

THE COMMERCIAL

AMANDA WILLIAMS

b. 1975, Sydney

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EDUCATION

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| 2015 | Master of Fine Arts (Research), Sydney College of the Arts, The University of Sydney, Sydney |
| 2005 | Bachelor of Fine Arts (Photomedia), College of Fine Arts, University of New South Wales, Sydney |
| 2006 | Bachelor of Fine Arts (First Class Honours with the University Medal), College of Fine Arts, University of New South Wales, Sydney |
| 1998 | Bachelor of Arts (Art History and Performance Studies), The University of Sydney, Sydney |

TEACHING

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| 2017-present | Sessional Lecturer, National Art School |
| 2014-present | Sessional Lecturer (Photography), UNSW Art & Design, University of New South Wales |
| 2017-present | Lecturer (Photomedia), Sydney College of the Arts, The University of Sydney |
| 2008-2012 | Associate Lecturer (Sculpture, Performance and Installation), Sydney College of the Arts, The University of Sydney |

SOLO EXHIBITIONS

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| 2023 | <i>[As Yet Untitled]</i> , The Commercial, Sydney [forthcoming] |
| 2020 | <i>Alpine Bogs and Associated Fens</i> , The Commercial, Sydney |
| 2018 | <i>The Ghost Has No Home</i> , FIRES Gallery, Sydney |
| 2017 | <i>Know who you are at every age</i> , KINGS Artist-Run, Melbourne |
| 2016 | <i>New Values</i> , Articulate Project Space, Sydney |
| 2015 | <i>Towards a New Architecture</i> , Firstdraft, Sydney |
| 2011 | <i>Plan</i> , Gaffa Gallery, Sydney |
| 2005 | <i>Being Neon</i> , Artbox at Sherman Galleries, Sydney |

SELECTED GROUP EXHIBITIONS

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| 2022 | <i>Return to nature</i> , curated by Stella Loftus-Hills and Pippa Milne, Monash Gallery of Art, Melbourne |
| | <i>Ten Years</i> , The Commercial, Sydney |
| | <i>The Commercial – Gunter Christmann, Patrick Hartigan, Yasmin Smith, Amanda Williams</i> , Melbourne Art Fair, Melbourne Convention and Exhibition Centre (Booth E2), Melbourne |
| 2021 | <i>PHOTO 2021 International Festival of Photography: The Truth</i> , curated by Elias Redstone, Melbourne |
| | <i>Whose Land Is It?</i> Open Eye Gallery, Liverpool, UK |
| 2020 | <i>Archie Plus</i> , Art Gallery of New South Wales, Sydney |
| | <i>Bowness Photography Prize</i> , Monash Gallery of Art, Melbourne |
| 2019 | <i>The Commercial – Archie Moore, Stephen Ralph, Amanda Williams</i> , Sydney Contemporary, Carriageworks (Stand F06), Sydney |
| | <i>Light Matter</i> , curated by Yvette Hamilton and Ellen Dahl, Australian Centre for Photography, Sydney |
| | <i>Peace Altitude – Nabilah Nordin, Salote Tawale, Amanda Williams</i> , The Commercial, |

- Sydney
- 2018 *Antipodean emanations: cameraless photographs from Australia and New Zealand*, curated by Stella Loftus-Hills, Monash Gallery of Art, Melbourne
A Single and Same Ocean, curated by Nanette Orly, Wellington Street Projects, Sydney
- 2017 *An Elegy to Apertures*, curated Isobel Parker Philip, Centre for Contemporary Photography, Melbourne
- 2016 *Silver & Salt: Experimental Photography – Ashleigh Garwood, Justine Varge and Amanda Williams*, curated by Carrie Kibbler, Hazelhurst Regional Gallery, Gymea
- 2015 *Estates*, 55 Sydenham Rd, Sydney
A Room of One's Own, curated by Talia Smith and Liz McCrystal, Gaffa Gallery, Sydney
- 2014 *Obscured*, Bus Projects, Melbourne
- 2013 *State of Flux*, Delmar Gallery, Sydney
- 2010 *Performing the Digital*, Inflight Gallery, Hobart

AWARDS

- 2022 The King's School Art Prize, King's School, Sydney (finalist)
- 2020 Bowness Photography Prize, Monash Gallery of Art, Melbourne (finalist)
- 2019 Fauvette Loureiro Memorial Artists Travel Scholarship, the University of Sydney, Sydney (shortlisted)
Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery, Gymea (finalist)
- 2018 National Photography Prize, judged by Isobel Parker Philip, Murray Art Museum Albury, Albury (winner)
The William and Winifred Bowness Photography Prize, Monash Gallery of Art, Melbourne (finalist)
- 2017 John Fries Award, University of New South Wales Galleries, Sydney (finalist)
Bowness Photography Prize, Monash Gallery of Art, Melbourne (finalist)
Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery, Gymea (finalist)
- 2016 Gaffa Photo Fest, Gaffa Gallery, Sydney (finalist)
Photo Award: #memory_archive – a global exchange project, Photobook, Melbourne (finalist)
- 2015 Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery, Gymea (finalist, highly commended)
Bowness Photography Prize, Monash Gallery of Art, Melbourne (finalist)
- 2008 University Postgraduate Scholarship, University of Sydney, Sydney
Alumni Scholarship, University of Sydney, Sydney
- 2006 University Medal, University of New South Wales, Sydney

RESIDENCIES

- 2021-2022 Creative Industries Residency, Powerhouse Museum, Museum of Applied Arts and Science, Sydney

SYMPOSIUM / GUEST LECTURES/PANELS

- 2022 'Expanded practice and archival research', conversation with Sarah Rees, Powerhouse Museum, Sydney
- 2019 Judging Panel, 2020 National Photography Prize, Murray Art Museum Albury, Albury
Artist talk, Light Matter: Symposium on Contemporary Photographic Art Practice, University of Technology, Sydney
'Exposed: Confronting Photography Through New Australian Writing', Development day at the Art Gallery of NSW, Sydney
- 2018 'No Cameras Allowed: Antipodean Emanations', Symposium chaired by Geoffrey Batchen, Monash Gallery of Art, Melbourne

SELECTED BIBLIOGRAPHY

- 2022 Amanda Williams, 'The Last Stand', *Eucalyptusdom*, exh. cat., Powerhouse Museum, Sydney, 2022, pp. 167 -201.
- 2020 Benjamin Clay, 'Alpine Bogs and Associated Fens', *un Projects*, 27 February 2020
Michael Edward Harvey, 'Amanda Williams – Alpine Bogs and Associated Fens', exh. text, The Commercial, Sydney
Andrew Frost, '50 Things Collectors Should Know', *Art Collector*, no. 91, Jan-Mar 2020, pp. 112-113
- 2019 Andrew Frost, 'Sydney Contemporary 2019: Australia's largest art fair scales it down', *The Guardian*, 12 September 2019
Amanda Rowell, *Peace Altitude*, exhibition text, The Commercial, Sydney, 2019
- 2017 Isobel Parker Philip, 'An Elegy to Apertures', exh. cat., Centre for Contemporary Photography, Melbourne, 2017
- 2015 Dan Rule, 'Our pick of the best exhibitions around town', *Sydney Morning Herald*, 21 Sept, 2015
- 2011 Jai Mc Kenzie and Amanda Williams, 'On Photography and Consecutive Matters', *Runway*, Issue 17, 2011, pp. 48-53
- 2008 David Haines and Joyce Hinterding (text by Ann Finegan and Amanda Williams), *The Immaterial's Language-Molecules-Vibrations – Current 08: Sculpture Projects in the River City*, commissioned by Paramatta City Council and supported by Parramatta Artists Studio (Sydney 2008)

COLLECTIONS

Museum of Contemporary Art Australia
Murray Art Museum Albury
Wesfarmers Collection