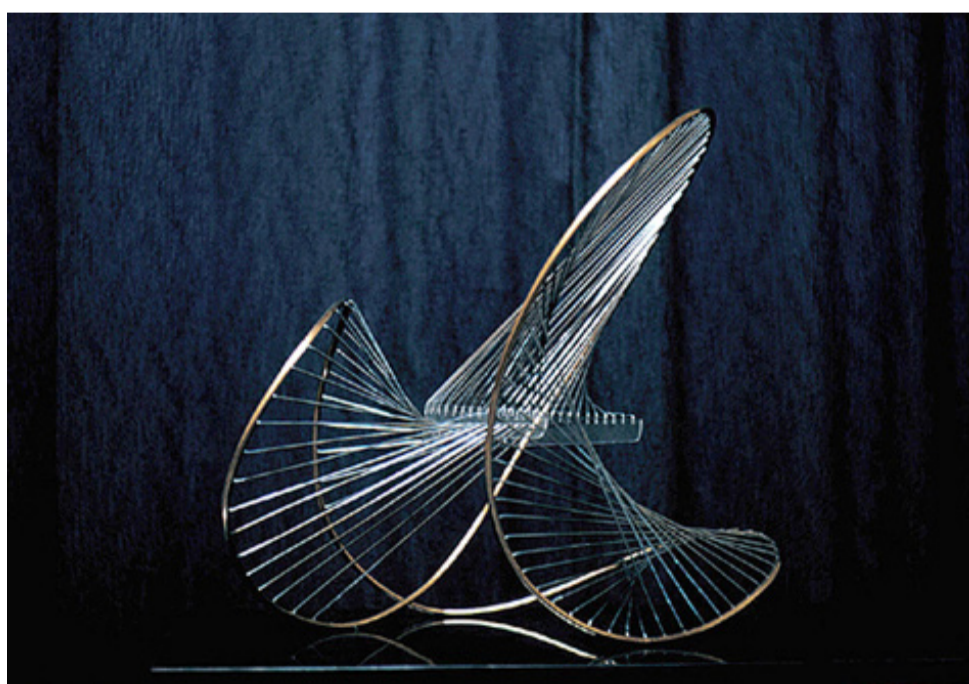


CURRICULUM VITAE



Untitled, Construction. Brass, steel & Perspex, 1958.

**ARC
ONE**

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ROBERT OWEN

Studied sculpture at the National Art School, Sydney and graduated with Honours in 1962. He lived in Greece from 1963 to 1966 and London until 1975 when he returned again to Sydney. In 1988, Robert Owen moved to Melbourne and was Associate Professor and Head of Sculpture at RMIT University until 2001. He is currently director of Fine Art Studio and a member of Artery Cooperative Ltd.

SELECTED SOLO EXHIBITIONS

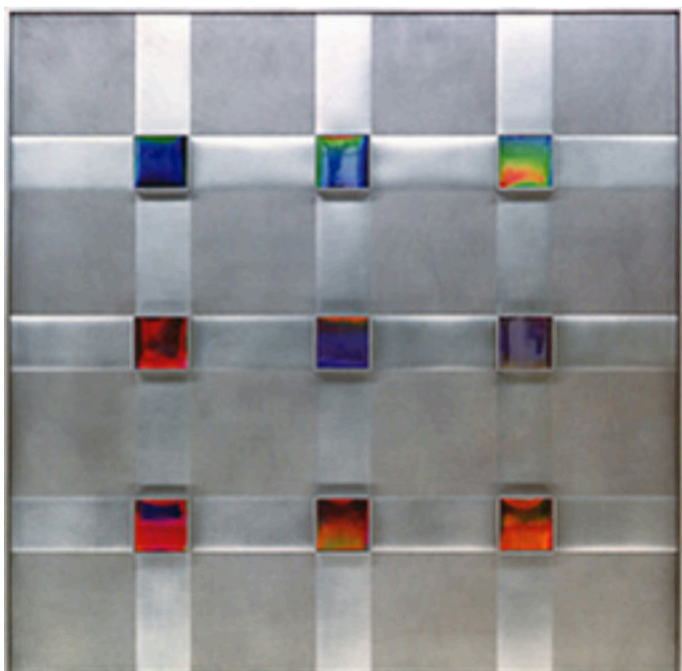
- 2020 *Blue Over Time: Robert Owen – A Survey*, Heide Museum of Modern Art, Bulleen
- 2018 *Afterglow*, ARC ONE Gallery, Melbourne
- 2017/18 *Afterglow*, Latrobe Regional Gallery, Morwell, Victoria
- 2016 *Robert Owen*, ARC ONE Gallery, Melbourne
- 2012 *Fallen Light*, ARC ONE Gallery, Melbourne
- 2009 *Aura*, ARC ONE Gallery, Melbourne
- 2007 *Inside and Out*, Sherman Galleries, Sydney
- 2006 *Music for the Eyes*, ARC ONE Gallery, Melbourne
- 2005 *Spent Light*, ARC ONE Gallery, Melbourne
Long Before Morning, Sherman Galleries, Sydney
- 2004 *Different Lights Cast Different Shadows*, The 2nd Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney
Flickering Light, ARC ONE Gallery, Melbourne
The text of light, TarraWarra Museum of Art, Yarra Glen, Victoria
- 2003 *Sculpture 2003: Installations*, Conny Dietzschold Gallery, Sydney
- 2000 *Quietness*, Anna Schwartz Gallery, Melbourne
- 1997 *Leaving the Memory Behind (Cubes & Hypercubes)*, Anna Schwartz Gallery, Melbourne
- 1995 *Ghost Tantras and Coloured Spaces*, Anna Schwartz Gallery, Melbourne
- 1994 *Sunrise*, Annandale Gallery, Sydney
- 1993 *Sunrise*, City Gallery, Melbourne
- 1992 *Sunrise*, Pyo Gallery, Seoul, Korea
- 1991 *Re-Vision*, Annandale Gallery, Sydney
- 1990 *Re-Vision (Three Works)*, Chameleon Contemporary Art Space, Hobart
- 1989 *Trace of a Silent Bell*, City Gallery, Melbourne
- 1988 *Trace of a Silent Bell*, Palais du Rhin, Strasbourg France
The Time Falling Bodies Take to Light: Retrospective Installation, Wagga Wagga City Art Gallery, NSW
A-Warring Peace; A Sweet Wound; A Mild Evil, Institute of Modern Art, Brisbane
Phase Zone Three; Into the Light, Victorian College of the Arts Gallery, Melbourne
- 1987 *Easy Science*, United Artist Gallery, Melbourne
- 1985 *Resurrections*, Roslyn Oxley9 Gallery, Sydney
Persephone's Towers, Air and Space Studio, London
- 1984 *Turn of the Moon, Folds in the Lake of Light and From the Centre*, (three installations), Roslyn Oxley9 Gallery, Sydney
- 1983 *From the Centre*, Art Projects, Melbourne
- 1982 *Hammer on Rock*, (sound installation), Coventry Gallery, Sydney
Burano, Colour Works, Axiom Gallery, Melbourne
- 1981–82 *Burano, Colour Works*, The Developed Image, Adelaide and New Zealand tour
- 1980 *Plain Images*, (installation with Mike Parr), Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney
Apposition, Coventry Gallery, Sydney
- 1979 *Burano Colour Works*, Australian Centre for Photography, Sydney; Solander Gallery, Canberra; Wagga Wagga City Art Gallery, Wagga Wagga
- 1978 *Cross-Reference*, Coventry Gallery, Sydney
- 1977 *Memory & Logic Units*, Tolarno Gallery, Melbourne
- 1976 *Some Past/Some Future Work*, Coventry Gallery, Sydney
- 1975 *Constructions & Drawings*, Coventry Gallery, Sydney
- 1974 *Seven Days (Drawings 1966–1974)*, Tolarno Gallery, Melbourne
- 1971–72 *Relief Constructions*, Tolarno Gallery, Melbourne



Thinking Man, 1957



Jazz man, 1957.



Kinetic Relief # 24, 1968

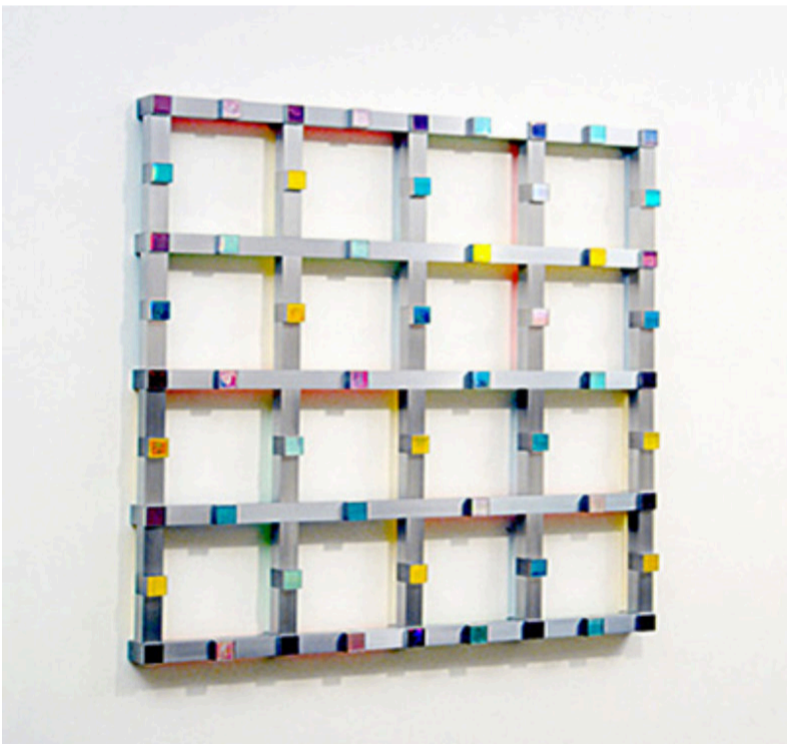
- 1966 Barry Stern Gallery, Sydney
- 1965 Barry Stern Gallery, Sydney
- 1961 Beard Watson Gallery, Sydney

SELECTED GROUP EXHIBITIONS

- 2023 *Set of Keys*, Arc One Gallery Melbourne
- 2022 *CHROMA*, Murdoch University Art Gallery, WA
- 2019 *Serial*, McClelland Sculpture Park + Gallery, Melbourne
Melbourne Modern, European art & design at RMIT since 1945, RMIT University
- 2018 *Another Dimension*, McClelland Sculpture Park + Gallery, Melbourne
Antipodean emanation: cameraless photographs from Australia and New Zealand, Monash Gallery of Art, Melbourne
- 2017 *Call of the Avante-Garde: Constructivism and Australian Art*, Heide Museum of Modern Art, Melbourne
- 2016 *Ann Thomson and Contemporaries*, National Art School Gallery, Sydney
- 2015 *Woollahra Small Sculpture Prize*, Sydney
Mind Shadows, ARC ONE Gallery, Melbourne
Harry Seidler: Painting Towards Architecture, Museum of Sydney
- 2014 *Five Centuries of Melancholia*, UQ Art Museum, The University of Queensland
Melbourne Now, National gallery of Victoria Melbourne
The Gathering II, A Survey of Australian Sculpture, Wangaratta Art Gallery, Victoria
- 2013 *Vibrant Matter*, Tarra Warra Museum of Art, Victoria
Mix Tape 1980s: Appropriation, Subculture, Critical Style, The Ian Potter Centre, National Gallery of Victoria
- 2012 *Photographic Abstractions*, Monash Gallery of Art, Melbourne and National Tour
Drawing Folio 2: Ruler Pencil + Time, Block Projects, Melbourne
Volume One: MCA Collection, Museum of Contemporary Sydney
- 2011 *Almanac: The Gift of Ann Lewis AO*, Museum of Contemporary Art, Sydney and Australian tour
Pat Corrigan Collector, Maitland Regional Art Galley
- 2010 *Australian Art*, ACGA @ KIAF, Seoul South Korea
Sight & Sound, Music and Abstraction in Australian Art, The Arts Centre, Melbourne
Spill, ARC ONE Gallery, Melbourne
Australian Art, ACGA @ KIAF, Seoul South Korea
50 x 50, ARC ONE Gallery, Melbourne
- 2009 *Drawing Folio*, Block Projects, Melbourne
20 Years ... Conny Dietzschold Gallery Sydney/Cologne
- 2008 *Australian Art*, ACGA @ KIAF, Seoul South Korea
Contemporary Australia: Optimism, Gallery of Modern Art Brisbane Queensland
50 X 50, ARC ONE Gallery Melbourne
Folded, Monash University Faculty Gallery, Monash Art and Design, Caulfield Campus 6 – 31 Oct.
Australia, Contemporary Non-Objective Art, Gesellschaft Für Kunst und Gestaltung e. V., Bonn, Museum im Kulturspeicher, Würzburg and Kunsthalle Dominikanerkirche, Osnabrück, Germany
Shadowplay, Lake Macquarie City Art Gallery, NSW
Back to the City, Urban interventions, Newcastle NSW
Premonitions: Monash University Museum of Art Collection 1961 - 2007, McClelland Gallery + Sculpture Park, Langwarrin Victoria
- 2007 *SNO 25 Contemporary Art Projects*, Sydney
The Gertrude Editions, Gertrude Contemporary Art Spaces, Melbourne
- 2006 *Turrbal-Jagera*, The University of Queensland Art Projects Brisbane
21st Century Modern, 2006 Adelaide Biennial of Australian Art, Art Gallery of South Australia
Twenty: Sherman Galleries 1986 - 2006, Sherman Galleries, Sydney
- 2005 *New Acquisition in Context*, Museum of Contemporary Art, Sydney



Four x Four 1969



Inland Summer, 1971. Collection National Gallery of Victoria



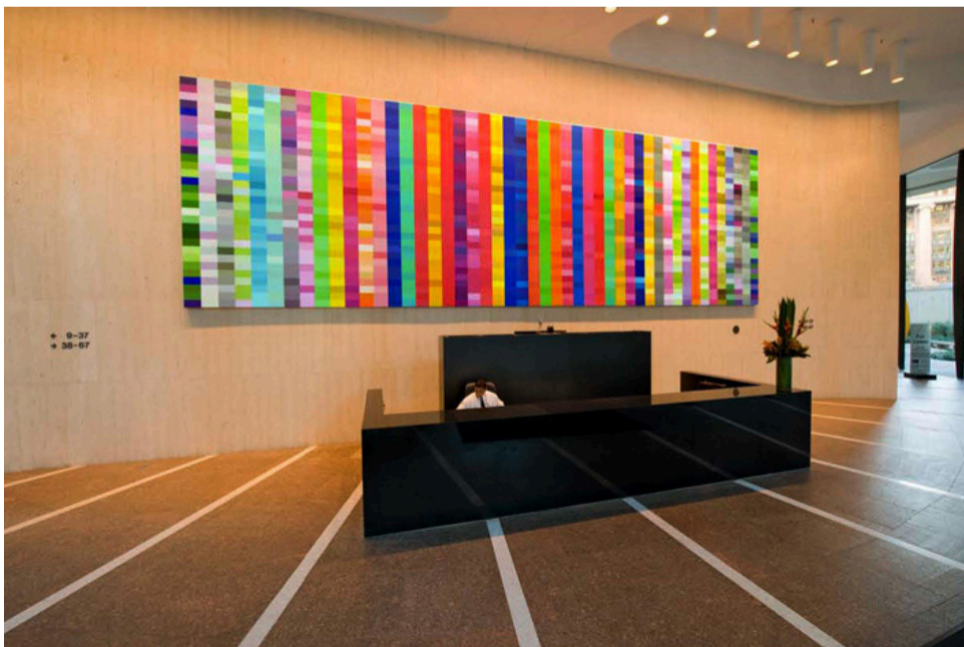
Sunrise Annandale Gallery, Sydney. 1993



Flickering Light #2, 2003 - synthetic polymer paint on linen, 1980 x 1980



Sunrise #4, Acrylic on wall 3.6 x 14.40 cm 2005. Wall Power, AGWA 2006

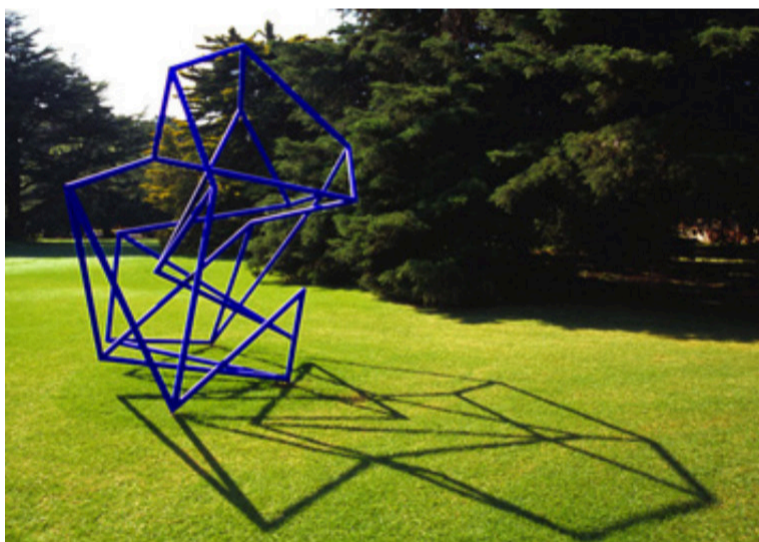


Spring - Double Weave, MLC Centre Sydney 2007

- Their Summer*, ARC ONE Gallery Melbourne
Architecture, Melbourne Masters, TarraWarra Museum of Art, Healsville, Victoria
Wall Power, Art Gallery of Western Australia, Perth
- 2004
 2003–04 *Site Unseen*, Sherman Dank Street Gallery, Sydney
McClelland Sculpture Survey and Award 2003, McClelland Gallery and Sculpture Park, Langwarrin Victoria
- 2003
Sculpture 2003, Installations Conny Dietzschold Gallery, Sydney
See here now, Vizard Foundation Art Collection of the 1990s, The Ian Potter Museum of Art, Melbourne
- 2002
A History of Happiness, Melbourne Festival, Australian Centre for Contemporary Art, Melbourne
- 2001
Towards a Free Tibet, Span Galleries, Melbourne
Buddha: Radiant Awakening, Art Gallery of NSW, Sydney
The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
Low-down: recent acquisitions, Monash University Collection, Monash University Gallery, Melbourne
Sculpture at Seawinds, Arthur's Seat: Old Landscape, New Gardens, Parks Victoria, Mornington Peninsula Regional Gallery
- 2000
Art & Kabbalah: Contemporary Responses to an Ancient Tradition, Jewish Museum of Australia, Melbourne
- 1999
Silver, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney
- 1998
Construction in Process VI: The Bridge, Melbourne, Victoria
- 1997
Wall as Medium, David Pestorius Gallery, Brisbane
Geometric Abstraction in Australia 1941–1997, Queensland University Art Museum, Brisbane
- 1996–97
Spirit + Place: Art in Australia 1861–1996, Museum of Contemporary Art, Sydney
- 1995
Australian Contemporary Painting, Annandale Galleries, Sydney
- 1994
aussemblage! Auckland City Art Gallery, Auckland, NZ
Reinventing the Grid, Robert Lindsay Gallery, Melbourne
 International Festival of the Arts
Circle, Line Square, Aspects of Geometry, Campbelltown City Bicentennial Art Gallery and Newcastle Region Art Gallery, NSW
Colour, Anna Schwartz Gallery, Melbourne
Contemporary Australian Art, Government House, Perth
Going Public, Annandale Galleries, Sydney
- 1993
Inner Space, 5th Australian Sculpture Triennial, National Gallery of Victoria, Melbourne
Lightworks, Museum of Contemporary Art, Sydney
- 1992
The Angelic Space, A Celebration of Piero Della Francesca, Monash University Gallery, Melbourne
- 1991
Three Installations, Echo (A Warring Peace; A Sweet Wound; A Mild Evil), Art Gallery of New South Wales, Sydney
Artists Make Books, Linden Gallery, Melbourne and touring
Off the Wall – In the Air, A Seventies Selection, Australian Centre for Contemporary Art, Melbourne
Sculpture Show, Annandale Gallery, Sydney
Models, Ara Multiplicata, Sydney
- 1990
Inland, Corresponding Places, Australian Centre for Contemporary Art, Melbourne
 1 Heide Park and Art Gallery, Melbourne
Artists for Green Peace, Linden Gallery, St Kilda, Melbourne
Deux Ex Machina, Powerhouse Museum, Sydney
Australian Photography, The Waverley Centre, Melbourne
Artists against Animal Experimentation, Deutscher Brunswick Street, Melbourne
- 1989
New Acquisitions, Monash University Gallery, Melbourne
Deux Ex Machina, Monash University Gallery, Melbourne
Europe and Back, Artists' Installations, Monash University Gallery, Melbourne
France–Australia Exchange D'artistes, Chapelle de la Salpetriere, Paris
- 1988
Olympiad of Art, Seoul Olympic Park, Korea
Plus-Moins-Zero, Institut Supérieur Pour l'Etude Du Language Plastique, Bruxelles



Tracing Light - for Harry 3D/4D, Harry Seidler & Associates, North Sydney 2011



Double Vision, Private collection, Melbourne

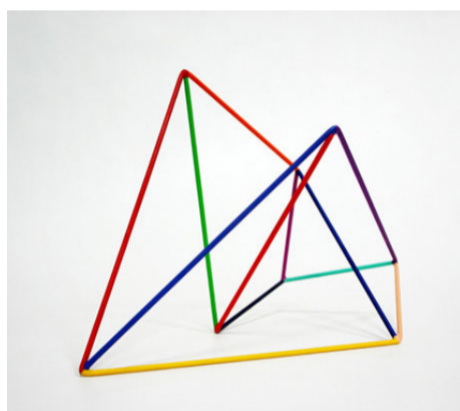
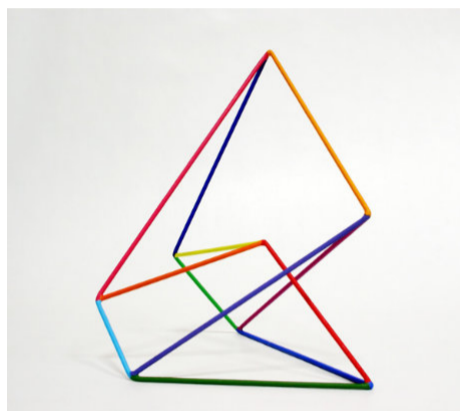


Double Vision #2, Collection of McClelland Gallery and Sculpture Park, 2003.

- 1987 *Prints by Twenty-Five Australian Artists*, Australian National Gallery, Canberra
Ormond College Welcomes New Art, The University of Melbourne, Victoria
What is this Thing Called Science, University Gallery 3rd Australian Sculpture Triennial, Melbourne
In Print Vol.1: Artists Books, Power Gallery of Contemporary Art, Sydney
- 1986 *Geometric Abstraction*, Australian Centre for Contemporary Art, Melbourne
6th Biennale of Sydney: Origin, Originality & Beyond, Art Gallery of New South Wales and other venues, Sydney
- 1985 *Biennale Des Friedens*, Kunsthaus Hamburg, West Germany
Australian Perspecta: Instruments of Art, Art Gallery of New South Wales, Sydney
Ten Years, Air Gallery, London
- 1983 *Drawings (Schematic, Expressionist & Psychological)*, Art Projects, Melbourne
D'un autre Continent: L'Australiale reveet le reel, ARC/ Musée d'Art Moderne de la Ville de Paris, France
Continuum 83, Australian Contemporary Art in Tokyo, Japan
Presence and Absence, Art Gallery of Western Australia, Perth, Western Australia
- 1982 *Ambiente*, installations, Rimini, Italy
The Seventies into Eighties, National Gallery of Victoria, Melbourne
Australian Art of the Last Ten Years, Australian National University, Canberra
- 1981 *Re-Constructed Vision*, Art Gallery of New South Wales, Sydney
Anzart: Art Encounter, Art Gallery of Christchurch, NZ
Eight x Two x Three, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney
First Australian Sculpture Triennial, LaTrobe University, Melbourne
- 1980 *Frame of Reference*, Ewing & George Paton Gallery, Melbourne and Australian tour
- 1979 *3rd Biennale of Sydney: European Dialogue*, Art Gallery of New South Wales and other venues, Sydney
- 1978 *Documentation*, Maki & Tamuta Gallery, Tokyo, Japan
7th Mildura Sculpture Triennial, Mildura Arts Centre, Mildura
38th Venice Biennale: From Nature to Art, From Art to Nature, Venice, Italy
- 1971 *Contemporary British Art*, Guilford Art Gallery, Guilford, England
- 1970 *Four Australian Artists (Boyd, Hessing and Nolan)*, Richard Demarco Gallery, Edinburgh, Scotland
Constructions, Marlborough-Gerson Gallery, New York
Three to Infinity, Whitechapel Gallery, London
- 1969 *John Moore's Liverpool Exhibition 7*, Liverpool City Gallery, England
 Marlborough Fine Art, London;
Constructions, Icon Gallery, Birmingham; Museum of Modern Art, Oxford, England
- 1966 *Transfield sculpture exhibition*, Sydney
- 1961 Terry Clune Gallery, Sydney

PUBLIC COMMISSIONS

- 2023 *Symmetria*, Highpoint Shopping Centre, 2023
- 2017/18 *Beautiful Stranger*, Melbourne Art Trams, through Melbourne Festival, Creative Victoria and Public Transport Victoria in collaboration with Yarra Trams
- 2014 *Under the Sun*, Point Cook Town Centre, Melbourne in collaboration with Joanna Buckley, Fine Art Studio.
- 2013 *Interlude*, Qantas, Chairmans Lounge, Melbourne Victoria
- 2012 *Silence and Falling Light*, Hamer Hall Art Centre Melbourne in collaboration with Electrolight
- 2011 *Shadow Play - Fourth Constellation*, National Bank, Melbourne
Tracing Light - For Harry 3D/4D, for Harry's Park, Harry Seidler Architects Sydney



Above: *Models for Florentia*, Painted steel, 2006.



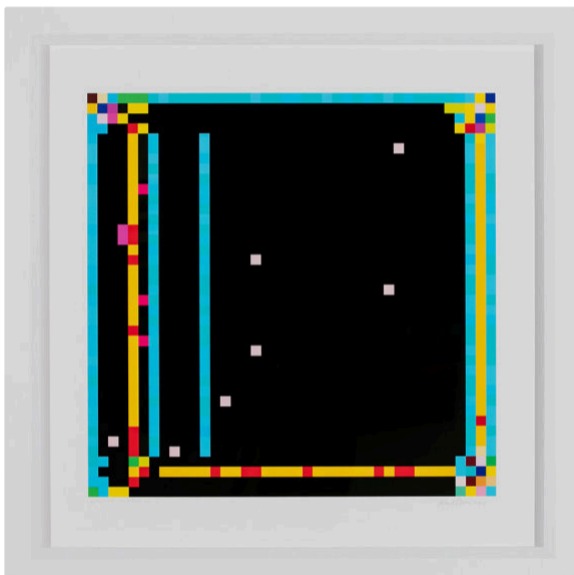
Installation view: *Different Lights Cast Different Shadows*. Room 1, Art Gallery of New South Wales, Sydney 2004.

- 2010 *Digital Showers*, facade design, Triptych Apartment building Melbourne, Nettleton Tribe Architects
Gawler Bypass Arts project, Adelaide SA in collaboration with Architects Taylor Cullity Lethlean and Paul Herzich for Dept for Transport, Energy and Infrastructure, Government of South Australian (completion 2011)
- 2009 *Interlude*, painted ceiling, Surry Hills Community Centre, Sydney, Francis-Jones Morehen Thorp Architects
- 2008 *Haze*, *Spectrum Shift*, Wall painting, Riverside Centre, Brisbane, Harry Seidler Architects
- 2007 *New Constellation* (sculpture), *Spring (Double Weave)*, (painting), MLC Centre, Sydney Harry Seidler Architects
- 2006 *Cadence #3*, Wall hanging, Meriton, Building Sydney, Harry Seidler Architects
Sun, Sea, Sand, facade design, Eora, Apartment building, George Street Sydney, Project Architects
- 2005 *Craigieburn Bypass: Melbourne's Northern Gateway*, in collaboration with Architects Taylor Cullity Lethlean and Tonkin Zulaikha Greer for VIC Roads Hume Freeway Development, Victoria.
- 2003 *Webb Bridge*, in collaboration with architects Denton Corker Marshall for The Docklands Authority, Melbourne
- 2002 *Memory Pond*, fountain, light & text installation for Grattan Gardens Plaza, Prahran, Melbourne
- 2000 *Discobolus*, Hellenic Tribute, Sydney 2000 Olympics, Sculpture Installation, Olympic Park, Homebush Bay, Sydney
- 1998 *Axiom*, Atrium Sculpture, New Commonwealth Law Courts, Melbourne
- 1989 *Vessel*, Public sculpture, Nippon Exhibition Centre, Chiba, Japan
- 1987 *Night Companion*, Sculpture Tower, World Expo 88, Brisbane
- 1980 *Interiors*, Design production (costume, stage and lighting), Sydney Dance Company

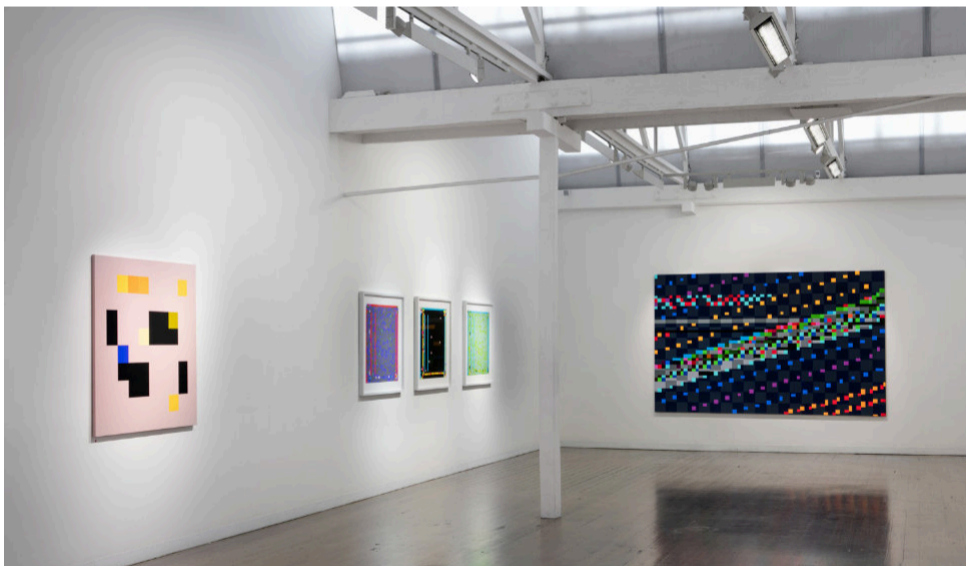
SELECTED PUBLICATIONS

- Tiarney Miekus, 'The Long Run #4: Robert Owen on colour and oneness,' Art Guide, <https://artguide.com.au/the-long-run-4-robert-owen-on-colour-and-oneness/>, 13 May 2021
- Stephanie Kukulka, 'The curious mind of Robert Owen,' for Carr Design, <https://www.carr.net.au/idea/the-curious-mind-of-robert-owen/>, 10 May 2021
- Nicola Heath, 'Blue Over Time: Robert Owen – A Survey at Heide,' Broadsheet Melbourne, 5 May 2021
- Namila Benson, 'Robert Owen, shoemaker Claire Best and the crazy world of NFTs,' The Art Show, ABC Radio National, <https://www.abc.net.au/radionational/programs/the-art-show/13255012>, 17 March 2021
- Ray Edgar, 'How would you go about measuring your emotions? Robert Owen chose colour,' The Age Spectrum, 12 March, 2021
- Jacqueline Millner, 'Curator's Radar, Blue Over Time: Robert Owen – A Survey,' Art Collector, Issue 95, Jan –Mar, 2021
- Carolyn Barnes, 'Kinetic Relief #9 [Projection 3] 1970', Call of the Avant-Garde: Constructivism and Australian Art, Exhibition Catalogue, Heide Museum of Modern Art, Melbourne, 2017
- Sue Cramer and Lesley Harding, 'Call of the Avant-Garde: Constructivism and Australian Art', Exhibition Catalogue, Heide Museum of Modern Art, Melbourne, 2017, pp. 7-8, 61.
- Geoffrey Batchen, 'Emanations The Art of the Cameraless Photograph', The Govett-Brewster Art Gallery and DelMonico Books/Prestel, 2016
- Paul Gurën, Exercices du regard, Editions du CEAAC, 2012
- Dr.Christoph Dahlhausen, Catalogue 'Ausblick Zurück Nach Vorn', Osnabruck 2012
- Urszula Szulakowska, 'Alchemy in Contemporary Art', Ashgate Publishing Ltd, London 2011
- Steven Tonkin, 'Sight & Sound: Music & Abstraction in Australian Art, Catalogue, The Victorian Arts Centre Trust publication, 2010
- Jan Henderson, 'The Art of Overflow, Inside, Interior Design Review, Issue 61, 2010' pp 42-44
- Steffen Lehmen, (ed.), 'Back to the City, Strategies for informal Urban Interventions', Hatje Cantz Publications Germany, 2009. P. 174,175, 230
- Christoph Dahlhausen, Hans M. Schmidt, Dagmar Weste (eds.)

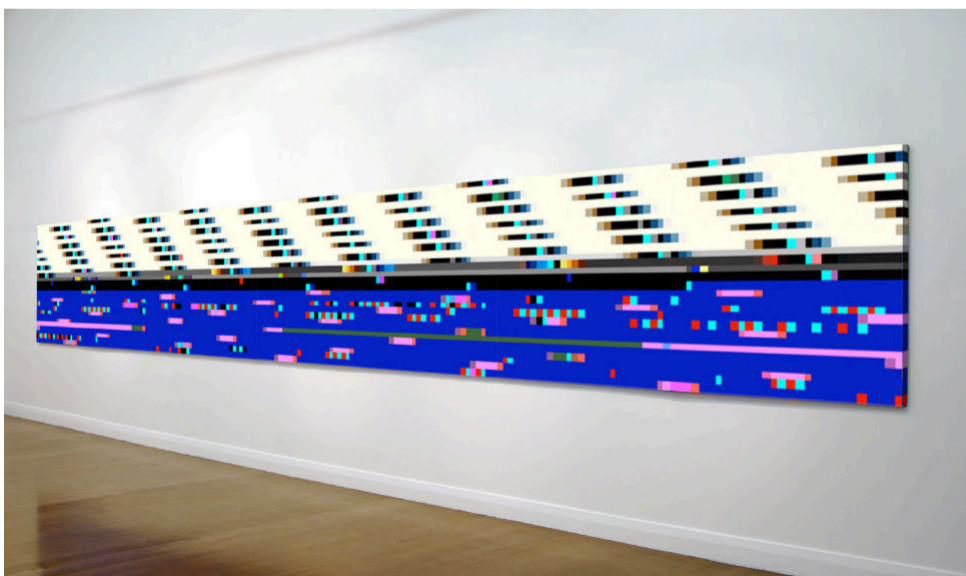
- 'Australia, Contemporary Non-Objective Art', Hachmann *edition* 2008, pp. 006-007, 071-073, 098
- George Alexander, 'The Loaded Brush' Art Asia Pacific No. 52 March/April, 2007, pp. 46-47
- Cristina Paredes Benítez (ed.), 'Urban Landscape, New tendencies, New Resources, New Solutions', Loft Publications, Spain, 2007. Webb Bridge, front cover, P. 166 - 173, Craigieburn Bypass, p. 180 - 185
- Bridget Vranckx (ed.), 'Urban Landscape Architecture', Rockport Publishers, USA, 2006. P. 246 - 251 and Webb Bridge front cover
- Carolyn Barnes, 'Robert Owen: A different kind of modern', Artlink, vol. 26, no. 3 2006, pp. 40-45
- Laura Murray Cree (ed.), Twenty: Sherman Galleries 1986-2006, Craftsman House, Melbourne, 2006
- Peter Cook, 'View', The Architectural Review, UK August 2006, p. 38
- 'Benchmark Bypass', Landscape Australia, No. 109 February 2006
- Leon Van Schaik, 'Design City Melbourne', Photographs by John Gollings, London, Wiley-Academy, 2006, p. 71, 72, 109, 112
- Johathan Court, 'Walls of Sound', Switch Magazine, No17, 2006, p. 112 - 119
- 'Webb Bridge', Architecture Australia, November-December 2005, pp. 95
- Charlotte Day (Ed), 'A short ride in a fast machine, Gertrude Contemporary Art Spaces 1985-2005', Gertrude Contemporary Art Spaces in conjunction with Black Inc. Melbourne, 2005
- Victoria Lynn, 'Robert Owen', catalogue essay, 21st Century Modern 2006 Adelaide Biennial of Australian Art
- Adrian Parr, 'Craigieburn Bypass A semiotic entry into Melbourne', Artichoke Interior Architect + Design magazine, issue 12, 2005
- Leon van Schaik, Craigieburn Bypass, Architecture Australia July/August Vol. 94 No 4 2005
- Victoria Lynn, 'Robert Owen', review, Art & Australia Vol. 42 No 3 Autumn 2005
- Alex Selenitsch, 'Dark Night', catalogue essay, Sherman Galleries, Melbourne 2005
- Sally Couacaud, 'Hidden Treasures' Art & Australia Vol. 42 Summer No 2, 2004, p. 281
- Alex Selenitsch, 'Jumping Dimensions', catalogue essay, ARC One Gallery, Melbourne 2004
- Justin McGuirk, 'The transformation of Melbourne's Docklands,' Icon Magazine, 12 May 2004
- Wayne Tunnicliffe, Zara Stanhope & George Alexander, 'Different Lights Cast Different Shadows', catalogue essays, Art Gallery of New South Wales 2004
- Andrew Mackenzie, 'In the dock', Architectural Review Australia, AR086, 2003
- Annemarie Kiely, 'Spectrum analyst', Belle Magazine, April-May 2004
- Vikki McInnes, 'Robert Owen: The text of light', catalogue essay, TarraWarra Museum of Art, Victoria, 2003
- Naomi Cass, Chris McAuliffe et al, 'see here now', Vizard Foundation Art Collection of the 1990s, Thames & Hudson, Melbourne, 2003
- Richard Yallop, 'The Face', Weekend Australian, 1-2 February 2003, p. 3.
- Adrian Parr, 'Memory pond', Artichoke Interior Architect + Design magazine, issue 4, 2002
- Juliana Engberg, 'A History of Happiness,' Australian Centre for Contemporary Art, Melbourne, Festival Visual Arts Program 2002
- Jenepher Duncan and Linda Michael (ed.), Juliana Engberg, 'Abstraction', p. 71, in Monash University Collection Four Decades of Collecting, Monash University, Melbourne, 2002
- Jackie Menzies (ed.), 'Buddha: Radiant Awakening,' exhibition catalogue, Art Gallery New South Wales, Sydney, 2001
- Anne Loxley, 'Back from the sidelines', Art & Australia, vol. 39, no. 1, spring 2001, pp. 63-5
- David O'Halloran, 'Prize fighters', Broadsheet, vol. 30, no. 3, 2001
- Roger Taylor, 'In praise of the natural world', World Sculpture News, vol. 7, no. 3, summer 2001
- Michele Helmrich, 'Monochromes', Like, no. 15, winter 2001
- Felicity Fenner, 'Report from Sydney II: Ground work', Art in America, no. 5, May 2001
- Fiona McDonald, 'Robert Owen: Between shadow and light', Like, no. 11, autumn 2000
- Juliana Engberg, 'Ignited Owen', Art & Australia, vol. 37, no.4, Winter 2000, pp. 621-2
- Temple McGowan, 'Public art and the Sydney Olympics', Sculpture Magazine, vol. 19, no. 6, July-August 2000
- Margaret Plant, Carolyn Barnes, Jenepher Duncan, Robert Owen: Between Shadow and Light 1966-1975, exhibition catalogue, Monash University Gallery, Melbourne, 1999



Study for *Jazz Junction #16A*, 2014 - 2016 (from the series *Blues for Mondrian*)
Inkjet print on 310 gsm. 100 x 100 cm framed. Edition of five.

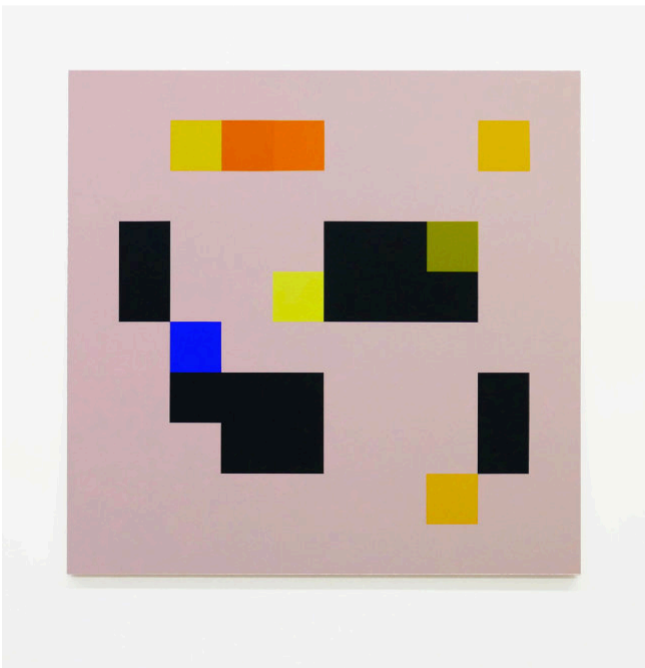


Right: *Blue Note #2*, 2016, synthetic polymer paint on canvas (two panels), 200 x 320 cm.



Phase Drift #1/7, 2005 - 2006, (The Necks - Aquatic Album from *Music for the Eyes*. 7 units),
Synthetic polymer paint on canvas, 122 x 122 cm each

Patrick Bingham-Hall, *Olympic Architecture, Building Sydney 2000*, Watermark Press, Sydney, 1999
 Robert Owen, 'From notes to myself', *Dialogue* No. 8, April 1998
 David Pestorius (ed.), 'Geometric Painting in Australia 1941–1997,' University of Queensland, Brisbane, 1997
 'Spirit + Place, Art in Australia 1861 - 1996', exhibition catalogue, Museum of Contemporary Art, Sydney, 1997
 Charles Green, 'Peripheral Vision: Contemporary Australian Art 1970–94,' Craftsman House, Sydney, 1995
 Robert Rooney, 'Wall drawings, Robert Owen', *Australian*, 18 August 1995
 Robert Nelson, 'Ghost Tantras', *Age*, 9 August 1995
 Robert Rooney, 'Black, white and colour', *Australian*, 26 February 1994
 Juliana Engberg, 'Fast and loose, The Fifth Australian Sculpture Triennial', *Art & Australia*, vol. 31, no. 3, autumn 1994
 Bettina MacAulay, 'The Angelic Space', *Eyeline*, autumn 1993
 Brenda Marshall, 'The Angelic Space', *Agenda* 28, 1993
 Adam Geczy, 'Models, prints and multiples', *Agenda*, no. 22 March–April 1992
 Lynette Fern, 'Division and connections', *Sydney Morning Herald*, 5 July 1991
 George Alexander, John Barbour and Paul Carter, *Inland, Corresponding Places*, monograph, Australian Centre for Contemporary Art, Melbourne, 1991
 Carolyn Barnes, 'Inland', *Art & Text*, no. 39, 1991
 Anthony Bond, '3 Installations,' exhibition catalogue, Art Gallery of New South Wales, Sydney, 1991
 Kristina Hampel, 'Inland, Corresponding Places', *The Interior*, vol.1, no. 1, 1991
 Carolyn Barnes, 'Dis-Location,' exhibition catalogue, RMIT Gallery, Melbourne, 1990
 David Goodman & Gail Hastings, 'Inland: A spatial heritage', *Agenda*, no. 15, December 1990
 Robert Owen (Guest Editor), 'Sculpture Supplement,' *Agenda*, no.12, August 1990
 Carolyn Barnes, 'Law and Change', exhibition catalogue, *Re-Vision (Three Works)*, Chameleon Contemporary Art Gallery, Hobart, 1990
 Ashley Crawford, 'Robert Owen: Singing the body electric', *Tension*, no. 22, 1990
 Ashley Crawford, 'Inland', *Tension*, no. 24, 1990
 Charles Green, *Animals for Art*, exhibition catalogue, 100 Artists Against Animal Experimentation, Deutscher Brunswick Street, 1990
 Alison Carroll, 'Out of Asia', exhibition catalogue, Heide Park & Art Gallery, Melbourne, 1990
 'Kerb your dog 1990', *Independents' number*, *Art & Text*, no. 35, summer 1990



Blue arose and fell (for Ulay), 2016, synthetic polymer paint on canvas, 122 x 122 cm.



Installation view: *Aura, Ten Eye Colours*, 2005 - 2008. Queensland Art Gallery, Brisbane.

- Paul Guerin, 'Trace of a Silent Bell', exhibition catalogue, City Gallery, Melbourne, 1989
- Goji Hamada, 'The International Exhibition of Steel Sculptures, Chiba, City and People, Dialogue with Steel 1989', exhibition catalogue (Japanese text), 1989
- John Barbour, 'Echo', Europe & Back, exhibition catalogue, Monash University Galley, Melbourne, 1989
- Sue Cramer, 'A Warring Peace; A Sweet Wound; A Mild Evil', exhibition catalogue, Institute of Modern Art, Brisbane, 1988
- Urszula Szulakowska, 'Robert Owen', Art & Text, no. 30, September–November 1988
- Urszula Szulakowska, 'Alchemy and the avant-garde: Some Contemporary Australian artists', in Cluda Pavonis (ed.), Studies in Hermeticism, Department of English, Washington State University, vol. 2, no. 2, Fall 1988
- Ante Gliboto (ed.), Olympiad of Art, Seoul Olympic Organizing Committee (SLOOC), 1988
- Thomas McEvilly, '6th Biennale of Sydney', Artforum, November 1986
- Pam Hansford, 'Robert Owen', Art & Australia, vol. 24, no. 2, summer 1986
- Judy Annear & Robert Owen, 'The immaterials', Tension, no. 9, Murmur of the Soul, May 1986
- Bruce Adams, 'Presence and absence: The gallery as other place', Art & Text, no. 10, winter 1983
- Nick Waterlow, 'The Sydney Biennale', Art Monthly Australia, no. 57, 1982
- Leon Paroissien (ed.), Australian Arts Review, 1982
- Suzi Gablik, 'Report From Australia', Art in America, vol. 169, no. 1, 1981
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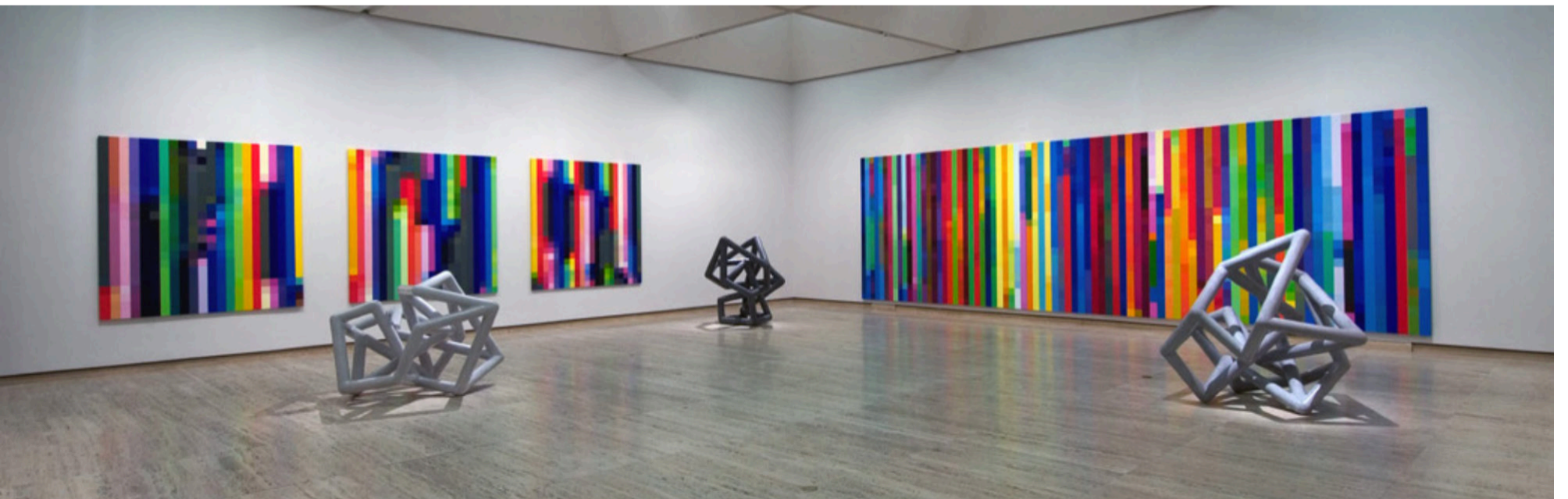
Major references are Angela Connor (ed), *Robert Owen: A Book of Encounters*, published by Perimeter Editions, 2020; Wayne Tunnicliffe, Zara Stanhope and George Alexander (eds): *Robert Owen - Different Lights Cast Different Shadows* published by the Art Gallery of New South Wales, 2004. Margaret Plant & Carolyn Barnes: *Between Shadow & Light; London Works 1966 - 1975*, published by Monash University Gallery in 1999 and George Alexander: *Robert Owen, Transits*, published by Wagga Wagga City Art Gallery, 1988.



Installation view: *Different Lights Cast Different Shadows*. Room 4, Art Gallery of New South Wales, Sydney 2004.



Foreground: *Sorry Stones (from the Tears of History series)*, Room 3, Art Gallery of New South Wales, Sydney 2004.



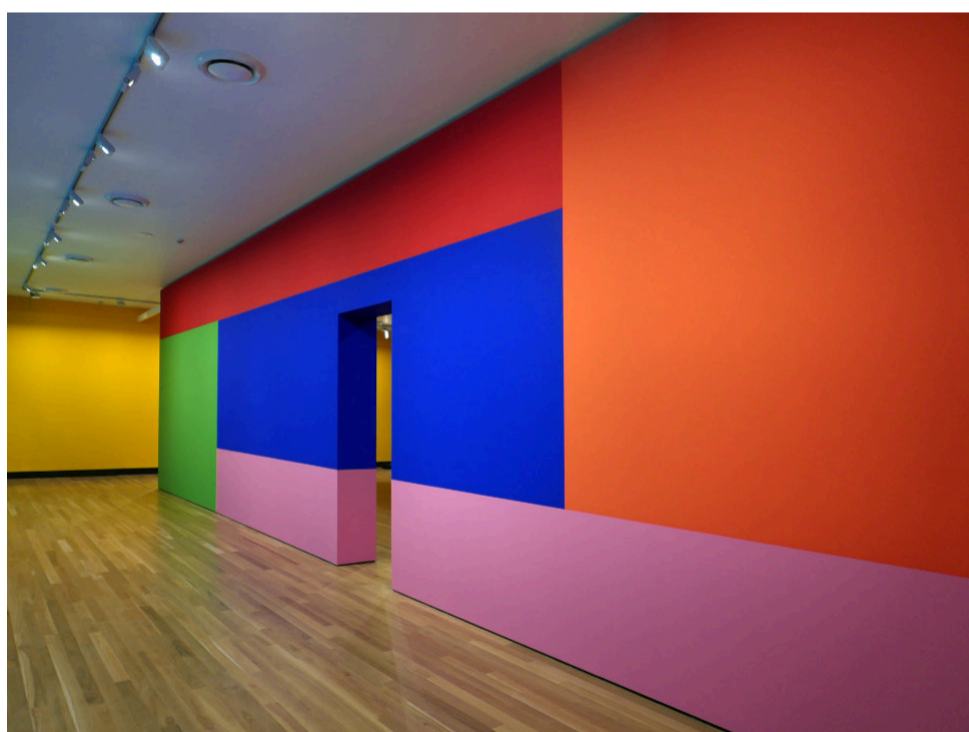
Installation view: *Different Lights Cast Different Shadows*. Room 4, Art Gallery of New South Wales, Sydney 2004.

AWARDS

Melbourne Art Trams, as part of Melbourne Festival, 2017
 Woollahra Small Sculpture Prize, Sydney, 2015
 Emeritus Award for lifetime service to the Arts, Australia Council Visual Arts/Craft Board 2003.
 Artist in residence, CEAAC Centre European D'Actions Artistiques Contemporaines, Strasbourg, France. 1988
 Australia Council Visual Arts/Craft Board Grant, 1988.
 Artist in residence, Gertrude Street Artists Studio, Melbourne. 1988
 Artist in residence, Victorian College of the Arts, 1987.
 Artist in residence, Air and Space Studios, London 1985.
 Visual Arts Board Project Grant to participate in D'un autre continent, ARC/Musée d'Art Moderne, Paris, France, 1983.
 Visual Arts Board Project Grant to participate in 38th Venice Biennale, Italy, 1978.
 John Moore's Liverpool Exhibition 7 Award, Liverpool, UK, 1969.

SELECTED PUBLIC COLLECTIONS

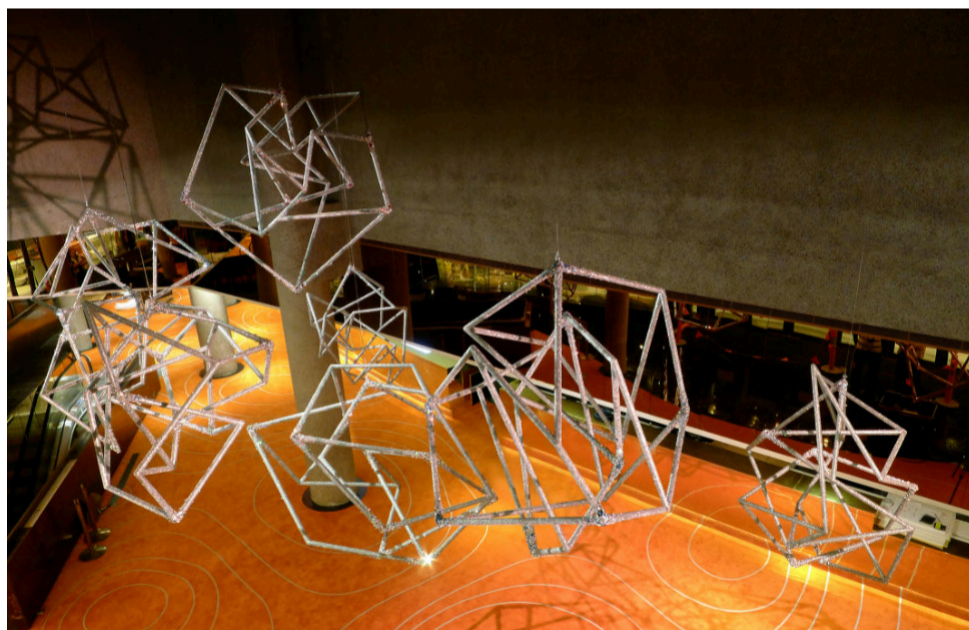
National Gallery of Australia, Canberra
 Art Gallery of New South Wales, Sydney
 Art Gallery of Queensland, Brisbane
 Art Gallery of Western Australia, Perth
 National Gallery of Victoria, Melbourne
 Museum and Art Gallery of Tasmania, Hobart
 Museum of Contemporary Art, Sydney
 Armidale City Art Gallery, NSW
 Fremantle Arts Centre, WA
 Newcastle Regional Art Gallery, NSW



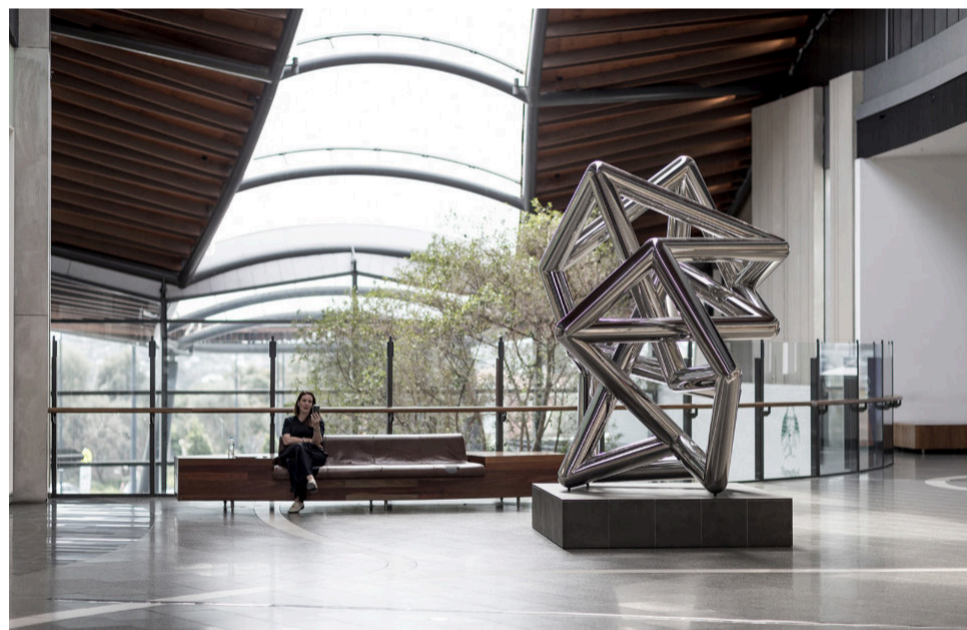
Installation view: *Afterglow*, Latrobe Regional Gallery, Morwell 2017/18.

Installation view: *Afterglow*, Latrobe Regional Gallery, Morwell 2017/18.

New Parliament House, Canberra
Wagga Wagga City Art Gallery, NSW
Wollongong City Art Gallery, NSW
Monash University Gallery, Melbourne
Ian Potter Museum of Art, The University of Melbourne
Archivio Arti Contemporanee, Venice, Italy
Central Art Gallery, Beijing, China
Museo de Arts de São Paulo, Brazil
National Art Gallery, Wellington, New Zealand
National Gallery and Alexandros Soutzos Museum, Athens, Greece
National Gallery of Canada, Ottawa
National Institute of Fine Arts, Mexico City
National Museum of Contemporary Art, Seoul, Korea
National Gallery of Modern Art, New Delhi, India
National Museum of Western Art, Tokyo
Museum of Modern Art, New York
Bibliotheque Nationale, Paris
British Museum, Department of Prints and Drawings, London
Israel Museum, Jerusalem
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Stedelijk Museum, Amsterdam
Banque National De Paris, France
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Private collections worldwide



Silence, Art Centre Melbourne, 2012.



Symmetria, Highpoint Shopping Centre, 2023.