

LESLIE EASTMAN CURRICULUM VITAE

leslieeastman.com

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SELECTED SOLO EXHIBITIONS

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|------|--|---|-----------|
| 2017 | <i>Heliotrope</i> | Blindside Gallery | Melbourne |
| | <i>The Illuminated Field</i> | The Islamic Museum of Australia | Melbourne |
| 2016 | <i>The Observer Effect</i> | Swinburne University | Melbourne |
| 2015 | <i>Thresholds and Displacements</i> | PhD Exhibition, MADA Gallery Monash University | Melbourne |
| 2013 | <i>The Implicate Order</i> | Nellie Castan Gallery | Melbourne |
| 2012 | <i>For the Being of Time</i> | Conical Gallery | Melbourne |
| 2012 | <i>For the Time Being</i> | Nellie Castan Gallery | Melbourne |
| 2011 | XYZ-NYC 10 Downing | No Longer Empty, curated by Manon Sloane <i>Event Horizon Far, Event Horizon Near</i> | New York |
| 2011 | <i>A History's Shadow</i> | Light Projects | Melbourne |
| 2010 | <i>Meridian</i> | Light Projects | Melbourne |
| 2004 | <i>The Visible and the Invisible</i> | Commissioned for <i>Swoon</i> , Australian Centre for Contemporary Art | Melbourne |
| 2003 | <i>Eraserhead</i> | RMIT Project Space | Melbourne |
| 2002 | <i>Several Contingent Provisionalities</i> | Penthouse and Pavement | Melbourne |
| 1998 | <i>In the Light of the Other</i> | 1st Floor Artist and Writers Space | Melbourne |
| 1997 | <i>Scan</i> | Studio 12, 200 Gertrude Street | Melbourne |
| 1996 | <i>In Time</i> | 1st Floor Artist and Writers Space | Melbourne |
| | <i>Flux</i> | Stripp Gallery | Melbourne |

SELECTED COLLABORATIVE PROJECTS

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|---------|---|--|--|-----------|
| 2016 | <i>A Scintillation of Particles and Waves</i> | With Michael Greave | Westspace | Melbourne |
| 2012 | XYZ-NYC 10 Downing | With Natasha Johns-Messenger, curated by Manon Sloan <i>Synoptic III, Pointform Yellow</i> | No Longer Empty | New York |
| 2009-11 | <i>Light Projects</i> research project | With Tasmin Green, Bradley Haylock, Stephen Palmer | Light Projects | Melbourne |
| 2011 | <i>Synoptic II</i> | With Natasha Johns-Messenger | Light Projects | Melbourne |
| 2008 | <i>Dark Light</i> | With Natasha Johns-Messenger, curated by Jan Duffy Commissioned for <i>My Doubtful Mind</i> | Linden Gallery | Melbourne |
| 2005 | <i>Formless</i> | With Natasha Johns-Messenger Commissioned by Experimenta for <i>Vanishing Point</i> | Southbank | Melbourne |
| 2004 | <i>Pointform</i> | With Natasha Johns-Messenger | Conical Gallery | Melbourne |
| 1998 | <i>Cube</i> | With Daniel von Sturmer and Andy Thomson Curated by Claire Williams for <i>Strangely Familiar</i> | Australian Centre for Contemporary Art | Melbourne |
| 1997 | <i>General Review of Gain and Loss</i> | With Daniel von Sturmer and Andy Thomson | Westspace | Melbourne |

SELECTED GROUP EXHIBITIONS

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|------|--|--|------------------------------|-------------------|
| 2017 | <i>Light and Optics</i> | Curated by Monica Zetlin | Science Works Museum | Melbourne |
| | <i>AMA 2017</i> | Curated by Jake Carter | Islamic Museum | Melbourne |
| 2016 | <i>Burning Light</i> | With Steven Rendall and Emily Yuting-Chen | Play Squared Blindside | Melbourne |
| 2014 | <i>Dancing Umbrellas</i> | Curated by Sue Cramer | Heide Museum | Melbourne |
| | <i>Melbourne Now</i> | <i>Eraserhead</i> - Un Magazine exhibit <i>TLV</i> - Drawing Now exhibit, curated by John Nixon | National Gallery of Victoria | |
| 2012 | <i>Contemporary Australian Drawing #2</i> | Curated by Irene Barberis | University of Arts | London |
| 2012 | <i>Contemporary Australian Drawing #2</i> | Curated by Irene Barberis | Langford 120 | Melbourne |
| 2012 | <i>Drawing Folio 2 - Pencil Ruler & Time</i> | Curated by John Nixon and Justin Andrews | Block Projects | Melbourne |
| 2008 | <i>Searching for my Father's House</i> | World's End, curated by Steven Rendall, Meredith Turnbull | Carlton Hotel | Melbourne |
| 2008 | <i>Cycle</i> | Stranger Geography, curated by Kit Wise | Palazzo Vaj | Prato, Italy |
| 2005 | <i>Australian New Media Art</i> | Various works | Museum of Contemporary Art | Skopje, Macedonia |
| 2005 | <i>Australian Video Art Super</i> | Various works | Museumsquartier | Vienna, Austria |

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| 2004 | <i>The Visible and the Invisible</i> | Commissioned for Swoon | Australian Centre for Contemporary Art | Melbourne |
| 2003 | <i>Video Projekt</i> | Curated by Brendan Lee | Kings ARI | Melbourne |
| 1998 | <i>Dermatology</i> | Curated by Stephen Zagalla | Gertrude Contemporary | Melbourne |
| 1997 | <i>Flat</i> | Curated by Michael Goldsmith | RMIT Project Space | Melbourne |

AWARDS & RESIDENCIES

| | |
|------|--|
| 2014 | Australia Council Barcelona Studio Residency |
| 2010 | Australia Council New Work Grant Creative Victoria (formerly Arts Victoria) Programming Grant |
| 2008 | MUSG for <i>Dark Light</i> , Linden Centre for Contemporary Art |
| 2006 | Venice Biennale Educators Development Grant |
| 2005 | Australia Council New Work Grant for XYZ collaboration with Natasha Johns-Messenger Experimenta Commission Funding |
| 1998 | Australian Film Commission Grant for @, 200 Gertrude St, Melbourne |
| 1997 | 200 Gertrude Studio Residency Arts 21 Grant for <i>General Review of Gain and Loss</i> , Westspace, Melbourne Pat Corrigan Grant for <i>General Review of Gain and Loss</i> RMIT Postgraduate Award |
| 1995 | William Anglis Graduate Prize Neville Jeffress Graduate Prize |

SELECTED PRESS

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|------|---|---|---------------------------------|
| 2016 | <i>Dancing Umbrellas</i> | Catalogue Essay The Age Newspaper | Sue Cramer Robert Nelson |
| 2011 | <i>XYZ-NYC 10 Downing</i> | Catalogue essays | Melissa Miles, Andy Thomson |
| 2010 | <i>Meridian</i> | Catalogue essay | Melissa Miles |
| 2008 | <i>My Doubtful Mind</i> | The Age newspaper 06/05/2008 | Robert Nelson |
| 2004 | <i>Swoon</i> | The Age newspaper 09/09/2004 | Robert Nelson |
| 2004 | <i>The Visible and the Invisible</i> | Catalogue essay for Swoon, ACCA | Rebecca Coates |
| 2004 | <i>Through streets of Glass to the City of Gold</i> | Un Magazine Issue 2 | Kerrie Dee Johns |
| 2004 | <i>Swoon</i> | Broadsheet, Volume 33, No3 | Andrea Tu |
| 2003 | <i>VCA Projects</i> | The Age newspaper | Robert Nelson 12/06/2003 |
| 2002 | <i>Interview</i> | Public Hangings | Andrew McKenzie |
| 2002 | <i>Through a Glass Darkly</i> | The Age newspaper 07/08/2002 | Robert Nelson |
| 2000 | <i>Good Thinking</i> | 1st Floor Artists and Writers Space | Daniel Parmer and Julian Savage |
| 2000 | <i>Webcams, The aesthetics of Liveness</i> | LIKE, Art Magazine, 12 (Winter 2000), 16-22 | Daniel Parmer |
| 1998 | <i>Games of Selective Vision</i> | The Age newspaper 23/09/1998 | Peter Timms |
| 1998 | Review | Eyeline Issue 37 (Spring) | Daniel Parmer |
| 1998 | <i>The Edge of Reality</i> | Herald Sun newspaper 19/09/1998 | Anita Bragge |
| 1998 | <i>Morning Star Evening Star</i> | Catalogue essay | Claire Williamson |
| 1998 | <i>Strangely Familiar</i> | Art and Text, October | Danny Huppatz |
| 1998 | <i>A General Review of Gain and Loss</i> | Art and Text, April | Stephen O'Connell |
| 1998 | <i>A General Review of Gain and Loss</i> | Catalogue essay | Tanya Eccleston |
| 1997 | <i>Flux</i> | Like Magazine, November | Brenda Ludeman |

EDUCATION

| | | |
|------|----------------------------|---|
| 2015 | PhD | Monash University |
| 1998 | Masters by Research | Royal Melbourne Institute of Technology |
| 1996 | Bachelor of Fine Arts Hons | Royal Melbourne Institute of Technology |
| 1989 | Bachelor of Arts | University of Melbourne |

EMPLOYMENT

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|----------------|---|---|
| 2002 - present | Senior Lecturer Department of Fine Art Monash Art Design & Architecture (Faculty) | Monash University |
| 2002 - 2004 | Masters Seminar Coordinator | Monash University |
| 1997 - 2000 | Sessional Lecturer, Department of Fine Art | Royal Melbourne Institute of Technology |
| | Sessional Lecturer, Department of Fine Art | Monash University |