

GALERIE | DÜSSELDORF

9, Glyde Street, Mosman Park WA 6012 Australia

tel/fax + 61 8 9384 0890

Gallery Hours during exhibitions : Wed - Fri 11 - 5 Sun 2 - 5

ds@galeriedusseldorf.com.au

www.galeriedusseldorf.com.au

ABN 13 505 972 151

Directors: Magda + Douglas Sheerer

JANET LAURENCE

Biography

1947 Born, Sydney
1977–80 Studied at The University of Sydney; Academia Belle Arte, Perugia; Alexander Mackie College, Sydney
1980 Post Graduate, New York Studio School
1981 Post Graduate Diploma, City Art Institute, Sydney
1993 Master of Fine Art, College of Fine Arts, University of New South Wales
Currently Trustee, Art Gallery of New South Wales, Sydney
Completing PhD (Architecture), RMIT, Melbourne
Lives and works in Sydney

Solo Exhibitions

2004 *Verdant works*, Arc One Gallery, Melbourne
2003 *Verdant*, Sherman Galleries, Sydney
Elixir, Echigo-Tsumari Triennale, Japan, permanent installation
2002 *ferment*, Faculty of Art & Design Gallery, Monash University, Melbourne
Glasshouse, Sherman Galleries Hargrave, Sydney
2001 *Veiling Space: Incarnations*, Uniting Church, Paddington, Sydney
2000 *Transpiration*, Sherman Galleries Goodhope, Sydney
Muses, The Ian Potter Museum of Art, The University of Melbourne
1998 Gallery APA, Nagoya, Japan
From the Unfold Series, Michael Milburn Gallery, Brisbane
1997 *Unfold*, Project Space, Art Gallery of New South Wales
Serbelloni Works, Annandale Galleries, Sydney
1996 *State of Matter*, Michael Milburn Gallery, Brisbane
Less Stable Elements, University Gallery, Newcastle, NSW
1995 *ph series*, Anna Schwartz Gallery, Melbourne
1994 Lunami Gallery, Tokyo, Japan
Unfold, Gallery APA, Nagoya Japan
1993 Centre for Contemporary Art, Hamilton, New Zealand
Leslie Kreisler Gallery, New Plymouth, New Zealand
Michael Milburn Galley, Brisbane
The Measure of Light, Queensland Art Gallery, Brisbane
Selected Works, Annandale Galleries, Sydney
1992 Claybrooke Gallery, Auckland, New Zealand
City Gallery, Melbourne
1991 Seibu Gallery, Tokyo, Japan
rare, City Gallery, Melbourne
1990 Lunami Gallery, Australia–Japan exchange, Tokyo, Japan
City Gallery, Melbourne
1989 Milburn + Arte, Brisbane
Garry Anderson Gallery, Sydney
Blindspot, Ivan Dougherty Gallery, College of Fine Arts, UNSW, Sydney
Pier and Ocean, City Gallery, Melbourne
1988 *Elsewhere*, King Street Gallery Newtown, Sydney
From the Shadow, Canberra School of Art Gallery, Canberra
1987 Garry Anderson Gallery, Sydney

- The Blind Spot on an Old Dream of Symmetry*, Milburn + Arte, Brisbane
Meiosis, United Artists Gallery, Melbourne
 1986 *Spells of Origin*, Wollongong Regional Gallery, New South Wales
 1985 United Artists Gallery, Melbourne
 Garry Anderson Gallery, Sydney
Life is Probably Round, Artspace, Sydney
 1984 *Ice Memory*, Avago Gallery, Sydney
 1983 *Toiana*, Adelaide Festival Gallery, Adelaide
The Madonna in the Stone has a Memory, Melbourne University Gallery, Melbourne
Memories in the Stone, Experimental Art Foundation, Adelaide
 1982 *Strings for Glass*, Brisbane College of Art Gallery, Brisbane
 Roslyn Oxley9 Gallery, Sydney
Recollections, Perc Tucker Regional Gallery, Townsville, QLD
 1981 *Notes from the Shore*, I.C.A. Central Street, Sydney

Selected Group Exhibitions

- 2003 *McClelland Survey and Award 2003*, McClelland Gallery and Sculpture Park, Langwarrin, Victoria
Ned Kelly Framed, S.H. Ervin Gallery, National Trust Centre, Sydney
 2002 *2002: The Year in Art*, S.H. Ervin Gallery, National Trust Centre, Sydney
O Soul O Spirit O Fire: Celebrating fifty years of the Blake Prize for Religious Art, Ivan Dougherty Gallery, College of Fine Arts, UNSW, Sydney
Points of View, works from the University of Technology Sydney Collection, UTS Gallery, Sydney
Eden & the Apple of Sodom, University of South Australia Art Museum, Adelaide
Australian Women Artists 1920–2000, Vanessa Wood Fine Art, Sydney
Group Exhibition, Sherman Galleries Goodhope, Sydney
 2001 *The Art of Transformation, Metis 2001: Wasted, Exhibitions of Science and Art, National Science Week*, National Gallery of Australia, Canberra
Intersections of Art and Science, curators Liz Ashburn and Nick Waterlow, Ivan Dougherty Gallery, College of Fine Arts, UNSW, Sydney
Art & Land: Contemporary Australian Visions, Noosa Regional Gallery, NSW, touring exhibition
Art Chicago 2001, Chicago, US
7th NICAFA: International Contemporary Art Festival, Tokyo International Forum, Chiyoda-ku, Tokyo, Japan
 2000 *Kabbala*, Jewish Museum of Melbourne, Melbourne
Land, Orange Regional Gallery, Orange, NSW
The Redlands Westpac Art Prize, Mosman Art Gallery and Community Centre, Sydney
 1999 *Missile: Visy Board Art Prize*, Richmond Grove Winery, Tanunda, SA
Art Chicago 1999, US
Home and away, Auckland Art Gallery, Auckland, NZ
Pets, Preys and Predators: Introduced Animals in Recent Australian Art, Mosman Art Gallery and Cultural Centre, Sydney
Cinderella's Gems: Art and the Intellectual Missile, touring to Queensland, New South Wales and Victoria
 1998 *The Infinite Space: Woman, Minimalism and the Sculptural Object*, The Ian Potter Museum of Art, The University of Melbourne, Melbourne
Sixth Australian Contemporary Art Fair, Melbourne
 1997 *Global Art*, Carpediem Gallery, Bangkok, Thailand
Australian Perspecta 1997: Between Art and Nature, S.H. Ervin Gallery, National Trust Centre, Sydney
Innenseite, Kassel, Germany
The Crate Show, Sherman Galleries Goodhope, Sydney
1997 Redlands Westpac Art Prize, SCEGGS Redlands, Sydney

- 1996–97 *Spirit and Place*, Museum of Contemporary Art, Sydney
- 1996 *Systems End*, curated show touring to Oxy Gallery, Osaka, Japan; Hakone Open Air Museum, Hakone, Japan; Dong Ah Gallery, Seoul, Korea; Kaoshiung, Korea
Shelfworks, Annandale Galleries, Sydney
Brisbane Art Fair, represented by Annandale Galleries, Sydney
Melbourne Art Fair, represented by Annandale Galleries, Sydney
- 1995 *Hidden Treasures*, S.H. Ervin Gallery, National Trust Centre, Sydney
Girls Girls Girls Annandale Galleries, Sydney, and Orange Regional Gallery, Orange, NSW
Review, Women's Art from the Collection, Art Gallery of New South Wales, Sydney
- 1994 *Going Public*, Annandale Galleries, Sydney
100 Years, Ivan Dougherty Gallery, College of Fine Arts, UNSW, Sydney
ARCO Art Fair, Madrid, Spain, with Annandale Galleries, Sydney
From the Observatory, Wollongong Regional Gallery, NSW, touring to Gold Coast and New South Wales regional galleries
- 1993 *Inaugural Dobell Drawing Prize*, Art Gallery of New South Wales, Sydney
Works from the Allen, Allen & Hemsley Collection, Westpac Arts Centre, Melbourne
Poetics of Immanence, Ivan Dougherty Gallery, College of Fine Arts, UNSW, touring South Australian regional galleries
- 1992–93 *The Boundary Rider*, 9th Biennale of Sydney, Bond Stores, Sydney
- 1992 *In Black and White*, Tin Sheds Gallery, University of Sydney
Synthesis, Art + Architecture Collaboration, Bond Stores, Sydney
Critic's Choice, Macquarie Galleries, Sydney
Margaret Stewart Endowment, National Gallery of Victoria, Melbourne
Above the Lake, Beneath the Sky, Benalla Art Gallery, Benalla, VIC
The Savage Invitation Prize for Drawing, Melbourne
- 1991 *Frames of Reference: Aspects of Feminism in Art*, The Wharf, Sydney
Steam, Artists' Projects for Australian Perspecta 1991, The Coach House, The Rocks, Sydney
Primitive concepts – the four elements, Lake Macquarie Regional Gallery, NSW, touring to Maitland and Musswellbrook regional galleries, NSW
- 1990 *Handy Art*, Lunami Gallery, Tokyo, Japan
Tokyo Connection, Heineken Village Gallery, Tokyo, Japan
Abstraction, Art Gallery of New South Wales, Sydney
Greenpeace, Linden Gallery, Melbourne
100 artists for animal liberation, Deutscher Fine Art, Melbourne
Osmosis, Garry Anderson Gallery, Sydney
Instinct, Holdsworth Contemporary Gallery, Sydney
- 1989 *Eastern States/Western States*, Beach Gallery, Perth
- 1988 *Abstraction by degree*, Milburn + Arte, Brisbane
200 Years of Australian Drawing, Drill Hall Gallery, Australian National University, Canberra
Director's Choice, Royal Melbourne Institute of Technology, Melbourne
Intimate Drawing, Coventry Gallery, Sydney
The Great Australian Exhibition, The Bicentennial Travelling Exhibition, NSW
- 1987 *Tutti Frutti*, Milan Art Fair, Italy
The Art of Collage, Holdsworth Contemporary Gallery, Sydney
Nature and Technology, Sanctuary Cove, QLD
Abstract, King Street Gallery Newtown, Sydney
- 1986 *Coincidence of Location*, First Draft Gallery, Sydney
Vessels of Meaning, Scholarie Arts Council Gallery, New York City, US
Oz Drawing Now, Holdsworth Contemporary Gallery, Sydney
- 1985 *A Contemporary Australian Art*, Warwick Arts Trust Gallery, London, UK
ISOL – Australia, Venice, Italy
AUSTRALIANA, Belgrade, Yugoslavia
Australian Perspecta 1985, Art Gallery of New South Wales, Sydney
- 1984 *Surface and Image*, Crafts Council Gallery, Sydney, and Lewers Bequest and Penrith

- Regional Art Gallery, NSW
26 Characters, Adelaide Festival Exhibition, Adelaide
- 1983 S.C.H.E.M.A. Gallery, Florence, Italy
 1982 *ZONA Australia*, Florence, Italy
 1981 Students Gallery (now Mori Gallery), Sydney
 1979 Students Gallery (now Mori Gallery), Sydney

Media

- 2004 ABC TV, 'In Conversation: Janet Laurence', Sunday Afternoon, 20 June, 2.50 pm
 2000 ABC TV, 'Setting the Stage', film by Richard Mordent on Homebush Bay Artworks
 2000 ABC TV, 'Janet Laurence: Artists in the Museum', The Ian Potter Museum of Art, The Arts Show, Monday 13 August
 2000 ABC TV, 'In Conversation: Janet Laurence', Andrea Stretton, 10 August
 1994 ABC TV, 'Tomb of the Unknown Soldier', Interview with Andrea Stretton, Sunday Afternoon

Awards

- 1999 NAWIC Award for Art in the Built Environment (for *49 Veils*)
 1996 The Alice Art Prize
 1995 The Royal Australian Institute of Architects 'Lloyd Rees Award for Urban Design' for First Government House Place, Sydney, in collaboration with Fiona Foley and Denton Corker Marshall Architects
 1994 The Kedumba Drawing Award, NSW
 1991 Perc Tucker Gallery Invitation Prize, Townsville, QLD
 1988 Newcastle Invitation Purchase Painting, NSW
 1987 Maitland Painting Prize, NSW
 Lake Macquarie Art Prize, NSW
 Pring Prize, Art Gallery of New South Wales, Sydney
 1986 Woollahra–Waverley Art Prize, Sydney
 1985 Camden Painting Prize, NSW
 1984 Campbelltown Drawing Purchase, NSW
 1982 Gold Coast City Art Purchase Award, QLD
 Women in the Arts Painting Prize, Sydney

Public Commissions

- 2003 *The Breath We Share*, The Sidney Myer Commemorative Sculpture, Victoria
Australian War Memorial, Hyde Park, London, in collaboration with Tonkin Zulaikha Greer Architects
Elixir, permanent installation for Echigo-Tsumari Triennale, Japan
- 2002 *Translucidus*, commission for Qantas Lounge, Sydney International Airport
- 2001 *Ciphers: Stations of the Cross*, artwork for the Australian Catholic University Chapel, Melbourne, collaboration with Julie Rrap
- 2000 *Stilled Lives*, collection showcases, permanent display, Melbourne Museum, Carlton Gardens, Victoria
- 2000 *In the Shadow*, Olympic Park, Homebush Bay, Sydney
- 1999 *Picture the Dark Face of the River*, Department of Environment, Canberra
Veil of Trees, Sydney Sculpture Walk, Art Gallery Road, The Domain, Sydney, collaboration with Jisuk Han
- 1998 *49 Veils*, windows for the Central Synagogue, Bondi, collaboration with Jisuk Han
- 1997 Australian Exhibition Space, Olympic Museum, Lausanne, Switzerland, collaboration with Jisuk Han
- 1995 *Chronicle I-IV*, Herald and Weekly Times Building, Southbank, Melbourne
- 1994 *Edge of the Trees*, Museum of Sydney, sculptural installation, collaboration with Fiona Foley
- 1993 *Tomb of the Unknown Soldier*, Canberra, collaboration with Tonkin Zulaikha Architects
- 1992 Itoki Building, The Ginza, Tokyo, Japan
- 1987 MND Scientific Research Laboratories, Sydney

Residencies And Grants

- 2003 Visual Arts/Crafts Board New Work Grant
- 2002 Visiting Fellow, Queensland College of Art, Queensland University
Artist-in-residence, Monash University, Faculty of Art and Design
- 2000 McGeorge Fellowship, The University of Melbourne
- 1997 Rockefeller Foundation (residency), Bellagio, Italy
- 1996–98 Australia Council Two-Year Fellowship
- 1996 Newcastle University Artist-in-residence
- 1992 Visual Arts/Craft Board Fellowship Grant
- 1989 Artist Development Grant, Visual Arts/Craft Board
- 1988 Studio Grant, Tokyo, Japan
Canberra School of Art (residency), ACT
- 1987 Canberra School of Art (residency), ACT
Visual Arts Board Project Grant
Visual Arts Board Travel Grant, Paretaio, Italy
- 1980 Bennington College (residency), Vermont, US

Collections

National Gallery of Australia, Canberra
Art Gallery of New South Wales, Sydney
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Australian War Memorial, Canberra
Commonwealth Law Court, Brisbane
Supreme Court of Queensland, Brisbane
New Parliament House Collection, Canberra
Griffith University Collection, Brisbane
Lincoln Institute, Victoria
University of New England, Northern Rivers, New South Wales
University of Newcastle, New South Wales
University of New South Wales, Sydney
University of Southern Queensland, Toowoomba Campus
University of Technology, Sydney
University of Western Australia, Perth
The Kedumba Blue Mountains Grammar School, New South Wales
Campbelltown Regional Gallery, New South Wales
Gold Coast Regional Gallery, Queensland
Lake Macquarie Regional Gallery, New South Wales
Musswellbrook Regional Gallery, New South Wales
Newcastle Region Art Gallery, New South Wales
New England Regional Art Museum, New South Wales
Artbank Australia Collection
Faber-Castell Collection Australia
Herald and Weekly Times, Melbourne
Macquarie Bank Collection, Melbourne
Chartwell Collection, Auckland, New Zealand
APA Collection, Nagoya, Japan
Itoki Collection, Tokyo, Japan
S.C.H.E.M.A. Collection, Florence, Italy
Seibu Collection, Tokyo, Japan
World Bank Collection, Washington
Private collections worldwide

Selected Bibliography

Ashton Fischer, 'New Horizons', *Pol Magazine*, May 1981
Susanna Short, 'The ebb and flow of painting by numbers', *Sydney Morning Herald*, December 1981
J. Toiana Blackall, 'The essential remains', catalogue essay, June 1983
Neville Weston, 'In the galleries Adelaide', *Advertiser*, June 1983
'The Madonna in the stone has a memory', Deakin University, video, August 1983
P. Zepplin, 'Interview with Janet Laurence' *Cas Magazine*, Adelaide, November 1983
Peter Emmett, 'Surface and image', catalogue essay, March 1984
S. Britton, '26 Characters', catalogue essay, March 1984
Illustration, *Domus*, no. 640, June 1984
Illustration, *Domus*, no. 644, November 1984
John Macdonald, 'Life is probably round', catalogue essay, April 1985
Terence Maloon, 'Scattered pieces come together', *Sydney Morning Herald*, April 1985
J. Fischer, 'Paraphrases of emergent meanings', *S.E.L.F.*, May 1985
Pierre Restany, *Domus Australian Magazine*, July 1985
B. O. Achilles & J. Isol Blackall, *Domus Australian Magazine*, July 1985
M. Spens, 'At the Warwick Arts Trust', *Studio International*, September 1985

Jacques Delaruelle, 'Janet Laurence at Artspace', *Art Press*, Paris, September 1985

E. Cross, 'Life is probably round', *Art Network*, October 1985

J. Blackall, 'Australiana Belgrade', Yugoslavia, October 1985

Ursula Prunster, 'Souvenirs from the maidens of Thrace', *Perspecta Survey of Contemporary Art*, exhibition catalogue, November 1985

Terence Maloon, 'Landscapes emit a hum of energy', *Sydney Morning Herald*, 6 November 1985

M. Stewart, 'Creative symbiosis', *Good Weekend*, *Sydney Morning Herald*, April 1986

G. Petelin, 'Nature and technology in recent Australian art', 1986

C. Moore, 'The darker side of the great divide', *Sydney Morning Herald*, April 1987

M. Stewart, 'Playing down the line', *Express*, April 1987

F. Brauer, 'From the one into the other', *Art Monthly*, July 1987

John Macdonald, 'Hold for VDT training', *Artscribe*, September 1987

P. Woodcock, 'Boomtime for Dreamtime', *Courier Mail*, Brisbane, October 1987

Gary Catalano, 'The ordinary among the extraordinary', *Age*, November 1987, p. 14

Terence Maloon, *Meiosis*, catalogue essay, October 1988

Arthur McIntyre, *Contemporary Australian Drawing*, Boolarong Publications, Brisbane, 1988

Peter Haynes, 'From the shadow', catalogue essay, October 1988

Sonia Barron, 'A total experience', *Canberra Times*, October 1988

Elwyn Lynn, 'Surviving the sisterhood', *Australian*, April 1989

Christopher Allen, 'Opening the pores to the riches of nature', April 1989

F. Brauer, 'The language of installation blind spot', exhibition catalogue, April 1989

Jacques Delaruelle, 'On a few mindscapes', *Sydney Review*, May 1989

Christopher Allen, 'Art and nature', *Art Monthly*, May 1989

Peter Haynes, 'Impressions: Janet Laurence', *Art and Australia*, vol. 26, no. 4, winter 1989, pp. 607–09

Arthur McIntyre, 'Janet Lawrence gets order out of chaos', *Age*, June 1989

Gary Catalano, 'The primal world of paper in Laurence's art', *Age*, July 1989

Virginia Milson, 'Artists in the forest', *Art Monthly Australia*, no. 22, July 1989, p.1

Christopher Heathcote, 'Commentaries', *Art Monthly*, August 1989

E. Butel, 'Natural Order', *Vogue Living*, June 1990

Victoria Lynn, 'Abstraction abstraction', exhibition catalogue, May 1990

'Reproduction Abstraction', *Gh-Magazine*, June 1990

E. Macdonald, 'Osmosis', exhibition catalogue, July 1990

'Reproduction observations', *Gh-Magazine*, July 1990

Diane Losche, 'Osmosis and irony', *Art Monthly*, October 1990

P. Fray, 'Reverse call to middle Australia', *Sydney Morning Herald*, 1991

Anthony Bond, Seibu Tokyo Exhibition, catalogue essay, January 1991

Christopher Heathcote, 'An artist's work can vary with time', *The Age*, June 1991

Mark Pennings, 'Rare Janet Laurence', *Agenda*, September 1991

B. Carcenac, *Steam. Artists' Projects for Australian Perspecta 1991*, exhibition catalogue, August 1991

Janet Laurence, 'Frames of reference', catalogue, August 1991

Janet Laurence, 'Primitive concepts the four elements', catalogue, August 1991

Janet Laurence, 'Dissonance west', catalogue, September 1991

B. Ludeman, 'They will call butter yellow', *Eyeline*, October 1991

J. Towndrow, 'Synthesis', *Architecture Bulletin*, December 1992

D. Jones-Evans, 'Art/architecture exhibitions', *Architecture in Australia*, December 1992

Sandra Kirby, *Sightlines: Women Art and Feminist Perspectives in Australia*, Craftsman House, Sydney, 1992

D. Jones-Evans, 'Synthesis', *Architecture in Australia*, January 1993

Nicholas Baume, 'Synthetic syntheses: Collaborations between artists and architects', *Art & Australia*, vol. 30, no. 3, autumn, 1993, pp. 326–28

B. Seaman, 'The measure of light', exhibition catalogue, Queensland Art Gallery, July–August 1993

S. Smith, 'Janet Laurence's dynamic', *Courier Mail*, August 1993

'Synthesis: Artist/architect collaboration', *Sbs Eat Carpet*, August 1993

'Tomb of the Unknown Soldier', *Abc Review*, Canberra, November 1993

Terence Maloon, 'The alchemy of Janet Laurence', *Art & Australia*, vol. 31, no. 4, winter 1994, pp. 500–05

B. Watson, 'Building on rare harmony', *Sydney Morning Herald*, 28 June 1994

G. Nalder, 'Matter and surface in Janet Laurence's installation', *Eyeline*, no. 25, spring 1994

Robert Nelson, 'Science, art and fridge magnets', *The Age*, Melbourne, 20 October 1994

Philip Kent, 'Opening the tomb: Tomb of the Unknown Soldier', *Photofile*, November 1994

John Macdonald, 'Sculpture gives edge to reconciliation', *Sydney Morning Herald*, 31 January 1995

'Faces of the Museum', *Museum of Sydney*, film, April 1995

J. Towndrow, 'Public art and architecture', *Sydney Review*, May 1995

Anne Susskind, 'A path through a forest of pillars', *Sydney Morning Herald*, 3 July 1995

A. Nimmo, 'The Edge of the Trees', *Architecture Bulletin*, September 1995

Nicholas Thomas, 'From Phillip to Phillip Street', *Art and Australia*, vol. 33, no. 1, spring 1995, pp. 38–9

Philip Kent & C. Butler-Bowden, 'Servants of the site', *Architecture of Australia*, September – October 1995

Benjamin Genocchio, 'The Edge of the Trees', *Agenda*, October 1995

M. Rumbold, 'Alumni success in the art world', *Alumni Papers*, University of New South Wales

A. Johnson, 'The unconscious and the molecular', catalogue essay, October 1995

M. Yoda, 'Strong aspect of multicultural society', *The Sankei Shimbun Newspaper*, 7 July 1996

A. Craig, 'Janet Laurence', *Monument*, no.12, 1996

'Probe into an original landscape of multicultural society', *Yomiuri Shimbun Newspaper*, 19 July 1996

A. Takami, 'Compounding Australian identity', *Bijutu-Techo*, August 1996

Ostwald, 'On re-remembering Janet Laurence's work', *Transition*, University of Newcastle, 1997

Anne Susskind, 'Windows of enlightenment', *Sydney Morning Herald*, 1997

L. Stanford, 'Enlightened memories', 1997

A. Selenitch, 'Memory matter', *Ume Magazine*, April 1997

Sebastian Smees, 'Hang 10 – Sydney's best art', *Sydney Morning Herald*, June 1997

H. El Attar, 'Innenseite', catalogue, Kassel, Germany, June 1997

Susan Best, 'Unfold', catalogue essay, 1997

Sebastian Smees, 'Cool for catalysts', *Metro*, *Sydney Morning Herald*, July 1997

Deborah Hart, 'Temple of earth memories', *Australian Perspectives 1997: Between Art and Nature*, catalogue essay, Art Gallery of New South Wales, Sydney, 1997

Benjamin Genocchio, 'Postcards from the edge', *Third Text*, July 1997

Anne Susskind, 'Cast in stone, a memorial to lost treasures', *Sydney Morning Herald*, 28 August 1997

Sebastian Smees, 'Merit and madness in the big ticket items', *Financial Review*, October 1997

Wayne Tunnicliffe, 'Janet Laurence Unfold', *Look 23*, October 1997

Paul McGillick, 'Unfold', *Monument*, 21 November 1997

Angela Bennie, '\$7.5M Public Art Program to liven up Games sites', *Sydney Morning Herald*, 9 December 1997

M. Tawa, '49 Veils: Windows in the new Central Synagogue', catalogue, 1998

M. Kearney, 'Collaborations of artists and architect', *Architecture Bulletin*, March 1998

Bruce James, 'Sculptured windows', *Sydney Morning Herald*, 7 July 1998

P. Barker, 'Raw silk', *Sydney Morning Herald*, 16 July 1998

Jennifer Taylor, 'Modern workshop', *Architecture Australia*, July–August 1998

Bruce James, 'Work in progress', *The Gallerie*, *Sydney Morning Herald*, 11 August 1998

Anne Susskind, 'Creating a bridge over troubled water', *Sydney Morning Herald*, 1998

Peter Emmett, *Janet Laurence*, Craftsman House, Sydney, 1998

Courtney Kidd, 'Public art in Sydney – Olympian heights or more of the same?', *Artlink*, vol. 18, no. 2, 1998

P. Ward, 'Out of the ashes', *Australian*, 21 August 1998

D. Clark, 'Act of Faith' *Belle Corporate Design*, spring–summer 1998

J. Hare 'Constructive behaviour', *Vive*, spring 1998

P. Ward, 'A touch of glass', *Design and Architecture*, October 1998

Paul McGillick, 'Prize and prejudice', *Elle*, March 1999, pp. 94–7

Russell Millard, 'Lightning visit worth \$40,000', *Advertiser*, 29 March, 1999

'Visy Board Art Prize', *The Leader*, 31 March 1999

Adam Dutkiewicz, 'Democratic success', *Advertiser*, 14 April 1999

Anne Susskind, 'Private places, public spaces', *Bulletin*, 4 May 1999, pp. 114–16

Anne Susskind, 'Boulevard of brokered dreams', *Australian Magazine*, 19–20 June, 1999, pp. 18–25

Sebastian Smees, 'You call that art?', *Sydney Morning Herald*, 26 June 1999, pp. 1, 4

Patrick Bingham-Hall, *Olympic Architecture Building Sydney 2000*, The Watermark Press, Sydney, 1999

Tempe McGowan, '3 Australian Women exploring the landscape', *Sculpture*, September 1999, pp. 38–43

Chris Johnson & Patrick Bingham-Hall, *Celebrating Sydney 2000: 100 legacies*, pp. 9–10

Paul McGillick, 'Material matters: The art of Janet Laurence', *Monument*, December 1999 – January 2000, pp.72–5; also included in *Installation Art*, Power Institute, University of Sydney, 2002

Rosanna De Lisle, 'Heart of glass', *Belle*, April–May 2000, pp.119–123

J. Wright, 'Heart of glass', *Belle*, April 2000, pp. 118–23

'Animal instinct', *Today*, Review, *Age*, 29 June 2000

'Museum through the looking glass', *Sunday Age*, 2000

Dinah Dysart (ed.), *Edge of the Trees: A Sculptural Installation by Janet Laurence and Fiona Foley*, Historic Houses Trust of New South Wales, Sydney, 2000

Rachel Kent, 'Muses – Janet Laurence: Artist in the museum', catalogue essay, The Ian Potter Museum of Art, The University of Melbourne, June 2000

Tempe McGowan, 'Public art and the Sydney Olympics', *Sculpture*, July – August 2000, pp. 44–9

Rachel Kent, 'Janet Laurence: Transpiration', Sherman Galleries, catalogue essay, 25 August 2000

Susan Best, 'Immersion and distraction: The environmental works of Janet Laurence', *Art and Australia*, vol. 38, no. 1, spring, 2000, pp. 84–91

Simeon Kronenberg, 'Fugitive realities – towards the construction of a glasshouse', catalogue essay, Sydney, 2001

Courtney Kidd, 'Shop affront', *Sydney Morning Herald*, 21 March 2001

Felicity Fenner, 'Report from Sydney II: Ground work', *Art in America*, no. 5, May 2001

Deborah Hart, 'The art of transformation', *Metis 2001: wasted*, catalogue essay, May 2001

Elizabeth Farrelly, 'From foyer to forest: A sensual experience', *Sydney Morning Herald*, 17 July 2001

Anne Loxley, 'Foiled in the search for spirituality', *Sydney Morning Herald*, 19 November 2001

Victoria Hynes, 'Holy grails', *Metro*, *Sydney Morning Herald*, 14–20 December 2001

Helen Armstrong, 'Shifting meaning: Multicultural Sydney's public realm', in *City Spaces, Art and Design*, Elizabeth Mossop & P. Walton (eds), Craftsman House, Sydney, 2001

Incarnations: Suspended, Eastside Arts, text by Marion Borgelt and Rod Pattenden, 2001

John Macdonald, 'Off the wall', *Sydney Morning Herald*, 16–17 February 2002

Adrian Parr, 'Veiling space', *Architectural Review*, autumn 2002

Anthony Bond, 'Eclecticism: Through the distorting lens of distance', *Points of View: University of Technology Sydney Art Collection*, UTS, Sydney, 2002, pp. 50–1

George Alexander, 'Janet Laurence and the unquiet museum', catalogue essay, *Eden & the Apple of Sodom*, University of South Australia Art Museum, March 2002

Erica Green, 'Eden & the Apple of Sodom', catalogue essay, *Eden & the Apple of Sodom*, University of South Australia Art Museum, March 2002

Joanna Mendelssohn, 'Janet Laurence at Sherman Galleries', *tema celeste*, May–June 2002

Jim Moss, 'Sotweed and other factors', *Broadsheet*, vol. 31, no. 2, June–August 2002

Kiersten Fishburn, 'Janet Laurence', *Artlink*, vol. 22, no. 2, 2002

Adrian Parr, '*ferment*: Janet Laurence', exhibition catalogue, Faculty of Art & Design Gallery, Monash University, September 2002

Adrain Lahoud, 'Departure lounge ...', *Architecture Australia*, November–December 2002

Betsy Brennan, 'Reinventing nature', *Vogue Living*, December 2000 – January 2003

Janet Hawley, 'The new Kelly gang', *Good Weekend*, *Sydney Morning Herald*, 1 March 2003,

pp. 38–9

Janet Laurence, 'Space and memory: A meditation on memorials and monuments', *Architecture Australia*, vol. 92, no. 5, September–October 2003, pp. 48–55

Paul Walker, Australian War Memorial, *Architecture Australia*, vol. 92, no. 5, September–October 2003, pp. 56–57

Steve Meacham, 'A little piece of England forever ours', *Sydney Morning Herald*, 14 October 2003

Michael Reid, 'A form guide to the best in sculpture', *Wealth, Australian*, Wednesday, 26 November 2003, p. 14

Felicity Fenner, 'Made in memory', *Monument*, no. 59, February–March, 2004, pp. 18–19

William Tozer, 'Drawn from memory', *Monument*, no. 59, February–March, 2004, pp. 70–5

Richard Wolfe, 'From a town called Alice', *Urbis*, (London), autumn 2004, pp. 44–5

Penny Webb, 'Verdant works', *Arts, Age*, 24 May 2004

Sally Coucaud, '2003 Echigo-Tsumari Triennial', *Art & Australia*, vol. 41, no. 4, winter 2004, pp. 535–7

Martyn Hook, 'House edge, Crown Promenade, Southbank, Melbourne', *Monument*, no. 61, June–July 2004, pp. 22–6

Japanese Publications And Media

'Artist of Australia', *Yomiuri Evening Newspaper*, 20 November 1989

'Mullion: Exhibitions', *Asahi Evening Newspaper*, 31 May 1990

'Note book', *Yomiuri Evening Newspaper*, 4 June 1990

'Exhibitions', *Mainichi Evening Newspaper*, 11 June 1990

'Art circuit – at the centre', *City Life News*, 1 May 1990

Japan Times Weekly, review, 9 June 1990

Japan Times, review, 10 June 1990

Hanako (magazine), 7 June 1990

Caz (magazine), 13 June 1990

Any (magazine), 7 June 1990

Tokyo Walker (magazine), 5 June 1990

Tokyo Time Out (magazine), June 1990

BT Bijitsu Techo (magazine), vol. 42, no. 627, August 1990

'Australian artists in Tokyo', *FP Fusion Planning*, July 1990

'Janet Laurence', *Nichigo Press*, January 1991

NHK, Radio and TV, 1990

This Week, Radio Japan (English and Japanese), 9 June 1990

Hello From Tokyo, Radio (English), 10 June 1990

News 21, TV (Japanese), 11 June 1990

Today's Japan, Satellite TV (English), 15 June 1990

Today's Japan, broadcast (Japanese and English) by PBS in the United States, CBC in Canada and IBC in Space Shower, TV Satellite

TV CATV, Art Paradise (Japanese and English), 7 June 1990

Asami Nagai, 'Art in harmony with nature', *Arts Weekend, Daily Yomiuri*, 24 July 2003, p. 13

Evening News, Yomiuri Newspaper, 31 July 2003

Nankei-Shinbun, 9 August 2003

Niigata Nippo, 16 August 2003

BT Magazine, September 2003