Janet Laurence and Angela Palmer are highly respected artists and this show sees them exhibit alongside each other for the first time. A number of crossovers become clear through these artists long and distinguished careers; both consider the natural world, and our perception of it, with a keen eye for scientific detail and a representation of natural processes. They work at times on monumental scale; Palmer is perhaps best known in recent years for her piece, ‘The Ghost Forest’, a group of 10 mighty rainforest tree stumps with their roots intact, which she brought from a logged virgin rainforest in Africa and exhibited in Trafalgar Square, Copenhagen, Oxford and Wales. Laurence has also brought her large-scale site-specific work to London, notably her installation at the Australian War Memorial on Hyde Park Corner, a sweeping 55 metre-long installation in engraved granite and bronze.

The exhibition’s title, Anthropocene (from the Greek anthropo – ‘man’, and cene –‘new’), is the name used to denote the proposed new geological era due to supersede the current Holocene epoch as a formal scientific recognition of the prevailing and irrevocable impact of human life on earth.

The insight of artists is taken very seriously by the scientific community. Palmer’s pieces appear in the Wellcome Collection and the Smithsonian Museum; Janet Laurence is a member of several conservation bodies and has work in numerous scientific foundations. Her influence is recognised currently in the Paris Climate Change talks for which she is presenting a large-scale installation in the Museum of Natural History in Paris. The piece, entitled Deep Breathing, imagines a resuscitation unit for the Great Barrier Reef. It’s a fascinating work that approaches its subject in a way that is impassioned and very beautiful. The pieces in our exhibition form a part of that project, examining the impact of human behaviour on the reef and, more broadly, the ways in which we see our relationship to the planet’s processes.

Angela Palmer presents a collection of sculptures based around the geological history as seen through the unique geological formations of the British Isles. The United Kingdom is rare in boasting rock types from every geological period of history and Palmer presents all different phases through a three-dimensional sculptural ‘spine’ of the country. Spanning 2000 million years, each period is represented by monumental rocks: starting with a 2000 million-year-old pre Cambrian rock sourced from North West Scotland, the ‘spine’ goes from granite to limestone, from sandstone to slate, finally arriving to the youngest rocks found in southern England around 60 million years ago and ending with a boulder-shaped sculpture to represent the Anthropocene age. Constructed in mirror-polished steel, the reflective surface of this last piece confronts the individual culpability of the viewer. Palmer is working on a large-scale installation of the same subject, which will take the form of a monumental public art piece.

Artists have always been at the vanguard of environmental debate. The Romantics of the Industrial Revolution considered nature to be the home of the human soul, and more recently the monumental land artists working in the 1960s, showed a concern with the landscape beyond mere representation. Artists such as Nancy Holt and Robert Smithson were concerned with the temporary nature of the environment, its delicacy and entropy, and how its finite nature can be extended to include humankind.

Since the first photographs of the whole of the Earth in the 1960s, we are compelled to consider the Earth as something delicate, fallible. The issue of our adverse affect on the planet is no longer in question, and as a result art concerned with the environment is getting more interesting, thoughtful and prescient.

Janet Laurence and Angela Palmer succinctly capture the human-level issues of the broader environmental debate. Palmer’s pieces speak to our own sense of locality; what is our local stone, what is our personal responsibility - while Laurence’s work asks us to imagine the ways in which we can nurture, protect and cherish the natural world.

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CORAL COLLAPSE, 2015
(from Reef Resuscitation series) Homeopathy #1
Kodak metallic C type photographic paper, processed in RA-4 chemistry
129 x 90 x 5 cm
Edition 1 of 5

£6,400 + VAT
CORAL COLLAPSE, 2015
(from Reef Resuscitation series) Homeopathy #2
Kodak metallic C type photographic paper, processed in RA-4 chemistry
129 x 90 x 5 cm
Edition 1 of 5

£6,400 + VAT
CORAL COLLAPSE, 2015
(from Reef Resuscitation series) Homeopathy #3
Kodak metallic C type photographic paper, processed in RA-4 chemistry
129 x 90 x 5 cm
Edition 1 of 5

£6,400 + VAT
Coral Collapse, 2015
(from Reef Resuscitation series) Homeopathy #4
Kodak metallic C type photographic paper, processed in RA-4 chemistry
129 x 90 x 5 cm
Edition 1 of 5
£6,400 + VAT
**CHLOROPHYLL COLLAPSE 2015 (Glasshouse Remediation)**

Duraclear on acrylic, mirror
120.5 x 210 x 5 cm
Unique in an edition of 3

£17,500 + VAT
CHLOROPLAST SERIES, 2015 (In Photosynthesis 4-9)

Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£15,200 + VAT
CHLOROPLAST SERIES, 2015 (In Photosynthesis 1-3)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3
£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 10)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 11)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 12)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 13)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 14)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3
£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 15)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 16)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 17)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
CHLOROPLAST SERIES, 2015 (In Photosynthesis 18)
Duraclear on acrylic and paint
35 x 35 x 5 cm each
Unique in an edition of 3

£2,900 + VAT each
JANET LAURENCE
Born 1947, Sydney, Australia

Education

1977–80 Studied at The University of Sydney; Academia Belle Arte, Perugia; Alexander Mackie College, Sydney
1980 Post Graduate, New York Studio School
1981 Post Graduate Diploma, City Art Institute, Sydney
1993 Master of Fine Art, College of Fine Arts, University of New South Wales

Future Exhibitions

2017 Inside the Flower, IGA Berlin
2016 Novartis Campus: Sculpture and Medicinal Garden, Sydney, NSW
The Space Between: A garden for Phoenix, Sydney, NSW
2015 Momentum, Kunsthartquartier Bethanien, Mariannenplatz, Berlin
Anthropocene, Fine Arts Society, London, UK

Solo Exhibitions

2014 Plants Eye View, Dominik Mersch Gallery, Sydney, NSW
A Case Study, Lake Macquarie City Art Gallery, Australia
Residue, Hugo Michell Gallery, Adelaide
2013 Plants Eye View, Cat Street Gallery, Hong Kong
The Ferment, Fine Art Society Contemporary, London, UK
2012 After Eden, Sherman Contemporary Art Foundation, Sydney
The Alchemical Garden of Desire, McClelland Gallery, VIC
Avalanche, Arc One Gallery, Melbourne
Fabled, BREENSPACE, Sydney
2011 Memory of Nature, Glasshouse Regional Gallery, Port Macquarie, NSW
2010 What Can a Garden Be?, BREENSPACE, Sydney
2009 Things that Disappear, Hugo Michell Gallery, Adelaide
2008 Crimes against the Landscape, Arc One Gallery, Melbourne
Landscapes and Residues/Ischaemic Land, Sherman Galleries, Sydney
Reflections on a Green World, Dusseldorf Gallery, Perth
Greenhouse, bildkultur galerie, Stuttgart, Germany
Botanical Residues/Ischaemic Land, Sherman Galleries, Sydney
2006 Janet Laurence, Arc One Gallery, Melbourne Echigo-Tsumari Art Triennial, Japan
Birdsong (with Ross Gibson), Object Gallery, Sydney
Janet Laurence, Jan Manton Gallery, Brisbane
2005 Greenhouse, Sherman Galleries, Sydney
Janet Laurence: A Survey Exhibition, ANU Drill Hall Gallery, Canberra
2004 Verdant works, ARC One Gallery, Melbourne
2003 Verdant, Sherman Galleries, Sydney
Elixir, Echigo-Tsumari Triennale, Japan, permanent installation
2002 Ferment, Faculty of Art & Design Gallery, Monash University, Melbourne Glasshouse, Galleries Hargrave, Sydney
2001 Veiling Space: Incarnations, Uniting Church, Paddington, Sydney
2000 Transpiration, Sherman Galleries Goodhope, Sydney
Muses, The Ian Potter Museum of Art, The University of Melbourne
Selected Group Exhibitions

2013  Intra-action, MOP Gallery, Sydney, NSW
      Animate/Inanimate, Tarra Warra Museum of Art, Healesville, VIC
      Wonderworks, Cat Street Art Gallery, Hong Kong
      ½ Scene, Australia China Art Foundation, Melbourne, VIC
      SCANZ: 3rd Nature, New Plymouth, New Zealand

2012  Life in Your Hands: Art from Solastalgia, Lake Macquarie City Art Gallery
      Drawing Out, University of Arts, London, UK
      Negotiating this World, NGV, Melbourne

2011  Found/Lost, China Arts Projects, Osage Gallery, Beijing, China
      Hong Kong International Art Fair, Artist Project (Resuscitation: Garden for an Ailing
      Planet), Cat Street Gallery, Hong Kong
      The Pulse, Herman Teirlinckhuis, Gemeentelijk Museum en Galerie Beersel, Beersel,
      Belgium
      Natursrücke, Haus Hasenbergsteige, Stüttgart, Germany
      Wattle Australian Contemporary Art: The Space / The Cat Street Gallery, Hong Kong
      Greenation, Artisan Gallery, Brisbane

2010  In the Balance: Art for a Changing World, Museum of Contemporary Art, Sydney
      Nature Interrupted: Contemporary Australian Sculpture, Redland Art Gallery,
      Cleveland, Qld
      A Generosity of Spirit: Recent Australian Women’s Art from the QUT Art Collection,
      Samstag Museum, SA
      Outside In, McClelland Gallery and Sculpture Park, Langwarrin, Vic
      Waiting, 17th Biennale of Sydney: The Beauty of Distance – Songs of Survival in a
      Precarious Age, Royal Botanic Gardens, Sydney

2009  Clemenger Contemporary Art Award, the Ian Potter Centre: NGV Australia,
      Melbourne
      Darwin’s Bastards, Verge Gallery, University of Sydney, Sydney
      The Museum Effect, Lake Macquarie City Art Gallery, Booragul, NSW
      A Natural World, Glen Eira City Council Gallery, Melbourne

2008  HEAT, RMIT University Gallery, Melbourne

Public Commissions

2012  The Healing Wild, LaTrobe University, Health Sciences Building, Bendigo, VIC
2011  Tarkine (For a World in Need of Wilderness), Macquarie Bank, London,
      In Your Verdant View, the Hyde, Sydney
      Ghost, Lake Macquarie Gallery, NSW
2008  The Sound of Green, Department of Forestry, Canberra
2007  The Memory of Lived Spaces, Chingi T3 Airport Terminal, Singapore
2006  Water Veil, CH2 Building for Melbourne City Council
2004  Verdant Veil, Changi Airport, Singapore
2003  The Breath We Share, The Sidney Myer Commemorative Sculpture, Australian War
      Memorial, Hyde Park, London, in collaboration with Tonkin Zulaikha Greer Architects,
      Elixir, permanent installation for Echigo-Tsumari Art Triennial, Japan
      The Green Between, Promenade Hotel, Melbourne
2002  Translucidus, commission for Qantas Lounge, Sydney International Airport
2001  Ciphers: Stations of the Cross, artwork for the Australian Catholic University Chapel,
Melbourne, collaboration with Julie Rrap
2000 Stilled Lives, collection showcases, permanent display, Melbourne Museum, Carlton Gardens, Victoria
In the Shadow, Olympic Park, Homebush Bay, Sydney

Residencies and Grants

2003 Visual Arts/Crafts Board New Work Grant
2002 Visiting Fellow, Queensland College of Art, Queensland University Artist-in-residence, Monash University, Faculty of Art and Design
2000 McGeorge Fellowship, The University of Melbourne

Collections

Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Artbank, Australia
Australian War Memorial, Canberra
Chartwell Collection, Auckland, NZ
Commonwealth Law Court, Brisbane
Griffith University Collection, Brisbane
Lake Macquarie City Art Gallery, Booragul, NSW
Macquarie Bank Collection, Melbourne
Museum Kunstwerk, Eberdingen, Germany
Maitland Regional Art Gallery, NSW
Moree Plains Gallery, NSW
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne