LYNNE ROBERTS-GOODWIN

Born 1954, based in Sydney, Australia

[www.lynnerobertsgoodwin.com](http://www.lynnerobertsgoodwin.com)

EDUCATION

Dip. Art, National Art School/Alexander Mackie C.A.E, Sydney; BFA (Hons) University of Sydney; MFA, Manchester University, UK.

SELECTED SOLO EXHIBITIONS

2018 Manifesta12, Featured Artist Project, **5x5x5** #Commons: Cartography of desire, Sicily, Italy 2016 closeupatadistance, Kronenberg Wright Artists Projects Gallery, Sydney, Australia

2015 THINK THE MOUNTAIN, .M Contemporary @ Hong Kong ART FAIR CENTRAL, Hong Kong

 Change of Plan, MIAF, Milan Image Art Fair Primo, Milan, Italy

2014 MORE THAN EVER, .M Contemporary, Sydney, Australia

2013 SWARM: Lynne Roberts-Goodwin, ABERSONexhibit Gallery, Tulsa, OK., USA

2011-12 SWARM: Lynne Roberts-Goodwin, Unit24 Gallery, London, UK

2010 Lynne Roberts-Goodwin: SURVEY 10, Herzliya Museum of Contemporary Art, Israel

2009 Lynne Roberts-Goodwin, Marc FOXX Gallery, Los Angeles, Ca. USA

2007 Random Acts, Sherman Galleries, Sydney, Australia. Disappearing Act

2005 Disappearing Act, Sherman Galleries, Sydney, Australia.

2003 azure, Artists’ Abroad, Australian Centre for Photography, Sydney, Australia

azure, Emirates Museum of Art and Cultural Foundation, Abu Dhabi, UAE

2002 landings, Boutwell Draper Gallery, Sydney. Australia

1999 Lynne Roberts-Goodwin, Renard Wardell Gallery, Melbourne, Australia

1998 Luminous, Light Work Gallery, Artist Residency Show, New York, NY. USA

1997 BLINDFOLD, Contemporary Level 2 Project Space, Art Gallery of New South Wales, Sydney, Australia

Lynne Roberts-­-Goodwin, Michael Wardell Gallery, Melbourne, Australia

pink planks, Artspace, Sydney, Australia

1995 False Tales, Dogs to the Wall, Artspace, Auckland, New Zealand Michael Wardell, Melbourne, Australia

False Tales, Dogs to the Wall: Dishy Dogs 4X4, New Museum of Contemporary Art, NY, NY

1994 a certain BLINDNESS, Centre for Contemporary Photography, Melbourne, Australia

Remote, Perth Institute for Contemporary Art, Perth, Australia

Remote-Half-Light, Australian Centre for Contemporary Art, Melbourne, Australia

1993 PHANTASM, Australian Centre for Photography, Sydney, Australia

90's Work! Biota Gallery, Wiltshire Boulevard, Los Angeles, U.S.A.

1992 TOUCH, First Draft Gallery, Sydney, N.S.W., Australia

1991 TERRASCAPE, CITRI Gallery, Royal Melbourne Institute of Technology, Melbourne, Australia

1990 Spaces of Dissension, ROAR 2 Gallery, Melbourne, Victoria, Australia

MOMENT, Camera Lucida, Sydney, N.S.W., Australia

1989 Works 1989, Coventry Gallery, Sydney, N.S.W., Australia

1986 Recent Works, Coventry Gallery, Sydney, N.S.W., Australia.

Looking Glass, SALLE SANDOZ Gallery, Cite Internationalé des Artes, Paris, France

1984 Works 1982 / 1984, IMAGES Gallery, Sydney, N.S.W., Australia

Site Works, SALLE SANDOZ Gallery, Cité Internationalé des Artes, Paris, France

1982 Recent O/S Work, Coventry Gallery, Sydney N.S.W., Australia

Works 1981 / 1982, Sloane Street Gallery, London, United Kingdom

1981 Drawn, Sloane Street Gallery, London, United Kingdom

SE L E C TE D G R O U P E X H I B I TI O N S

2018 Unconscious Places: Photography and History, Grace Cossington Smith Gallery, Sydney, Australia

 MAMA Art Foundation National Photographic Biennale Award, Murray Art Museum Albury, New South Wales, Australia

2017 KRONENBERGWRIGHT Group Exhibition, Sydney, Australia

 Ocean Imaginaries, RMIT Gallery, Melbourne, Victoria, Australia

 Olive Cotton Award, Tweed Regional Gallery, New South Wales, Australia

 Biennale Di Soncino Marco, Soncino, Cremona, Italy

 Hazelhurst National Art on Paper Award 2017, Hazelhurst Regional Gallery and Arts Centre, Gymea, Australia

 ART BASEL 1.0, Euroairport Basel Exhibition Platform Gallery, Basel, Switzerland

 Another Green World: The Landscape of the 21st Century, Dubbo Regional Art Gallery, Australia

2016 GHOST BIOLOGIES, Contemporary Art Tasmania, Hobart, Tasmania, Australia

 Without Borders, Wolkersdorf Castle, Schloss, Austria

 KRONENBERGWRIGHT Group Exhibition, Sydney, Australia

2015 Decisive Moment, CONTACT SHEET Gallery, Sydney, Australia

 EXTINCT/EXTANT, AIRSPACE Projects, Sydney, Australia

 SIGNAL 8 Summer Salon Group Show, The Cat Street Gallery, Hong Kong

 M. Contemporary Gallery, Sydney Contemporary Art Fair 2015, Carriageworks, Sydney Australia

 M. Contemporary Gallery, Art Central Hong Kong

2014 Biennale of Santorini, Santorini, Greece

 Australian Artists, .M Contemporary, Sydney, Australia

 Milan Image Art Fair (MIA+D), Milan, Italy

 4th Singapore International Photography Festival, Singapore. 2013 Biennale Di Soncino Marco, Soncino, Italy

 Joy of the Object, Photography Galleries, Art Gallery of New South Wales, Sydney, Australia

 Voiceless: Selected Artists, Sherman Contemporary Art Foundation, Sydney, Australia

2014 Hazelhurst National Art on Paper, Hazelhurst Regional Gallery and Arts Centre, Gymea, Australia (Winner)

 Portas Abertas (Open Doors), Eugénio De Almeida Forum Museum, Galleries 1 + 2, Évora, Portugal

2013 Voices of Art 4, Sherman Contemporary Art Foundation, Sydney, Australia

 BIENNALE: V11 Biennale Soncino Marco, SFORZA CASTLE, Soncino, Italy

2012 TIMES LIKE THESE: Ondarte International Artist’s Residency, Akumal, Mexico

 Willian & Winifred Bowness Award, MGA Monash Gallery of Art, Melbourne, Australia

2011 Voiceless: Selected Artists, Sherman Contemporary Art Foundation, Sydney, Australia

2009/10 Willian & Winifred Bowness Award, MGA Monash Gallery of Art, Melbourne, Australia

2007 Insatiable Streams, Beijing Olympic Exhibition, ART ZONE Gallery Beijing, China

Perfect for every occasion, Photography today, Heide Museum of Modern Art, Melbourne, Australia

Blossfeldt and the Isolated Object, Level 2 Project Gallery, Art Gallery of New South Wales, Sydney, Australia

MCA Collections: New Acquisitions, Museum of Contemporary Art, Sydney, Australia

Voiceless: I Feel therefore I am, Sherman Galleries, Sydney, Australia

METROPOLIS 2005, Museum of Sydney, Sydney, Australia

2005 Glad Wrap Up, Sherman Galleries, Sydney, Australia

2002 Time Travel Sanctuary 2, Victorian College Melbourne, Australia

A Silver Lining & A New Beginning, Ivan Dougherty Gallery, UNSW, Sydney, Australia

The Year in Art, SH Ervin Gallery, National Trust Centre, Sydney, Australia

Open Source, Fosdick Nelson Gallery, New York, USA

2000 METROPOLIS 2005, Museum of Sydney, Sydney, Australia

1998 List Structure, Sherman Galleries Goodhope, Sydney, Australia

1997 MULTIPLICATION: The multiple object in art, Monash University Gallery, Melbourne

1996 ART FAIR ’96, ACAF 5, Michael Wardell Gallery, Royal Exhibition Buildings, Melbourne, Australia

Fourth Annual Digital Salon, The Museum Gallery, New York, New York

New Space – Gallery Artists, Michael Wardell Gallery, Melbourne, Australia

INHERITANCE, Australian Centre for Photography, Sydney, Australia

1995 From Strength to Hope, ARTSPACE, The Gunnery, Sydney, Casula Powerhouse, Australia

it's about time, Ivan Dougherty Gallery, Sydney, N.S.W., Australia

Art Felt, The University of Newcastle Gallery, Callaghan, Newcastle, N.S.W., Australia

 Interim, Ivan Dougherty Gallery, Sydney, N.S.W., Australia

1994 Next Wave Festival, George Fairfax Hall, Melbourne Arts Centre, Melbourne, Australia

Bitmap 101, Gallery 101, Collins St, Melbourne, Victoria, Australia

1993 21,600 each 24 Hrs., Canberra Travelodge, Canberra, A.C.T., Australia

VIRTU, Ivan Dougherty Gallery, Sydney, N.S.W., Australia

1992 In Print, Art Images Gallery, Adelaide, South Australia, Australia

Manu et Mente, Ivan Dougherty Gallery, Sydney, N.S.W., Australia

1991 ARS Electronica, Digital / Photographic Symposium/Exhibition, Linz, Austria

1990 Scanning the Code, Ivan Dougherty Gallery, Sydney, N.S.W., Australia

Untitled 1990, Performance Space Gallery, Sydney, N.S.W., Australia

CODED, curated & exhibited, World Trade Centre, Melbourne, Victoria, Australia

SISEA, Electronic Art, Groningen Arts Centre, Groningen, The Netherlands

1989 PROJECT GAHIA, ARS Electronica, Digital/Photographic Symposium/Exhibition, Linz, Austria

1985 Sulman Exhibition, Art Gallery of New South Wales, Sydney, N.S.W., Australia

AWARDS + GRANTS

2017 Australia Council for the Arts Mordant Family/Australia Council Affiliated Fellowship, American Academy in Rome

 UNESCO International Fund for Cultural Diversity Grant

2015: Artist Project Grant, Visual Arts Fund, Australia Council for the Arts

2013: Hazelhurst Art on Paper Award, Hazelhurst Gallery, Sydney, Australia

2012: New Work Grant, Visual Arts Fund, Australia Council for the Arts

2010: Josephine Ulrick and Win Schubert Photography Award

2009: New Work Grant, Visual Arts Fund, Australia Council for the Arts

2005-06: New Work Grant, Visual Arts Fund, Australia Council for the Arts

2003-04: New Work Grant, Visual Arts Fund, Australia Council for the Arts

2000-03: UNSW Research Grant (Saudi Arabia; Pakistan; India)

2001-02: UNSW Research Grant (UAE; Washington, Chicago, US)

1999-2000: Faculty Research Grant, COFA, University of New South Wales, Sydney, Australia

Australia India Foundation Grant, collaboration with World Wildlife Fund and Wilderness India

UNESCO Sanskriti Artist Residency, Sanskriti, New Delhi, India

1996-97: New Work Grant, Visual Arts Fund, Australia Council for the Arts

1992-96: Faculty Research Grant, COFA, University of New South Wales, Sydney, Australia

1998-99: Department of Primary Industries Grant, Australian Quarantine and Inspection Service (AQIS)

1989: New Image Research Grant, Australian Film Commission, Sydney, Australia

1985: London Education Authority (LEA) Artist Travel Grant, UK

1983: Artists Overseas Travel Grant, Visual Arts/Crafts Board, Australia Council for the Arts

1982: Moya Dyring Art Gallery of New South Wales PARIS STUDIO Residency & Grant, Sydney, Australia

1980: Dyason Bequest Artist Travel Grant, Art Gallery of New South Wales, Sydney, Australia

1979: Basil and Muriel Hooper Travelling Art Scholarship, Art Gallery of New South Wales, Sydney, Australia

INTERNATIONAL COMMISSIONS/PROJECTS/RESIDENCIES

DEAD SEA\_DEAD CALM Project 2014 ongoing, JORDAN Environmental Project, Hashemite Kingdom of Jordan 2015/2016; MUST Museum Lecce, Italy 2014; Australia India Institute, ARTIST RETREAT, Jaipur, India 2013; ONDARTE International Artist’s Residency, Akumal, Mexico, 2012; Foundation Arabe pour l'Image Artist Residency, Beirut, Lebanon, 2009; AQIS Quarantine Artist-in- Residence, Sydney International Airport, Sydney 2005; ERWDA (Environmental Research Wildlife Development Agency) and Environment Agency Abu Dhabi (EAD) Falcon Hospital Residency, Abu Dhabi, 2002; Rockefeller Foundation Artist Residency, Alfred, New York, 2001; UNESCO Sanskriti Kendra, Delhi, India; Sydney Sculpture Walk, Sydney City Projects: Sydney Council 1999-2000 Artists Commission ‘Tankstream….into the Head of the Cove’; Moya Dyring Paris Studio, Art Gallery of New South Wales 1982.

INTERNATIONAL AND NATIONAL MAJOR MUSEUM + PRIVATE COLLECTIONS

The artist’s work is held in numerous private and public collections, including The Museum of Contemporary Art; The Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Artbank; TAFE Collection, Bathurst, NSW; RMIT Collection, Melbourne; UTS Collection, Sydney; Westpac Collection; Australian Embassy, Abu Dhabi, UAE; Department of Trade & Foreign Affairs, Australia-India Commission, Delhi, India; HH Sheikh Zayhad Bin Sultan Al Nayhan & Sheikh Mohammad Bin Sultan Al Nayhan Crown Prince Private Collection, UAE; Cité Nationale Des Artes, Paris, France; University of Illinios, Chicago, US; Grosvenor Gallery, Manchester, UK; Medlock Fine Art Centre, Manchester, UK; Peterloo Gallery, Manchester, UK; Sloane Street Gallery, London, UK  Whitworth Gallery, Manchester, UK; ERWDA (Environmental Research and Wildlife Development Agency) Collection, Abu Dhabi, UAE; NID Collection, Ahmenabad, Gujarat, India; Private collections in Australia, Canada, United States, United Kingdom, France, Italy, Mexico, Hong Kong, India, Pakistan, Iran, UAE, Saudi Arabia and private museums and collections nationally and internationally.

SELECTED BIBLIOGRAPHY

Donna West-Brett, ‘closeupatadistance’ Kronenberg Wright Catalogue Essay, Sept. 2016.

Lynne Roberts-Goodwin ‘[AIR] 2015, Artistbook’, ARTSPACE BOOK MACHINE, ARTSPACE Gallery, Sydney, Australia. VOLUME 2015

Veronica Tello, ‘MORE THAN EVER’, Exhibition Publication text, ISBN 978-0-992-5085-1-7, Aug. 2014

Virginia Rigney & Nigel Krauth, ed. ‘Prizing Diversity’, Josephine Ulrick Prizes 1998-2014, Thames & Hudson, 2015, p. 40-41

Judy Annear, Commissioning Editor & Edmund Capon, ‘Photography AGNSW Collection’, Art Gallery of New South Wales, 2007, p. 309

Anne Marsh, ‘Look: Contemporary Australian Photography Since 1980’, Macmillan, Melb. 2010, p.95

Barbara Dover, ‘Eye to Eye’, Dubbo Regional Gallery Catalogue, ISBN:9780959280074, 2007

Charles Green, ‘Fictional States’, CABINET Magazine No. 18, Printed Matter, Inc, New York. 2005

Annemarie Lopez, 'Lynne Roberts-Goodwin', boxoffice, the(sydney)magazine, Sydney Morning Herald, issue 48, April 2007, p. 102
Andrew Frost, 'The Anne Landa Award', Reviews, Photofile, issue 80, winter 2007, p. 65
Daniel Palmer, 'Perfect for Every Occasion: Photography Today', Previews, Photofile, issue 80, winter 2007, p. 10
Uros Cvoro, ‘The choice of random acts’, Random Acts, catalogue essay, Sherman Galleries, Sydney
Zara Stanhope, 'Perfect for Every occasion: Photography today', Perfect for Every Occasion: Photography Today, catalogue essay, Heide Museum of Modern Art, Melbourne, 2007
Charles Green, ‘We are all animal now’, Voiceless: I feel therefore I am, Sherman Galleries, Sydney
Tracey Clement, ‘Lynne Roberts-Goodwin and her latest projects’, COFA, issue 18, summer 2007, pp. 4–5
Laura Murray Cree (ed.), Twenty: Sherman Galleries 1986–2006, Craftsman House, Melbourne, 2006
Charles Green, ‘Bad Birds’, Cabinet, issue 18, 2005, n.p.
Joanna Mendelssohn, ‘Disappearing Act’, Artlink, vol. 25, no. 2, 2005, p. 99

Victoria Lynn, ‘Disappearing Act’, Lynne Roberts-Goodwin, exhibition essay, Sherman Galleries, Goodhope, Sydney, Australia 2015
Reuben Keehan, ‘Lynne Roberts-Goodwin: Disappearing Act’, Photofile, no. 74, winter 2005, p. 73
Tracey Clement, Critics Picks, Metro, Sydney Morning Herald, 25 February – 3 March 2005, p. 27
Anjana Sankar, ‘Artscape’, Khaleej Times, 27 September 2004 pp. 1–2
Kavitha S. Daniel, ‘Around Emirates’, The Gulf News, 26 September 2004, p 2
Aju Jacob, ‘The Gulf today’, Abu Dhabi Bureau, 24 September 2004, vol.9, no.164, p 3
Tim Benzie, Sunday Metro, Sun Herald, Sydney, 23 March 2003

Peter Hill, Critics Pick, Metropolitan, Sydney Morning Herald, 10 April 2003, p. 4
Peter Hill, Spectrum, Sydney Morning Herald, 18 April 2003, p. 29
Robert McFarlane, Metro, Sydney Morning Herald, Monday, 17 April 2003

Sharon Verghis, ‘Catching the fastest predator on film’, Sydney Morning Herald, 11 March 2003
Sean Mooney, ‘Arabian flights’, In Focus, Southern Cross Courier, Tuesday, 18 February 2003, pp. 24–25
Melinda Hickson, ‘Aboriginal Sydney’, Australian Institute of Aboriginal and Torres Strait Islander Studies, Aboriginal Studies Press, Canberra, 2001, pp. 2–3
Sue Best, ‘Public art in the Olympic City’, Architecture Australia, September Issue, 2000
Helen Lochhead, ‘Sydney afresh’, Architecture Australia, September–October 1999
Bruce James, ‘Remembrance of things past’, Spectrum Arts, Sydney Morning Herald, 21 August 1999, p. 12
Geraldine O'Brien, 'Artists get green light', Arts Review, Sydney Morning Herald, 25 June1998, p. 15
Adrian Herbert, ‘Sculpture Walk’, Architecture Review Australia, no. 65, spring 1998, pp. 18–20
M. Skelsey, ‘3 million walks of art', Daily Telegraph, Wednesday, 24 June 1998, p. 19
Zara Stanhope, ‘Multiplication: The Multiple Object in Art’, Monash University Gallery, Melbourne
Bruce James, Galleries (Arts 11, Art Gallery of New South Wales), Sydney Morning Herald, March 1997
David Haines, ‘Blindfold-False-Tales’ (Artspace Gallery, Auckland, NZ), Photofile, no. 47, March 1996, pp. 47–8
Charles Green, ‘False tales’, Art & Australia, vol.34, no.2, summer 1996, p. 285
T. J. McNamara, Perspective on Art, New Zealand Herald, 4 October 1995, p. 11
Louise Adler, Arts and Entertainment Review, Age, Melbourne, 7 July 1995, p. 15
Robert Nelson, Arts and Entertainment Review, Age, Melbourne, 28 June 1995, p. 23
Victoria Ryan, False Tales, exhibition catalogue, Michael Wardell Gallery, Melbourne; Artspace Gallery, Auckland, NZ, 1995
Charles Green, ‘Remote-Half-Light’, exhibition catalogue, Australian Centre for Contemporary Art (ACCA), Melbourne; Perth Institute of Contemporary Art (PICA), Perth, 1994
Diane Mah, 'Remote–Half–Light', Sydney Review, June 1994, p. 19
Exhibition Commentary, Art & Australia, vol. 32 no.1, spring 1994, p. 113
Caroline Durre, 'The economy of printmaking’, Imprint, vol. 29, no. 2, winter 1994, p. 8
Alan McCulloch & Susan McCulloch, Encyclopedia of Australian Art, Allen & Unwin, Sydney, 1994, p. 605
Max Germaine, Directory of Women Artists of Australia, Craftsman House, Sydney, 1991, p. 107
David Bromfield, 'The twilight of memory’, Arts Review, Australian, 25 June 1994, p. 4
Robert Rooney, 'Distant notes compare well', Arts Review, Australian, 16 April 1994, p 13
Graeme Sullivan, ‘Seeing Australia: Views of Artists and Artwriters’, Piper Press, Sydney, 1994, p. 153
John Conomos, review, ‘Phantasm’, Eyeline, summer 1993
Charles Green, Artist Profile, Art Bulletin, June–July 1993
Charles Green, 'Art as printmaking: The de-territorialised print', Art Monthly Australia, no. 58, April 1993, p. 10
Leonardo, Journal of the International Society for the Arts, Sciences and Technology, pp. 73–5
Diane Mah, ‘Re-creation and recreation’, Sydney Review, November 1990, p. 72
K. Cranswick, 'An artist's brush with CAD', Australian, 12 March 1990, p. 61
PRIX ARS ELECTRONICA, artist exhibition catalogue, 1992 p. 39
MANU et MENTE, Ivan Dougherty Gallery, COFA, University of New South Wales, Sydney, 1992, p. 7
UNTITLED '90, curator Rosie Waitt, artist exhibition catalogue, Performance Space, Sydney, p. 4
SCANNING THE CODE, Ivan Dougherty Gallery, COFA, University of New South Wales, Sydney, 1990, p. 14
Charles Green, PHANTASM, exhibition catalogue, Australian Centre for Photography, July–August 1993