events_party.asp
<http://www.pclgallery.org.au/archive/white260900.htm>
<http://www.nas.edu.au/events/speicaleventoff.htm>

CD Collections

Ultimo Project Artists' Show July 2002
Sculpture by the Sea Bondi 2001
Momento – the ultimo project

Teaching

B.A. (Hons) Art & Aesthetics, Cardiff Institute Of Higher Education
BTEC Art & Design, North Warks College of Technology & Art
Foundation art course, Stourbridge College of art -Visiting Lecturer.

Residencies & Workshops

- 2 Month Residency in Hue Vietnam 1998 2nd International Sculpture Symposium
- Castle Vale School, Birmingham, England - Artist in Residence.
- Saltley School Birmingham, Workshops
- Saltway Centre (Special Needs) & Whitnash Combined School Warwick, Artist in residence in collaboration with Theatre Company
- Kenilworth School Warwickshire, England - Artist in Residence
- Snitterfield School Warwick, England - Artist in Residence: Large scale collage
- Ladypool School Birmingham, England - Artist in Residence
- Kenilworth School Warwickshire, England - Artist in Residence
- Art & Design Camp USA: Welded Sculpture

Employment

Project co-ordinator in the development innovative software programs developed by MASS Communication Group Pty Limited

Technical support for computer network.

*gla*CLARKE

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CURRICULUM VITAE

Education:

- 1990** **Master of Fine Art**
Tasmanian School of Art, University of Tasmania (Hobart)
- 1976** **Diploma of Art & Design**
School of Visual Arts, Gippsland Institute of Advanced Education
(now Monash)

Employment:

- 2002** **Teacher Design and Technology,**
SHORE Sydney Church of England Grammar. North Sydney.
- 2001 Head of studio, Sculpture & Printmaking Teacher
SHORE Sydney Church of England Grammar. North Sydney.
- 1999,00** **Installations Manager**
Contemporary Art Services Tasmania
Community Arts Consultant
Sorell City Council, Tasmania
- 1998** **Associate Professor of Sculpture**
University of Hue, Vietnam
- 1998** **Artist in Residence** (but not as a resident)
Risdon Prison, Tasmania
- 1996** **Head of Studio Visual Investigation, Part Time Lecturer in Sculpture**
Tasmanian School of Art, University of Tasmania
- 1994,95** **Part Time Lecturer in Sculpture and Drawing**
Tasmanian School of Art, University of Tasmania
- 1991,92,93** **Full Time Lecturer in Sculpture**
Tasmanian School of Art, University of Tasmania
- 1989, 90** **Part Time Tutor in Painting**
Tasmanian School of Art, University of Tasmania
- 1977,78** **Part Time Tutor in Painting and Sculpture**
Monash University, Gippsland Campus (GIAE)

Awards, Grants & Commissions:

2003	Development Grant Australia Council VACF
2002	NAVA
2001	Pat Corrigan Artists' Grant
1999	The 1999 Hutchins Art Prize
1997	Development Grant Australia Council VACF
1997	Hobart Remand Centre
1996	Lansdown Primary School
1993	City of Hobart Prize for Sculpture
1978	Mildura Sculpture Triennial
1975	Mildura Sculpture Triennial
	Latrobe Valley Purchase Awards
1974	Musswellbrook Painting Award

Collections:

Australian National Gallery, Canberra
National Gallery of Victoria, Mitchell Endowment
National Gallery of Victoria, (permanent collection)
Tasmanian Museum & Art Gallery
Latrobe Valley Arts Centre, Victoria
Mildura Art Centre
University of Tasmania
Australian Embassy, Hanoi, Vietnam
Hue International Sculpture Park, Thua Thien Province, Vietnam
The Hutchins Foundation Ltd, Sandy Bay, Tasmania
The Renwick Foundation, New York, USA

Solo Exhibitions:

1998	"Into The Piquenet" CAST Gallery Hobart, Tasmania
1992	"Still Life (Jono, Robbo, Smitty and me)" Microscope Gallery, Melbourne
1991	"Your Place or Mine, The Supermarket, and Syntactical Sanguinity" Terra Australis Gallery, Melbourne
1990	"House" Microscope Gallery, Melbourne
1987	"Socrates Thorn" Latrobe Valley Art Centre
1984	"Italian Works"

- 1982 Switchback Galleries, Churchill, Victoria
“Plumage”
 Tolarno Galleries, Melbourne
- 1977 **“Works on Paper”**
 Tony Coleing Gallery, Paddington, Sydney

GLEN CLARKE CV 2002. P.2.

Selected Group Exhibitions:

- 2003 **National Sculpture Prize and Exhibition**
 National Gallery of Australia, Canberra
- 2002 **“Hue”** 4 artists respond to the experience of working in Viet Nam
 Gallery 4A, Sydney.
“The 32nd Alice prize” Araluen Art Gallery, Alice Springs
- 2001 **“Blake Prize for religious art”**
 S H Ervin Gallery
“Working Conditions”
 Carnegie Gallery, Hobart City Gallery, Tasmania
- 1999 **“SOFA” sculptural objects and functional art**
 Chicago, USA
“Wish you were here”
 Smith & Stoneley Gallery, Brisbane, Satellite Asia Pacific Triennial
- 1998 **“Impressions of Hue”**
 The Second International Sculpture Symposium, Hue Vietnam
“<CAST> Intro”
 Contemporary Art Services Tasmania
- 1997 **“Apples from Oz – Marketing to the Empire and Beyond”**
 Tasmanian Museum & Art Gallery
- 1996 **“Perimeter: Home of the Nothinging”**
Collaboration with Cath Roberts
 Contemporary Arts Services Tasmania
- 1995 **“The Christmas Tree”**
 Tasmanian Museum & Art Gallery, Hobart
- 1994 **“The Hobart City Art Award”**
“Familiarity?”
 Re-examining Australian Suburbia, Plimsol Gallery,
 Centre For The Arts, Hobart
- 1993 **“The Underpass Show II”**
 (Triennial Annex) Degraives St, Melbourne
- 1992 **“ARX 3”**
 Artists Regional Exchange) Perth, Western Australia
- 1990-92 **“Contemporary Gippsland Artists”**
 Touring Exhibition of 12 Regional Galleries in 6 Australian States
- 1990 **“The Underpass Show”**
 (Triennial Annex) Degraives St, Melbourne
- 1989 **“Flat” Sculptors works on paper**
 ACCA, Melbourne, The Fine Arts Centre, Hobart
- 1981 **1st Australian Sculpture Triennial**
 Melbourne

- 1978** **Mildura Sculpture Triennial**
 “Contemporary Sculpture & Performance”
 Latrobe University, Melbourne
- 1975** **“Mildura Sculpture Triennial”**

GLEN CLARKE CV 2002. P.3.

Publication:

“Suppression = Alienation = Oppression”
Glen Clarke published by Champion, 1979

Selected Readings:

- “Dictionary of Australian & New Zealand Artists & Galleries”**
by Max Germain
- “The Bandaged Image”**
A Study of Australian Artist’s Books by Gary Catalano Hale and Iremonger,
Sydney
- “Contemporary Gippsland Artist”**
(Touring Exhibition 1990 – 1992) Catalogue Essay by David Hansen
- “Sculpture at Mildura”**
The story of the Mildura Sculpture Triennial, 1961 – 1992, by Graeme Sturgeon,
Published by Mildura City Council
- “How the Old Canons were Destabilized in Mildura in 1975”**
Noel Sheridan, Artlink Volume 13, Number 2, August 1993
- “Power and Oppression”**
Dorothy Erickson, The Bulletin, May 5, 1992
- “Glen Clarke”**
Interviewed by Sharon Woods, Contemporary Art Tasmania No.3, Autumn 1994
- “Off The Map”**
David Hansen, Art Monthly March 1994, No 67, April 1994, No. 68
- “Familiarity? Re-examining Australian Suburbia”**
Jennifer Spinks, Art Monthly, December 1994, No. 76
- “Museum of the Mundane”**
Sean Kelly, Artlink Volume 14, No.4, Summer 1994
- “Familiarity”**
Peter Hill, Art & Text, No. 50, 1995
- “Art and Suburbia”**
Chris McAuliffe, Craftsman House, ISBN 976 6410 291,
- “Jam Rothko and Marshmallow”**
Pippa Haslem, Siglo Edition, No.9
- “Specific Times & Particular Spaces”**
Mary Knights, Artlink, Vol.18, #2 1997

SUE PEDLEY

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Occupation: Artist and Lecturer:

Artworkshop, Faculty of Architecture,
University of Sydney,
National Art School,
School of Design, Insearch, University of Technology

Qualifications:

1997: Master of Fine Arts, College of Fine Arts, UNSW

1989: Postgraduate Diploma of Fine Art

Sydney College of the Arts

1987: Guest student, Stadelschule, Frankfurt, Germany

1984: Bachelor of Fine Arts, Tasmanian School of the Art

1975: Diploma of Education, Victorian Institute of Early
Childhood Education

SOLO EXHIBITIONS

2002 ***Sound of Lotus***, Mori Gallery, Sydney

2002 ***Sound of Bamboo***, Artspace, Royal Botanic Gardens, Sydney

2001 ***Sound of Nelum***, (*lotus*) cyanotypes, drawings and installation,
Paradise Road Gallery, Colombo, Sri Lanka

2001 ***Sound of Nelum***, Vibhavi Academy of Fine Art, Colombo

2000 ***Quarrying memory:sound to drawing,drawing to sound***, Gallery 4A,
Sydney

1999 ***round and round the garden***, Watch This Space, Alice Springs

1997 ***Listening to Clara Ethel and Ada,Australian Perspecta 1997***,
Sydney

1996 ***under the pier***, Experimental Art Foundation, Adelaide

1996 ***under the pier***, Artspace, Sydney

1995 ***humidity***, Pendulum, Sydney

1994 ***stains frescoes 111 riverbed***, IMA, Brisbane

1993 ***frescoes 111assay***, aGOG, Canberra

1993 ***frescoes 111 assay***, Glare, Artspace window, Sydney

1992 ***tide***, First Draft West, Sydney

1992 ***frescoes***, Photospace, Canberra

1991 ***the intertidal zone***, 200 Gertrude st, Melbourne

the intertidal zone, The Performance Space, Sydney

1989 ***the element orange***, Performance Space, Sydney

1986 Stadelschule, Frankfurt, Germany

Galerie Wasch Salon, Frankfurt, Germany

1985 Handmark Gallery, Hobart

SELECTED GROUP EXHIBITION

- 2003 **First Impressions**, Ian Potter, National Gallery of Victoria
2002 **7 Photographers**, Stills Gallery, Sydney
2002 **Hue**, Gallery4A, Sydney
2002 **Sound of Bamboo**, Calibre Art, Sydney
2001 **Drawing**, Tara Munkanome, Carmel Kantilla, Marie McMahon, Toni Warburton, Tin Sheds Gallery, Sydney
2000 **Techne**, Design Staff Exhibition, UTS Gallery, Sydney
2000 **thylacine**, Wingecarribee Swamp Exhibition, Mori Gallery
2000 **thylacine**, Helen Maxwell Gallery, Canberra
2000 **The Convict and the Jew**, 24Hr Art, Darwin
1999 **The Convict and the Jew**, Contemporary Art Space, Canberra
1999 **Schaufenster in die Welt**, Kassel, Germany
1998 **International Sculpture Symposium**, Hue, Vietnam
1998 **shields**, with Paloma Ramos, Tess Horwitz, Veronica Calarco, National Sculpture Forum, Canberra Casula Powerhouse

AWARDS

- 2001 Visual Arts/Craft Project Grant: New Work, Australia Council
2000 Asia Link Residency, Sri Lanka
1998 Travel Grant, Vietnamese Sculpture Symposium, NSW Ministry for the Arts
1997 Project Grant, VACB, Australia Council
1995 Artist in Residence, London, 1995, VACB, Australia Council
1990 Project Grant, VACB, Australia Council
1986 Guest Student, Stadelschule, Frankfurt, Germany
1985 Travel Grant, VACB, Australia Council; Tasmanian Arts Advisory Board

PUBLICATIONS

- Alfreda de Silva, "Sound of Nelum", **Sunday Times**, Colombo, 21.1.01
Jacqueline Millner, "Quarrying Memory", review, **Like**, magazine, Nov, 2000
Jacqueline Millner, **Uncertain Ground, Essays Between Art and Nature**, editor Martin Thomas, published AGNSW, 1999.
Isabella Reich, "The Convict and the Jew" **Eyeline**, Summer, 2000
Suzanne Lecht, "Sculpturing Impressions of Hue", **Sculpture News**, Spring 1999
Anne Ferran, "Listening to Clara, Ethel and Ada", **Eyeline**, Summer, 1998
Kevin Murray, J Millner, **Real Time**, August, 1997
Geraldine Obrien, "Listening to Clara, Ethel and Ada", **Sydney Morning Herald**, 1997

Virginia Ross, "Under the Pier", review, ***Eyeline***, Feb 1997
Jacqueline Millner, "Under the Pier", catalogue Artspace, April, 1996
Jaqueline Millner, "Humidity", ***Agenda***, September, 1996
Christine Morrow, "stains frescoes 111 riverbed" ***Eyeline***, Jan 1995
Abby Mellich, "Broken Circle", Catalogue essay, IMA, May 1994
Abby Mellich "tide", ***Agenda***, review, June 1993
Tess Horwitz, "the intertidal zone" Catalogue essay, Gertrude Street, 1992
Christopher Allen, ***Sydney Morning Herald***, Feb 1990, Nov 1990

COLLECTIONS

National Gallery of Victoria; University of Technology; Private collections.