

John Young

b. 1956

- 1956 Born in Hong Kong
- 1967 Moves to Sydney
- 1974–77 Reads philosophy of science and aesthetics in the Department of General Philosophy, University of Sydney, Australia
- 1978–80 Studies painting and sculpture at Sydney College of the Arts, The University of Sydney, Australia
- 1983–94 Lecturer in Painting and art theory, Sydney College of the Arts, The University of Sydney
- 2012 Australia Council Fellowship
- 2020 Conferred as a Member of the Order of Australia (AM)

First Solo Exhibition

- 1982 *The Second Mirage*, Rosroe, Connemara, Ireland

Survey Exhibitions

- 2021 *Diaspora, Psyche*, Bunjil Place, Victoria
- 2019 *The Lives of Celestials: John Young Zerunge*, Town Hall Gallery, Victoria
- 2013 *The Bridge and the Fruit Tree: John Young – a survey*, Drill Hall Gallery, Australian National University, Canberra
- 2005 *Orient/Occident: John Young – a survey of works, 1978–2005*, curated by Maudie Palmer, TarraWarra Museum of Art, Victoria

Individual Exhibitions

- 2021 *Diaspora, Psyche*, Bunjil Place, Victoria
- 2020 *The Shiva Paintings*, Olsen Gallery, Sydney
- 2019 *The Lives of Celestials: John Young Zerunge*, Town Hall Gallery, Victoria
Silent Transformations, ARC ONE Gallery, Melbourne
- 2018 *The Burrangong Affray*, 4A Centre for Contemporary Asian Art, Sydney (with Jason Phu), co-curated by Mikala Tai & Michael Do
This is a Shelter, Olsen Gallery, Sydney
Vita Contemplativa, Philip Bacon Galleris, Brisbane
- 2017 *Macau Days*, Migration Museum, Adelaide
None Living Knows, Arc One Gallery, Melbourne
- 2016 *Modernity's End: Half the Sky*, Incinerator Art Space, Sydney
Schindler: The repetition of the good. The repetition of the bad, Alexander Ochs Gallery, New Synagogue, Berlin – Centrum Judaicum, Germany
Storm Resurrection, Pearl Lam Galleries, Shanghai, China
- 2015 *1866: The Worlds of Lowe Kong Meng and Jong Ah Siug*, Arc One Gallery, Melbourne
Eternal Transformation, Philip Bacon Galleries, Brisbane
Open Monument: A monument to acknowledge the Chinese people in Ballarat, Fraser Reserve, Ballarat
- 2014 *Safety Zone*, Museum of Australian Democracy at Eureka, Victoria
- 2013 *Bonhoeffer in Harlem*, Erlöserkirche, Bamberg, Germany, as part of the Circles festival curated by Alexander Ochs–Barwinek
The Bridge and the Fruit Tree: John Young – a survey, ANU Drill Hall Gallery, Canberra
- 2012 *Passages: Brian Castro, Khai Liew & John Young*, curated by Maudie Palmer, TarraWarra Museum of Art, Victoria
The Macau Days, 10 Chancery Lane Gallery, Hong Kong
The New Wolf of Rome, Philip Bacon Galleries, Brisbane
- 2011 *The Bonhoeffer Concept*, Alexander Ochs Galleries, Berlin
Safety Zone, University of Queensland Art Museum, Brisbane
Empathy: Khai Liew and John Young, Michael Reid at Elizabeth Bay, Sydney
- 2010 *Apparition, The Helper*, Michael Reid at Elizabeth Bay, Sydney
Safety Zone, Anna Schwartz Gallery, Melbourne
- 2009 *Bonhoeffer in Harlem*, Installation at St. Mattheus Church, Kulturforum, Berlin, Germany
(in conjunction with Alexander Ochs Galleries, Berlin/Beijing)
Strachan's Room, Philip Bacon Galleries, Brisbane
- 2008 *1967Dispersion*, 10 Chancery Lane Gallery, Hong Kong
John Young, Holmes a Court Gallery, Perth (in conjunction with Anna Schwartz Gallery, Melbourne)
The Day After Tomorrow, Michael Reid at Elizabeth Bay, Sydney
- 2007 *Naive and Sentimental Paintings*, Anna Schwartz Gallery, Melbourne
Return, via new paths, 10 Chancery Lane Gallery, Hong Kong
Walden In China, Nanjing Library Gallery, Nanjing

- 2006 *Detours and Variations*, Sherman Galleries, Sydney
Open World, Cowen Gallery, State Library of Victoria, touring; Mitchell Library, State Library of New South Wales, Sydney;
 Queensland Art Gallery | Gallery of Modern Art, Brisbane
- 2005 *French Wallpaper and Numeral Paintings*, Bellas Milani Gallery, Brisbane
Near Sanctuary, Noga Gallery of Contemporary Art, Tel Aviv, Israel
Orient/Occident: John Young – a survey of works, 1978–2005, curated by Maudie Palmer, TarraWarra Museum of Art, Victoria
The Fundamental Paintings, Anna Schwartz Gallery, Melbourne
- 2004 *The Persian Paintings*, Sherman Galleries, Sydney
- 2003 *Reversals*, Anna Schwartz Gallery, Melbourne
The Void Path, John Batten Gallery, Hong Kong
Three Propositions, Prüss & Ochs Gallery, Berlin, Germany
- 2002 *Unstable Cultures*, Sherman Galleries Goodhope, Sydney
- 2001 *Pine's Edge*, Anna Schwartz Gallery, Melbourne
- 2000 *Arrivals*, Sherman Galleries Hargrave, Sydney
Awful Backlash, Sherman Galleries Goodhope, Sydney
Scholar Rocks, Nymphs and Paint blotches, Sherman Galleries Hargrave, Sydney
Works for a Considered Tourist, John Batten Gallery, Hong Kong
- 1999 *The Hermit Paintings*, Anna Schwartz Gallery, Melbourne
- 1998 *Matteo Ricci in Goa*, Sherman Galleries Goodhope, Sydney
Sequences from Heaven, Anna Schwartz Gallery, Melbourne
- 1997 *Works on Paper*, Za Moca Foundation, Tokyo, Japan
- 1996 *Paradigm Fountain*, Sherman Galleries Goodhope, Sydney
Welcome to the Villa, Bellas Gallery, Brisbane
- 1995 *The Bridge*, Anna Schwartz Gallery, Melbourne
- 1994 *Diaspora Asia*, Sherman Galleries Goodhope, Sydney
- 1993 *John Young*, Museum of Contemporary Art, Brisbane
- 1992 *Pony My Neighbor*, City Gallery, Melbourne
Models and Animals in Camera, Bellas Gallery, Brisbane
- 1991 *Bad Faith Realism*, Yuill/Crowley, Sydney
- 1990 *Polychrome Paintings*, City Gallery, Melbourne
- 1989 *A Sudden Rush of Devotion*, Yuill/Crowley, Sydney
Chameleon Contemporary Artspace, Hobart
Ordinary Photography, Australian Centre for Photography, Sydney
- 1988 *3 States*, Yuill/Crowley Gallery, Sydney; City Gallery, Melbourne
Light of Day, Yuill/Crowley, Sydney
- 1987 *After Virtue*, United Artists Gallery, Melbourne
 Bellas Gallery, Brisbane
 Yuill/Crowley, Sydney
- 1986 *Winter Palace*, Yuill/Crowley, Sydney
- 1985 *The Grey Light*, Yuill/Crowley, Sydney
- 1984 *John Young*, Institute of Modern Art, Brisbane
- 1983 Yuill/Crowley, Sydney
- 1982 *The Second Mirage*, Rosroe, Connemara, Ireland

Selected Group Exhibitions

- 2019 *Don't Ask Me Where I'm From*, Aga Khan Museum, Toronto and Imago Mundhi, Gallerie delle Prigioni, Treviso, Italy
- 2018 *Infinite Conversations: Asian – Australian Artistic Exchange*, National Gallery of Australia, Canberra
- 2017 *Glorious Earthly Pleasures and Heavenly Realms*, Art Gallery of New South Wales, Sydney
The Script Road, The Macau Literary Festival, Macau
- 2013 *Circles*, Bamberg, Germany, curated by Alexander Ochs – Barwinek
ORIENTing: With or Without You, Lawrence Wilson Art Gallery, The University of Western Australia, Perth, curated by Aaron Seeto and Toby Chapman, catalogue produced
- 2003 *Die Neue Kunsthalle II / Die Wirklichkeit des Individuums*, Kunsthalle Mannheim, Mannheim, Germany
- 2002 *Site + Sight: translating cultures*, Asian Civilisations Museum, Earl Lu Galleries, Singapore, curated by Binghui Huangfu
- 2000 *The Rose Crossing*, curated by William Wright, Singapore, touring; Holmes a Court Gallery, Perth; Campbelltown City Bicentennial Art Gallery, Sydney; Hong Kong Arts Centre, Hong Kong
- 1998 *Remanence*, Old Melbourne Magistrate's Court, Melbourne Festival, curated by Maudie Palmer, Melbourne
- 1996 *Systems End*, curated by William Wright and Takeshi Kanazawa, Oxy Gallery, Osaka, Japan; Hakone Open Air Museum, Hakone, Japan;
 Dong An Gallery, Seoul, Korea; Kaoshung Museum of Art, Kaoshiung, Taiwan
Spirit and Place: A Century of Art in Australia, The Museum of Contemporary Art, curated by Nick Waterlow and Ross Mellick, Sydney
- 1995 *Antipodean Currents*, The Solomon R. Guggenheim Museum, New York, curated by Julia Robinson

- 1994 *Transcultural Painting*, Ian Potter Museum of Art, curated by Merryn Gates and Frances Lindsay, The University of Melbourne, Melbourne
- 1994 *Transcultural Painting*, curated by Merryn Gates and Frances Lindsay, touring; Taichung Museum of Art, Taiwan; Tamsui Centre for Arts and Culture, Taipei, Taiwan; Hong Kong Visual Arts Centre, Hong Kong; Guangzhou Institute of Fine Arts, Guangzhou, China; Song He Tan Gallery, Beijing, China
- 1993 *Confess and Conceal, 11 insights from contemporary Australia and South East Asia*, curated by Margaret Moore and Michael O'Ferrall, Art Gallery of Western Australia, Perth, touring; National Museum of Singapore, Singapore; National Gallery of Thailand, Bangkok
- 1991 *Art from Australia: Eight Contemporary Views*, curated by Alison Carroll, Metropolitan Museum of Manila, Manila, Phillipnes, touring; Australian High Commission, Kuala Lumpur, Malaysia; National Gallery of Singapore, Singapore
- 1988 *The XXIV Olympiad of Art*, National Museum of Contemporary Art, curated by Pierre Restany, Thomas Messer, Ante Glibota, Seoul Moët and Chandon, touring exhibition around Australia
- 1985 *Making Appearances*, Charlottenburg Exhibition Hall, curated by Gary Sangster, Copenhagen, Denmark
- 1982 *Art in the Age of Mechanical Reproduction*, George Paton Gallery, curated by Judy Annear, Melbourne

Art Fairs

- 2018 *Sydney Contemporary*, Carriageworks, Sydney
- 2017 *Art Basel*, Hong Kong
Art Brussels Contemporary Art Fair, Brussels, Belgium
Art Cologne, Cologne, Germany
- 2016 *Art Basel*, Hong Kong
Art Stage Singapore, Singapore
- 2015 *Shanghai Contemporary Art Fair*, Shanghai Exhibition Centre, China
Sydney Contemporary, Carriageworks, Sydney
The Korea International Art Fair, COEX Indian Hall, Seoul, Korea
- 2014 *Melbourne International Art Fair*, Royal Exhibition Centre, Melbourne
- 2013 *Sydney Contemporary*, Carriageworks, Sydney
Art Paris Art Fair, Grand Palais, Paris, France
- 2012 *Art Paris Art Fair*, Grand Palais, Paris, France
ART HK 12: Hong Kong International Art Fair, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2011 *ART HK 12: Hong Kong International Art Fair*, Hong Kong Convention and Exhibition Centre, Hong Kong
- 2008 *art la*, The New Los Angeles International Contemporary Art Fair, Barker Hanger Santa Monica, United States of America
- 2007 *Shanghai Contemporary Art Fair*, Shanghai Exhibition Centre, China
Art Miami, Miami Beach Convention Centre, Miami Beach, Florida, United States of America
- 2006 *Melbourne International Art Fair*, Royal Exhibition Centre, Melbourne
- 2005 *The Korea International Art Fair*, COEX Indian Hall, Seoul, Korea
- 2003 *Art Cologne*, Cologne, Germany
Art Forum Berlin, Berlin, Germany
- 2002 *ARCO, Madrid Art Fair*, Madrid, Spain
Art Chicago, Chicago Art Fair, Festival Hall, Chicago, United States of America
- 1998 *Australian Contemporary International Art Fair*, Melbourne Exhibition Centre, Melbourne
- 1997 *Tokyo International Art Fair*, Tokyo Exhibition Hall, Tokyo, Japan
- 1993 *Art Asia*, Hong Kong Art Fair, Hong Kong
- 1990 *ARCO, Madrid Art Fair*, Madrid, Spain

Monographs

- 2013 C. Barnes, J. Lo, T. Maloon, *The Bridge and the Fruit Tree: John Young – a survey*, Drill Hall Gallery, Canberra
- 2005 J. Young, C. Barnes, & W. Wright, *John Young*, Craftsman House, Thames & Hudson, Australia
- 1993 G. Coulter – Smith, C. Davidson, & G. Forsyth, with a foreword by Leon Parossian, *John Young: Silhouettes and Polychromes*, Schwartz City Publications, Melbourne

Publications

- 2012 T. Berghuis, K. de Tilly, C. Hielscher, *John Young Zerunge*, 10 Chancery Lane Gallery, Hong Kong
J. Lo, M. PalmerW. Walker, *Passages: Brian Castro, Khai Liew, John Young*, TarraWarra Museum of Art, Victoria
- 2011 A. Seeto, *Empathy: Khai Liew and John Young*, Michael Reid at Elizabeth Bay, Sydney
- 2009 A. Ochs, C. Neubert, K. Rudd, S. Volz, W. Huber, *John Young / Bonhoeffer in Harlem*, Edition St. Matthäus – Kirche, Berlin
- 2003 J. Clark, & P. Kember, *John Young: Three Propositions*, Prüss & Ochs Gallery, Berlin
- 2001 B. Castro, & M.A. Greenstein, *John Young: Pine's Edge*, Black Inc., Melbourne
- 1995 P. Hutchings, & J. Clark, with foreword by Frances Lindsay and an introduction by Melissa Chiu, *John Young: The Double Ground Paintings*, Australian Art Promotions, Sydney
- 1987 R. Butler, & K. Broadfoot, *Objective Gesture: John Young, Selected Works 1986–1987*, Sydney

Bibliography; Selected published papers by the artist

- 2019 *Warm Farewell, Edmund Capon (11 June 1940–13 March 2019)*, Art + Australia Online,
 2017 *Macau Days*, (with Brian Castro), JM Coetzee Centre for Creative Practice, Art + Australia Publishing
 2016 *1998 David Strachan: Two women in a landscape*, Artist's Choice Five Decades of Artists' writing, Art & Australia Magazine 1967 – 2014
 2008 *Three Works*, with an introduction by Carolyn Barnes, Heat Literary Journal, The Giramondo Publishing Company, December Issue
 2000 *Locality Flux*, (On Fluxus), Like Magazine, Faculty of Art, Design & Communication, Royal Melbourne Institute of Technology,
 #13, pp.16–20, Melbourne, Summer issue
 1993 National Conference, *Australian Visual Arts in An Asian Context*, organised, together with Sydney College of the Arts,
 The University of Sydney, (with Christina Davidson, Donald Fitzpatrick and Vicente Butron)
 1981 *On Some Alternatives to the Code in the Age of Hyperreality, the Hermit and the City Dweller*, (with Terry Blake), Art & Text #2, Winter issue
Three Facts, by Imants Tillers, *Double Vision*, Melbourne, 1981, Art & Text, Summer issue, pp.63–64

Bibliography; Selected published articles by critics

- 2021 John Clark, *The Asian Modern: Volume II*, National Gallery Singapore
 2020 Genevieve Trail, *Plurality of Memory: History Projects, Diaspora and Nationalism*, Di'van | A Journal of Accounts, 8, September
 2019 Cher Tan, *Interview #115 – John Young Zerunge*, Liminal Magazine, 22 September
 Jennifer Mackenzie, [Review] *A Trilingual History of Benevolence: Brian Castro & John Young's Macau Days*, Cha: An Asian Literary Journal,
 43, February 23,
 2018 Lauren Carroll Harris, *The riots history erased: reckoning with the racism of Lambing Flat*, The Guardian, 7 August
 2017 John Clark, *John Young: Painting Simulacra and a Re – envisaged History*, in Zhang Dali Permanence and Impermanence, China Nationality Art
 Photograph Publishing House, pp.131 – 151
 2016 John Clark, *Asian Art History in Australia: Its Functions and Audience*, Australian and New Zealand Journal of Art, vol. 16, no.2 pp.213
 Robert C. Morgan, *John Young at Pearl Lam Galleries*, Art China, 5 June
 Jacqueline Lo, *Diaspora as Method*, Asia Australia Transnational Connections 47th Annual Symposium 17 November,
 Australia National University
 Caroline Turner & Jenn Webb, *Art and human rights, Contemporary Asian contexts*, Manchester University Press, pp.111–149
 2013 Carolyn Barnes, *Aesthetics and Memory Work in the Recent Paintings of John Young*, The Bridge and the Fruit Tree: John Young – a survey,
 Drill Hall Gallery, Canberra, pp.55–65
 Nina Fischer, Jacqueline Lo and Kate Mitchell, *Introduction: 'Entangled Pasts'*, Crossings: Journal of Migration & Culture, vol. 4, no. 1,
 pp.3–4, 10
 Aaron Seeto, *ORIENTing: With or Without You, Ian Fairweather in Western Australian Collections*, Lawrence Wilson Art Gallery, Perth, pp.42
 2012 Jacqueline Lo, *Transnational Memory–making: Diaspora, Art and Ethics*, Pacific Triangles: Australia China, and the Reorientation of
 American Studies, a symposium at the University of Sydney, Australia, 10th – 11th August
 Sheridan Palmer, *The Language of Inheritance*, National Library of Australia Magazine, March, pp.22–24
 Wendy Walker, *Making a Case for the Interrupted Dance, Passages: Brian Castro, Khai Liew, John Young*, TarraWarra Museum of Art,
 Victoria, pp.17–28
 2011 Thomas J. Berghuis, *John Young: Situational Ethics*, Art & Australia, 48, No. 3 Autumn, pp.440–443, pp.168–174
 Terry Smith, *Contemporary Art: World Currents*, London: Laurence King Publishing, p.211
 2009 Kevin Rudd, 'Message', *John Young / Bonhoeffer in Harlem*, Alexander Ochs Gallery and St Matthaus – Kirche, Berlin, Germany, July, pp.17–19
 Sylvia Dominique Volz, *John Young / Bonhoeffer in Harlem, John Young / Bonhoeffer in Harlem*, Alexander Ochs Gallery and
 St Matthaus – Kirche, Berlin, July, pp.59–91
 2008 Pamela Kember, with introduction by Jasper K.W. Lau, *HistoriCITY – A Roundtable on Art Historical Writing in and on Hong Kong*,
 Yishu – Journal of Contemporary Chinese Art, January, p.46
 Natalie King, *A Pilgrim to the Modern*, Art World, Issue 2 April/May 2008, pp.96–101
 2004 Judy Annear, *What is appropriation? An Anthology of writings on Australian Art in the 1980's & 1990's*, Art in the Age of Mechanical
 Reproduction, IMA Publishing, p.97
 Rex Butler, *What is appropriation? An Anthology of writings on Australian Art in the 1980's & 1990's*, Introduction, IMA Publishing, pp.37 & 60
 2001 Brian Castro, *Volees! John Young: Pine's Edge*, Black Inc., Melbourne
 M.A. Greenstein, *Pine's Edge! John Young: Pine's Edge*, Black Inc., Melbourne
 Nicholas Jose, *Asian – Australian dialogues in the visual arts*, Art and Australia, Vol.38, pp.592–597
 2000 Laura Murray Cree & Neville Drury, *Australian Painting Now*, Craftsman House, pp.336–339
 1999 Melissa Chiu, *Asian – Australian Artists: Cultural Shifts in Australia*, Art & Australia, vol.37, #2, pp.252–260
 Natalie King, *Sequences from Heaven and Matteo Ricci in Goa*, Art AsiaPacific, #22, Sydney, p.90
 1998 John Clark, *Dilemmas of (Dis-)attachment in the Chinese Diaspora*, Visual Arts and Culture: An International Journal of Contemporary Art,
 vol.1, pp.14–44
 Benjamin Genocchio, *Photograph Besides Itself*, Photofile, #55, Sydney, pp.8–24, November
 1996 Ben Curnow, *Review of Paradigm Fountain*, Art Asia Pacific, Sydney, p.104
 Julie Ewington, *A Contemporary Prospectus for Pilgrimage*, Above & Beyond: Austral/Asian Interactions catalogue, pp.30–40
 Colin Simpson and Donald Willias, *After Modernism: Personal and Cultural Histories*, Art Now: Contemporary Art Post – 1970 Book Two,
 McGraw Hill, Australia, pp.130–135

- 1995 Peter Hutichings, *Between a Rock and a Hybrid Plane*, Australian Perspecta '95 catalogue, Art Gallery of New South Wales, Sydney
- 1994 Rex Butler, *John Young: On Liberty*, Transcultural Painting catalogue, Museum of Art, The University of Melbourne, Melbourne (in Chinese and English)
- John Clark, *Swimming in the Transcultural Sea: John Young*, interview, Asian Art News, vol. 4, #3, Hong Kong, May/June
- Catharine Lumby, *The Art of Flux: An Australian Perspective*, Antipodean Currents catalogue, The Kennedy Center, Washington D.C., October
- 1993 Rex Butler, *Lost in the Mix; The General and the Particular in the Works of John Young*, Art and Australia, Sydney
- 1991 Bernard Smith with Terry Smith, *Australian Painting, 1788–1990*, Oxford University Press, Australia
- 1990 Alison Carroll, *Art from Australia – Eight Contemporary Views catalogue*
- Downunder Art to be Displayed*, The Nation, September 17, 1990
- Victoria Lynn, *Abstraction*, Abstraction catalogue, Art Gallery of New South Wales, Sydney
- 1989 Pamela Hansford, *The Future is Now*, interview, John Young, Selected Works catalogue
- 1988 Graham Coulter–Smith, *John Young: Paradoxical Dialogues*, Eyeline, #4, Brisbane
- Graham Coulter–Smith, *John Young*, Art & Text, #28, Sydney, pp.86–89
- 1987 Rex Butler & Keith Broadfoot, *The Art of the Third Man, Objective Gesture, John Young, Selected Works 1986–1987*, Sydney
- 1983 Imants Tillers, *Fear of Texture*, Art & Text, #10, Melbourne

Selected Public Projects

- 2012–13 *Open Monument: Acknowledging the Chinese Contribution to Ballarat Sculpture Commission*, City of Ballarat, Victoria
- 2010–11 *Finding Kenneth Myer tapestry*, commissioned by Lady Southey, National Library of Australia, Canberra
- 2005 *Open World tapestry*, commissioned by Steve Bracks for the Victorian Government, Nanjing Library, Jiangsu Province, China
- 2002 *Windsor Gateway and Chapel Street Enhancement Project*, Masterplan, Melbourne
- 2001 *North Point Interchange*, Mass Transit Railway, Hong Kong (permanent installation over five levels)
- 2000 *Azubu Subway*, Australian Embassy Tokyo (metal relief wall piece)
- 1998 The New Commonwealth Law Courts, Melbourne (atrium of the Supreme, Industrial and Family Courts)

Selected Comissions

- 2013–14 City of Ballarat, Victoria
- 2013 Hong Kong Grand Hyatt, Hong Kong
- 2010–11 *Lady Southey and the Myer Family* (produced with the Australian Tapestry Workshop for the National Library of Australia, Canberra)
- 2006 Deutscher Bank, Hong Kong
- Goldman Sachs + JB Were, Melbourne
- Carillo Gantner, Sydney
- 2005 Victorian State Government gift to Jiangsu Province China (produced with the Victorian Tapestry workshop for Nanjing Library, Nanjing)
- Trinity College, University of Melbourne
- 2003 Boardroom, AXA, Melbourne
- 2002 Windsor Gateway and Chapel Street Enhancement Project, Masterplan, Melbourne
- 2001 Credit Suisse First Boston, Hong Kong
- ANZ Bank, Angel Place Building, Sydney
- Interchange, Mass Transit Railway, Hong Kong
- 2000 Azubu Subway, Wallpiece, Australian Embassy Tokyo, Tokyo
- 1999 Westin Hotel, Atrium, Melbourne
- 1998 The New Commonwealth Law Courts, Atrium, Melbourne
- 1997 Ballroom, Wakayama Hotel, Wakayama, Japan
- 1996–97 Grand dining room, Cypress Lakes Resort, Hunter Valley, NSW
- 1996 Boardroom, Coopers and Lybrand, Melbourne

Selected Collections

- Art Gallery of New South Wales, Sydney
- Art Gallery of Western Australia, Perth
- Bendigo Art Gallery, Victoria
- Geelong Art Gallery, Victoria
- Griffith University Art Collection, Brisbane
- Hamilton Regional Gallery, Victoria
- Heide Museum of Modern Art, Melbourne
- Hong Kong Grand Hyatt, Hong Kong
- M+ Museum, Hong Kong



Monash University Museum of Art Collection, Melbourne
Museum of Contemporary Art, Sydney
Nanjing Library, Nanjing, China
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
National Library of Australia, Canberra
National Museum of Contemporary Art, Seoul, Korea
Queensland National Gallery, Brisbane
TarraWarra Museum of Art Collection, Victoria
United Nations Collection, New York
University of Queensland Art Collection, Brisbane
Victor and Loti Smorgan Collection, MCA, Sydney
Vizard Foundation of Art, The Ian Potter Museum of Art, The University of Melbourne

Allen, Allen & Hemsley Collection of Art, Sydney
ANZ Building Collection, Sydney
Artbank, Australia
AXA Collection, Melbourne
Baillieu Myer Collection of Australian Art of the 80's, Melbourne
Bank of Chicago, USA
Besen Collection, Melbourne
BHP Billiton Collection, Sydney
Coopers and Lybrand Collection, Melbourne
Credit Suisse First Boston Collection, Hong Kong
Cypress Lakes Resort, Hunter Valley
Deutscher Bank Collection, Hong Kong
Gandel Collection, Melbourne
Goldman Sachs Collection, Melbourne
Hewlett Packard Corporation Collection, Melbourne
ICI Collection, Sydney
Macquarie Bank Collection, Sydney
MTR Corporation, Hong Kong
Myer Collection, Melbourne
Shell Collection, Sydney
State Bank Collection, Sydney
Valentine Sands Collection, Melbourne
Wakayama Hotel Collection, Wakayama, Japan
Wesfarmers Collection, Perth
Westin Hotel Collection, Melbourne

Private collections worldwide