

Beneath the Architecture of Beauty

An exhibition of photography and neon sculpture exploring society, decadence and the weather by Australian artist, Dr Lisa Anderson.

Opening Reception with Australian High Commissioner, John Dauth AO LVO
6.30 – 8.30 pm 12 July 2012.

The exhibition continues from 13 July to 31 July 2012.

Dr Lisa Anderson's exhibition explores the relationship between the decadence of society and the crumbling social mores within the composition of place.

The specific sites are drawn together by elements of light and shadow, strands of destruction and the crumbling of beauty. These works reveal what is left behind of the structure of beauty after decadence has had its way.

The lonely chair and wallpaper of the **Lost** diptych is located in a long abandoned fur traders hut in an isolated island in the North West Passage of the High Arctic. The chair and once colorful wallpapers tell of the past comforts and profitability of the Hudson Bay fur traders. It also reminds us of the complete isolation, cold and loneliness found on a frozen rock on a remote edge of the earth. The chair has rotted, been torn by polar bears, and molded. The rusted framework and springs disgorged. The weather will very gradually return it to dust.

Lost: Dan Maclean was a mark of desperate ownership of space and located in a time, now lost in a place that was once sanctuary and now is any place, anywhere.

Lost: The Elgin Marbles are luminous things, stolen, much sought after, traded, and constantly in a state of not belonging. They too are lost and broken remains of something of beauty with the sexualized forms of body perfection. They crumble alongside the story of their political presence in a Museum faraway from their home.

The pink clouds of **Neon Clouds** are part of the ideograms of the Middle Kingdom and have moved with the modernization of China through many periods. They are found within the decorations of the Forbidden Palace and woven into the fabric of public furnishings. They are the weather, they are pattern, they are a symbol of nature and dreams. They cut at the architecture measuring the weathered surfaces of time.



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These objects are precious within their own materiality and represent a countdown as the very surface of beauty is broken due to time, weather, and our will to push nature. All these images and sculptures evoke times past while bathing the gallery and viewer in neon pinks to highlight the luminosity and beauty of both these broken gods of marble and the faded and scarred patterns.

The journey *beneath the architecture of beauty* is one revolving around the ancient but relevant question **'Am I in Nature? or Is Nature within me?'**.



Dr Lisa Anderson *Swoon* photographic print H 600 x W 900 mm edition of 5 2012

Selected Curriculum Vitae

Major Points

- 2012 **ShinyShinyCloud.** Series of installation, video and photographic projects developing from research in the landscapes of the world that show the scars, migrations and stories of climate shifts.
- 2005/2011 **ShinyShinyWorld.** Series of exhibitions and video installations working with environmental issues including guest artist residencies in Paris, Bali and the High Arctic, Antarctic and China.
- 1998/2001 **Writing the City.** Series of installations in Sydney and Brisbane exploring interactive text through cities. Event for Biennale of Sydney and Brisbane Festival of Ideas.
- 1997/8 **Singing up Stones.** First projection and performance works on the Sydney Opera House, Sydney Harbour Bridge and a lighting grid using Circular Quay buildings.
- 1998/94 **Archaeology of Memory.** Series of works exploring memory and public archive. Permanent and temporary works, hosted by Australian Museum, Australian Consulate Galleries in Philippines, Hong Kong and Singapore and City of Sydney.

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Education

1991/6 Doctor of Creative Art. University of Wollongong; Memory: Salvage and Invention.
A visual and textual interpretation of public record and personal memory.

Exhibitions and Installations

2012 **Heaven on a Stick.** Installation in the Blue Mountains, Sydney Australia
Polar Quest. Video screening MS FRAM in Antarctica.

2011 **Clouds and Roses.** Rex-Livingston Gallery Sydney, Australia
Precious. SXS, Aarhus, Denmark
The Lost Narrative of Landscape. Screening and talk ISEA Istanbul, Turkey
Gates of Bei Gao. Screening with Bicha Gallery at Vidéotheque, Art Toronto
Clouds in the Beijing Breeze. Projection Redgate Studios Beijing, China
The Dance. Video installation MV FRAM on the Bay of Biscay

2010 **IVU (Frozen Tsunami).** Multi-media installation touring.
Wagga Wagga City Gallery.
Sweet IVU. Installation in artsCape Biennial, Bryon Bay
Ends of the Earth. Bicha Gallery, London, UK
Sand:bone:clay. St Tropez Film Festival 2 channel video installation, France
Tiennerman. Video installation, Redgate Studios, Beijing, China
China Red. Print series tour with Bicha Gallery in Singapore, Amsterdam, Chicago,
New York and London

2009 **ATTLA (snow that makes beautiful pictures as it falls).** A large scale
exhibition inspired by the High Arctic. Installation sculpture, multiple video
projection, photographs, Customs House, Sydney, Australia
Paris Angels. Collage canvas Rex-Livingston, Sydney, Australia
POLAR. Installation work St Tropez Film Festival, France.
The Truth About SnoDomes. Digital installation work touring regional areas
Gold Coast City Gallery; Bundaberg Regional and Lake Macquarie Gallery.
Snodomes. Video work in selected screenings, Taomina Film Festival

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