

IN CARNATIONS

## INCARNATIONS

was a series of installations by six artists placed in the Paddington Uniting Church as part of the Eastside Arts Program for 2001. It was a partnership between Eastside Arts, the Artists, The Australia Council for the Arts and the Parish. It was also a journey of discovery and inspiration as the artists became the messengers and the visionaries to the Congregation and the Community evoking greater spiritual awareness.

TIM JOHNSON 9 – 26 AUGUST 2001

NOELENE LUCAS 6 – 24 SEPTEMBER 2001

JOHN ADAIR 4 – 24 OCTOBER 2001

MARION BORGELT 8 – 28 NOVEMBER 2001

JANET LAURENCE 6 – 29 DECEMBER 2001

MARTIN SIMS 4 – 20 JANUARY 2002

ROD PATTENDEN CURATOR

CAROL HIRT PROJECT COORDINATOR

DON HARPER DESIGN & CONSTRUCTION

## PHOTOGRAPHERS

PETER SOLNESS

JOHNSON | LUCAS | BORGELT | LAURENCE

MICHAEL AMENDOLIA ADAIR

MARTIN SIMS SIMS

DESIGN

INFOGRAPHIC DESIGN

## EASTSIDE ARTS

is a major program of performing and visual arts events staged within historic 1877 Uniting Church. The dramatic interior of this Church has been host to a changing exhibition of works by artists including Marita Sambono, Hector Sundaloo, Rosemary Valadon, George Gittoes, Mirabel FitzGerald and John Coburn. The acoustic ambience of the sandstone church enhances the music program of Eastside Arts which covers music from all cultures and styles. The arts program stems from the Paddington Uniting Church's long-term commitment to exploring the link between the arts and spirituality, seeking to actively explore the resources offered through all forms of human creativity, particularly as expressed in the arts, in support of our faith and mission.

Carol Hirt - Arts Officer – Eastside Arts



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EASTSIDE ARTS

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## SOMEWHAT LIKE ANGELS

Dismay bending into delight was one of the strong responses to INCARNATIONS, the installation series that has recently disordered the interior of the Paddington Uniting Church. The well arranged symbolic space of this historic building was given over to a project that sought to place contemporary installation art not just in the doorway of the church but as the central spatial focus. This intervention was made during the conduct of the usual range of activities including worship services, funerals and marriages, and the many arts events sponsored through the innovative Eastside Arts program.

Generally, arts and the church have had a difficult history. Artistic invention creates a condition of anxiety for those wanting clear boundaries between belief and the life of the imagination. Images awaken desire. In turn, they form a horizon of choices that prompts a community to change and growth. The power of images is potentially disruptive to institutions concerned with limits on behaviour and edges on social contracts.

As both curate and curator during the period of this installation series I have chosen to value the capacity of the arts to renew, confront and question the life of the imagination. Both art and religion have a social function to provide spaces for contemplation and more importantly in provoking speculation. This is the invitation to think otherwise. This approach clearly affirms the role of religious organisations to entertain the work of contemporary artists who are concerned with the common horizons of justice, compassion, and the nature of human experience.

The INCARNATIONS project has given the opportunity to six artists, diverse in approach and materials, to play unfettered within a sacred space that is set aside for exploring the human journey of birth, productivity, connection and death. The particular conditions of each intervention has been resonant with ideas that at times amplify the religious meanings of the space and at other times question their very foundation. Art is a permissive tutor of the imagination. This permissiveness is not something to be feared in a religious space but is rather an opportunity to converse with the divine, shall we say, along more playful and surprising lines.

**PRESENCE** Tim Johnson provided something of a bibliography of influences in his work. They ranged through images drawn from Buddhism, Taoism, UFO research, science fiction icons and biblical illustrations. Johnson worked on this ensemble in a collaborative way with artists from diverse cultural backgrounds including My Le Thi, Daniel Bogunovic and Karma Phuntsock.

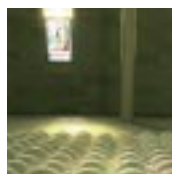
Johnson has made more explicit in this installation his interest and reverence for religious vision as one of the key interests in his work. His conceptual approach to artmaking is partly an attempt to find an all-over narrative that approximates the intention of religious art. There is an intimation that there exists at the level of perception a whole galaxy of connected meanings. This makes Johnson something of a conjurer of mystic realities who is also always working at the edge of vision finding spaces for otherwise disparate influences.

Contributions by the Vietnamese born artist My Le Thi included two skeletons painting themselves into life, an affirmation of the visual as a form of renewal. Of more pivotal influence was a collection of shoes and plaster feet spiralled onto the central floor that carried stories referenced in their decoration. The smell of shoe leather provided an ongoing and distinctive incense in the space. Johnson and his collaborators pushed the viewer to consider the edge as horizon and to attempt to construct the narrative that underlies the compassion and mystery found in diverse religious traditions.

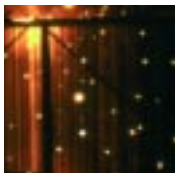
**MOON WATCHING** Noelene Lucas' contribution proved to be a subtle and yet powerfully engaging work originally exhibited at the Art Gallery of NSW in 1991. Installed as a rectangular field of small plaster domes with crushed marble placed around their edges the work filled the whole interior with a startling reflected light. This was particularly effective during day light hours as the sun ran across the surface of the work with spears of coloured light slicing through the stained glass.

This presentation gave the effect that the work was itself a source of light that illuminated the room. As the work changed, reflected and sparkled with light the viewer was invited to enter a more meditative stance. Something like a 'pool' of reflection was created that called forth more unconscious processes. This invitation was amplified as visitors sought refuge in the wake of

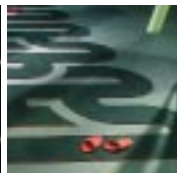
detail PRESENCE



detail MOON WATCHING



detail FIRMAMENT 5762



detail SUSPENDED

the terrorist attacks in New York and, as the visitors book attests, found reason in their own lives for hope and renewal.

Lucas' ordering process draws on a tradition in abstract art interested to work with minimal form. The work plays in the transition between nothing and something where the conscious mind searches for meaning among the bibliography of known cultural forms. The field of plaster domes seem to fill the horizon of the eye and offer the potential to go on forever. The effect of this play with geometry is to offer the possibility of mapping non-material space. The use of the grid, far from offering limitation, offers a map for sluicing the chaos of life. The microcosm of the work allows for a possible apprehension of the macrocosm of larger felt realities. The dialogue between the work on the floor and the vaulted ceiling above, like the canopy of the heavens, only served to amplify this possibility of reflection.

**FIRMAMENT 5762** John Adair offered an ambitious construction involving a 15 metre long rectangular box set across the interior space and clad in black plastic. Adair provided a narrative that claimed this box to be a re-appearance of the Mosaic tent of meeting where ancient Israel focused its worship during their journey in the desert. This sudden appearance, coinciding with the Jewish Feast of Tabernacles, prompted a consideration of the refugee status of the divine. This was further emphasised as the work was built and dismantled over a three day period.

This mundane container provided little aesthetic pleasure until one moved inside. Here the black walls had been pierced by tiny pinholes which allowed needle like pricks of light to illumine the dark and oily interior creating an intense and somewhat disorientating effect. Having insufficient light to measure the internal space the viewer wandered in an oily sea of phosphorescence that sought analogies in the night sky at moments where one is overwhelmed by its vastness. A box made of mundane material and yet full of mystery, both empty and full, dark, and yet filled with light, silent and yet resonant with voices.

The work was dismantled three days after its construction. Visitors could only witness the building materials placed around the edge of the church like

giant abstracted squares and to listen to the rumours of the interior experience. The activity of rumour became part of the effect of the installation as the memory of its construction echoed in the space. Adair has captured on photo sensitive paper some of the light markings from the interior that record like ghostly scratches a faint reminder of its sensory mystery.

**SUSPENDED** Marion Borgelt created a heightened theatrical environment where the viewer was invited to appreciate their own bodily connections. Six large sculptural forms were installed as hangings down the two sides of the church. Their felt surfaces were slit and folded into quite different characters that moved between a figural sign and some bodily attenuation. Their forms arched up into the ceiling and folded back to hover above the floor spilling their archetypal presence into the space.

Within this enclosure lay a felt maze cut out on the floor. A suitcase of blood red felt shoes invited participation on a journey as a reverent and silent witness. This meditation, in contrast to many spiritual disciplines, was full bodied. The reflective red that edged the installation vibrated in the eye and illuminated the message of participation with overtures of passion and ecstatic transformation. It was as if the skin of the work was being peeled back to reveal its pulsing energy lying beneath the feet, brushing against the spine. The work offered a stark invitation to find spiritual connections within the realm of the sensual, passionate, and ecstatic range of human response.

If worship should occur here it would need to be felt as a vibration up the spine. The body, as a whole organism, would become the receptor of meaning. If there was silence in this work it operated at the level where one stops still and hears the pounding of one's heart, as rhythmic pulse, blood behind the eyes, and prickling in the ear. Here the artist operates as a priest offering vestments to cover, secrete and gently honour the wounds that life inflicts. The possibility here is an embodied spirituality, close to the earth, energetic and sexual, looking for wholeness but not without pain and ecstasy and yet filled with delight.



**VEILING SPACE** Janet Laurence used this opportunity to explore an ongoing interest in light and transparency. An arrangement of translucent fabric was strung from the ceiling creating a series of 'rooms'. The shifting light and the visual play of enclosure and disclosure revealed anew the forms of the building's interior. Through the access of this curtained container Laurence placed at one end of the church a glass box holding the chemical powder sulphur, while at the other, a series of glass panels with billowy sulphurous residue.

From the material and mundane substance of chemical powder the viewer moved towards the luminous wall taking the journey from the material to the immaterial as an alchemical and physical transformation. This pathway was interrupted, however, by the play of veiling as it introduced secrets and shadows into the field of vision. Other human presences shifted in and out of focus confusing the depth of field and de-centring the viewer as the principal place of interpretation.

Laurence's work invites a consideration of the nature of connection and ordering. The veiling, rather than obscuring, can also be understood to invite clearer thinking about the distinctions of language around binary constructs such as gender difference, the separation between nature and culture and the western predilection to so clearly separate material and spiritual. Laurence's containers in her work are fluid, they work with material and their capacity to move, transform and change. Her work invites consideration of more holistic models of reality. Her work also reminds us of the limits of language and the reality that in some areas of human knowing it is only through veils that we are given the ability to see at all.

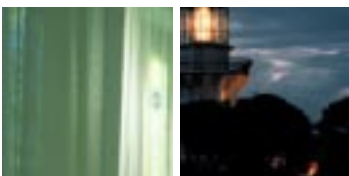
**ONE MILLION CANDELAS** The suspended screen of Martin Sims's video installation hung just above the liturgical focus of the building. The screen made an intervention reminiscent of the many forms of screening that have been used to enhance the journey of a viewer through a religious space. Screening is used to delay gratification, to create anticipation and to prepare the viewer for the visual experience of contemplation.

On this hovering screen Sims presented a 40 minute video projection based on his contemplation of a coastal lighthouse. At first glance the lighthouse made an appropriate comparison to the church as it was built about the same time and has some similar architectural features. Moreover, nineteenth century piety used the symbol of light beacon to explain the role of the church as a haven of safety against the dangers found on the sea of life.

Correlations like this while iconically playful do not give adequate account of the more long lasting experience of viewing the projection. This invited the viewer to enter a different experience of time. The changing images that recorded the light coming up at dusk and going out at dawn were mesmerising. This invited an intensity of contemplation that was measured by the pulse and rotation of the light. The brightness of light, the changing hues of dusk and dawn, the silent wind ripped trees were all shaped through sitting in a church dimly aware of another time rotating around one's body. The concentration of gaze were punctuated by moments of surprise approximating epiphany. The passage of changing image and measured time provided a deeply meditative environment. Sims' presented, therefore, an education for both the eye and the soul on the nature of light and the search for illumination.

**INCARNATIONS** has created a unique opportunity for contemporary art to reach a wide variety of communities and interests. The project certainly affected the usual symbolic order maintained in this building as the primacy of words has given way to images. This allowed the possibility for eyesight to become insight, for viewers to become contemplators and for one voice to be replaced by the many voices of a diverse and unexpected congregation.

detail VEILING SPACE



detail ONE MILLION CANDELAS

ROD PATTENDEN CURATOR

TIM JOHNSON



## P R E S E N C E

A presence is something we feel that comes from outside - from somewhere else. It could be an alien presence, a human presence, a spiritual presence or an emanation. It could be the presence of a Deity or the presence of an artwork acting as a conduit or vehicle for another being, ordinary or supernatural.

The materiality of the artwork with its related internal meanings may not be enough to invoke, reflect or contact something beyond itself. We'd be facing illusions based on form if we believed in our own response. But signs and symbols, often surviving from ancient times and often laden with meanings, sometimes secret and/or sacred, may point to a way of making artwork that references some of the more esoteric issues and philosophical questions that we face.

Such an artwork could take the form of an installation where sites were established containing representations of sacred signs and symbols as well as actual objects with cultural significance. Presence, the title given to this installation attempts to do just that.

Each part of the installation references the religious customs of cultures and peoples that I look up to. For example Aboriginal, Native American, Tibetan Buddhist and some aspects of my own Western culture are signified and invoked by small collections of strategically placed objects. They do not attempt to displace Paddington Uniting Church's own unique presence, but to fill it with references to other more distant, but still believable, belief systems.

Animism tells us that matter has spirit, but it takes thought, prayer, sound and ritual to realise the potential of such a worldview. Hopefully this artwork provides some of the data necessary to create the conditions under which a presence will be felt.

My Le Thi, Daniel Bogunovic and Karma Phuntsock assisted with the installation.

TIM JOHNSON









NOELENE LUCAS



## MOON WATCHING

"Watching" implies an alert state of fixed, constant observation, a more purposeful activity than looking or seeing. Susan Sontag speaks of a similar perceptive awareness when considering the difference between looking and staring.

"A look is voluntary: it is also mobile, rising and falling in intensity. A stare has, the character of a compulsion: it is steady, unmodulated, "fixed". Traditional art invites a look. Art that is silent engenders a stare. Silent art allows no release from attention... A stare is perhaps as far from history, as close to eternity, as contemporary art can get." ("The Susan Sontag Reader", p.190-1)

"Incarnations" means to put an idea or concept into concrete form. This is what sculpture is, and, if sculpture has a function at all it is as a vehicle for contemplation. A church is the place where people come to contemplate a reality larger than the self. Here there is the time for one to be with the work, to penetrate it, to comprehend. "Moon Watching", is composed of almost 400 white plaster domes which rise from a field of white marble chips. The traditional precious sculptural material, marble, is crushed and the traditional waste material, plaster, is the form.

I wanted the piece to work as a field rather than as an image on a field, so that the field or ground was the whole image. The domes have no hard edges to create a division of light and shade, the whole work is in subtle shades of white. The grid format also denies difference. It contributes to the hazy effect, in part due to its repetitive changeless character in which markers of distance and change are absent. The grid implies that this is a fragment of a larger whole. It creates the effect of an undifferentiated generative space.

The emptiness of the roof vault above, like the dome of the sky, resonates with the sculpture below, animating the space creating an atmosphere in the entire room. Each dome echoes the curve of the vault of the ceiling, the light of the vault is mirrored in the hazy light of the field on the floor. Here is a pool for reflection, inviting one to enter deeply, to transport one's imagination in contemplation of a greater reality. Perhaps the very emptiness of the image permits a mirroring of the depths of the self. As a context the church provides a kind of viewing, a kind of watching not possible in a gallery or a museum.

NOELENE LUCAS







JOHN ADAIR



## FIRMAMENT 5762

Set in the future  
the year 2001 -

On the 1st October at around 6pm  
inside the main church building  
a person is making ready for an event.  
Bending down to pick up a cup  
they cough.

There is an echo  
which is not unusual for this large hall  
a little louder, somehow closer, denser  
as if in a smaller room.  
The person continues across the floor  
and crashes up against something  
invisible  
a wall ?  
Not unlike a mime artist they feel out the space  
until coming to an impasse or edge  
finding their way out of a seemingly invisible maze.

Over the next few days  
the semblance of an archeological dig develops  
inside the church nave.  
Black builders plastic and timber encases a large  
unseen form  
that resembles a large block or room  
found to be  
15 metres long , 5 metres high and 5 metres wide.  
It appears to have a hollow core  
only approachable from one end. (East)

It's presence seems to have an affect on the  
building's organ  
that is, one note is at continual play.  
There is no apparent explanation  
for either the sound  
or the space.

Although it has been identified that the  
architectural proportions of the space  
are remarkably similar to that of the first biblical  
temple  
given to Moses in the Hebrew book of Exodus  
over 3000 years ago  
they are in fact identical.

With no rhyme or reason other than the above  
reference  
has anything come close to explaining this  
phenomenon.

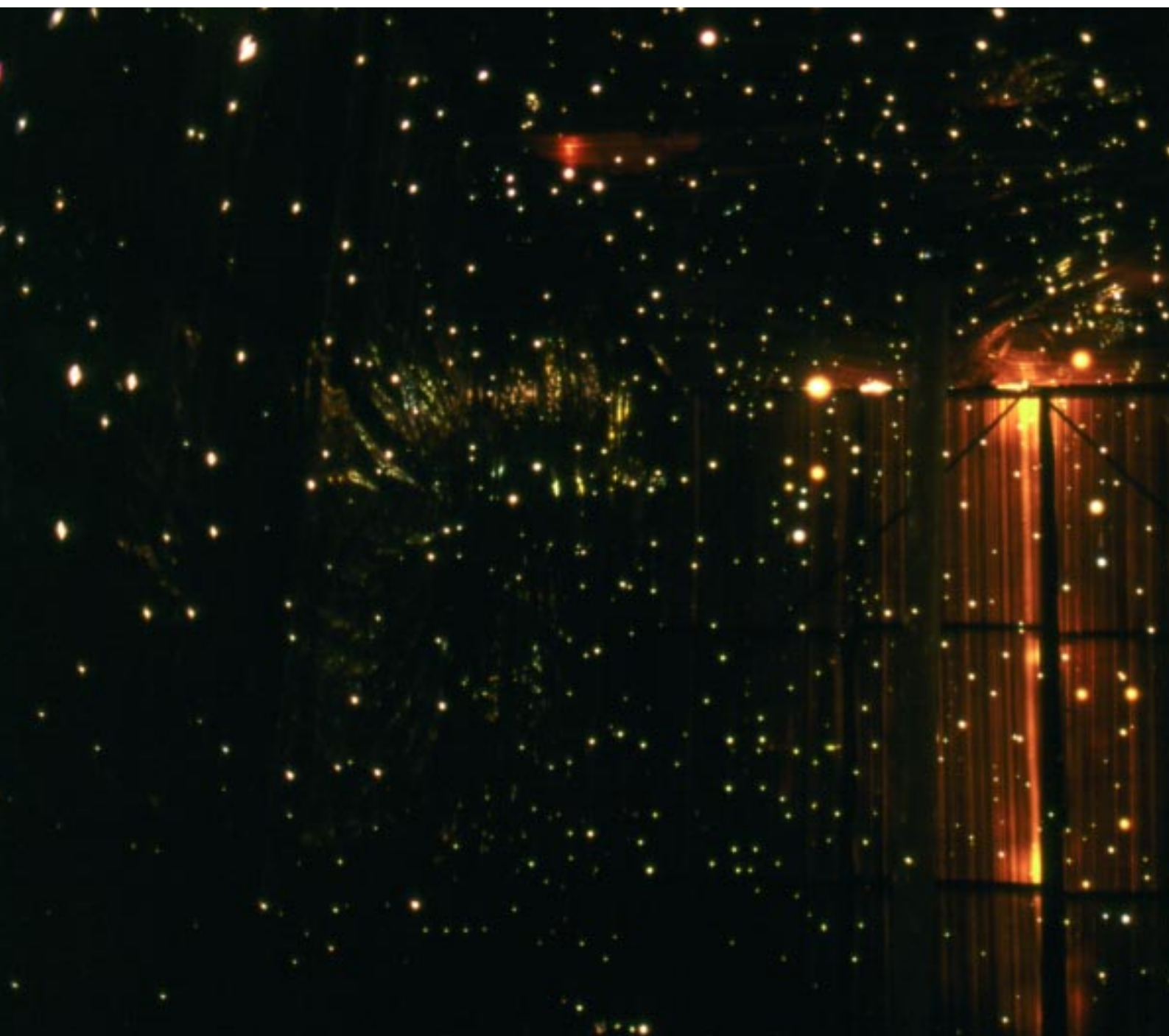
### ARTIST STATEMENT

This work attempts to explore the  
function of memory, through an  
investigation of those collisions in  
our lives, which even in an informal  
way may give meaning and direction.

Memory is a kind of 'listening book'  
that can horrify or inspire us. We have  
encounters, some tangible and some  
intangible, some plain ridiculous or just  
a figment of our imagination that remain  
with us and become part of us. We may  
have nothing to show for these memories  
except the remembrance of them. They  
remain as prompts and embarrassments  
and always are an historical record. It's  
the substance of that which is invisible  
that interests me.

**Firmament:** the solid sphere in which the stars  
were thought to be fixed; the sky.  
From the Hebrew *RAQIYA* (*raw-kee'-ah*) - meaning expanse, spread  
out, thinness. THE SKY- visible arch  
of; synonym - SPACE.

JOHN ADAIR







MARION BOR**G**ELT



## S U S P E N D E D

Art, in its own way, can be both theatrical and religious, whilst the church with its complex traditions of religious worship and ancient rituals could be seen as a form of theatre. *Suspended* is a large scale, theatrical installation that explores the interface between theatre, art and religion within the architectural confines and religious context of a church.

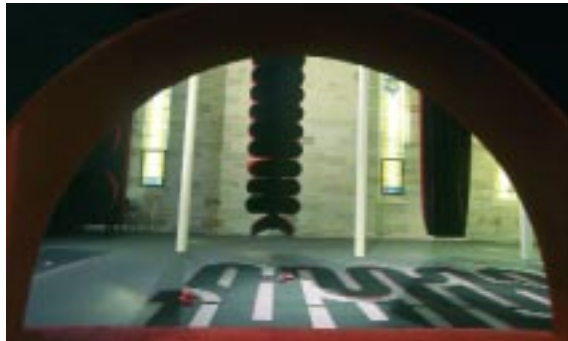
Using sculptural forms, as sets and props designed to fit the scale of the church's architecture, I have attempted to create the scene for a drama featuring suggestion and metaphor, in which the viewer participates. The installed art 'props' in this stage set are not meant as art pieces as such and are not to be viewed as precious artistic commodities. Created entirely from industrial materials, they are designed more to establish a gestalt effect where the whole is greater than the sum of its parts and the whole, in this case, is a theatre in the round. The stage is set for a play whose script may be written by the viewer.

There are six sculptural works suspended in the spaces between the arches of the eight columns that subdivide the internal space within the church. These works could allude to liturgical vestments and garments but may also suggest more arcane religious reliquary or even hung personages! Their red internals hidden by black exteriors evoke the notion that

light exists on the inside and emanates outwards. On the floor is the representation of a maze coupled with red felt slippers provided for walking softly and silently such that one may experience internal reverie and the music of the heartbeat.

The classic proportions of traditional churches with their majestic vaulted ceilings enhanced by delicate rays of natural light were originally designed to create a sense of stillness where one could commune with heavenly forces. Theirs was a design to encourage self knowledge in the environment of a quiet mind with time remaining still. A second layer to the use of the title *Suspended*, suggests timelessness, motion in stillness, animation suspended, still time, absence of time, beyond time - of past, present and future merging to become one. This theatre in the round plays with some of these asbractions revolving around the construct of time.

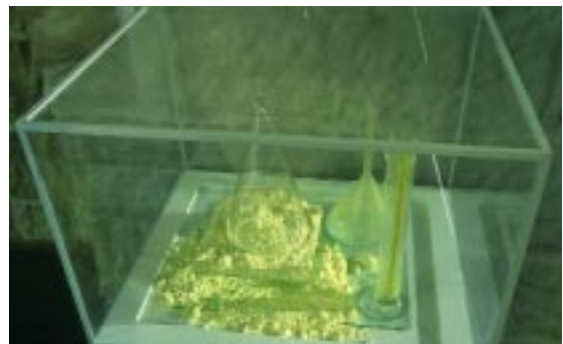
MARION BOR<sup>G</sup>ELT







JANET LAURENCE



## VEILING SPACE

*Ah, not to be cut off  
not through the slightest partition  
shut out from the law of the stars  
The inner—what is it?  
if not intensified sky  
hurled through with birds and deep  
with the winds of homecoming  
- Rainer Maria Rilke*

The Church, a space to experience  
the ineffable.

The Church is also a manifestation of  
an idea – a pathway for transformation  
where faith, as a veil, can shift our  
perception of the world.

This work explores a fluid and  
experiential passage where the body,  
space and time enfold into one another  
by hanging translucent material in  
space. It is part of an ongoing project  
that creates fugitive and transitory  
spaces as an exploration of an  
ephemeral architecture.

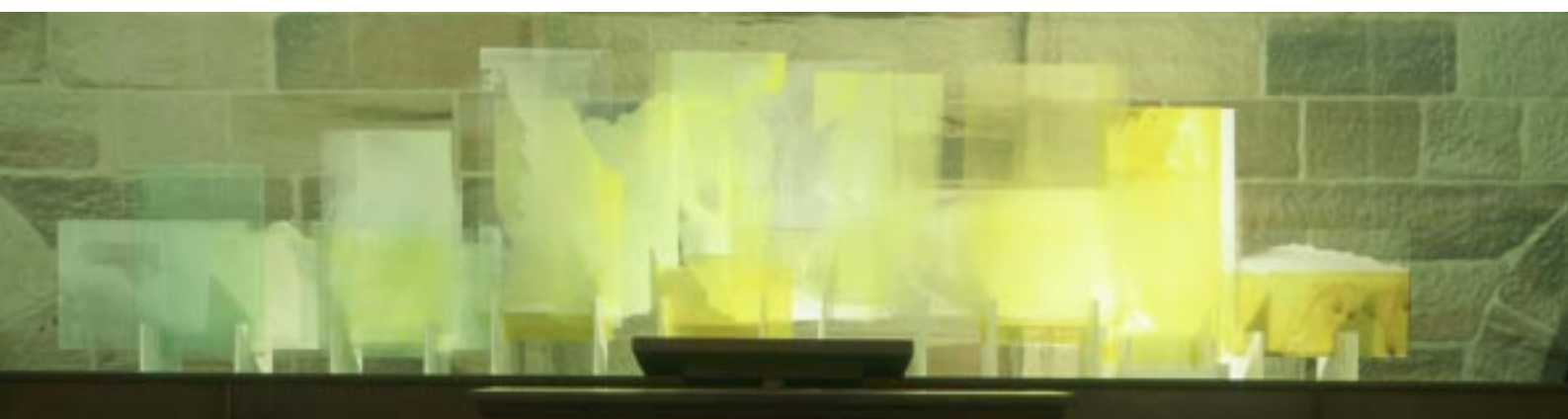
This church provides a special dimension  
to this work.

Within the confines of the building the  
work is designed to act as a literal and  
metaphoric veiling. We look at and  
through layered veils... drifting and still,  
open and closed, in-between spaces,  
hiding and revealing, inside and outside.  
The work enables the re-experiencing of  
the building, where the materiality of the  
stone walls is juxtaposed against the  
weightlessness of the veils. Within this  
space a relationship between matter and  
immateriality is formed. The warm stone-  
walled structure encloses and protects,  
transformations of thought and percep-  
tion are made imaginable. The spiritual  
question returns to us as a transparent  
possibility.

The work grasps at making visible states  
of transformation and the shift between  
perception and memory. It is the still  
space of the Church that enables an  
experience of our being in a space. This  
space, sensitive to motion and actions,  
which unfold within, makes it amenable  
to the present and presence.

The Church creates this space for  
becoming.

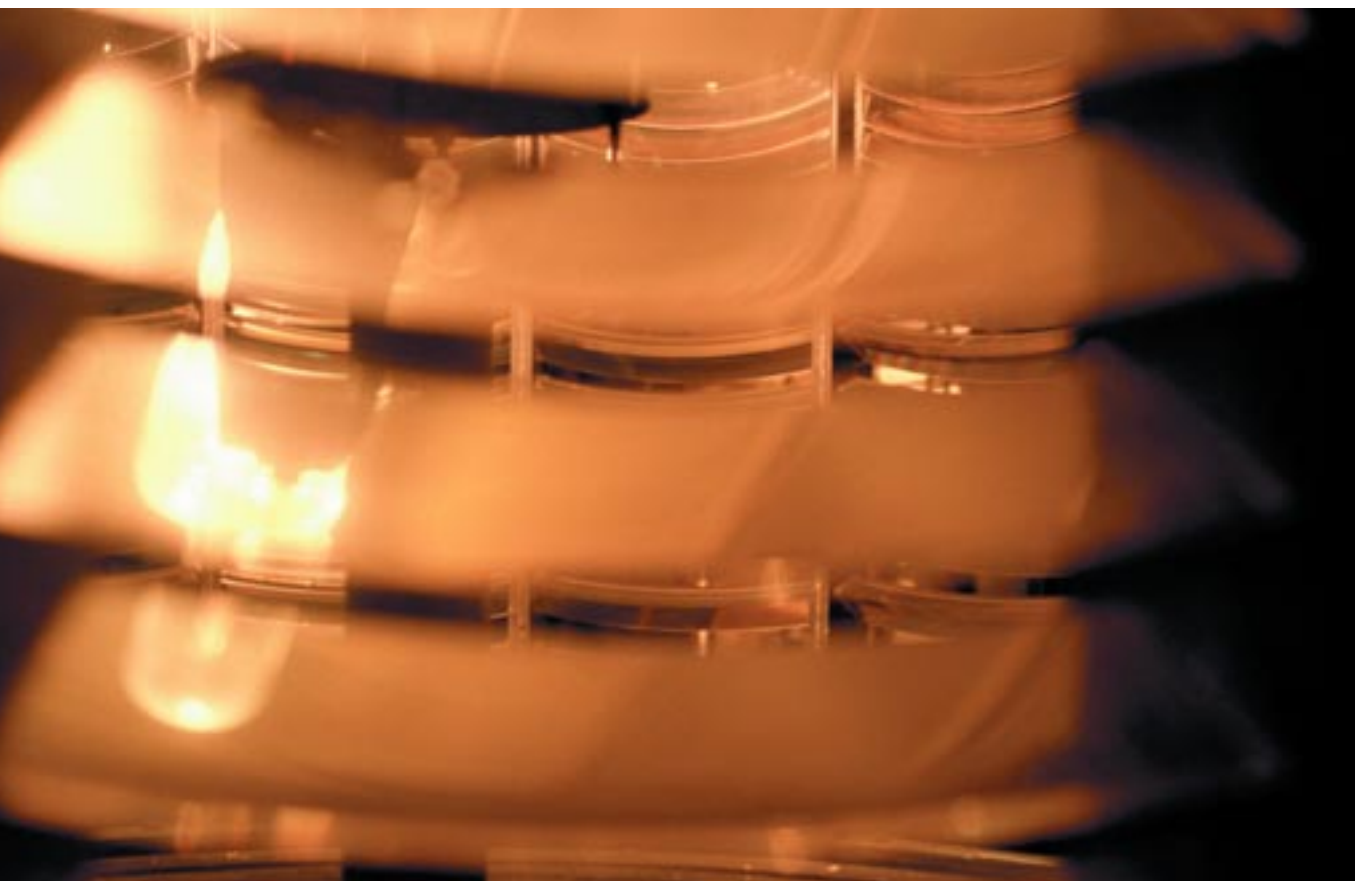
JANET LAURENCE







MARTIN SIMS



## ONE MILLION CANDELAS

Watching the night come over the ocean as a lighthouse casts its beams across the sky, has assumed for me something close to a numinous experience. Undoubtedly, these rhythmic sweeps of illumination and measured pulses of light resemble those more instinctive cadences of living organisms; the passage of breath, a beating heart, but the oceanic realm presages deeper longings in the human spirit.

The appearance of a lighthouse is unmistakable, a silent herald of treacherous conditions, an omnipotent presence forming a bulwark against turbulent natural forces; it stands solitary and steadfast in the face of all inclemency. These are ominous even portentous characteristics for any building and they carry tremendous symbolic meaning; the kind of meaning engendered by places of worship and ritual communion, like cathedrals, temples and shrines. To bring an image of a lighthouse into this church seems a not unreasonable thing to do.

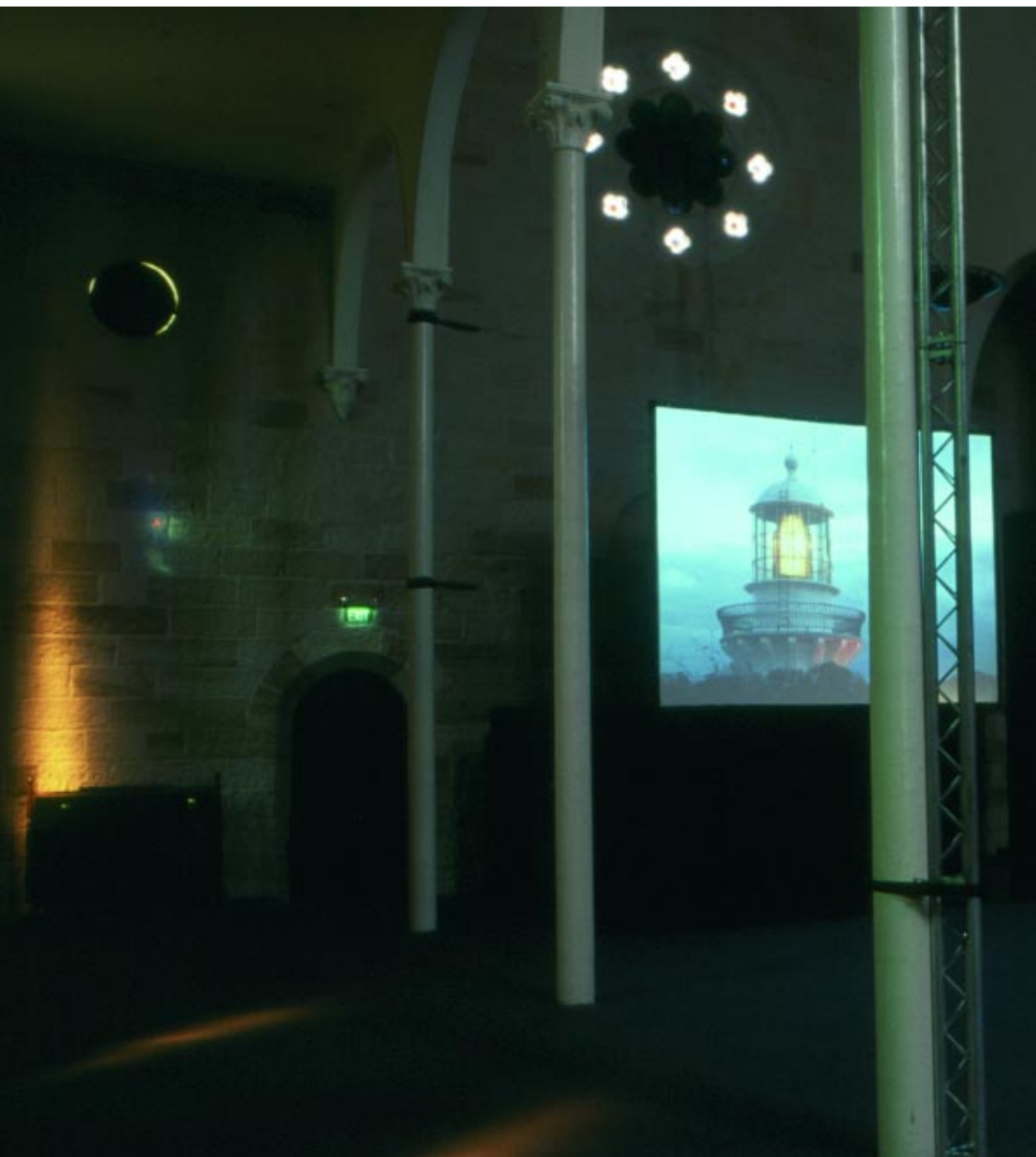
The ineluctable transit of day into night locates us in time yet, observing a slow moving image requires concentration and stillness, the kind of attention that can illuminate awareness independent of time's flow such as through meditation and prayer. Notions of equivalence between art and religion often focus upon ideas about genesis and creative will where inspiration becomes incarnate through imaginative form, but what of redemption and reconciliation? Each is also present in the transcendent moment.

Within these redemptive instances of knowing oneself better, whether through art, religion or plain quotidian experience, it is as though we are reconciled to our true identities - enlightenment simply is consciousness. And so, the regular turning of a lighthouse lantern becomes miraculous.

My title is taken from the scientific measurement candela, which describes a unit of luminous intensity. It is a particularly beautiful word and one that seemed to exert the necessary resonance I wanted for this work.



MARTIN SIMS





# ARTIST INFORMATION

## JOHN ADAIR

### EDUCATION

- 1984 Bachelor of Visual Arts, City Art Institute, (COFA)
- 1978 Julian Ashton Art School
- 1977-79 Australian Centre for Photography

### SOLO EXHIBITIONS

- 2001 *Incarnations: FIRMAMENT 5762*, Paddington Uniting Church, Sydney
- 1999 *Paintings (Night of Interior)* - Roslyn Oxley9 Gallery
- 1998 *Ephod (Bondi)* - Open House Gallery

### GROUP EXHIBITIONS

- 2000 O Soul O Spirit O Fire (*Celebrating fifty years of the Blake Prize for Religious Art*) Queensland University of Technology Art Museum, Brisbane  
*Spirit/Level*, Tin Sheds, University of Sydney  
Wynne Prize, AGNSW
- 2000 Blake Prize for Religious Art 2000, SH Ervin Gallery & touring exhibition Sulman Prize, AGNSW
- 1998 Blake Prize for Religious Art, The Gallery, Darling Park & touring Exhibition Geelong Contemporary Art Prize, Geelong Art Gallery
- 1997 Horizon line, King Street Gallery, courtesy of RO9G  
Geelong Contemporary Art Prize, Geelong Art Gallery
- 1995 Salon des Refusés, S.H. Ervin Gallery
- 1994 KumSept, Headspace Gallery  
Fishers Ghost Art Award, Campbelltown City Art Gallery  
Moët & Chandon Fellowship Prize, National Travelling Exhibition
- 1993 Sulman Prize, AGNSW
- 1986 5 Artists, Bondi Pavilion Gallery
- 1985 No Name Show, Plan Z Gallery
- 1984 Pass/Over, Plan Z Gallery  
Blake Prize for Religious Art, AGNSW  
Some real views of Bondi, Bondi Pavilion Gallery
- 1983 25 Young Artists, James Harvey Gallery
- 1982 Zeitgeist, Rex Irwin Gallery  
John Fairfax Photography Portrait Prize, AGNSW
- 1981 NSW Travelling Art Scholarship, Blackland Gallery  
John Fairfax Photography Portrait Prize, AGNSW
- 1980 Philip Morris Collection, National Travelling Exhibition  
Two photographers, Rex Irwin Gallery
- 1979 New Australian Photography, *Light Vision Magazine select show*, Melbourne

### AWARDS AND GRANTS

- 2001 Incarnations, Aust Council/Eastside Arts
- 1999 Aquascrotum, YPV design collaboration, May '99 Australian Fashion Week
- 1998 Blake Prize for Religious Art, winner
- 1995 VA/CF Australia Council for the Arts, new work grant
- 1994 Fisher's Ghost Art Award, joint winner 'Open section'

John Adair is represented by Roslyn Oxley9 Gallery, Sydney

## MARION BORGELT

### EDUCATION

- 1996 Gunnery Studios Residency, Ministry of the Arts, Sydney
- 1986 Artist in Residence, Canberra School of Art
- 1979-80 New York Studio School, Post-graduate studies, New York
- 1977 Underdale College, Adelaide, Dip. Education
- 1973-76 South Australian School of Art, Dip. Fine Art

### SELECTED SOLO EXHIBITIONS

- 2001 *Incarnations: Suspended*, Paddington Uniting Church, Sydney
- 2000 *Fade to Red*, Sherman Galleries Goodhope and Hargrave, Sydney
- 1999 *Flesh and Bone*, Earth and Sky, Christine Abrahams Gallery, Melbourne
- 1998 *Tapestry of Detail*, Sherman Galleries Goodhope, Sydney
- 1997 *Weaving the Labyrinth*, Christine Abrahams Gallery, Melbourne
- 1996 *Bloodlines*, Sherman Galleries Goodhope, Sydney  
*Touch of Light*, Limerick City Gallery, Limerick, Ireland
- 1995 *Hemispheres*, Christine Abrahams Gallery, Melbourne  
*Touche de Lumiere*, Cite de l'Industrie, Paris, France
- 1994 *A Field A Stream A Pool A Thought A Tear A Shadow A Skin A Scar*, Sherman Galleries Goodhope, Sydney
- 1993 *Dust to Dust: I*, Christine Abrahams Gallery, Melbourne  
*Dust to Dust: II*, Macquarie Galleries, Sydney
- 1991 *Into the Void*, Christine Abrahams Gallery, Melbourne  
*Recent Paintings and works on Paper*, Macquarie Galleries, Sydney
- 1989 *Woman in a Landscape*, Christine Abrahams Gallery, Melbourne
- 1988 Roslyn Oxley9 Gallery, Sydney  
Milburn + Arté, Brisbane
- 1986 Christine Abrahams Gallery, Melbourne  
Michael Milburn Galleries, Brisbane  
Roslyn Oxley9 Gallery, Sydney
- 1985 Roslyn Oxley9 Gallery, Sydney
- 1984 Christine Abrahams Gallery, Melbourne
- 1983 *Recent Paintings*, Roslyn Oxley9 Gallery, Sydney
- 1982 *Recent Paintings*, Axiom Gallery, Melbourne  
*Charcoal Drawings*, Roslyn Oxley9 Gallery, Sydney
- 1981 *Paintings and Drawings*, David Reids Gallery, Sydney
- 1978 *Works on Paper*, Bonython Gallery, Adelaide

### SELECTED GROUP EXHIBITIONS

- 2001 *Australian Paper Art Awards*, Victorian Arts Centre, Melbourne  
*Tactile Art Exhibition: Object Galleries*, Sydney  
*Who, What, Where: Recent Sculpture Commissions*, CSA Gallery, Canberra  
*O Soul O Spirit O Fire: Celebrating 50 Years of the Blake Prize*, QUT, Brisbane
- 2000 Melbourne Artfair 2000, Royal Exhibition Building, Melbourne
- 1999 *Visy Board Art Prize*, Richmond Grove Winery, Tanunda, South Australia  
*Hermanns Art Award*, Span, Melbourne
- 1998 *Something*, Sherman Galleries Goodhope, Sydney  
*Sixth Australian Contemporary Art Fair*, Royal Exhibition Building, Melbourne  
*The Australian Drawing Biennale*, Drill Hall Gallery, ANU, Canberra  
*Campbelltown City Bicentennial Art Gallery Tenth Anniversary Exhibition*, Campbelltown
- 1997 *Silent Rhythm*, Sherman Galleries, Goodhope  
*John McCaughey Memorial Art Prize*, National Gallery of Victoria, Melbourne
- 1996-98 *Flagging the Republic*, Sherman Galleries & regional gallery tour
- 1996 *Spirit & Place: Art in Australia 1861-1996*, Museum of Contemporary Art, Sydney  
*Conrad Jupiters Art Prize*, Gold Coast City Art Gallery
- 1995 *Hidden Treasures*, S.H. Ervin Gallery, Sydney  
*Review: Works by Women from the Permanent Collection of the Art Gallery of NSW*, Sydney  
*Eve-olution*, Newcastle Regional Art Gallery, Newcastle

- 1995 *Windows on Australia I*, Australian Embassy, Tokyo
- 1993 *Boyle Arts Festival*, Boyle, Ireland  
*Resonance Through Time and Space*, Limerick City Gallery, Ireland  
*Approaches to the Sublime: Aspects of the esoteric in Contemporary Painting*, Ivan Dougherty Gallery, Sydney & Ipswich Regional Gallery, Queensland  
*Poetics of Immanence*, Ivan Dougherty Gallery, Sydney; SA School of Art Gallery, Adelaide & Canberra School of Art Gallery
- 1992 *24th International Festival of Painting*, Museum of Cagnes-sur-Mer, France  
*Australian Artists in Paris*, Parvi Gallery, Paris  
*New York Studio School Alumni Show*, Macquarie Galleries, Sydney and regional tour
- 1991 *Contemporary Australian Drawing*, Art Gallery of NSW, Sydney
- 1990 *Abstraction*, Art Gallery of NSW, Sydney
- 1989 *Mindscapes*, Art Gallery of NSW, Sydney
- 1988 *Advance Australian Painting*, Auckland City Art Gallery, New Zealand tour  
*Art and Technology*, Sanctuary Cove, Queensland
- 1987 *Chaos*, Roslyn Oxley9 Gallery, Sydney  
*Moët & Chandon Touring Exhibition*
- 1986 *Sixth Indian Triennial: Polarities*, Lalit Kala Akademi, Delhi, India  
*Abstraction - 20 Years of Selected Australian Artists*, Ivan Dougherty Gallery, Sydney
- 1985 *Isolaustalia*, Fondazione Bevilacqua La Masa, Venice, Italy  
*Australian Perspecta '85*, Artspace, Sydney
- 1984 *Form, Image, Sign*, Art Gallery of WA, Perth  
*26 Characters*, Fringe Festival, Old Lion Factory, Adelaide  
*Expatriates*, Contemporary Art Society, Adelaide
- 1983 *A.U.S.T.R.A.L.I.A. Zona*, Florence, Italy
- 1982 *Vision in Disbelief: Fourth Biennale of Sydney*, Art Gallery of New South Wales & Roslyn Oxley9 Gallery, Sydney
- 1980 *South Australian Centenary*, Art Gallery of SA, Adelaide
- 1979 *Four Studio School Artists*, Parsons School of Design, New York

### AWARDS AND COMMISSIONS

- 2001 Australian Paper Awards; Two Year Arts Council Fellowship
- 2000-01 Public Sculpture Commission: A.N.U., Canberra, in collaboration with Catherine Donnelley
- 2000 Commission: Conference Centre, Cyprus Lakes, NSW
- 1999-00 Commission: 1.5 Hectare Cornfield Maze, Arthur's Seat, Victoria
- 1998-99 Commission: Foyer Art Installation, News Limited, Sydney; Commission: Quay Grand, Sydney
- 1997 Visual Arts/Craft Board New Work Grant
- 1996 Pollock-Krasner Foundation Award
- 1995 Australia Council Fellowship
- 1994 Artist Grant, La Ministere de la Culture et de la Francophonie, France; Kedumba Drawing Award, Joint Acquisition
- 1993 Visual Arts/Crafts Board Artist Development Grant
- 1992 Campbelltown Purchase Prize
- 1990 Campbelltown Joint Purchase Prize
- 1989 Dyason Bequest
- 1988 University of Technology Purchase Award; Muswellbrook Open Prize; Faber-Castell Art Award; Visual Arts/Craft Board Artist Development Grant; French Government Art Fellowship
- 1987 Gold Coast City Art Gallery Award
- 1984 Visual Arts Board Special Projects grant; The City of Lake Macquarie Art Prize; Sixth Ansett Hamilton Art Award
- 1979 Dyason Bequest
- 1978 Peter Brown Memorial Travelling Art Scholarship, New York Studio School, New York
- 1976 Harry S. Gill College Art Medal, South Australian School of Art
- 1975 Channel 10 Artist's Award, South Australia

Marion Borgelt is represented by Sherman Galleries, Sydney

## TIM JOHNSON

### EDUCATION

- 1999 Artist in Residence, Canberra School of Art, ANU, ACT
- 1997-98 Australia Council Fellowship
- 1966-70 Studied at the University of New South Wales and the University of Sydney

### SELECTED SOLO EXHIBITIONS

- 2001 *Tim Johnson*, Lord Mori Gallery, Los Angeles, USA
- 2000 *What the Eye Knows*, Tolarno Galleries, Melbourne  
*Pure Land*, Chapman Gallery, Canberra
- 1998 *Alien Land*, Tolarno Galleries, Melbourne  
*Tim Johnson and Karma Phuntso*, Bellas Gallery Brisbane
- 1997 *On The Internet*, Mori Gallery Sydney
- 1994 *Tim Johnson*, Glasgow Museum, Glasgow, Scotland  
*Asia*, Mori Gallery, Sydney
- 1993 *Shareware*, Tolarno Galleries, Melbourne  
*Across Cultures*, Ian Potter Gallery, University of Melbourne
- 1991 *Armageddon*, Mori Gallery, Sydney
- 1988 *Richard Pomeroy* Gallery, London
- 1987 *Papunya Revisited*, Bellas Gallery, Brisbane
- 1985 *Conceptual Painting*, Union Street Gallery, Sydney
- 1982 *Wheel of Life*, Mori Gallery, Sydney
- 1971 *Installation as Conceptual Scheme*, Inhibadress, Sydney
- 1970 *Off the Wall*, Gallery A, Sydney

### SELECTED GROUP EXHIBITIONS

- 2001 *The Mandala Project*, Gallery 4A, Asian Australian Arts Centre, Sydney, NSW  
*3 Views of Emptiness*, Monash University Victoria  
*Art/Music: rock, pop, techno*, Museum of Contemporary Art, Sydney, NSW
- 2000 *Restricting to Palette, Colour & Land*, Canberra School of Art Gallery, Canberra  
*From Appreciation to Appropriation*, Adelaide Arts Festival, Adelaide  
*Flight Patterns*, MOCA Los Angeles, USA  
*Expressions of Faith*, Shenpen Australia Vaucluse, NSW
- 1999 *Bright and Shining*, Tokyo, Australian Embassy, Tokyo  
*Chicago Art Fair*, Chicago, USA  
*The Rose Crossing*, Queensland Art Gallery, Hong Kong Arts Centre, Hong Kong  
APT, Brisbane, QLD
- 1998 *Mingling of Cultures*, Australian National Gallery, Canberra  
*Crossing Boundaries*, with Zen Yipu and My Le Thi, The Drill Hall, ANU, Canberra  
*Commonwealth Art, Malaysia*  
*Dylan*, Tim Johnson and Greg Weight, Michael Nagy Fine Art Sydney
- 1997 *Spirit + Place*, MCA, Sydney  
*Objects + Ideas*, MCA, Sydney  
*Inside*, University of Kassel, Kassel, Germany  
*Similar (with My Le Thi)* 4A Gallery, Sydney  
*Dead Sun*, AGNSW, Sydney
- 1995 *Antipodean Currents*, Guggenheim Museum, New York USA  
*Asia & Oceania Influence*, Ivan Dougherty Gallery, Sydney  
*Colonial, Post-Colonial*, Museum of Modern Art, Heide, Melbourne  
*Art Cologne*, Cologne, Germany  
*Australia: Familiar and Strange*, Seoul Arts Centre, Korea
- 1994 *Light and Movement*, Museum Contemporary Art, Sydney  
*25 Years of Performance Art in Australia*, Ivan Dougherty Gallery, Sydney
- 1993 *Wits End*, Museum of Contemporary Art, Sydney  
*Art Frankfurt*, Frankfurt, Germany  
*Art Cologne*, Cologne, Germany  
*Luminaries*, Monash University, Melbourne  
*Identities: Art from Australia*, Taipei Fine Arts Museum, Taiwan
- 1992 *Documenta IX*, Kassel, Germany  
*International Contemporary Art Fair*, Pacifico Yokohama, Exhibition Hall, Japan  
*Ninth Biennale of Sydney: The Boundary Rider*, Art Gallery of NSW, Sydney
- 1991 *Chicago International Fine Art Fair*, Chicago, USA  
*Off the Wall/In the Air: A Seventies Selection*, Monash University Gallery, Melbourne  
*Artists Make Books*, Linden gallery, Melbourne



- 1990 *Paraculture*, Artists Space, New York  
Art Frankfurt, Kunstmesse, Frankfurt  
*L'ete Australian a Montpellier*, Musee Fabre  
Galerie Saint Ravy, Montpellier, France  
*Art Dock*, Noumea, New Caledonia
- 1989 *Inhibadress*, 1970-72,  
Institute of modern Art, Brisbane
- 1988 *Creating Australia 200 years of Art 1788-1988*, AGSA, Adelaide  
*Stories of Australian Art*,  
Commonwealth Institute, London  
*Contemporary Australian Art to China*,  
state museums of Beijing, Wuhan,  
Shanghai and Guangzhou
- 1987 *Shadow of Reason*,  
Institute of Modern Art, Brisbane  
*Young Australians*,  
National Gallery of Victoria, Melbourne  
*A New Romance*, ANG Drill Hall Gallery,  
Canberra
- 1986 *Sixth Biennale of Sydney: Origins*,  
*Originality and Beyond*,  
Art Gallery of NSW, Sydney  
*Symbolism and Landscape*,  
Ivan Dougherty Gallery, Sydney
- 1985 *Dot and Circle*, Royal Melbourne Institute  
of Technology, Melbourne  
*Two Worlds Collide: Cultural Convergence*  
*in Aboriginal and White Australian Art*,  
Artspace, Sydney
- 1984 *The Politics of Picturing*,  
Institute of Modern Art, Brisbane
- 1983 *Australian Perspectives '83*,  
Art Gallery of NSW, Sydney
- 1979 *Third Biennale of Sydney: European*  
*Dialogue* (Film program),  
Art Gallery of NSW, Sydney
- 1973 *Recent Australian Art*, Art Gallery of NSW,  
Sydney

Tim Johnson is represented By  
Mori Gallery, Sydney

## JANET LAURENCE

### AWARDS AND EDUCATION

- 2000 McGeorge Fellow and Artist-in-Residence,  
University of Melbourne
- 1998 Commenced PHD study at the  
Department of Architecture RMIT  
Melbourne
- 1996 Received a Rockefeller Fellowship for the  
work "Site/Memories"
- 1996 Awarded Australia Council Fellowship
- 1993 Master of Fine Arts, University of NSW
- 1992 Awarded Australia Council Fellowship

### Built public commissions and collaborations include:

- *Translucidus*, Qantas Lounge, International Terminal, Sydney 2002
- *Distilling*, Nokia Building, CSR site Pyrmont, 2001
- *Stilled Lives*, Museum of Victoria - Galleria Showcases
- *In the Shadow*, for the Olympic Site at Homebush Bay
- *Cyphers*, Australian Catholic University, Melbourne – collaboration with Julie Rrap
- *Accretion*, from memory matter series – ANZ Bank Martin Place Sydney
- *Veil of Trees*, Sydney Sculpture Walk Domain with Jisuk Han
- *Picture the Dark Face of the River*, Foyer installation - Department of Environment and Finance
- *Chronicle I-IV*, for the Herald and Weekly Times Southbank building, Melbourne
- *49 veils*, - with Jisuk Han, windows for the Central Synagogue in Bondi - awarded the 1999 NAWIC award for Art in the Built Environment
- Olympic Museum, Lausanne, Switzerland with Jisuk Han, for Australian Exhibition Space
- *The Edge of the Trees*, at the Museum of Sydney, with Denton Corker Marshall and Fiona Foley, awarded the Lloyd Rees Award for Urban design from the RAlA
- *The Tomb of the Unknown Soldier*, with Tonkin Zulaikha Architects in the Australian War Memorial, Canberra

### MAJOR EXHIBITIONS INCLUDE

- 2002 *Eden and the Apple of Sodom*,  
University of South Australia, Adelaide
- 2001 *The art of Transformation*, National Gallery  
of Australia, Canberra, ACT
- 2000 *Muses*, Ian Potter Museum,  
University of Melbourne
- 1999 *The Infinite Space*, Ian Potter Museum,  
University of Melbourne
- 1998 *Unfold*, Art Gallery of NSW, and APA  
Nagoya, Japan
- 1997 *Between Art & Nature Perspectives*,  
SH Ervin Gallery, Observatory Hill  
Innenseite, Kassell, Germany
- 1996-7 *Spirit and Place*, Museum of  
Contemporary Art, Sydney, NSW
- 1996 *Systems End*, Travelling in Japan, Korea  
and Taiwan
- 1993 *The Boundary Rider* Sydney Biennale,  
Bond Stores, Sydney, NSW
- 1990 *Abstraction*, Art Gallery of NSW Sydney,  
NSW

Janet Laurence is represented by the  
Sherman Galleries in Sydney

## NOELENE LUCAS

### EDUCATION

- Master of Fine Arts,  
University of New South Wales

### SOLO EXHIBITIONS

- 2001 John Curtin Gallery,  
Curtin University, Perth  
AIR gallery Central Tafe, Perth
- 2000 Palace Gallery, QUT, Brisbane
- 1999 John Curtin Gallery,  
Curtin University, Perth
- 1998 Campbelltown City Regional Gallery
- 1997 Silpakorn University Gallery, Bangkok
- 1995 Lunami Gallery, Tokyo
- 1993 Centre for Contemporary Art, Hamilton,  
New Zealand
- 1992 Gore Street Gallery, Melbourne
- 1992 Faculty Gallery - Silpakorn University,  
Bangkok
- 1991 Garry Anderson Gallery, Sydney
- 1990 Gore Street Gallery, Melbourne

### SELECTED GROUP EXHIBITIONS

- 2001 *Unfinished Business*, Silpakorn University  
Art Museum, Bangkok, Thailand  
*Intersections of Art & Science*,  
Ivan Doherty Gallery, COFA, UNSW  
*Unfinished Business*, Casula Powerhouse  
Arts Centre, Sydney
- 2000 *Unfinished Business*, Chiang Mai  
University Art Museum, Thailand  
CDAK, Seoul, Korea  
*7th International Shoebox Sculpture*  
*Exhibition*, Honolulu, travelling USA &  
Taiwan till 2002
- 1998 *Arts in the Sciences*, Science in the Arts,  
Budapest, Hungary
- 1997 *Innenseite*, Kassel, Germany  
A Gift For India, New Delhi, India  
Fragment Relation, Lunami gallery, Tokyo  
AAAR, S.H. Erwin Gallery Sydney
- 1996 *Bimbi* Web Site, Performance Space,  
Sydney
- 1994 *From Inside The Observatory*,  
Regional Galleries of NSW  
*Thai Australian Cultural Space*,  
Art Gallery of NSW
- 1993 *Thai Australian Cultural Space*,  
National Gallery of Bangkok  
*Temple, Road and Wall*, Chiang Mai,  
Thailand  
*Thai Australian Cultural Space*,  
Chiang Inn Plaza, Chiang Mai, Thailand  
*Australian Sculpture Triennial*,  
National Gallery of Victoria
- 1992 *International Women's Exhibition*, Bangkok  
A.R.X. (Artists Regional Exchange) -  
Art Gallery of WA
- 1991 *Three Installations*, Art Gallery of NSW
- 1990 *Tokyo Connection*,  
Heineken Village Exhibition Centre, Tokyo  
*South Lawn Exhibition*,  
Melbourne University

### GRANTS AND AWARDS

- 2001 New South Wales Government Ministry  
for the Arts, Travel Grant
- 2000 UWS Nepean Women's Research Grant
- 1998 Paris Studio Residency, Art Gallery of  
New South Wales; Gunner Studio  
Residency, Ministry for the Arts
- 1997 New Work Grant, VACF, Australia Council
- 1995 Tokyo Studio Residency, V.A.C.F. -  
Australia Council
- 1991 Development Grant, V.A.C.B. - Australia  
Council; Artist-in-Residence, Silpakorn  
University, Bangkok, Asialink

## MARTIN SIMS

### EDUCATION

- 1976-77 Royal College of Art, London, Post  
Graduate research School of Sculpture

- 1975-76 Chelsea School of Art, London,  
Post Graduate research Art History

- 1969-73 Chelsea School of Art, London, B.A. Hons.  
Fine Art, Sculpture

### SOLO EXHIBITIONS

- 2002 *Incarnations: One Million Candelas*,  
a video installation,  
Paddington Uniting Church, Sydney
- 1999 *Frequency in Swelter*, Sound installation,  
The Palm House, Royal Botanic Gardens,  
Sydney
- 1998 *There Are Warnings Of Gales*, The  
Listening Room, ABC Radio Classic FM  
Repeated 1999
- 1997 *Air Pressure*, Sound installation, Artspace,  
Sydney  
*Artists in the House!* Sound installation,  
Elizabeth Bay House, Historic Houses  
Trust of NSW
- 1995 *Spectre*, Installation, Tin Sheds Gallery,  
Sydney
- 1993 *Spill*, Installation, Pendulum Gallery,  
Sydney  
*Bread & Water - Ink & Paper*,  
Glare at Artspace, Sydney
- 1990 *Martin Sims New Sculpture*,  
Syme Dodson Gallery, Sydney
- 1987 *Martin Sims Recent Sculpture*,  
Irving Sculpture Gallery, Sydney

### SELECTED GROUP EXHIBITIONS

- 2001 *Palimpsest #4*, A sound work in progress,  
Mildura Arts Centre, Mildura, Victoria
- 2000 *Palimpsest #3*, A sound work in progress,  
Mildura Arts Centre, Mildura, Victoria
- 1997 *Sextet*, Ivan Dougherty Gallery, Sydney
- 1996 *Manuscript in a Bottle*, OR Gallery,  
Vancouver, BC  
*V Bienal Internacional de Poesia*  
*Visual/Experimental*, Mexico City
- 1995 *The Viaduct Project*, Leichhardt Municipal  
Council, Sydney  
*Bandwidth*, Particle Contemporary  
Exhibition Space, Sydney
- 1994 *Matter and Mutations*, The Substation,  
Singapore Festival of the Arts Fringe  
*Out of the Box*, Nolan Gallery, ACT and  
touring regional galleries nationally
- 1993 *Virtu*, Ivan Dougherty Gallery, Sydney
- 1992 *Manu et Mente*, Ivan Dougherty Gallery,  
Sydney
- 1991 *Australian Perspectives*, Satellite Exhibition,  
King Street Gallery on Burton, Sydney  
*The Alice Prize*, Alice Springs Art  
Foundation  
*Recent Sculpture*, Coach House Gallery,  
Sydney
- 1989 *Gallery Artists*, Syme Dodson Gallery,  
Sydney
- 1986 Canberra School of Art Gallery, Canberra
- 1983 Showroom Gallery, London  
Mario Flecha Gallery, London

### GRANTS AND AWARDS

- 2001 VA/CF Australia Council,  
New Work Grant
- 1999 Australian Research Council, Small Grant
- 1999 VA/CF Australia Council, Curated  
Programmes Grant (multiple recipients)
- 1997 VA/CF Australia Council, Curated  
Programmes Grant (multiple recipients)
- 1995 Winner of inaugural site-specific sculpture  
competition, University of Western  
Sydney
- 1994 VA/CB Australia Council, International  
Promotion Programme Grant
- 1993, 95 College of Fine Arts,  
UNSW Faculty Research Grants

