

NICOLE ELLIS

CV

- Born** Adelaide, South Australia.
- Study** Master of Fine Arts, University of Tasmania. 1981-82.
Diploma of Fine Art (Painting), Adelaide College for the Arts and Education. 1975-78.
Diploma of Teaching, Hartley College of Advanced Education, Adelaide. 1969-70.
- Work** Senior Lecturer, College of Fine Arts, University of NSW, 1991 – 2015.
- Resides** Sydney, Australia.

Solo Exhibitions

- 2022 Tatterdemalion, Liverpool Street Gallery, Sydney, Australia.
- 2021 Nicole Ellis Fabrications, Drill Hall Gallery, ANU, Canberra, Australia.
- 2014 New Relics, Concrete Abstractions, Conny Dietzshold Gallery, Sydney, Australia.
- 2012 Artifact, James Dorahy Project Space, Sydney, Australia.
- 2011 Fabric Work, Factory 49 Sydney, Australia.
- 2009 Fabric Paintings, Factory 49, Sydney, Australia.
- 2006 Stratum, Greenaway Art Gallery, Adelaide, Australia.
- 2004 Interventions, Greenaway Art Gallery, Adelaide, Australia.
Residue, Tin Sheds Gallery, Sydney, Australia.
- 2001 From The Floor - People's Federal Convention, Bathurst 1896, Bathurst, Australia.
- 1999 All that goes with it, Greenaway Art Gallery, Adelaide, Australia.
- 1998 Below the Waterline, Olympic Arts Festival, Customs House, Sydney, Australia.
- 1997 Engram, Greenaway Gallery, Adelaide, Australia.
- 1996 Memorandum, Glare/Vitrine, Artspace, Sydney, Australia.
Rollcall, Casula Powerhouse, Casula, Australia.
- 1995 Stripped Bare, Greenaway Art Gallery, Adelaide, Australia.
- 1993 Arrested Sites, Hyde Park Barracks Museum, Sydney, Australia.
- 1989 DC-Art, Sydney, Australia.
- 1988 DC-Art, Sydney, Australia.
- 1987 Missing Persons, Avago, Tin Sheds Gallery, Sydney, Australia.
- 1985 Mori Gallery, Sydney, Australia.
- 1983 University of Tasmania, Hobart, Australia.
- 1981 Contemporary Art Centre of South Australia, Adelaide, Australia.

Selected Group Exhibitions

- 2022 Second Look: remade and reimagined textiles, curators Barbara Rogers, Liz Williamson, Barometer Gallery, Sydney, Australia.
- 2021 Ravenswood Australian Women's Art Prize, Ravenswood School for Girls, Sydney, Australia.
Que des Femme...only women...biennale internationale d'art non objectif de la ville de Pont de Claix, International curator Roland Orepuke, Sydney curators, Lisa Pang, Anya Pesce, Factory 49, Sydney, Australia.
Second Look: Handmade Textiles, curators Liz Williamson, Barbara Rogers, Barometer Gallery, Sydney, Australia.
- 2020 Articulate turns 10, Articulate Project Space, Sydney, Australia.
- 2019 From a White Ground, Nicole Ellis & Barbara Halnan, Articulate Project Space, Sydney.
Aguilar/Inn/Ellis, curator, Ben Gavin, Chauffeur, Sydney, Australia.
- 2018 Intercontinental Line: Reflection in Progress, Europe/Australia, curators Bogumila Strojna, Barbara Halnan, Abstract Project Gallery, Paris, France.
Ferret, Articulate Project Space, Sydney, Australia.

- 2017 Artist Profile: Australasian Painters 2007-2017, curators Kon Gouriotis and Lucy Stranger, Orange Regional Gallery, Orange, Australia.
International Concrete, curator Judith Duquemin, Marcela Jardon Art Gallery, Barcelona, Spain.
Found in Translation, Stacks Projects, Sydney, Australia.
- 2016 Repurpose, curator Tony Oates, Drill Hall Gallery, Canberra, Australia.
Flag Wavering, curator Pia Larsen, SLOT Window Space, Sydney, Australia.
- 2015 Sydney Contemporary Art Fair, Conny Dietzshold Gallery, Sydney, Australia.
Affiliated Text, curators, Lynne Barwick, Bronia Iwanczak, Cross Arts Books, Sydney, Australia.
Feral, curator Margaret Roberts, Articulate Project Space, Sydney, Australia.
- 2014 Melbourne Art Fair, Conny Dietzshold Gallery, Melbourne, Australia.
The Democracy of Drawing 1, curators Dr. Sally Clarke and Brenda Factor, Airspace Projects, Sydney, Australia.
The 63rd Blake Prize, University of New South Wales Galleries, Sydney, Australia.
The Mosman Art Prize, Mosman Art Gallery, Sydney, Australia.
Extinct Extant, curator Dr. Sally Clarke, Airspace Projects, Sydney, Australia.
Quadrant, Factory 49, Sydney, Australia.
- 2013 Middle Head 33° 50' S 151° 14' E, curators John Cheeseman, Katrina Cashman, Julie Petersen, Mosman Art Gallery and Middle Head Site, Sydney, Australia.
Backstage, Conny Dietzshold Gallery, Sydney, Australia.
Pourquoi pas.../ Why not... curator Roland Orepu, 2e Biennale Internationale d'art non objectif, Moulins de Villancourt, de la Ville de Pont de Claix, France.
THIS is the new black, pop-up space, curator James Dorahy, 462 Oxford St, Sydney, Australia.
Annual Members Show, Factory 49, Sydney, Australia.
Collection 4, curator Adrian Clement, Articulate Project Space, Sydney, Australia.
Collectors Space, curator Natalia Bradshaw, Art Month Collector's Space, Sydney, Australia.
- 2012 Time & Vision: New Work From Australian Artists, curator Paul Bayley, Australia Council for the Arts/Acme Studios, Bargehouse, Oxo Tower Wharf, London, UK.
Studio Exhibition, Redgate Studios, Beijing, China.
Recycled Dreaming, curator Bronia Iwanczak, Cross Art Books Drawing Room, Sydney, Australia.
Petite Miniature Textiles, Wangaratta Art Gallery, Wangaratta, Australia.
Six Years of Projects 2006–2012, James Dorahy Project Space, Sydney, Australia.
Annual Members Show, Factory 49, Sydney, Australia.
Group Print Show, Factory 49, Sydney, Australia.
- 2011 Paris 1911–Sydney 2011, curator Terence Maloon, Alliance Francaise, Sydney, Australia.
2020, curators Jonfrumart Foundation and Robert Lake, Damian Minton Annex Space, Sydney, Australia.
Factory 49 Project Show, Galerie bij de Boeken, Drufabriek Cultural Centre Ulft, Netherlands.
Fundraiser Exhibition, Tin Sheds Gallery, Sydney, Australia.
Factory 49 Group Show, Art Month, Factory 49, Sydney, Australia.
- 2010 Constructed Painting, curator Francesca Mataraga, Level 17 Artspace, Melbourne, Australia.
Fisher's Ghost Art Award, Campbelltown Art Centre, Campbelltown, Australia.
Liverpool City Art Prize, Casula Powerhouse, Casula, Australia.
Shelf Life, Delmar Gallery, curator Catherine Benz, Trinity Grammar School, Sydney, Australia.
Non-Objective Group Show, Art Month, Factory 49, Sydney, Australia.
- 2009 Tempo Reale 09, curator Jacopo Benci, The British School at Rome, Rome, Italy.
Liverpool City Art Prize, Casula Powerhouse, Casula, NSW, Australia.
- 2007 Port Arthur Project, curators Noel Frankham and Julia Clark, Ten Days on the Island, Port Arthur Historic Site, Port Arthur, Tasmania, Australia.
Books Made by Artists, curator Jo Holder, 5th Sydney Book Fair, The Rex Centre, Sydney, Australia.
- 2006 Transit_1, curator Jacopo Benci, The British School at Rome, Rome, Italy.
Transiti, curator Jacopo Benci, Spazio Cultura, Aemilia Hotel, Bologna, Italy.
- 2005 London: Looking East, Australian Artists in the Australia Council Studios, 1985–2002, curator Jonathon Holmes, Plimsoll Gallery, Hobart, Australia.
Members Exhibition, Asia Australia Art Association, Sydney, Australia.

- Notebooks at Dockworks; Origin of Ideas Archive, curator Elizabeth Day, Hobart Summer Festival, Constitution Docks, Hobart, Australia.
- The First International Sculpture Symposium, China-Kunming International Sculpture Festival, Kunming, China.
- Small Offerings: Sri Lanka and Australian Artists exhibition for Tsunami relief effort in Sri Lanka, curator Jo Holder, The Cross Arts Projects, Sydney, Australia.
- 2003 Significant Tilt – Art and the Horizon of Meaning, curator Rod Pattenden, Macquarie University, Sydney, Australia.
- 2002 Third International Sculpture Symposium, Hue Festival 2002, Hue Vietnam.
- A Silver Lining, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia.
- Paris Days, curator Liz Ashburn, Ivan Dougherty Gallery, Sydney, Australia.
- 2001 A Studio in Paris: Australian Artists at the Cite 1967–2000, curator Jane Watters, S.H. Ervin Gallery, Sydney, Australia.
- 2000 Histories in the Making, curator Felicity Fenner, Ivan Dougherty Gallery, Sydney, Australia.
- Tachikawa International Art Festival 2000, curator Emiko Namikara, Tokyo, Japan.
- Harbour, curator Peter Emmett, Sydney 2000 Olympic Arts Festival, Museum of Sydney, Sydney, Australia.
- 1999 Shifting Currents, Ivan Dougherty Gallery, Sydney, Australia.
- Shields, Casula Powerhouse ARTS Centre, Casula, Australia.
- 1998 Exposition Collective, Cite Internationale des Arts, Paris, France.
- Shields, Second Canberra National Sculpture Forum, Canberra, Australia.
- Co-Existence, Australian Artists Against Racism, curator Ace Bourke, Hogarth Galleries, Sydney, Australia.
- 1997 Sextet, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia.
- 1996 In Process, curator Felicity Fenner, Ivan Dougherty Gallery, Sydney, Australia.
- Tenth Anniversary Show, First Draft Gallery, Sydney, Australia.
- Pulp Friction, touring exhibition, SATEP, Adelaide, Australia.
- ~bimbi, Performance Space, Sydney, Australia.
- 1995 Down the Drain, curators Fine Rats International, Bath Row, Birmingham, UK.
- Chameleon: a decade, Long Gallery, Hobart, Australia.
- Circle, Line, Square - Aspects of Geometry, curator Sioux Garside, New England Regional Art Museum, Albury Regional Art Centre, Albury, Australia.
- 1994 Circle, Line, Square, Aspects of Geometry, curator Sioux Garside, Campbelltown Bicentennial City Art Gallery, Newcastle Regional Art Gallery, Newcastle, Australia.
- A Hundred Years, curator Felicity Fenner, Ivan Dougherty Gallery, Sydney, Australia.
- Approaches to the Sublime: the esoteric in painting, curator Nick Waterlow, Ipswich Regional Art Gallery, Ipswich, Australia.
- Shifting Edges: Art on Site, curator John Kirkman, Open Museum, Casula Powerhouse, Casula, NSW, Australia.
- Matter and Mutations, curator Alan Krell, Singapore Festival of Arts, The Substation Gallery, Singapore.
- 1993 Virtu, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia.
- Approaches to the Sublime: the esoteric in painting, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia.
- 1992 Manu et Mente, Ivan Dougherty Gallery, Sydney, Australia.
- 1991 Discontinuous Proportion, Blaxland Gallery, Sydney, Australia.
- Heterogeneity/Herterogeneity, curator Annette Van den Bosh, Campbelltown City Art Gallery, Campbelltown, Australia.
- 1990 The Lie of the Land, Landscape a Sense of Place, curator Sue Rowley, Mitchell Library, Sydney, Australia.
- Painting, Photography, Ceramics, University of Western Sydney, Macarthur, NSW, Australia.
- The Ideal Format Show, Northern Territory Centre for Contemporary Art, Darwin, Australia.
- 1989 The Passion Show, Sylvester Gallery, Sydney, Australia.
- Foundry Artists, the Foundry Gallery, Sydney, Australia.
- Gallery Artists, Gore Street Gallery, Melbourne, Australia.
- 1988 Structures of Necessity, First Draft Gallery, Sydney, Australia.
- Ariennale, EMR Gallery, Sydney, Australia.
- 1987 First Show, DC-Art, Sydney, Australia.
- 1986 Expatriates: Exiles, curator Paul Hewson, Adelaide Festival Gallery, Adelaide.
- 1985 Long Gallery, University of Wollongong, Wollongong, Australia.

- The Loveliest Show on Earth, Mori Gallery, Sydney, Australia.
- 1984 Art Walk, Adelaide Festival of Arts, Design Centre, Adelaide, Australia.
Expatriates 2, Contemporary Art Centre of South Australia, Adelaide, Australia.
- 1983 Raw State, Anzart-in-Hobart, Chameleon Gallery, Hobart, Australia.
Adelaide Painters Drawing, curator Chris Coventry, Chameleon Gallery, Hobart, Australia.
- 1982 From The Inside Out: Aspects of Women's Art, curator Margot Osbourne, The Women and Arts Festival, Crafts Council Gallery, Sydney, Australia.
Detours by Tender Aliens, Long Gallery, Hobart, Australia.
Flights of Fantasy, Salamanca Arts Festival, Long Gallery, Hobart.
Alice Springs Art Prize, Alice Springs Art Foundation, Alice Springs, Australia.
- 1979-80 Annual Member's Exhibition, Contemporary Art Centre of South Australia, Adelaide, Australia.
- 1978 Channel 10 Young Artists Award Invitational, Festival Theatre, Adelaide, Australia.

Performances

- 1983 Formal Complaint, Pier Group: Strahan, Tasmania, Australia.
Nuclear Fishin', Pier Group: Hobart, Tasmania, Australia.

Bibliography

Exhibition Catalogues and Essays

- Ellis, N. Oates, T. 'In conversation', Nicole Ellis Fabrications, ANU Drill Hall Gallery, Canberra, 2021, 97-103.
- Johnson, A. 'Cut and Paste', Nicole Ellis Fabrications, ANU Drill Hall Gallery, Canberra, 2021, 71-79.
- Maloon, T. 'Cast-off', Nicole Ellis Fabrications, ANU Drill Hall Gallery, Canberra, 2021, 66-69.
- McFadyen, E. 'Nicole Ellis Profile', Artist Profile, Issue 53. 2020.
- Sharp, L. 'Tabula Rasa for two: time and tempo', Nicole Ellis & Barbara Halnan: From a White Ground, Articulate Project Space, Sydney, 2019.
- Johnson, A. 'Preview', Artist Profile, Issue 37, 2016, 113,140-143.
- Oates, T. 'Repurpose', Repurpose, ANU Drill Hall Gallery, Canberra, 2016, 15-27.
- Bayley, P. 'Time & Vision', Time & Vision: Australia Council for the Arts, London Residencies 1992-2012, Acme Studios, 2012, 17-21.
- Clark, J. Frankham N. 'Port Arthur Project: Re-interpreting Port Arthur Historic Site through contemporary visual art', Port Arthur Project, Port Arthur Historic Site, published, Tasmanian School of Art, University of Tasmania, 2007, 5.
- Benci, J. 'Transit', Fine Arts 2006-2007, British School at Rome, 6-8.
- McCulloch, A. McCulloch, S. McCulloch-Childs, E. (Ed), The New McCulloch's Encyclopaedia of Australian Art, Miegunyah Press, Melbourne, 2006, 405.
- Krell, A. 'Strata', Stratum, Greenaway Art Gallery, Adelaide, 2006.
- Holmes, J. 'London: Looking East', Australian artists in the Australia Council Studios, 1985-2002, Plimsoll Gallery, Tasmanian University, Hobart, 2005, 5-23.
- Fenner, F. Residue, Tin Sheds Gallery, University of Sydney, Sydney, 2004.
- Saur, Allermeynes Künstlerlexicon - World Bibliographical Index of Artists, 2003.
- Pattenden, R. Significant Tilt - Art and the Horizon of Meaning, Macquarie University, Sydney, 2003.
- Lecht, S. 'Impressions of Hue,' 2002, Third International Sculpture Symposium, 2002, 104-106.
- Quan, N. 'Hue 2002 - Strong Impressions' Impressions of Hue, Third International Sculpture Symposium, Hue, Vietnam, 2002, 102-3.
- Watters, J. A Studio in Paris: Australian Artists at the Cite 1967-2000, S.H. Ervin Gallery, Sydney, 2001.
- Namikawa, E. 'Live Perceived Realms' Tachikawa International Art Festival 2000, Tokyo, 2000, 7.
- Emmett, P. Sydney Metropolis+ Suburb+ Harbour, Historic Houses Trust of NSW, 2000, 123-6
- Kerr, J. Holder, J. (Ed), past PRESENT, The National Women's Art Anthology, Craftsmanhouse Press, 1999.
- Ferran, A. 'Rollcall', Casula Works, published Casula Powerhouse, 1999, 39-40.
- Winikoff, T. 'Eternity is a Fashion Label', Casula Works, published Casula Powerhouse, 1999, 9-13.
- Tonkin, P. 'Creative Architecture at the Casula Powerhouse', Casula Works, published Casula Powerhouse, 1999, 21-23.
- Rowley, S. Below the Waterline, Customs House, Sydney, 1988.
- Drury, N. Images 3 Contemporary Australian Painting, Craftsmanhouse Press, 1998, 215.
- Waterlow, N. Sextet, Ivan Dougherty Gallery, Sydney, 1997.

Keens, L. 'Powerhouse Arthouse', Design, The Qantas Club, December 1996/January, 1997, 38.
 Zimmer, J. Circle, Line, Square, Aspects of Geometry, Campbelltown City Art Gallery, 1994.
 Garside S. Circle, Line, Square, Aspects of Geometry, Campbelltown City Art Gallery, 1994.
 Forsyth, G. 'A Certain Form of Eternity', Approaches to the Sublime: the esoteric in painting, Ivan Dougherty Gallery, Ipswich Regional Art Gallery, 1993-1994.
 Forsyth, G. Matter and Mutations, The Substation Gallery, Singapore, 1994.
 Forbes, J. 'Preterite traces', Arrested Sites, Hyde Park Barracks Museum, 1993.
 Collins, L. 'Arrested Sites', Arrested Sites, Hyde Park Barracks Museum, 1993.
 Rowley, S. 'Discontinuing Tradition. Constraint and Affirmation in Discontinuous Proportions', Discontinuous Proportion, Blaxland Gallery, Sydney 1991.
 Van den Bosch, A. Heterogeneity/Herterogeneity, Campbelltown City Art Gallery, 1991.
 Rowley, S. 'The Lie of the Land', Landscape a Sense of Place, Mitchell Library Sydney, 1990.
 Cameron-Wilson, S. From Shadow into Light, Women Artists in South Australia since Colonisation, 1988.
 Barker, R. Ariendale, EMR Gallery, Sydney, 1988.
 Forbes, J. 'Catalogue notes for solo exhibition', Mori Gallery, Sydney, 1985.
 Holmes, J. Flights of Fantasy, Long Gallery, Hobart, 1982.

Publications and Reviews

Judd, C. 'A Sensate Space: Nicole Ellis's fabrications', *Art Monthly Australasia*, No 328, Winter, June 2021, 80-85. Don't have a link for this
 Kennedy, R. 'Nicole's art shows beauty in decay' 'Fabrications', *City News*, Review, February 26, 2021, <https://citynews.com.au/2021/waiting-for-anu-to-send-pictures-nicoles-art-shows-beauty-in-decay/>
 Fairley, G. 'Exhibition Review: Nicole Ellis, ANU Drill Hall Gallery', *Arts Hub*, March 24, 2021, <https://www.artshub.com.au/news/reviews/exhibition-review-nicole-ellis-anu-drill-hall-gallery-262181-2370448/>
 Grishin, S. 'Nicole Ellis: Fabrications exhibition review', *Canberra Times*, March 8, 2021, <https://dhg.weblogs.anu.edu.au/nicole-ellis-fabrications-exhibition-review/>
 Editor, 'Nicole Ellis Fabrications', *Garland Magazine*, February 9, 2021, <https://garlandmag.com/loop/nicole-ellis-fabrications/>
 Editor, 'Fabrications' *Kolaj Magazine*, 2021, <https://kolajmagazine.com/content/content/collage-exhibitions/fabrications/>
 Grishin, S. 'Repurpose at ANU Drill Hall Gallery brings together a diverse group of artists,' Art Review, *The Age ACT News*, November 25, 2016.
 McIntosh, F. 'The Collecting Journey', *Australian Women's Bloggers Directory*, Blog, 17th March, 2013.
 Bayley, P. 'Interviews with Time & Vision Exhibition Artists', *VAAus*, 2013, <http://vaus.co.uk/time-vision-interview>
 Bending, L. 'Time & Vision Review New work From Australian Artists', Visitor Review, *Visual Arts Australia*, VAAus, 2012, <http://vaus.co.uk/visitor-comments-and-reviews/>
 Media Release, 'Celebrating 20 years of residencies with Time & Vision', Australia Council, 16 October 2012, http://www.australiacouncil.gov.au/news/items/news_features/celebrating-20-years-of-residencies-with-time-and-vision
 Press Release, 'Guida agli eventi culturali', *Tempo Reale*, 25 September, 2009.
 Frankham, N. 'Port Arthur Project: Re-interpreting Port Arthur Historic Site through contemporary visual art', School of Art, Tasmanian University, *ACUADS Research* 2007/2008.
 Editor, 'Giovani artisti alla British School', Culture, Contemporanea, *E Polis*, 2006.
 Editor, 'Living', *Da Guan Weekly*, Kunming, China, 18 May, 2005.
 Radok, S. 'Symbols of surface tension', Visual Arts, *The Adelaide Review*, December 10, 2004.
 Editor, 'Exhibitions to Watch', South Australia, *ArtLink* 'hybrid world', Vol. 2, No 4, December, 2004.
 Clement, T. 'Critic's Picks', Exhibitions, Metro, *The Sydney Morning Herald*, 15-21 October, 2004.
 Lecht, S. *World Sculpture News Magazine*, Vol 8, No 4, 2002.
 Minh Tu, L. 'sculptors plant their work in statue garden', *Viet Nam News*, 5 May, 2002, 8.
 Radok, S. 'a water or a light', *Artlink* 'taking in Water', Vol. 21, No. 1, 2001, 49.
 Carroll, J. 'City proud of its role in Federation', *Western Advocate*, 19 November, 2001, 12.
 Lopez, A. 'A Studio in Paris: Australian Artists at the Cite 1967 - 2000', Sydney, *CitySearch*, June 2001, 22.
 Edwards, A. 'Watch this space for Federation art's sake', *Western Advocate*, 14, November, 2001, 3.
 James, B. 'High water marks', Spectrum, *The Sydney Morning Herald*, 19 August, 2000, 10.
 Editor, 'Tidal Vectors' *Arts Wire Current*, Volume 10 no. 24 June 26, 2001.
 Editor, 'Blue Velvet', *Adelaide Review*, December, 1999.

James, B. 'Four out of Six', Galleries, *The Sydney Morning Herald*, 12 September, 1997.

Harris, J. 'Gallery champions diversity', *The Advertiser*, Adelaide 30 September, 1997, 35.

Bolton, K. 'Adelaide Art Commentary', *Otis Rush*, No. 11, December, 1995, 166-169.

Bolton, K. 'Stripped Bare', *Agenda*, No. 44/45, October 1995.

Grimley, T. 'Happy to be down the drain', Art, *The Birmingham Post*, 5 August, 1995, 38.

Longley, M. 'Open Air Venture', Post Reviews, *The Birmingham Post*, 7 August, 1995.

Freak, D. 'Down the Drain', Visual Arts Previews, *Whats On Birmingham and Central England*, July 29-August 11, 1995.

Kenneally, C. 'The Realness of Veneer', *Artlink*, Vol. 15, Nos. 2 & 3, Winter/Spring, 1995, 87.

Radok, S. 'Under my skin', *Adelaide Review*, April, 1995.

Suchy, S. Singapore Festival of Arts, *Journal of the Asian Arts Society of Australia*, December, 1994, 26.

Editor, *State of the Art*, Issue, 10 September-December, 1994.

Fenner, F. 'An antidote to creeping craft', Arts, *The Sydney Morning Herald*, 23 September, 1994, 15.

Forsyth, G. 'Standard Deviation' Australian Perspecta 1993 review, *Art and Text* 47, 1994, 13.

Lynn, E. 'Sublimity to Ridicule', *The Weekend Australian*, November, 1993, 13-14.

Fenner, F. 'Arts', *The Sydney Morning Herald*, 22 October, 1993, 20.

Hepburn, L. *Press Press*, March, 1992.

Fern, L. 'Galleries', *The Sydney Morning Herald*, 16 August, 1991.

Editor, *Scripts* Vol. 17/ No 1, Oxford University Press, 1991, 292.

Editor, *Scripts* Vol. 16/ No 3, Oxford University Press, 1990.

Allen, C. *The Sydney Morning Herald*, 30 June, 1989.

Ewington, J. 'Structures of Necessity', *Eyeline*, March, 1989.

Burns, C. 'Art Commentary', Sydney. *Otis Rush*, Vol 3, Adelaide, 1988.

Watson, B. 'Arts', *The Sydney Morning Herald*, 30 September, 1988.

Lynne, E. *The Weekend Australian*, 19-20 December, 1987.

Ranby, M. *The Sydney Morning Herald*, Eastern Suburbs Supplement, 22 December, 1987.

Good, K. 'Gone but not Forgotten', *The Advertiser*, Adelaide, 18 October, 1986.

Neylon, J. 'And Furthermore', *Adelaide Review*, November, 1986.

Neylon, J. 'Expatriates or Exiles', *The Advertiser*, Adelaide, 1986.

Interview, *University radio 5UV*, Adelaide, 10 October, 1986.

Editor, 'Exhibition Commentary', Vol 23 No 3, *Art and Australia*, Autumn, 1985.

McLean, I. 'Flights of Fantasy', *The Mercury*, Hobart, 5 November, 1982.

Awards and Commissions

2013	Middle Head 33° 50' S 151° 14' E, Mosman Art Gallery and Middle Head Site, Sydney, Australia.
2006	Keep the Home Fires Burning, Port Arthur Project, Port Arthur Historic Site, Tasmania, Australia. Australia Council, Visual Arts Board, Skills and Arts Development Grant; International Residency, Rome Studio, Rome, Italy.
2005	River Repose, China-Kunming, First International Sculpture Symposium Award, permanent sculpture in Kunming, China.
2002	Third International Sculpture Symposium, Hue Festival, permanent sculpture, Hue, Vietnam.
2001	Bathurst City Council, Centenary of Federation, Public Art Project: From The Floor – People's Federal Convention, Bathurst, 1896, Bathurst, Australia. Australia Council, New Media Arts Fund, Project Grant: New Work for Bivouac.
2000	NSW Ministry for the Arts, Commission Grant. dLux media/arts, Commission for Tidal Vectors, Museum of Sydney, Australia.
1996	Australia Council, Visual Arts/Craft Board Project Grant: New Work.
1995	Liverpool City Council and Casula Powerhouse (part funded by the Australia Council, Community Cultural Development Board), Public Art Project: Casula Rollcall.
1993	Australia Council Visual Art/Craft Board International Project Grant for participation in Matter and Mutations exhibition, Singapore Festival of Arts Fringe, 1994.
1993	Australia Council Visual Arts/Craft Board Overseas Studio Grant, London Studio, 1995.
1987	Australia Council Visual Arts/Craft Board Travel Grant.
1983	Australia Council Visual Arts/Craft Board Special Project Grant.
1982	Commonwealth Post Graduate Award.

Residencies

- 2012 Redgate Studio Residency, Beijing, China.
2006 Australia Council, Visual Arts Board, Skills and Arts Development, Rome Studio, Italy.
2005 China-Kunming, First International Sculpture Symposium. Kunming, China.
2002 Third International Sculpture Symposium, Hue Festival, Hue, Vietnam.
1998 University of New South Wales, Paris Studio, Cité Internationale des Arts, Paris, France.
1997 New South Wales Ministry for the Arts, Gunnery Studio, Sydney, Australia.
1995 Australia Council Visual Arts/Craft Board, London Studio Residency.
1994 Art Gallery of New South Wales, Moya Dyring Studio, Cité Internationale des Arts, Paris, France.
British School at Rome, Rome, Italy.
1989 Charles Sturt University, Visiting Artist in Residence, Albury, NSW, Australia.
1988 British School at Rome, Rome, Italy, Visiting Artist.

Artist Talks and Presentations

- 2022 Liverpool Street Gallery, Sydney, Artist Talk.
2021 Drill Hall Gallery, Australian National University, Canberra, Artist in Conversation.
2016 Drill Hall Gallery, Australian National University, Canberra, Artists in Conversation.
2014 Conny Dietzshold Gallery, Sydney, Artist Talk
2013 Middle Head Project, Mosman Art Gallery and Middle Head Site, Sydney, Australia, Forum.
2007 Revelations Conference, Tasmanian School of Art, University of Tasmania, Hobart, Australia, Paper.
2006 British School at Rome, Rome, Italy, Lecture.
2005 Art Forum Program, Tasmanian School of Art, University of Tasmania, Hobart, Australia, Artists Talk.
China Academy of Art, International Visitor, Hangzhou, China, Lecture.
Yunnan Arts Institute, Kunming, China, Visiting Artist Talk.
Significant Tilt - Art and the Horizon of Meaning, Macquarie University, Sydney, Artist Talk.
2000 Tachikawa International Art Festival 2000, Tokyo, Japan, Artist Talk.
2002 Third International Sculpture Symposium, Hue Festival 2002, Hue, Vietnam, Artist Talk.
Private Eye Tour, Friends of the Art Gallery of NSW, Studio Visit.
1998 Object Galleries, Customs House, Sydney, Australia, Floor Talk.
1995 Victoria and Albert Museum, London, 19th and 20th Century Modern Art Program, London, Artist Talk.
Goldsmiths College, London University, London, Critiques for Master of Art Program.
University of Cambridge, Cambridge, UK, Faculty of Architecture and History of Art, Studio Teaching, Postgraduate Level, Visiting Artist.
University of Cambridge, UK, Faculty of Architecture and History of Art, Lecture.
1994 The Substation Gallery, Singapore, Visiting Artist Talk.
1991 Heterogeneity/Herterogeneity, Campbelltown City Art Gallery, Campbelltown, Australia, Forum.
1987 Putting on an Act, Women's Performance Festival: Performance Space, Sydney, Australia Curatorium.
1983 Chameleon Inc, state and Visual Arts Board assisted Studio/Gallery, Hobart, Australia, foundation member.
1980 211 Inc, state assisted Co-operative Studio, Adelaide, Australia, foundation member.

Selected Artist Statements

'Taming the Golden Fleece', Intercontinental Line, Europe/Australia, catalogue, Galerie Abstract Projects, Paris, France, 2018.

'Interference 1: camouflage study for a rave party', Middle Head 33° 50' S 151° 14' E, catalogue, 2013, 20, Mosman Art Gallery, Sydney, Australia, 2013, 20.

Time & Vision: Australia Council for the Arts London Residencies 1992–2012, catalogue, Acme Studios, 2012, 38-39.

'Keep the Home Fires Burning', Port Arthur Project: Re-interpreting Port Arthur Historic Site through

contemporary visual art, catalogue, Port Arthur Historic Site, 2007, 5.
Fine Arts 2006-2007, catalogue, The British School at Rome, 2007, 77.
Living Together, International Art Festival, Tachikawa, catalogue, 2000, 24-25.
'Re-Viewing Landscape' Structures of Necessity, catalogue, First Draft, Sydney, Australia, 1988, 18.

Collections

2021	Australian National University Art Collection, Australia.
2015	Australian National University Art Collection, Australia.
2013	Gadens Lawyers, Singapore.
2012	Artbank, Sydney, Australia.
2005	City of Kunming, Kunming, China.
2002	Cinemia, Australian Centre for the Moving Image, Melbourne, Australia.
2002	Hue City, International Sculpture Park, Hue, Vietnam.
2000	Bathurst City Council, Bathurst, Australia.
1996	Casula Powerhouse, Casula, New South Wales, Australia.
1995	Riddoch Art Gallery, Mt Gambier, Australia.
1992	Artbank, Sydney, Australia.
1990	University of Western Sydney, Sydney, Australia.
1982	University of Tasmania, Hobart, Australia.
1982	Tasmanian Museum and Art Gallery, Hobart, Australia.
1982	National Gallery of Victoria, Michell Endowment, Melbourne, Australia. Private Collections in Australia and overseas.

Nicole Ellis/Fri, Nov 18, 2022