

**education** (selected)

2004 Master of Gestalt Therapy, Gestalt Therapy Brisbane, Australia  
 1984 Diploma of Fine Arts, Queensland College of Art, Australia

**individual installations & exhibitions** (selected)

2025 *Understory* Boondall Wetlands Environmental Education Centre  
 2022 *Skins I* House Conspiracy  
 2021 *Understory* Redland Art Gallery, Red Box  
 2020 *Between Worlds* Caboolture Regional - Hub Gallery  
 2016 *Luminescence* Jugglers Art Space, Brisbane  
 2007 *Nett* SLOT, Sydney  
 2005 *Aquifer* Artisan, Ivory Street, Brisbane  
 2005 *FeltWorks* Museum of Brisbane  
 2001 *Elephantine* University of Southern Queensland, Toowoomba  
 1996 *Seepage* aGOG, Canberra  
 1996 *Sweet* University Art Museum, University of Queensland  
 1996 *Sweet* Australia Centre, Manila, Philippines  
 1994 *X* Institute of Modern Art, Brisbane

**group installations & exhibitions** (selected)

2023 *House Conspiracy* 100 Years group exhibition  
 2023 *Amore* Artprenr Gallery  
 2022 *TEN2022* Artprenr Gallery  
 2022 MBR Art Prize Pine Rivers Art Gallery - finalist  
 2020 *Tipping Point* House Conspiracy  
 2019 *New Materiality* House Conspiracy  
 2019 *Habitat* Art From the Margins (Mentor in 2019 Mentor program)  
 2018 *Tightrope* Pine Rivers Art Gallery  
 2002 *10<sup>th</sup> Lantern of the East* AGCC Gallery, Los Angeles, USA  
 2002 *Mother and Child* Queensland Art Gallery, Brisbane

**collaborative & interdisciplinary projects** (selected) see next page for elaboration

2023 *GLAM Consultations* Collaborative art-based community engagement for CMB Cultural Policy  
 2020 *Drawing a Sense of Place* Film produced with Directors Charlton Lansley & Ethan Bourke  
 2016 *Muta* Installation collaboration with *Colectiva Muta* in León México.  
 2002 *Así Te Verás* Visual Design for *Danza Contemporánea en Concierto*. Monterrey, México  
 1998 *The Divine Kiss* Visual Design in collaboration with IHOS Opera and Access Arts

**drawing & visual storytelling practice**

2014-present Convenor of life drawing at Bunya House (Arana Hills)  
 2012-present Graphic Recorder (visual storytelling) in diverse settings working in both analogue and digital formats

**residencies** (selected)

2019 Art From the Margins – mentoring residency  
 2002 Danza Contemporánea en Concierto, (Guest Designer) Monterrey, México  
 1996 Asialink residency Manila, Philippines

**awards and grants** (selected)

2022 Moreton Bay Region Art Prize – Outdoor Gallery – Winner.  
 2020 RADF Continue Creating Grant  
 2014 RADF Professional Development Grant

**public collections** (selected)

Australian National Gallery  
 Griffith University, Brisbane Australia  
 Ipswich Art Gallery Australia  
 Queensland Art Gallery, Brisbane Australia  
 Redland City Gallery

## writings (reviews: selected, recent)

Exhibition review by Crisia Constantine *Between Worlds*, [ArtsHub Australia](#)

Exhibition review by Beth Jackson *Luminescence*, Eycline Contemporary Visual Arts, Number 86 2017

## Collaborative, participatory projects (highlights)

My work spans the spectrum of community artist to community cultural development practitioner, using creative media to facilitate community reflection, development, and storytelling:

- 2023 City of Moreton Bay Cultural Strategy community engagement – collaboration with Emma Che Rathke
- 2022 Disability Royal Commission – CaLD, Refugee and Asylum-seeker women’s art project  
2017 Immigrant Women’s Support Service (IWSS) Children Helping Children Heal workshop series with children and their mothers (separately and together) resulting in an animation translated into 5 languages
- 1998-2017 IWSS - Various creative workshops for IWSS clients to create opportunities for women to connect, gently socialise and articulate their concerns, dreams and hopes for the future
- 2016 Collaborative workshop in Leon, Mexico with Colectiva Muta, painting large scale papier mache sculptures
- 2002-2014 Gestalt Therapy Brisbane – faculty member with responsibility to teach and facilitate creative groups, employing creative media for engaging and exploring group themes
- 2007-2009 Brisbane City Council – Creative Communities – Community Arts Resource Officer. My absolute highlight was engaging 40 African communities in and for a month-long celebration of diverse African Cultures. This role was developmental and included mentoring and supporting community members to run creative workshops – from sewing, cooking, jewellery making using recycled plastic, dance, scarf wrapping, story-telling, coffee ceremonies, to dance workshops, and culminating in a day of celebration – music, dance and performance. The events took place at Holland Park Library in 2009. After that I was ‘poached’ by the Community Engagement Centre of Excellence
- 2009-2016 Brisbane City Council – Senior Program Officer, Community Engagement Centre of Excellence – designing and delivering creative and/or art-based community engagement programs. In the latter years, with a political shift towards more conservative engagement, I turned my focus on managing the Community Engagement Community of Practice, and provided regular creative facilitation training, such as ‘using creative processes in facilitation’ and ‘conflict resolution through creative processes’
- 2005 ‘Centro Gestalt Monterrey’ - Gestalt Training Centre, Monterrey Mexico – designing and facilitating a two-day workshop in using masks to explore intrapsychic and projected aspects of the personality. This involved a theory component and a making component with three dimensional masks, followed with discussion about shifts in awareness. Students were doctoral candidates, and my wobbly Spanish was kindly tolerated
- 2002 Asi Te Veras – Visual Designer, prop maker and costume maker. This was a gargantuan community dance project highlighting dance across the lifespan. It included a children’s orchestra, a young contemporary dance company with acrobatic dancers, and a huge cohort of over 60s traditional folkloric dancers – 77 performers in total. My role included working closely with the community dancers and the contemporary dancers, in collaboration with the Choreographer, Hester Martinez from Danza Contemporanea en Concierto, to understand their values and how they wanted to be represented. My role morphed from designing to making costumes and props, and fortunately borrowing the folkloric costumes. A high-pressured timeline and second language acquisition, made this a Rumpelstiltskin-esque scenario... It was successful with more than 2000 people attending the event.
- 1998 The Divine Kiss – Visual Designer and costume maker – set and costume design in a collaborate setting. This project was a collaboration between Access Arts and IHOS Opera.
- 1994 Frontline Female Quilts – Trades and Labour Council Queensland – women’s committee
- 1989-91 Bemac Quilt series – working with diverse CaLD women whose only language in common was visual. We pooled stories and visions and sewing skills and developed four three-dimensional quilts based on the Chilean Arpillera tradition, to tell the story of early settlement in Australia for Refugee and Immigrant women.