

Diena Georgetti

b. 1966, Mparntwe/Alice Springs, Australia

I. Naarm/Melbourne, Australia

EDUCATION

1986	Diploma of Art, Queensland College of Art, Brisbane
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SOLO EXHIBITIONS

2022	<i>CAMPAIGN</i> , Sydney Contemporary, Carriageworks (Booth G04), Sydney
2021	<i>Civil Dawn</i> , The Commercial, Sydney
2019	<i>Conscious intuition – Diena Georgetti and Eugene Carchesio</i> , curated by David Sequeira, Margaret Lawrence Gallery, University of Melbourne, Melbourne <i>RADIO is RADIO</i> , The Commercial, Sydney
2018	<i>The Commercial</i> , (two-person exhibition with Oscar Perry), Melbourne Art Fair, Southbank (Riding Hall A9), Melbourne <i>Diena Georgetti & Imogen Taylor – Stolen Leopard</i> , Michael Lett Gallery, Auckland
2017	<i>FUTURclassic</i> , The Commercial, Sydney <i>FUTURISTradition</i> , Hamish McKay Gallery, Melbourne
2016	<i>ART as COMPANION</i> , The Commercial, Sydney
2014	<i>Foyer</i> , Hamish McKay Gallery, Wellington
2013	<i>Folk Modern</i> , Sarah Cottier Gallery, Sydney <i>ACT HUNGER</i> , (with Mary Teague), The Young, Wellington
2011	<i>Jaguar is Jaguar</i> , Sarah Cottier Gallery, Sydney <i>Brutalist Geometry Set 1 & 2</i> , Hamish McKay Gallery, Wellington
2010	<i>Composa</i> , Michael Lett Gallery, Auckland <i>The Enthusiast</i> , Darren Knight Gallery, Sydney
2009	<i>Community of the People Woven Wall Hangings</i> , Hamish McKay Gallery, Wellington
2008	<i>The Humanity of Abstract Painting: A survey exhibition 1988-2008</i> , curated by Max Delany and Robert Leonard, Monash University Museum of Art, Melbourne and Institute of Modern Art, Brisbane
2007	<i>BLOK PLASTIK</i> , Darren Knight Gallery, Sydney
2006	<i>The Humanity of Construction Painting</i> , Darren Knight Gallery, Sydney
2004	<i>So far I remember who you are but wonder who you'll be</i> , Hamish McKay Gallery, Wellington
2003	<i>Lost to the thing of it</i> , Hamish McKay Gallery, Wellington
2002	<i>The Humanity of Abstract Painting</i> , Hamish McKay Gallery, Wellington
2001	<i>I hardly know her, and my life is nearly over</i> , Sarah Cottier Gallery, Sydney Hamish McKay Gallery, Wellington
1999	<i>Makers</i> , Sarah Cottier Gallery, Sydney and Australia Minx Design Studio, Melbourne
1998	<i>You're Living All Over Me</i> , Anna Schwartz Gallery, Melbourne
1997	<i>I have wept so much here, that I am touched by my own beauty</i> , Sarah Cottier Gallery, Sydney

1996	<i>Martyrs do not underestimate the body</i> , Sarah Cottier Gallery, Sydney
1994	<i>The time of your miracle will soon be over</i> , Anna Schwartz Gallery, Melbourne <i>The Civilisation of the Abstract</i> , Contemporary Art Centre of South Australia, Adelaide <i>The Dimension that comes from the centre of our skulls</i> , Bellas Gallery, Brisbane
1993	<i>The Whitening of the Recent Darkness</i> , Sutton Gallery, Melbourne <i>Dare la Precedenza</i> , 200 Gertrude Street, Melbourne
1992	<i>NATURPHILOSOPHie</i> , Store 5, Melbourne <i>Australia wie so primitive, wie so sensible</i> , Institute of Modern Art, Brisbane <i>Self-titled</i> , Sutton Gallery, Melbourne
1990	<i>4 Diamonds (Serpent Frottage)</i> , Store 5, Melbourne
1989	<i>Promotion Space Installation</i> , Arch Lane Public Art, Brisbane <i>Empirical</i> , State Library of Queensland, Brisbane <i>Rest de Kreatur</i> , Institute of Modern Art, Brisbane <i>Restoration of an Alienated Being</i> , Arch Lane Public Art, Brisbane
1988	<i>Inneres</i> , Arch Lane Public Art, Brisbane <i>Will for Amalgamation</i> , David Jones, Brisbane <i>Will for Amalgamation</i> , Mini MOCA, Museum of Contemporary Art, Brisbane <i>Focal Panorama</i> , Brisbane, Rome, Dusseldorf, London, UK Landkarte <i>Landkarte</i> , Interface Office, Brisbane <i>Recording Data</i> , All Saints Hall, Brisbane
1987	<i>Umrib Envoy</i> , THAT Contemporary Art Space, Brisbane
1986	<i>Plateau-Plateau</i> , THAT Contemporary Art Space, Brisbane

SELECTED GROUP EXHIBITIONS

2023	<i>The National: New Australian Art</i> , curated by Jane Devery, Museum of Contemporary Art Australia, Sydney
2022	<i>Walls to Live Beside, Rooms to Own: The Chartwell Show</i> , Auckland Art Gallery Toi o Tāmaki, Auckland
2021	<i>Know My Name: Australian Women Artists 1900 to Now – Part Two</i> , curated by Deborah Hart, Elspeth Pitt and Yvette Dal Pozzo, National Gallery of Australia, Canberra
2020	<i>NEXT</i> , The Commercial, Sydney <i>The Humanity</i> , The Commercial, Sydney
2019	<i>New Women</i> , Museum of Brisbane, Brisbane <i>A New Order</i> , curated by Linda Short, Buxton Contemporary, Melbourne
2018	<i>The shape of things to come</i> , curated by Melissa Keys, Michael Buxton Centre of Contemporary Art, Melbourne
2017	<i>The Commercial – Group Show (E06)</i> , Sydney Contemporary, Carriageworks, Sydney <i>Call of the Avant-Garde: Constructivism and Australian Art</i> , curated by Sue Cramer and Lesley Harding, Heide Museum of Modern Art, Melbourne <i>Every Brilliant Eye: Australian Art of the 90s</i> , curated by Jane Devery and Pip Wallis, National Gallery of Victoria, Melbourne <i>Redlands Konica Minolta Art Prize</i> , curated by Callum Morton, NAS Gallery, Sydney [winner established artist category] <i>Harvest</i> , with Patrick Hartigan and Robert Pulie, The Commercial, Sydney
2016	<i>Painting. More Painting</i> , curated by Max Delany, Annika Kristensen and Hannah Mathews, Australian Centre for Contemporary Art (ACCA), Melbourne <i>New Geometries</i> , curated by Alex Baker, Fleisher/Ollman Gallery, Philadelphia, USA
2015	<i>Super Studio</i> , The Young, Wellington <i>Casual Conversation</i> , curated by Hany Armanious, Minerva, Sydney

Man, Tristan Koenig Gallery, Melbourne

The Kaleidoscopic Turn, curated by Jane Devery and Serena Bentley, National Gallery of Victoria, Melbourne

Believe not every spirit, but try the spirits, curated by Lars Bang Larsen and Marco Pasi, Monash University Museum of Art, Melbourne

2014	<i>Girls Abstraction</i> , Hamish McKay Gallery, Wellington
2013	<i>Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland</i> , University of Queensland Art Museum, The University of Queensland, Brisbane <i>Porous Moonlight</i> , Papakura Art Gallery, Auckland <i>The Knock-Off Show</i> , curated by Brooke Babington and Liang Luscombe, Slopes, Melbourne
2012	<i>Negotiating the World: Contemporary Australian Art</i> , National Gallery of Victoria, Melbourne <i>Forever Young: 30 Years of the Heide Collection</i> , curated by Sue Cramer, Heide Museum of Modern Art, Melbourne
2011	<i>Black elastic, two umbrellas, a mint leaf & wheels</i> , curated by Rosemary Forde, Monash University Museum of Art, Melbourne <i>First Show</i> , Station Gallery, Melbourne
2010	<i>Before and After Science</i> , curated by Charlotte Day and Sarah Tutton, Adelaide Biennial 2010, Art Gallery of South Australia, Adelaide <i>Everything is near and inflorescent, forever and present</i> , Michael Lett Gallery, Auckland <i>LET IN LIGHT</i> , Hamish McKay Gallery, Wellington <i>Painting (as one)</i> , Australian Experimental Art Foundation, Adelaide
2009	<i>Temperature 2</i> , New Queensland Art Museum of Brisbane, Brisbane <i>Victory over the sun</i> , curated by Melissa Loughnan and Helen Hughes, Utopian Slumps, Melbourne <i>RBS Emerging Artist Award 2009</i> , curated by Susan Manford, Renzo Piano RBS Tower, Sydney <i>Cubism in Australia</i> , curated by Sue Cramer and Lesley Harding, Heide Museum of Art, Melbourne
2008	<i>Lost & Found: An Archeology of the Present</i> , curated by Charlotte Day, Tarrawarra Biennial 2008, Tarrawarra Museum of Art, Healesville <i>The In Residence</i> , Darren Knight Gallery at Silvershot, Melbourne <i>Diena Georgetti, Michael Harrison, Saskia Leek and Ricky Swallow</i> , Hamish McKay Gallery, Wellington <i>The World in Painting</i> , Yuchengco Museum, Makati City, Philippines
2007	<i>Diena Georgetti, Darn Arps, Mary Teague</i> , Michael Lett Gallery, Auckland <i>The World in Painting</i> , curated by Zara Stanhope, Heide Museum of Art, Melbourne, Asialink at the University of Melbourne, Australia, Philippines, Thailand <i>Artist makes video – art rage survey 1994-1998</i> , DELL Gallery, Queensland Collage of Art, Brisbane
2006	<i>21st Century Modern</i> , curated by Linda Michael, Adelaide Biennial 2006, Art Gallery of South Australia, Adelaide <i>16, Brisbane comes to Sydney</i> , Sydney Non Objective, Sydney
2005	<i>Pitch Your Own Tent: Art Projects, Store 5, 1st Floor</i> , Monash University Museum of Art, Victoria <i>Predictive txt</i> , Hamish McKay Gallery, Wellington <i>Makeover</i> , Govett-Brewster Art Gallery, New Plymouth <i>Store 5 is....</i> , Anna Schwartz Gallery, Melbourne
2004	<i>So far I remember who you are but wonder who you'll be</i> , Hamish McKay Gallery, Wellington <i>Post Contemporary Painting</i> , Institute of Modern Art, Brisbane <i>Fantasy Island</i> , Michael Lett, Auckland
2003	<i>I'm only sleeping</i> , curated by Ronnie van Hout, Hamish McKay Gallery, Wellington <i>10</i> , Sarah Cottier Gallery, Sydney <i>3 Way Abstraction</i> , Monash University Museum of Art, Melbourne

Home & Away: Place and Identity in Recent Australia Art, Monash University Museum of Art, Melbourne and Swan Hill Gallery, Victoria

2002	<p><i>Final Exhibition</i>, First Floor, Melbourne</p> <p>ARCO, Madrid</p> <p><i>Art 33'02</i>, Basel</p>
2001	<p>ARCO, Madrid</p> <p><i>Sarah Cottier in Melbourne</i>, Windspan Gallery, Melbourne</p> <p><i>Painting: An Arcane Technology</i>, The Ian Potter Museum of Art, Melbourne</p>
2000	<p>ARCO, Madrid</p> <p><i>Art 31'00</i>, Basel</p> <p><i>GOLD</i>, Sarah Cottier Gallery, Sydney</p>
1999	<p><i>Art 30'99</i>, Basel</p> <p><i>Patent</i> (with Anne-Marie May), Project Space, RMIT, Melbourne</p> <p><i>Exhumed II</i>, Canberra Contemporary Art Space, Canberra</p> <p><i>The Trouble with Harry</i>, curated by Peter Westwood, Project Space, RMIT, Melbourne</p> <p><i>Group Exhibition</i>, Sarah Cottier Gallery, Sydney</p>
1998	<p><i>Opening Exhibition</i>, Sarah Cottier Gallery, Sydney</p> <p><i>Special Issue</i>, First Floor, Melbourne</p> <p><i>Exhumed</i>, curated by David Noonan, Project Space, RMIT, Melbourne</p>
1997	<p><i>Record</i>, Basel Art Fair, Basel</p> <p><i>Aeropost</i>, Dublin, Ireland</p>
1996	<p><i>Women Hold up Half the Sky: The Orientation of Art in the Post War Pacific</i>, Monash University Gallery, Melbourne</p> <p><i>Raindrops on Roses</i>, Sarah Cottier Gallery, Sydney</p> <p><i>Heirloom</i>, Monash University Gallery, Melbourne</p> <p><i>Practice as Technology</i>, 200 Gertrude Street, Melbourne</p> <p><i>SWIM2</i>, Support Women Image Makers, Project Space, RMIT, Melbourne</p>
1995	<p><i>Monash University Art Prize</i>, curated by Judy Annear, Monash University Gallery, Melbourne</p> <p><i>Australian Perspecta 1995</i>, curated by Judy Annear, Art Gallery of New South Wales, Sydney</p>
1993	<p><i>5th Australia Sculpture Triennial</i>, Melbourne</p>
1992	<p><i>9th Biennale of Sydney: The Boundary Rider</i>, curated by Anthony Bond, Art Gallery of New South Wales, Sydney</p> <p><i>The Caboose</i>, Ars Multiplicata, Sydney</p>
1991	<p><i>Vache</i>, aglassofwater, Brisbane</p> <p><i>WT Rawleigh Building The Grotto</i>, Store 5 Travelling Exhibition, Paris</p> <p><i>France Signals</i>, Bellas Gallery, Brisbane</p>
1990	<p><i>Where Art Ends and Nature Begins</i>, curated by Stephen Bram, Store 5, Melbourne</p> <p><i>Instant</i>, First Draft West, Sydney</p> <p><i>10 x 10</i>, Milburn and Arte, Brisbane</p> <p><i>Architecture of Light</i>, Mori Gallery, Sydney</p> <p><i>Mist from the Chest</i>, aglassofwater, Brisbane</p> <p><i>Real Art</i>, Institute of Modern Art, Brisbane</p> <p><i>RESPECT</i>, Milburn and Arte, Brisbane</p> <p><i>In Full Sunlight</i>, First Draft West, Sydney</p>
1989	<p><i>In Full Sunlight</i>, 10 000 Feet, Melbourne and aglassofwater, Brisbane</p> <p><i>Inexact Sciences</i>, Arch Lane Public Art, Brisbane</p> <p><i>Uncommon Knowledge</i>, Queensland Art Gallery, Brisbane</p>

Visual Poetics, Museum of Contemporary Art, Brisbane

The Truth, Arch Lane Public Art, Brisbane

Salle de Reconnaissance, Institute of Modern Art, Brisbane, Australian Centre for Photography, Sydney and 200 Gertrude Street, Melbourne

Topographical, Bureau Artspace, Brisbane

1988	<i>Interface Artists</i> , Queensland Art Gallery, Brisbane <i>Axis: Does New York Exist?</i> , New York, Brisbane <i>(I)magical Poetics</i> , Institute of Modern Art, Brisbane <i>Bureau</i> , Bureau Artspace, Brisbane
1987	<i>A Monochrome Self</i> , THAT Contemporary Artspace, Brisbane <i>Scapegrace</i> , THAT Contemporary Artspace, Brisbane

SELECTED BIBLIOGRAPHY

2023	Serena Bentley, 'Diena Georgetti', <i>The National 4: Australian Art Now</i> , exh. cat., Museum of Contemporary Art Australia, Sydney, 2023, p.80 Diena Georgetti, 'In their own words: Five women artists on their work in <i>The National</i> ', <i>Art Guide Australia</i> , 11 May 2023
2021	Nick Miller 'Diena Georgetti - The reclusive Melbourne artist who's mashing up a storm', <i>The Age</i> , 1 June 2021
2018	'A World of One's Own: Painting yourself out of the dark – Diena Georgetti', audio interview by Tai Snaith, Australian Centre for Contemporary Art, Melbourne, 2018, https://soundcloud.com/acca_melbourne/a-world-of-her-own-painting-yourself-out-of-the-dark-diena-georgetti
2017	Chloe Wolifson, 'Diena Georgetti', review, <i>Frieze</i> , 15 October, 2017 Sara Savage, 'Diena Georgetti: Art and Artifice', <i>Vault</i> , Issue 19, 2017, pp. 42-45 Sue Cramer, Lesley Harding, 'Call of the Avant-Garde: Constructivism and Australian Art', exh. cat, Heide Museum of Modern Art, Melbourne, 2017 Jane Devery and Pip Wallis, <i>Every Brilliant Eye: Australian Art of the 90s</i> , ex. cat. National Gallery of Victoria, Melbourne, 2017 Claudia Arozqueta, 'Harvest', review, <i>Art Agenda</i> , March 2, 2017 <i>Redlands Konica Minolta Art Prize</i> , exh. cat. NAS Gallery, Sydney, p.16
2016	Delany, Max. 'Diena Georgetti', <i>Painting. More Painting</i> , exh. cat. Australian Centre for Contemporary Art, Melbourne, pp.58-61.
2015	Patrick Hartigan, 'Moving pictures in Sydney galleries', <i>The Saturday Paper</i> , July 18, 2015 Lars Bang Larsen & Marco Pasi, <i>Believe not every spirit, but try the spirits</i> , exh. cat. Monash University Museum of Art, Melbourne
2014	<i>20/200</i> , exh. cat. Sarah Cottier Gallery, Sydney
2013	Anne Kirker, Alex Selenitsch, <i>Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland</i> , exh. cat. Heide Museum of Modern Art, Melbourne and The University of Queensland Art Museum, Brisbane, 2013
2012	Sue Cramer, <i>Forever Young: 30 Years of the Heide Collection</i> , exh. cat. Heide Museum of Modern Art, Melbourne, 2012
2010	Geraldine Barlow, Max Delany, Kyla McFarlane, <i>Change</i> , Monash University Museum of Art, Melbourne, 2010, p.165 Charlotte Day, Sarah Tutton, <i>Before and After Science, 2010 Adelaide Biennale of Australian Art</i> , exh.cat. Art Gallery of South Australia, Adelaide, 2010 Helen Hughes, 'Before and After Science, 2010 Adelaide Biennale of Australian Art', review, <i>Artlink</i> , Issue 30:2, June 2010 Andrew Frost, 'Metro picks', <i>Sydney Morning Herald Metro</i> , 19-25 November 2010, p.14

	Sue Cramer, Lesley Harding, <i>Cubism and Australian Art</i> , exh.cat. Heide Museum of Modern Art, Melbourne, 2010
	Robyn McKenzie, 'Diena Georgetti, Pleasure and Comfort', <i>Art & Australia</i> , Vol. 47, Autumn 2010, p.496
2009	Anne Kirker, 'Diena Georgetti: Scoping two decades', <i>eyeline</i> , issue 68, Autumn, 2009 'Visual Art', <i>The Age</i> , July 2009
2008	Max Delany, 'The black paintings as lexicon and manifesto', <i>Diena Georgetti: The Humanity of Abstract Painting 1988-2008</i> , exh.cat. Monash University Museum of Art, 2008, pp7-9 Robert Leonard, 'Parallel existence: Diena Georgetti's recent work', <i>Diena Georgetti, The Humanity of Abstract Painting 1988-2008</i> , exh.cat. Monash University Museum of Art, 2008, pp55-57 Charlotte Day, <i>Lost & Found: An Archaeology of the Present</i> , exh.cat. Tarra Warra Museum of Art, 2008, p.53 Rosemary Forde, review, <i>Art World</i> , Issue 5, October/November, 2008, pp.170-171
2006	Linda Michael, 'Diena Georgetti', <i>21st Century Modern: 2006 Adelaide Biennial of Australian Art</i> , exh.cat. Art Gallery of South Australia, Adelaide, 2006 Andrew Frost, 'Sarah Cottier: Back to base', <i>Australian Art Collector Magazine</i> , Issue 37, July-September, 2006, p.196
2005	Charlotte Day, 'Diena Georgetti Dare la Precedenza, A short ride in a fast machine', <i>Gertrude Contemporary art spaces 1985-2005</i> , Melbourne, Black Inc, 2005, pp. 108 N. Smith, 'Exhibit five', <i>Insite</i> , Winter, 2005
2003	Linda Michael, 'Home and Away', <i>Place and identity in Recent Australian Art</i> , exh.cat. Monash University Museum of Art, 2003
2001	Natalie King, Bala Star, <i>Painting, an Arcane Technology</i> , exh.cat. The Ian Potter Museum of Art, The University of Melbourne, Melbourne, 2001
1999	S O'Connell, <i>Exhumed</i> , RMIT Gallery, Melbourne, 1999 Peter Westwood, <i>The Trouble with Harry</i> , exh.cat. RMIT Gallery, 1999
1998	Michele Helmrich, <i>Salle de Reconnaissance</i> , exh.cat. Institute of Modern Art, Brisbane, May, 1998
1995	Judy Annear, <i>Australian Perspecta 1995</i> , Art Gallery of New South Wales, Sydney, 1995 Axis-file (catalogues) produced in conjunction with Queensland College of Art, Humanities Department, 1995
1994	Judith Pascal, <i>The Civilization of the Abstract</i> , exh.cat. Contemporary Art Centre of South Australia, Adelaide, 1994
1993	Robyn McKenzie, <i>Dare la Precedenza</i> , exh.cat. 200 Getrude Street, Melbourne, 1993 Eve Sullivan, 'The Caboose', <i>Art and Text</i> #44, January, 1993 Penny Webb, 'Diena Georgetti', <i>Agenda</i> #29, 1993
1992	Eugene Carchesio, 'Diena Georgetti', <i>The Boundary Rider, 9th Biennale of Sydney</i> , exh.cat. Art Gallery of New South Wales, Sydney, 1992 'wie so primitive, wie so sensible', Institute of Modern Art, Brisbane, 1992 Gary Wilson, 'Rosebud #2', <i>Store 5 Publication</i> , Melbourne, February, 1992
1991	Yanni Florence, 'Edelstein', <i>L. Pataphysics</i> , Melbourne, 1991
1990	John Nixon, J Young, <i>Kerb Your Dog</i> #8, 1990
1989	Eugene Carchesio, 'Diena Georgetti - Rest de Kreatur', <i>Eyeline</i> , Issue 10, 1989 'Creation, a Plea for Awareness', <i>Courier Mail</i> , 18 April, 1989 Sue Cramer, 'Diena Georgetti - Rest de Kreatur', Institute of Modern Art, Brisbane, 1989
1988	Ross Harley, 'Beyond the Gallery: Art Out of Bounds', <i>Vogue Bicentennial Arts Guide</i> , 1988 Michele Helmrich, Interfacing the Interface, <i>Eyeline</i> , Issue 6, 1988 Interface, <i>Art and Text</i> 28, 1988 <i>MOCA Bulletin</i> 7, Museum of Contemporary Art, Brisbane, 1988 M Richards, 'Arch Lane Offers Alternative Work', <i>Courier Mail</i> , 9 December, 1988 L Sear, 'Interface: Stars Disordered', <i>Art Monthly</i> , June, 1988

Urszula Szulakowska, *(I)magical Poetics*, exh.cat. Institute of Modern Art, Brisbane, 1988

Kenzie Wark, ed. Ross Harley, 'Not Just a Pretty Interface', *Outer Site: Five Contemporary Art Space Projects*, Australian Bicentennial Authority, May-June, 1988

1987	David Gofton, 'A Monochrome Set – The Colour of your Energies', <i>Eyeline</i> , Issue 1, 1987
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ARTIST PUBLICATIONS

2018	<i>EXERS KASBE</i> – Oscar Perry, Diena Georgetti, The Commercial, Sydney (poetry book)
1999	<i>Patent</i> , exh.cat. Project Space, RMIT, Melbourne
1989	'Karen Turnbull: Promotions', <i>Eyeline 10 Inexact Sciences</i> , exh.cat. essays, Arch Lane Public Art, Brisbane traces of Information, Bureau Artspace, Brisbane
1988	<i>Almost Purely Fundamental</i> , exh. handbill, THAT Contemporary Artspace, Brisbane
1987	<i>A Monochrome Set</i> , exh.cat. THAT Contemporary Artspace, Brisbane

AWARDS AND PRIZES

2021	Geelong Contemporary Art Prize, Geelong Gallery (winner)
2019	Sunshine Coast Art Prize, judged by Alison Kubler, Caloundra Regional Gallery (winner)
2017	Redlands Konica Minolta Art Prize, curated by Callum Morton (winner established artist)

COLLECTIONS

Artbank
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Blackstone Group Collection, New York
Buxton Contemporary, University of Melbourne, Melbourne
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland
City of Stonnington Art Collection, Melbourne
Fredensborg, Norway
Geelong Gallery, Geelong
Griffith University Art Collection, Brisbane
Griffith University Art Museum, Brisbane
Heide Museum of Modern Art, Melbourne
Michael & Janet Buxton Collection, Melbourne
Monash University Museum of Art, Melbourne
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery/Gallery of Modern Art, Brisbane
Redlands Art Collection, Sydney
Stonnington Art Collection, Melbourne
University of Queensland Art Museum, Brisbane
Wesfarmers Collection, Perth