

## LAUREN BERKOWITZ

Born 1965, Melbourne, Australia

Lives and works in Melbourne

### EDUCATION

- 1993 Masters of Fine Arts (Sculpture), School of Visual Arts, New York
- 1989 Graduate Diploma in Fine Arts (Sculpture), Victorian College of the Arts, Melbourne
- 1985 Bachelor of Fine Arts (Sculpture), RMIT University, Melbourne

### SOLO EXHIBITIONS

- 2018 *Plastic Topographies*, Ideas Platform, Artspace, Sydney
- 2017 *Bottles*, Margaret Lawrence Gallery, Melbourne
- 2016 *Subterranean and Sightseeing Tours* (collaboration with Lisa Andrew), ALASKA Projects, Sydney
- 2014 *Hortus* (a collaboration with Utopian Folk), Docklands, Melbourne
- 2012 *Visceral Forms*, Utopian Slumps, Melbourne
- 2009 *Manna*, part of a three-part exhibition *Three Degrees of Change*, La Trobe University Museum of Art, Melbourne
- 2007 *Cornucopia*, Sherman Galleries, Sydney  
*Demeter's Garden*, Heide Museum of Modern Art, Melbourne
- 2005 *Karakarook's Garden*, Heide Museum of Modern Art, Melbourne
- 2004 *Salt and Sand*, Sherman Galleries, Sydney  
*Tide*, Artspace, Sydney
- 2002 *Salt and Honey*, Jewish Museum of Australia, Melbourne
- 2001 *ABC123*, Roslyn Oxley9 Gallery, Sydney  
*Verdant*, Herring Island Gallery, Melbourne
- 1999 *Strata*, McClelland Gallery, Victoria  
*Cupola*, Queen Victoria Building, Sydney Festival, Sydney
- 1998 *Spiderbox* (collaboration with Rozalind Drummond), Contemporary Art Space, Canberra
- 1997 *Epithelium*, Karyn Lovegrove Gallery, Melbourne  
*Wall Red Yellow Blue*, Artspace, Sydney
- 1996 *Onion Sac Wall*, Karyn Lovegrove Gallery, Melbourne  
*Excess*, Roslyn Oxley9 Gallery, Sydney  
*Green Room*, Pendulum, Sydney
- 1995 *Building 40 Project*, RMIT Design, Melbourne
- 1994 *Bags, Bottles, Newspapers*, Karyn Lovegrove Gallery, Melbourne
- 1993 *Installation #04*, Information Gallery, New York
- 1992 *Tarook/Tarak*, Realities Gallery, Melbourne
- 1990 *Recent Works*, Realities Gallery, Melbourne
- 1988 *Recent Works*, Realities Gallery, Melbourne

### SELECTED GROUP EXHIBITIONS

- 2018 *2018 Spring Open Studios*, International Studio and Curatorial Program, Brooklyn, New York
- 2017 *Revealing Identity: the Collections of La Trobe University*, Bendigo Art Gallery, Victoria  
*Waves*, The Honeymoon Suite, Melbourne

- 2016 *Human/Animal/Artist*, McClelland Gallery, Victoria  
*On the Verge*, Blindsight Festival, Melbourne  
*Artists & Others, The Imaginative French Book in the 21st Century*, from the Koopman Collection of the National Library of the Netherlands, Grolier Club, New York  
*Cornucopia*, Shepparton Art Museum, Victoria
- 2015 *From the Collection: Gertrude Contemporary Regional Residencies, Chapter Two*, Latrobe Regional Gallery, Victoria  
*Garden*, Queensland University of Technology Art Museum, Brisbane
- 2014 *Faux Museum*, c3, Melbourne  
*Fin*, Utopian Slumps, Melbourne  
*Lauren Berkowitz and Starlie Geikie*, Utopian Slumps, Melbourne  
*Kaleidoscope*, Platform Contemporary Art Spaces, Melbourne  
*Found Festival*, Abbotsford Convent, Melbourne  
*Wild places*, Motorworks Gallery, Melbourne Grammar School  
*Monash University Collection*, presented at the Australian Club by Monash University Museum of Art, Melbourne
- 2013 *Melbourne Now*, National Gallery of Victoria, Melbourne  
*Regimes of Value*, Substation Gallery, Melbourne
- 2012 *Roads Cross: Contemporary Directions in Australian Art*, Araluen Arts Centre, Alice Springs; Charles Darwin University Art Gallery, Darwin; Flinders University City Gallery, Adelaide  
*Symphonic Encounters*, Linden Centre for Contemporary Arts, Melbourne
- 2011 *Artrecycle*, guest artist and judge, Incinerator Arts Complex, Melbourne  
*Found*, Glen Eira City Council Gallery, Melbourne
- 2010 *Aichi Triennale 2010*, Aichi Arts Center, Nagoya, Japan  
*Video Void: Australian Video Art, 1970s, 1980s & 1990s*, Centre for Contemporary Photography, presented by the Faculty of Art & Design, Monash University, Melbourne  
*In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney  
*Discreet Objects*, Utopian Slumps, Melbourne  
*Aftermath: Art, Memory, History*, Monash University Faculty Gallery, Melbourne
- 2009 *Soft Sculpture*, National Gallery of Australia, Canberra  
*Global Books*, "Cit  du Livre", Aix en Provence, France  
*Drought*, Murray Darling Palimpsest #7, Art Vault, Mildura, Victoria
- 2008 *The Ecologies Project*, Monash University Museum of Art, Melbourne  
*Starlie Geikie and Lauren Berkowitz*, Neon Parc, Melbourne  
*Bal Tashchit: Thou Shalt Not Destroy*, Jewish Museum of Australia, Melbourne  
*Premonitions: Monash University collection 1961–2007*, McClelland Gallery, Victoria
- 2007 *Global Books: Le livres d'artistes de Gervais Jassaud*, Bibliotheque Carnegie Mediatheque Jean Falala and Comedie de Reims, France  
*Artist Makes Video: Art Rage Survey 1994–1998*, Dell Gallery, Queensland College of Art, Griffith University, Brisbane
- 2006 *Before the Body-Matter*, Monash University Museum of Art, Melbourne
- 2005 *After Nature*, Lake Macquarie City Art Gallery, New South Wales
- 2004 *Melbourne Artfair*, Melbourne  
*site: [unseen]*, Sherman Galleries at Dank Street, Sydney
- 2003 *Hothouse: The Flower in Contemporary Art*, Monash University Museum of Art, Melbourne; State Library of Victoria, Melbourne; Keith Murdoch Gallery, Melbourne; Geelong Art Gallery, Victoria; Ballarat Fine Art Gallery, Victoria; McClelland Gallery and Sculpture Park, Victoria  
*McClelland Survey and Sculpture Award*, McClelland Gallery, Victoria

- Fair Game*, National Gallery of Victoria, Melbourne
- Echigo-Tsumari Art Triennale*, Japan
- 2002 *Eden and the Apple of Sodom*, University of South Australia Art Museum, Adelaide
- 2001 *The Cultivated Garden*, Hazelhurst Regional Gallery, New South Wales
- Low Down: Recent Acquisitions*, Monash University Gallery, Melbourne
- 2000 *Celebrating the Exquisite Corpse*, Bendigo Art Gallery, Victoria; Monash Museum of Art, Melbourne; Swan Hill Regional Art Gallery, Victoria; Ararat Gallery, Victoria
- The Retrieved Object*, Linden Gallery, Melbourne
- 1999 *Live Acts #3 & #4*, presented by Chunky Move with the Australian Centre for Contemporary Art, Revolver, Melbourne
- Tensions*, video works from the Griffith University Art Collection, State Library of Queensland, Brisbane
- Material & Beyond*, University of Southern Queensland, Toowoomba, touring Queensland regional galleries
- Transmaterial*, Otago School of Art, Otago Polytechnic Dunedin, New Zealand
- 1998 *Artrage, artworks for television*, Artspace, Sydney; Institute of Modern Art, Brisbane, touring nationally
- Women of the Book: Jewish Artists, Jewish Themes*, Finegood Art Gallery, California; Sharadin Art Gallery, Kutztown University, Pennsylvania; University of Pennsylvania Special Collections Library Kamin Gallery, Pennsylvania; Janis Charach Epstein Museum, Michigan; University of Arizona Museum of Art, Arizona; Florida Atlantic University, Florida; Brattleboro Museum of Art, Vermont; Southwest Missouri State University, Missouri; Minnesota Centre for Book Arts and the Jewish Community Center of Minneapolis, Minnesota; National Council for Jewish Women, Chicago branch, Illinois; Athenaeum of La Jolla and the San Diego Center for Jewish Culture, California; La Sierra University, California; Steadman Gallery, Rutgers University, New Jersey
- The Infinite Space: Women, Minimalism and the Sculptural Object*, The Ian Potter Museum of Art, Melbourne
- Respond Red or Blue*, Royal Melbourne Hospital, Melbourne
- Resourceful*, Ararat Gallery, Victoria
- Le Corps du Livre*, L'oeuvre editoriale de Gervais Jassuad, Carre d'Art Biliotheque, Nimes, France
- Up the Road: Contemporary Artists out of the Victoria College of the Arts*, Australian Centre for Contemporary Art, Melbourne
- Ecologies of Place and Memory*, University Gallery, University of Tasmania, Launceston
- The Bridge: Construction in Process VI*, Pileon Building, Melbourne
- Suite*, Smith and Stonely on Stratton, Brisbane
- 1997 *Amcor Paper Awards 1997*, Westpac Gallery, Melbourne
- Australian Perspecta 1997: Between Art and Nature*, The Art Gallery of New South Wales, Sydney
- World Without End*, St Patricks Cathedral, Melbourne
- Moët & Chandon Touring Exhibition*, Queensland Art Gallery, Brisbane; National Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide
- 1996 *Mrs Bird's House*, Motherwell St, South Yarra, Melbourne
- Secret Archive*, Platform Station, Melbourne
- Ruins in Reverse*, RMIT Gallery, Melbourne
- 1995 *The Object of Existence*, Australian Centre for Contemporary Art, Melbourne
- The Wandering Jew Myth and Metaphor*, Jewish Museum of Australia, Melbourne
- Seven Histories of Australia*, Australian Centre for Contemporary Art, Melbourne
- Constructed City*, Plimsoll Gallery, University of Tasmania, touring exhibition, Hobart
- Monash University Art Prize*, Monash University Gallery, Melbourne
- Blow Up*, Roslyn Oxley9 Gallery, Sydney

- Essence and Persuasion*, Anderson Gallery, New York
- 1994 *Ertcponise (perceptions)*, Information Gallery, New York  
*Projection: Filming the Body*, The Basement Project, Melbourne
- 1993 *Recent works*, Yoshii Gallery, New York  
*Lauren Berkowitz, Stephen Bram, Debra Ostrow, Kathy Temin*, Studio 14 at 200 Gertrude Street, Melbourne
- 1989 *I.C.I Contemporary Art Collection*, City of Ballarat Fine Art Gallery, Victoria; touring regional galleries in Victoria, New South Wales and Queensland  
*Active Garden*, Heide Museum of Modern Art, Melbourne

## SELECTED BIBLIOGRAPHY

- 2018 Phoebe Hoban, 'Lauren Berkowitz's High-Wire Act', *Plastic Topographies*, Artspace, catalogue essay
- 2017 Charlotte Cornish, *Waves*, The Honeymoon Suite, catalogue essay  
 Rachel Kent, *Bottles*, Margaret Lawrence Gallery, catalogue essay  
 Melissa Loughnan, *Australiana to Zeitgeist*, Thames and Hudson, Australia, pp. 52–55
- 2016 Janine Burke, *Human/Animal/Artist*, McClelland Gallery, catalogue essay, p. 7  
 Larissa Hjorth, Kirsten Sharp and Linda Williams, *Screen Ecologies: Art, Media, and the Environment in the Asia-Pacific Region*, MIT Press, Cambridge, Massachusetts, pp. 52–54  
 Paul van Capelleveen, *Artists & Others: The Imaginative French Book in the 21st Century*, Koopman Collection, National Library of the Netherlands, Vantilt publishers, The Hague, pp. 23, 126  
 Anna Briars, *Cornucopia*, Shepparton Art Museum, catalogue essay, pp. 14, 42  
 Sarah Werkmeister, 'Review: Cornucopia', *Art Guide*, March
- 2015 Julia Jones, 'A growing medium: The garden in art and design', *Art Monthly*, issue 284, October, pp. 38–45
- 2014 Andrew Brown, *Art & Ecology Now*, Thames and Hudson, London, pp. 238–41  
 Dan Rule, 'Plant pavilion upcycles Docklands', *The Age*, 13 June, p. 20  
 Megan Backhouse, 'Wonder Weeds', *The Age*, Spectrum, 31 May, p. 14  
 Rozalind Drummond, *Wild Places*, Motorworks Gallery, catalogue essay,  
 Charlotte Day, *Monash University Collection*, Monash University Museum of Art, catalogue essay
- 2013 Megan Backhouse, 'Quite contrarily, an artwork grows', *The Age*, Life and Style, 21 December, p. 10  
 Penny Modra, 'NGV's down-and-dirty blockbuster in disguise', *The Age*, 27 November, p. 46  
*Melbourne Now*, exhibition guide, National Gallery of Victoria, pp. 36–37  
 Jane Devery, 'Art and Urban Context', *Melbourne Now*, National Gallery of Victoria, catalogue essay, pp. 91, 122  
*Discipline No 3*, artist pages, pp. 113–16  
 Robert Nelson, 'Artists fashion a treasure house of items from junk', *The Age*, 20 March, p. 47  
 Elizabeth Gower, *Regimes of Value*, Margaret Lawrence Gallery, catalogue essay
- 2012 Maurice O'Riordan, "'X' marks the space: Roads cross, Flinders University Art Museum', *Art Monthly*, issue 252, August, pp. 14–16  
 Louisa Rebgetz and Anita Angel, *7.30 Report*, ABC Darwin  
 'Three days to turn seed to stone', *Northern Territory News*, 19 November, p. 8  
 Amita Kirpalani, 'Deep Sea Diver', *Visceral Forms*, Utopian Slumps, catalogue essay  
 Lisa Holzl, 'Lauren Berkowitz: Waste Not, Want Not', *Found: The Art of Recycling*, Walker Books, Sydney, pp. 34–35  
 Fiona Salmon and Vivonne Thwaites, *Roads Cross*, Flinders University Art Museum and City Gallery, catalogue essay, pp. 10, 34–35

- Melanie Flynn and Rachael Watts, *Symphonic Encounters*, Linden Centre for Contemporary Arts, catalogue essay, pp. 3, 7
- Eugene Barilo von Reisberg, 'Symphonic Encounters @ Linden Centre for Contemporary Arts', *Arts Diary* 365, 22 June
- Dan Rule, 'Symphonic Encounters', *Art Guide*, July/August, pp. 51–52
- 2011 Dan Rule, 'Trash art that is not here to stay', *The Age*, 25 May, p. 19
- Alana O'Brien, 'Lauren Berkowitz: Manna', *Antennae*, issue 17, Summer, 2011, pp. 102–5
- Diane Soumilias, *Found*, Eira City Council Gallery, catalogue essay
- 2010 'MCA Artist's Voice, series 6', *In the Balance: Art in a Changing World*, video, Museum of Contemporary Art
- 'Behind the Scenes', *In the Balance: Art in a Changing World*, video Museum of Contemporary Art
- Michael Fitzgerald, 'Consumer cult', *The Australian Financial Review*, 2 September, p. 24
- Jenny Lyon, 'Inspired by Waste', *Green magazine*, issue 16, November/December, pp. 68–73
- Dr Kyla McFarlane, 'Impure Subjects', *Change*, Monash University Museum of Art, catalogue essay, pp. 123, 145
- Rachel Kent, 'Lauren Berkowitz', *In the Balance: Art for a Changing World*, Museum of Contemporary Art, catalogue essay, pp. 30–33
- Natalie King, 'The aesthetics of waste and recycling', *In the Balance: Art for a Changing World, Museum of Contemporary Art*, catalogue essay, pp. 9–10
- Bridget Cormack, 'Growth of a green aesthetic', *The Australian*, Arts, 23 August, p. 20
- Melissa Loughnan and Helen Hughes, *Discreet Objects*, Utopian Slumps, catalogue essay
- Dylan Rainforth, 'Discreet Objects', *The Age*, Visual Arts, 28 July, p. 19
- Kathy Temin, *Aftermath: Art, Memory, History*, Monash University Museum of Art, catalogue essay
- Alexie Glass-Kantor, 'Honouring the Holocaust', *The Australian Jewish News*, 19 March, p. 30
- 2009 Lisa Kalman, 'Ecology and Retrieval', *The Australian Jewish News*, 26 November
- Dr Alana O'Brien, 'Manna', *Three Degrees of Change*, La Trobe University Museum of Art, catalogue essay, pp. 23–35
- Lucina Ward, *Soft Sculpture*, National Gallery of Australia, catalogue essay, pp. 20–22
- Lucina Ward, 'Don't, touch, lick or smell, Soft Sculpture', *Artonview*, National Gallery of Australia, pp. 24–25
- Lella Cariddi, *Drought*, Murray Darling Palimpsest #7, catalogue essay
- 2008 Helen Hughes, 'Lauren Berkowitz and Starlie Geikie', *un Magazine*, issue 2.2, November, p. 52
- Geraldine Barlow and Dr Kyla McFarlane, *The Ecologies Project*, Monash University Museum of Art, catalogue essay
- Rebecca Coates, *Neo-Neo Feminisms*, Neon Parc, catalogue essay
- Megan Bakehouse, 'Around the Galleries', *The Age*, A2, 26 July,
- Ross Moore, 'Sightlines Galleries, Neo- Neo Feminism', *The Age*, 18 July, p. 15
- Virginia Fraser, 'Wading into Scripture: Bal Taschit', *Art Monthly*, issue 210, June, pp. 10–13
- Ashley Crawford and Melissa Amore, *Bal Tashchit: Thou Shalt Not Destroy*, Jewish Museum of Australia, catalogue essay
- Robert Nelson, 'Visions of ecological destruction', *The Age*, 28 May, p. 16
- Kirrily Hammond and Penny Teale, *Premonitions: Monash University Collection 1961–2007*, McClelland Gallery, catalogue essay
- 2007 Judith Collins, *Sculpture Today*, Phaidon, London, pp. 414, 428–9
- Stephan Klima and Barbara Montefalcone, *Global Books: Le livres d'artistes de Gervais Jassaud*, Ville de Reims, catalogue essay, pp. 57, 102–3
- Annemarie Lopez, *Sydney Morning Herald*, 26 October, p. 24
- Jazmina Cininas, 'Demeter's Garden', *Eyeline*, no. 64, 2007, p.61
- Naomi Cass, 'Down to earth', *Cornucopia*, Sherman Galleries, catalogue essay

- Zara Stanhope, 'Art's constant gardener', *Demeter's Garden*, Heide Museum of Modern Art, catalogue essay
- Jane O'Neil, *Demeter's Garden*, Heide Museum of Modern Art, catalogue essay
- Ashley Crawford, 'Art around the galleries', *The Age*, A2, 23 June, p. 22
- 2006 Geraldine Barlow and Dr Kyla Mc Farlane, *Before the Body-Matter*, Monash University Museum of Art, catalogue essay
- Laura Murray Cree (ed.) *Twenty: Sherman Galleries 1986–2006*, Craftsman House, Sydney
- 2005 Margaret Marsh, Michelle Watts and Craig Malyon, 'The documented (land) form', *A.R.T. 2 practice*, Oxford University Press, Melbourne, pp. 146–7
- Sally Caucaud, *After Nature*, Lake Macquarie City Art Gallery, catalogue essay
- Richard Kalina, 'Down Under No More', *Art in America*, April, pp. 77–85
- 2004 Sally Coucaud, '2003 Echigo-Tsumari Triennial', *Art & Australia*, vol. 41, no. 4, Winter 2004, pp. 535–37
- Echigo-Tsumari Art Triennial 2003*, catalogue essay, p. 167
- Patricia Anderson, 'The better angles of our nature', *The Australian*, 22 April, p. 12
- Rachel Kent, 'Lauren Berkowitz: Environment into Art', *Salt and Sand*, Sherman Galleries, catalogue essay
- Adam Geczy, 'Collecting, Coating, Covering: Lauren Berkowitz', *Tide*, Artspace, catalogue essay
- Nick Tsoutas, 'Introduction', *Tide*, Artspace, catalogue essay
- Laura Murray Cree, 'Lauren Berkowitz and James Darling', *Australian Art Review*, issue 4, March – June 2004, pp. 104–106, Sydney
- Tazlu Endo, *Ikebana Ohara*, March, No.640, p.10, Japan
- 2003 Robert Lindsay, *McClelland Survey*, McClelland Gallery, catalogue essay
- Freda Freiberg, 'On the scented trail of tradition', *Eyeline*, no. 51, p. 50
- Zara Stanhope, 'Everlasting', *Hothouse: The Flower in Contemporary Art*, Monash University Museum of Art, catalogue essay, pp. 4, 9
- 2002 Daniel Thomas, 'Terra', *Fieldwork*, National Gallery of Victoria, catalogue essay, pp. 66, 69
- Rachel Kent, *Monash University Collection: Four Decades of Collecting*, Monash University Museum of Modern Art, catalogue essay, p. 110
- Laura Murray Cree, *Awesome! : Australian Art for Contemporary Kids*, Craftsman House, Sydney, pp. 18–19
- Robert Nelson, 'The divinity of the dining room food of the gods and other oral traditions,' *The Age*, 31 August, p. 25
- Matt Preston, 'Faith in Food', *The Age*, 13 August, p. 10
- Naomi Cass, 'L'chaim: Lauren Berkowitz at the Jewish Museum', *Salt and Honey*, Jewish Museum of Australia, catalogue essay
- Julie Copeland, 'The Maker', interview on *Salt and Honey*, ABC Radio National, 8 September
- Rachel Kent, 'Art and Environment: Lauren Berkowitz's Colour Field', *Eden and the Apple of Sodom*, University of South Australia Art Museum, catalogue essay
- Jim Moss, 'Sotweed and other factors', *Broadsheet Journal*, vol. 31, no. 2, p. 21
- John Neylon, 'Wicked', *The Adelaide Review*, April, p. 25
- 2001 Charles Merewether, *Lauren Berkowitz*, Craftsman House, Sydney
- Jennifer Hardy, *The Cultivated Garden*, Hazelhurst Regional Gallery, catalogue essay
- Christopher Marshall, *Interpreting Art: a guide for students*, Macmillan Education, pp. 236–7, 244–5, 270
- Juliana Engberg, *Low Down*, Monash University Museum of Art, catalogue essay
- Natalie King, *Verdant*, Herring Island Gallery, catalogue essay
- Judith. A. Hoffberg, *Women of the Book*, Florida Atlantic University, catalogue essay, p. 23
- 2000 Natalie King, 'Ephemeral Geometries', *Art & Australia*, vol. 37, no. 4, pp. 566–71

- The Retrieved Object*, Linden Arts Centre and Gallery, catalogue essay
- The Bridge: Construction in Process VI*, Craftsman House, Sydney, p. 39
- Rachel Kent, 'Review: *Strata*', *Monument*, no. 34, February/March, p. 105
- 1999 Simeon Kronenberg, *Strata: between geometry and gesture*, McClelland Gallery, catalogue essay
- Jacqueline Millner, *Uncertain Ground: essays between art and nature*, Art Gallery of New South Wales, catalogue essay, p. 168
- Daniel Palmer, 'The Melbourne Festival Visual Arts Program', *Eyeline*, no. 39, pp. 35–37
- Natalie King, 'Psychology of retrieval: personal and fictional archives', *Artlink*, vol. 19, no. 1, pp. 49–51
- Bruce James, 'Man of steel vs the gumnut baby', *Sydney Morning Herald*, 23 January, p. 13
- 1998 Anna Clabburn, 'When less is much more', *The Age*, 9 December, p. 17
- Marie-Louise Hillcoat, 'The Hospital Autopsy: Opening up the Aesthetics of the Medical Gaze', *Respond Red or Blue*, Royal Melbourne Hospital, catalogue essay
- Rachel Kent, *The Infinite Space: Women minimalism and the sculptural object*, The Ian Potter Museum of Art, catalogue essay
- Anna Clabburn, *Resourceful*, Ararat Regional Art Gallery, catalogue essay
- Anna Clabburn, 'Resourceful by Necessity', *The Australian Family, Images and Essays*, Scribe Publications, Melbourne
- Gareth Sansom, *Up the Road*, Australian Centre for Contemporary Art, catalogue essay
- Rebecca Lancashire, 'Up the track and up the road', *The Age*, 15 July, p.18
- Anna Johnson, 'Trash, Treasure and Hoarding', *Australian Art Collector*, issue 5, July–September, pp. 70–72
- Natalie King, 'Interview', *Spiderbox*, Canberra Contemporary Art Space, catalogue essay
- Bridget Sullivan, *Ecologies of Place and Memory*, University Gallery Launceston, catalogue essay
- Paul McGillick, 'Packaging the Theme', *Art and Australia*, vol. 35, no. 3, pp. 334–5
- Adrian Martin, 'Immaculate Conceptions', *Australian Art Collector*, issue 3, p.32
- Adam Geczy, 'Australian Perspecta 1997: Between Art and Nature', *Eyeline*, no. 35, p. 40
- 1997 Elizabeth Cross, 'Drawing on the Ground: The Space of Paper', *Ancor Paper Awards*, catalogue essay, p. 10
- Gillian Fuller, 'Wall Red Yellow Blue', *Globe e-Journal: Journal of Contemporary Arts*, issue 6
- Victoria Lynn, 'Web Sites', *Australian Perspecta 1997: Between Art and Nature*, Art Gallery of New South Wales, catalogue essay
- Esther Pierini, 'Awe inspiring', *Broadsheet Journal*, vol. 26, no. 3, p. 22
- Ross Moore, *Wall Red Yellow Blue: The Narrative of Minimalism*, Artspace, catalogue essay
- Robert Schubert, '1997 Moet & Chandon touring exhibition', *Art/Text*, no. 58, p.87
- Rosemary Crumblin, *World Without End*, St Patrick's Cathedral, catalogue essay
- Robert Nelson, 'An Installation of Authority', *The Age*, 16 April
- Anna Johnson, 'Arts new wave', *The Age*, 26 April, pp. 32–33
- Ray Edgar, 'Mrs Bird's House', *World Art*, no. 12, p. 92
- Anna Clabburn, *Moet & Chandon Art Prize*, catalogue essay, pp. 21, 25
- 1996 Bruce James, 'Galleries', *The Sydney Morning Herald*, 2 August, p. 14
- Natalie King, 'The Building 40 Project', *Art in Australia*, vol. 33, no. 4, Winter, p. 575
- Robert Nelson, 'No Logic, No Feeling', *The Age*, 18 May, p. 10
- Steven Fenely, 'Brave New Space', Review, *ABC Television*, 13 May
- Jo Holder, 'Seven Histories', *Art in Australia*, vol. 33, no. 3, pp. 431–42
- Ross Moore, 'A Visceral Architecture', *Monument*, vol. 11, pp. 94–98
- Susan Fereday, 'Ruins in Reverse', RMIT Gallery, catalogue essay

- Peter Hill, 'Welcome to our Nightmare', *The Bulletin*, 13 February
- Robert Nelson, 'Wandering through a Social Metaphor', *The Age*, 3 January
- 1995 Clare Williamson, *The Object of Existence*, Australian Centre for Contemporary Art, catalogue essay
- Naomi Cass, 'Home is where the Heart is', *The Wandering Jew Myth and Metaphor*, The Jewish Museum of Australia, catalogue essay, p. 22
- Jill Bennett, 'Blow Up', *Art/Text*, no. 52, p. 84
- Clare Williamson, *Seven Histories of Australia*, Australian Center for Contemporary Art, catalogue essay
- Simeon Kronenberg and Natalie King, *Constructed City*, Plimsoll Gallery, catalogue essay
- Anna Clabburn, 'Contemporary Voices', *Asian Art News*, vol. 5, May/June
- Natalie King, *Blow Up*, Roslyn Oxley9 Gallery, catalogue essay
- Anne Wayson and Melissa Banta, *Essence and Persuasion*, Anderson Gallery, catalogue essay
- 1994 Natalie King, *Bag Lady*, Karyn Lovegrove Gallery, catalogue essay
- Alan & Susan McCulloch, *The Encyclopedia of Australian Art*, Allen & Unwin, Sydney
- Melanie Marino, *Erptcponise (perceptions)*, Information Gallery, catalogue essay
- 1993 Natalie King, *Lauren Berkowitz, Stephen Bram, Debra Ostrow, Kathy Temin*, Studio 14 at 200 Gertrude Street, catalogue essay

#### GRANTS, SCHOLARSHIPS AND RESIDENCIES

- 2018 ISCP (International Studio and Curatorial Program), Brooklyn, New York
- Artspace Residency, Sydney
- 2017 New Work Grant, Australia Council
- Dame Joan Sutherland Fund Grant, American Australian Alliance
- 2011 New Work Grant, Australia Council
- 2008 New Work Grant, Australia Council
- 2006 New Work Grant, Australia Council
- 2004 New Work Grant, Arts Victoria
- 2002 International Cultural Exchange Grant, Arts Victoria
- New Work Grant, Arts Victoria
- 2001 Project Grant, Australia Council
- Project Grant, Arts Victoria
- 1998 Besen Foundation Grant, Melbourne
- 1996 Project Grant, Australia Council
- 1992 Dyason Bequest Traveling Scholarship, Art Gallery of New South Wales
- 1991 Marten Bequest Traveling Scholarship, Australia Council
- Dyason Bequest Traveling Scholarship, Art Gallery of New South Wales
- 1990 Project Grant, Australia Council

#### ARTIST BOOKS

- 2007 *Graceful*, collaboration with poet Fabrice Melquiot, published by Gervais Jassaud, France
- 1996 *Mona Lisa*, collaboration with poet John Yau, published by Gervais Jassaud, France
- 1995 *Collected Histories*, published by the City of Stonnington, Melbourne
- 1994 *Bags, Bottles, Newspapers*, published by Lauren Berkowitz, Melbourne
- Terza Natura*, published by Lauren Berkowitz, New York
- 1993 *Recyclable*, published by Lauren Berkowitz, New York



## VIDEOS

- 2000 *Idyll*, produced and directed by Lauren Berkowitz and Lisa Andrew
- 1998 *Rustbelt*, produced and directed by Lauren Berkowitz and Lisa Andrew
- Endoscope*, produced and directed by Lauren Berkowitz and Tara Gilbee
- The Sleep of Reason Produces Monsters*, produced and directed by Lauren Berkowitz
- Yarn*, produced and directed by Lauren Berkowitz
- 1993 *Sightseeing Tours*, produced and directed by Lauren Berkowitz and Lisa Andrew

## COLLECTIONS

- National Gallery of Australia, Canberra
- National Gallery of Victoria, Melbourne
- Heide Museum of Modern Art, Melbourne
- Jewish Museum of Australia, Melbourne
- Bendigo Art Gallery, Victoria
- Monash University Museum of Art, Melbourne
- La Trobe University Collection, Melbourne
- Griffith University Art Collection, Brisbane
- Museum of Modern Art Library, Artists' Book Collection, New York
- Brooklyn Museum of Art Library, New York
- Ruth and Marvin Sackner Archive of Concrete and Visual Poetry, Miami
- National Library of the Netherlands (Koopman Collection), The Hague
- Arthur and Mata Jaffe Collection, Florida Atlantic University, Florida
- Albright-Knox Art Gallery Library, Buffalo
- Fogg Art Museum, Harvard University, Boston
- School of the Art Institute of Chicago, John M. Flaxman Library, Chicago
- Texas Women's University, Texas
- University of California Art Library, Los Angeles
- Yale Center for British Art, New Haven
- Private collections in Australia and overseas