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## JOHN YOUNG ZERUNGE

- 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

## FIRST SOLO EXHIBITION

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

## SURVEY EXHIBITIONS

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

## INDIVIDUAL EXHIBITIONS,

- 2020 *The Shiva Paintings*, Olsen Gallery, Sydney  
2019 *Silent Transformations*, ARC ONE Gallery, Melbourne  
2018 *Vita Contemplativa*, Phillip Bacon Galleries, Brisbane  
The Burrangong Affray, 4A Centre for Contemporary Asia Art, Sydney, with Jason Phu. Curated by Micheal Do and Mikala Tai  
*This is a shelter*, Olsen Gallery, Sydney  
2017 *Macau Days*, Migration Museum, Adelaide  
*None Living Knows*, Arc One Gallery, Melbourne  
2016 *Schindler: The repetition of the good. The repetition of the bad*, Alexander Ochs Gallery, New Synagogue, Berlin – Centrum Judaicum  
*Storm Resurrection*, Pearl Lam Galleries, Shanghai, China  
*Modernity's End: Half the Sky*, Incinerator Art Space, Sydney  
2015 *Eternal Transformation*, Philip Bacon Galleries, Brisbane  
*Open Monument: A monument to acknowledge the Chinese people in Ballarat*, Fraser Reserve, Ballarat  
*1866: The Worlds of Lowe Kong Meng and Jong Ah Siug*, Arc One Gallery, Melbourne  
2014 *Safety Zone*, Museum of Australian Democracy at Eureka, Ballarat, Victoria  
2013 *Bonhoeffer in Harlem*, Erlöserkirche, Bamberg, Germany, as part of the *Circles* festival curated by Alexander

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- Ochs-Barwinek  
*The Bridge and the Fruit Tree: John Young – a survey*, ANU Drill Hall Gallery, Canberra
- 2012 *The Macau Days*, 10 Chancery Lane Gallery, Hong Kong  
*The New Wolf of Rome*, Philip Bacon Galleries, Brisbane  
*Passages: Brian Castro, Khai Liew & John Young*, curated by Maudie Palmer, TarraWarra Museum of Art, Victoria
- 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 *Strachan's Room*, Philip Bacon Galleries, Brisbane  
*Bonhoeffer in Harlem*, Installation at St. Mattheus Church, Kulturforum, Berlin (in conjunction with Alexander Ochs Galleries, Berlin/Beijing)
- 2008 *1967Dispersion*, 10 Chancery Lane Gallery, Hong Kong  
*The Day After Tomorrow*, Michael Reid at Elizabeth Bay, Sydney  
*John Young*, Holmes a Court Gallery, Perth (in conjunction with Anna Schwartz Gallery, Melbourne)
- 2007 *Walden In China*, Nanjing Library Gallery, Nanjing  
*Return, via new paths*, 10 Chancery Lane Gallery, Hong Kong  
*Naive and Sentimental Paintings*, Anna Schwartz Gallery, Melbourne
- 2006 *Detours and Variations*, Sherman Galleries, Sydney  
*Open World*, Cowen Gallery, State Library of Victoria; Mitchell Library, State Library of NSW; Queensland Art Gallery
- 2005 *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  
*French Wallpaper and Numeral Paintings*, Bellas Milani Gallery, Brisbane  
*Near Sanctuary*, Noga Gallery of Contemporary Art, Tel Aviv
- 2004 *The Persian Paintings*, Sherman Galleries, Sydney
- 2003 *Reversals*, Anna Schwartz Gallery, Melbourne  
*Three Propositions*, Prüss & Ochs Gallery, Berlin  
*The Void Path*, John Batten Gallery, Hong Kong
- 2002 *Unstable Cultures*, Sherman Galleries Goodhope, Sydney
- 2001 *Pine's Edge*, Anna Schwartz Gallery, Melbourne
- 2000 *Works for a Considered Tourist*, John Batten Gallery, Hong Kong  
*Awful Backlash*, Sherman Galleries Goodhope, Sydney  
*Scholar Rocks, Nymphs and Paint blotches*, Sherman Galleries Hargrave, Sydney  
*Arrivals*, Sherman Galleries Hargrave, Sydney
- 1999 *The Hermit Paintings*, Anna Schwartz Gallery, Melbourne
- 1998 *Sequences from Heaven*, Anna Schwartz Gallery, Melbourne  
*Matteo Ricci in Goa*, Sherman Galleries Goodhope, Sydney
- 1997 *Works on Paper*, Za Moca Foundation, Tokyo
- 1996 *Paradigm Fountain*, Sherman Galleries Goodhope, Sydney  
*Welcome to the Villa*, Bellas Gallery, Brisbane
- 1995 *The Bridge*, Anna Schwartz Gallery, Melbourne

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- 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 *Ordinary Photography*, Australian Centre for Photography, Sydney  
*A Sudden Rush of Devotion*, Yuill/Crowley, Sydney  
Chameleon Contemporary Artspace, Hobart  
1988 *Light of Day*, Yuill/Crowley, Sydney  
*3 States*, Yuill/Crowley Gallery, Sydney; City Gallery, Melbourne  
1987 *After Virtue*, United Artists Gallery, Melbourne  
Yuill/Crowley, Sydney  
Bellas Gallery, Brisbane  
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

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## SELECTED GROUP EXHIBITIONS

John Young has taken part in numerous group exhibitions and travelling exhibitions since 1979, including;

- 2019-20 *Don't Ask Me Where I'm From*, Aga Khan Museum, Toronto and Imago Mundhi, Gallerie delle Prigioni, Treviso, Italy, curated by Marianne Fenton, Toronto
- 2019 *Never the Same River, Part II*, Anna Schwartz Gallery, Melbourne
- 2018 *Infinite Conversations: Asian-Australian Artistic Exchange*, National Gallery of Australia
- 2017 *The Script Road*, The Macau Literary Festival, Macau
- Glorious Earthly Pleasures and Heavenly Realms*, Art Gallery of New South Wales
- 2013 *Circles*, Bamberg, Germany, curated by Alexander Ochs-Barwinek
- 2003 *Die Neue Kunsthalle II / Die Wirklichkeit des Individuums*, Kunsthalle Mannheim, Mannheim
- 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; 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; Hakone Open Air Museum, Hakone; Dong An Gallery, Seoul; Kaoshung Museum of Art, Kaoshiung
- 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
- 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, toured Taichung Museum of Art, Taiwan; Tamsui Centre for Arts and Culture, Tamsui, Taipei; Hong Kong Visual Arts Centre, Hong Kong, Guangzhou Institute of Fine Arts, Guangzhou; Song He Tan Gallery, Beijing
- 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; 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, Australian High Commission, Kuala Lumpur, 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
- 1982 *Art in the Age of Mechanical Reproduction*, George Paton Gallery, curated by Judy Annear, Melbourne

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## ART FAIRS

*Art Los Angeles Contemporary*, The Barker Hangar, Los Angeles (2018)

I also note that 'contemporary' is misspelt in 'Australian Contemporary International Art Fair', third line from the bottom of the paragraph under the Art Fairs subheading.

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

## AWARDS

John was conferred as a Member of the Order of Australia (AM) in recognition of his substantial and ongoing contribution to the Australian Visual Arts Sector, and for his work as a role model in multicultural advocacy in 2020.

## MONOGRAPHS

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

## PUBLICATIONS

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

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## BIBLIOGRAPHY – Selected published papers by the artist

2017

'Macau Days' (with Brian Castro), JM Coetzee Centre for Creative Practice, Art + Australia Publishing, 2017

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

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## BIBLIOGRAPHY – Selected published articles by critics

2017

John CLARK, 'John Young: Painting Simulacra and a Re-envisaged History', in *Zhang Dali Permanence and Impermanence*, China Nationality Art Photograph Publishing House, 2017 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 pg. 213

Robert C. MORGAN, 'John Young at Pearl Lam Galleries', *Art China*, 5 June 2016

Jacqueline LO, 'Diaspora as Method' Asia Australia Transnational Connections 47<sup>th</sup> Annual Symposium 17 November 2016, Australia National University

Caroline TURNER & Jenn WEBB, 'Art and human rights, Contemporary Asian contexts', Manchester University Press, 2016, 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: 'Engtangled Pasts'', *Crossings: Journal of Migration & Culture*, vol. 4, no. 1, 2013, pp. 3-4, 10

Yasmin NGUYEN, 'Through the Eyes of the Wolf – John Young Interview', *Vault Magazine*, Issue 3, April 2013, pp. 24-27

Aaron SEETO, *ORIENTing: With or Without You. Ian Fairweather in Western Australian Collections*, Lawrence Wilson Art Gallery, Perth, 2013, pp42

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, 10<sup>th</sup> – 11<sup>th</sup> August 2012

Sheridan PALMER, 'The Language of Inheritance', *National Library of Australia Magazine*, March 2012, pp. 22-24

Wendy WALKER, 'Making a Case for the Interrupted Dance', *Passages: Brian Castro, Khai Liew, John Young*, TarraWarra Museum of Art, Victoria, 2012, pp. 17-28

2011

Thomas J. BERGHUIS, 'John Young: Situational Ethics', *Art & Australia*, 48, No. 3 Autumn 2011, pp. 440 – 443  
2011, pp. 168-174

Terry SMITH, *Contemporary Art: World Currents*, London: Laurence King Publishing, 2011, p. 211

2009

Kevin RUDD, 'Message', *John Young / Bonhoeffer in Harlem*, Alexander Ochs Gallery and St Mattheus-Kirche, Berlin, July 2009, pp.17-19

Sylvia Dominique VOLZ, 'John Young / Bonhoeffer in Harlem', *John Young / Bonhoeffer in Harlem*, Alexander Ochs Gallery and St Mattheus-Kirche, Berlin, July 2009, 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 2008, p.46

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Natalie KING, 'A Pilgrim to the Modern', *Art World*, Issue 2 April/May 2008, pp.96-101

Elaine NG, et al, 'The 10<sup>th</sup> anniversary of Hong Kong's Handover to Chinese', *Art Asia Pacific*, Volume 3, pp.173-177

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, 2004, p.97

Rex BUTLER, 'What is appropriation? An Anthology of writings on Australian Art in the 1980's & 1990's', Introduction, IMA Publishing, 2004, pp37 & 60

2001

Brian CASTRO, 'Volees', *John Young: Pine's Edge*, Black Inc., Melbourne, 2001

M.A. GREENSTEIN, 'Pine's Edge', *John Young: Pine's Edge*, Black Inc., Melbourne, 2001

Nicholas JOSE, 'Asian-Australian dialogues in the visual arts', *Art and Australia*, Vol.38, 2001, pp. 592-597

2000

Laura MURRAY CREE & Neville DRURY, *Australian Painting Now*, Craftsman House, 2000, pp.336-339

1999

Melissa CHIU, 'Asian-Australian Artists: Cultural Shifts in Australia', *Art & Australia*, vol.37, #2, 1999, pp.252-260

Natalie KING, 'Sequences from Heaven and Matteo Ricci in Goa', *Art AsiaPacific*, #22, Sydney, 1999, 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, 1998, pp.14-44

Benjamin GENOCCHIO, 'Photograph Besides Itself', *Photofile*, #55, Sydney, pp.8-24

November 1998

1996

Ben CURNOW, 'Review of Paradigm Fountain', *Art Asia Pacific*, Sydney, 1996, p.104

Julie EWINGTON, 'A Contemporary Prospectus for Pilgrimage', *Above & Beyond: Austral/Asian Interactions* catalogue, 1996, pp.30-40

Colin SIMPSON and Donald WILLIAMS, 'After Modernism: Personal and Cultural Histories', *Art Now: Contemporary Art Post - 1970 Book Two*, McGraw Hill, Australia, 1996, pp.130-135

1995

Peter HUTCHINGS, 'Between a Rock and a Hybrid Plane', *Australian Perspecta '95* catalogue, Art Gallery of New South Wales, 1995

1994

Rex BUTLER, 'John Young: On Liberty', *Transcultural Painting* catalogue, Museum of Art, The University of Melbourne, 1994 (in Chinese and English)

John CLARK, 'Swimming in the Transcultural Sea: John Young', interview, *Asian Art News*, vol. 4, #3, Hong Kong, May/June 1994

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Catharine LUMBY, 'The Art of Flux: An Australian Perspective', *Antipodean Currents* catalogue, The Kennedy Center, Washington D.C., October 1994

1993

Rex BUTLER, 'Lost in the Mix; The General and the Particular in the Works of John Young', *Art and Australia*, Sydney, 1993

1991

Bernard SMITH with Terry SMITH, *Australian Painting, 1788-1990*, Oxford University Press, Australia, 1991

1990

Alison CARROLL, *Art from Australia - Eight Contemporary Views* catalogue, 1990-91

'Downunder Art to be Displayed', *The Nation*, September 17, 1990

Victoria LYNN, 'Abstraction', *Abstraction* catalogue, Art Gallery of New South Wales, 1990

1989

Pamela HANSFORD, 'The Future is Now ', interview, *John Young, Selected Works* catalogue, 1989

1988

Graham COULTER-SMITH, 'John Young: Paradoxical Dialogues', *Eyeline*, #4, Brisbane, 1988

Graham COULTER-SMITH, 'John Young', *Art & Text*, #28, Sydney, 1988, pp.86-89

1987

Rex BUTLER & Keith BROADFOOT, 'The Art of the Third Man', *Objective Gesture, John Young, Selected Works 1986-1987*, Sydney, 1987

1983

Imants TILLERS, 'Fear of Texture', *Art & Text*, #10, Melbourne, 1983

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## 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

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State Bank Collection, Sydney  
Valentine Sands Collection, Melbourne  
Wakayama Hotel Collection, Wakayama, Japan  
Westin Hotel Collection, Melbourne  
Wesfarmers Collection, Perth

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## PUBLIC PROJECTS

- 2012-13 *Open Monument: Acknowledging the Chinese Contribution to Ballarat* Sculpture Commission, City of Ballarat, Victoria
- 2010-11 *Finding Kenneth Myer* tapestry, National Library of Australia, Canberra
- 2005 *Open World* tapestry, 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)

## COMMISSIONS

- 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

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