

GLEN HENDERSON



**CAREER SURVEY
PROPOSAL**

INTRODUCTION

Glen Henderson is a well-recognised Brisbane artist who has exhibited and practised widely as an artist, designer and curator since the 1970's.

Glen has worked across a variety of mediums including painting, sculpture, photography and installation.

This document gathers some of the pointers to a body of works that warrant a considered survey of her practice. Henderson has during her career, sustained an innovative and continuously evolving practice, which has endured till today.

Glen is seeking to partner with an institution to develop and present a career survey of her work with the aim of sharing her creative journey and celebrating her contribution to the visual arts of Brisbane and Queensland.

A career survey of Glen Henderson's practice would enable artists, students and broader audiences to understand her visual language developed over time and provide opportunities for interpretation. It also documents one of the significant women artists that has helped enable career opportunities for women artists in Queensland today.

Her partnering institution would be the beneficiary of her archive - papers and documentation and selected artefacts from her career – and receive a preferred institutional discount on major works.

If you are interested to know more about this opportunity please contact Glen directly on:

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October 2022

GLEN HENDERSON - BIO

Glen Henderson is a well-recognised Brisbane artist with a Master of Fine Arts from the Queensland University of Technology (Brisbane). Henderson has exhibited and practised widely as an artist, designer and curator working across a variety of mediums including painting, sculpture, photography and installation.

She has exhibited extensively since the mid 1970's and has shown work at the Queensland Centre for Photography, the Powerhouse Museum (Brisbane) and as part of the 2009 Arc Biennial of Art. Her multimedia work, *The Lightness Matrix*, has been screened at various locations including: the Big Screen at Federation Square (Melbourne), the Queensland University of Technology, and at the Chatswood Concourse Urban Screen (Sydney). Her body of work *Grevillea Variations* has been exhibited at the Big Screen at Federation Square (Melbourne) and the Chatswood Concourse Urban Screen (Sydney). Glen was also the curator of *Tekhne*, a ground-breaking artist+architect collaborative project.

In 2013 Henderson was an integral collaborator in the remarkable festival production, *Fairweather*, a multi-media collaborative performance exploring the remarkable life, work, and psychology of artist, Ian Fairweather. The collaborators included Miles Franklin Award-winning author, Rodney Hall, as writer/ narrator, video-artist Glen Henderson, and musician composer Erik Griswold. Writing in *The Australian*, Vincent Plush remarked,

"'Fairweather,' the evolving collaboration between poet Rodney Hall, video artist Glen Henderson and composer Erik Griswold...takes shape as a painter approaches a canvas, layer upon layer eventually yielding a glorious masterpiece. Featuring Satsuki Odamura on koto and the Kurilpa String Quartet with Hall's narration, 'Fairweather' is deceptively economic in delivery, and a harrowing and richly textured journey of perseverance and redemption through art." - Vincent Plush [\[THE AUSTRALIAN, 2014\]](#)

Henderson is a highly experienced and respected Queensland artist who has a strong track record in collaboration with artists from other disciplines. She has collaborated with high-calibre practitioners such as musician and composer, Erik Griswold, architect, Robert Biscoe and physicist, Dr John Dobson. She is also well-regarded by distinguished and award-winning Australian writer, Rodney Hall, who has written on her work.

ARTIST STATEMENT

As a multi-media artist, designer, curator and Project Manager, my continuing interest and involvement in contemporary practice has developed both independently and in collaboration with architectural, science and technology professionals.

When I consider what I have given back to the industry, I reflect on what has created the richest fulfilment for me personally through a career of Making, Exhibiting of Teaching and Guiding others to enjoy art through Visual Understanding. It has been the intrinsic knowledge and understanding of art practice as it conveys meaning. It is Composition itself that remains my Passion.

Glen Henderson

October 2022

GLENN HENDERSON, A Wider Sphere – I THINK I SEE IDEA, 2019



A Wider Sphere – ITHINK ISEE IDEA, 2019

My last solo exhibition, A Wider Sphere – ITHINK ISEE IDEA, was held in May 2019 at One Space Gallery, Brisbane. I continue to produce work across a range of media, as illustrated in my website www.glenhenderson.com which is updated annually. The room brochure essay by Rodney Hall* states:

“Artist Glen Henderson brings together an adventurous range of work from painting and print-making to project-based research. At the heart of A Wider Sphere is the amalgamation of suggested connectivity through allusion. The interplay of multiple artforms has always stimulated her ideas. She dates this interest right back to when she first heard jazz at the age of four. Even as a small child listening to the patterns of sound, she was led to connect them with the patterns seen in nature. Later she began to be fascinated by three-dimensional form: whether seedpods she could hold in her hand or rooms she could walk around in. Eventually as she grew older, these interests intensified and expanded to embrace the impact of modernist architecture which, at that time, had begun making its startling presence in Brisbane.”

*Rodney Hall is a renowned Australia writer, winner of the Miles Franklin Award and recipient of many other accolades.

GLEN HENDERSON, Video Works (1994 – 2016)

Introduction to Video Works and links to 10 videos from a list of 23

Henderson began to develop a new body of video-based installation artworks when offered a QUT residency to create work for the newly installed Giant Video Screen on the Kelvin Grove Campus.

As multi-media artist, designer and curator, her continuing interest and involvement in contemporary practice has developed both independently and in collaboration with architectural, science and technology professionals. Notable projects include involving a narrator, musical composition video in Brisbane City Hall Auditorium; Queensland Conservatorium; an exhibition launch of her moving image work at Federation Square Melbourne; and on the Big Screen Chatswood Sydney; Bunjil Place, Narre Warren Vic; Macquarie Place Liverpool NSW. Other opportunities have included a QUT Residency to create work for exhibition and projection and an Artist Studio Residency at Queensland Art Gallery. Her profile across disciplines has attracted interest through being documented in influential art, architecture and scientific publications. www.glenhenderson.com

The shaping of ideas that generated her practice is notable for many exploratory and collaborative projects which included *Which Machine must be plugged into This Machine to Work* a sculptural exhibition with a 'voice art' group performing a sound component and eight selected artists transposing their responses in the adjoining gallery space. Her work across disciplines has lead her to projects through which a proficiency is established, and then challenged through collaborative process. What is returned is innovation. *The Architecture of a Bug* is also an examination of the shaping of 21st century changes. *Tekhne*, through which she generated working explorations between selected visual artists and contemporary architects, was aligned with the 3rd APT at QAGOMA.

Each of Henderson's 23 video works marks **A sensual journey** commenced in 1994 at Noosa Regional Gallery for Festival of Installations. Key works include:

<http://www.glenhenderson.com/1999.php>

Which Machine Must be Plugged into This Machine to Work

<http://www.glenhenderson.com/1997.php>

The Architecture of a Bug <http://www.glenhenderson.com/2001.php>

Synopsis <http://www.glenhenderson.com/2004.php>

The Lightness Matrix 1 <http://www.glenhenderson.com/2010.php>

The Lightness Matrix 2: SPACE <http://www.glenhenderson.com/2011.php>

<http://www.glenhenderson.com/2015.php>

The Lightness Matrix 3: GRANDE SEARCH

<http://www.glenhenderson.com/2012.php>

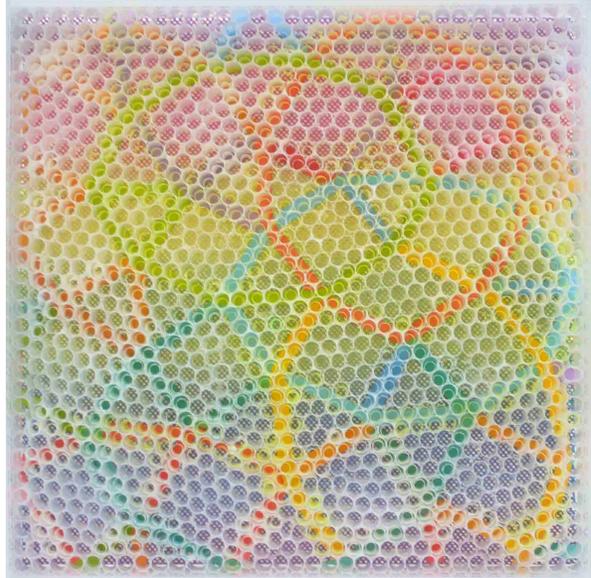
Planet Jupiter and Fairweather on Bribie

<http://www.glenhenderson.com/2013.php>

The Grevillea Variations: 2014 <http://www.glenhenderson.com/2014.php>

The Alchemy of Things <http://www.glenhenderson.com/2016.php>

GLEN HENDERSON, Percept, 2009



Percept, 2009

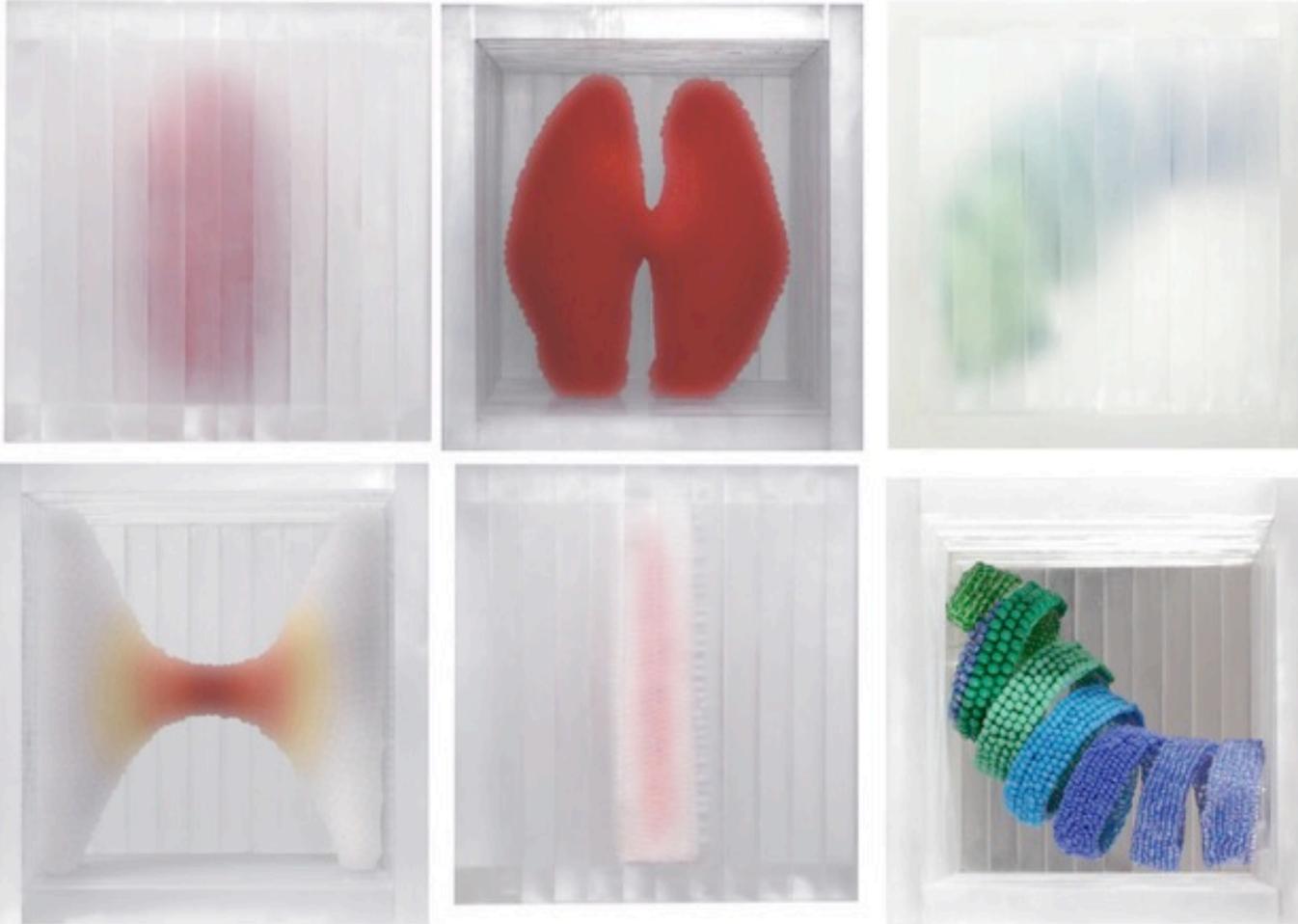
The 'Percept' works were presented in my 2009 solo Exhibitions at Arterial Gallery Sydney. Percept is a play on the illusive sensitivity of perception. Each work was built to provide a filtered viewing of a painted background and housed in Perspex squares (25x25x5cm) for wall hanging. Some were augmented by carved and beaded elements.

The reference to 'the cell' both visually and in naming of pieces makes reference to my experience in being offered access to cell imagery when Perry Bartlett Professor of Molecular Neuroscience established Queensland Brain Institute, within The University of Queensland.

The Percept collection includes large wall prints on canvas, framed prints 62x62cm and framed paintings 67x67cm three of which were purchased by the QUT Art Museum for their collection. (these images provide only small sections of each of the works)

'Percept was exhibited during Brain Awareness Week 2009 in solo exhibitions at Mars Gallery Melbourne and Arterial Gallery Sydney'.

GLEN HENDERSON, *Shimmer*, 2007



Shimmer

Nature intrigues both scientists and artists alike. They study its intricate design and geometric proportions in order to reach a better understanding of themselves.

Shimmer was initially exhibited at MARS Gallery, Melbourne for Brain Awareness Week with the support of the Howard Florey Institute; and toured to Arterial Gallery Sydney. The works consist of translucent sculptural cubes housing sculpted and beaded works.

The process undertaken to create the print works involved photography to capture imagery veiled by being captured within the cube from selected angles. The Paintings were on Linen Canvas.

The artwork in *Shimmer* has been largely inspired by research data supplied by Queensland Brain Institute – essentially, floating cell structures on glass plates where each image captures a fleeting moment of cell life. Recent leaps in scientific thinking call upon an extraordinary level of creative intelligence which has a captivating *shimmering* quality.

(The *Shimmer* Publication as part two of the Cross Sections Project supported by the Visual Arts/Craft Board of the Australia Council).

GLENN HENDERSON, *The Architecture of a Bug*, 2001



the architecture of a bug, 2001

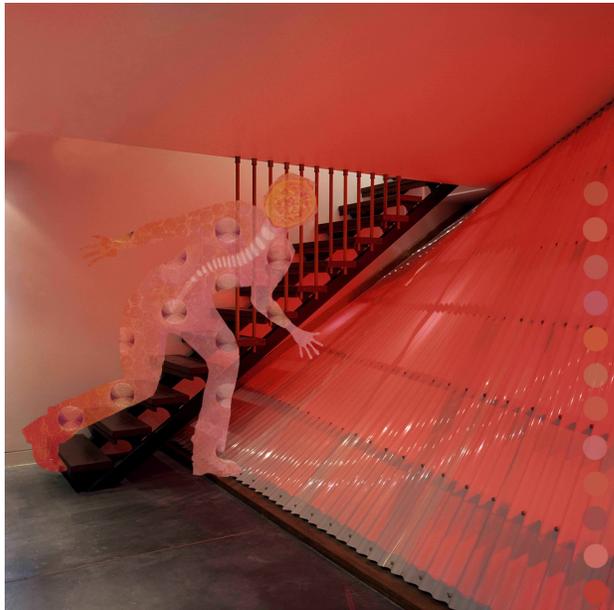
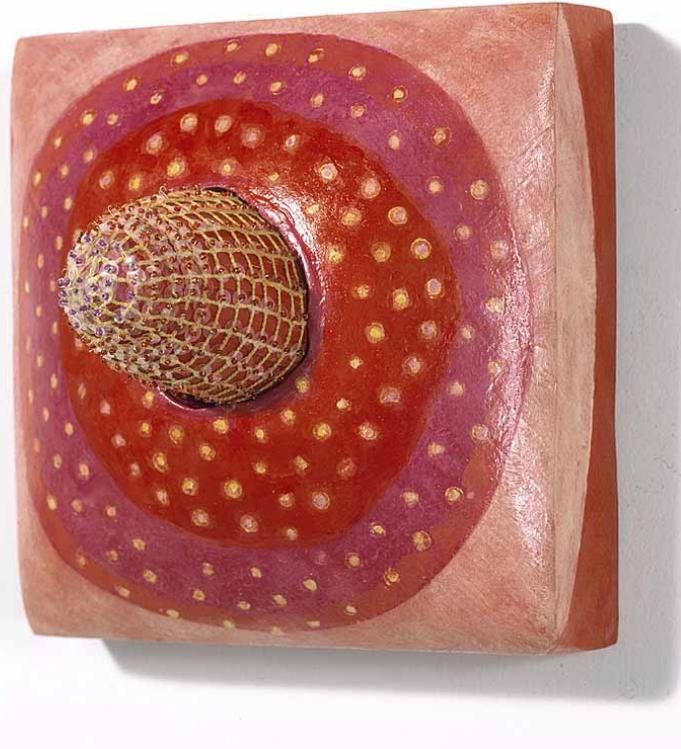
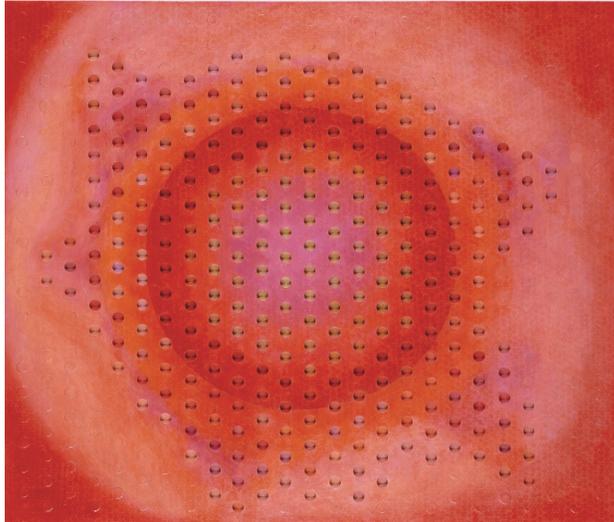
Brisbane Powerhouse

'The Architecture of a Bug evolved out of an exploration of issues influencing new thinking in architectural design. Many practices are pursuing multi-faceted working processes to serve new ideas about the intelligent use of space and material. This new dynamic addresses fluidity within the design and is symbolic of metamorphosis in natural development'.

"In her work, the architecture of a bug, fluidity and change exemplify the 21st century condition as the bug metamorphoses through a range of media. There is a celebration of the nature of materials and the ways in which new collaborations are as much with old and new technologies as they are with different design disciplines. The work explores the constant flux in the structure and outlook of society and the way this has redefined the role and practice of art and architecture".

[The Architecture of a Bug – catalogue essay. Dr. Helen Armstrong, Professor of Landscape Architecture, QUT]

GLEN HENDERSON, Synapsis, 2001



Synapsis, 2001

The Synapsis Exhibition was first exhibited in The University Art Museum University of Queensland 2001 as an introduction to the Synapsis Project.

It then toured to Span Galleries Melbourne, opened by Professor of Architecture Leon van Schaik, who is one of the three writers who contributed to my monograph 'Glen Henderson 1995- 2005'.

This Image includes selected sections of some of the Synapsis works. Three carved stitched, beaded and painted models; three constructed paintings (each 94cm x 108cm) and three digitally created photographic Lambda prints.

GLEN HENDERSON, Tekhne Collaborative, 1999



Tekhne Collaborative

As project manager, and contributing artist, in 1999 I initiated this collaborative exhibition between seven architectural firms and seven contemporary artists. 'A complementary event to The Third Australian Pacific Triennial of Contemporary Art'. Works were created by paired teams in response to spaces outside and within the Royal Australian Institute of Architects.

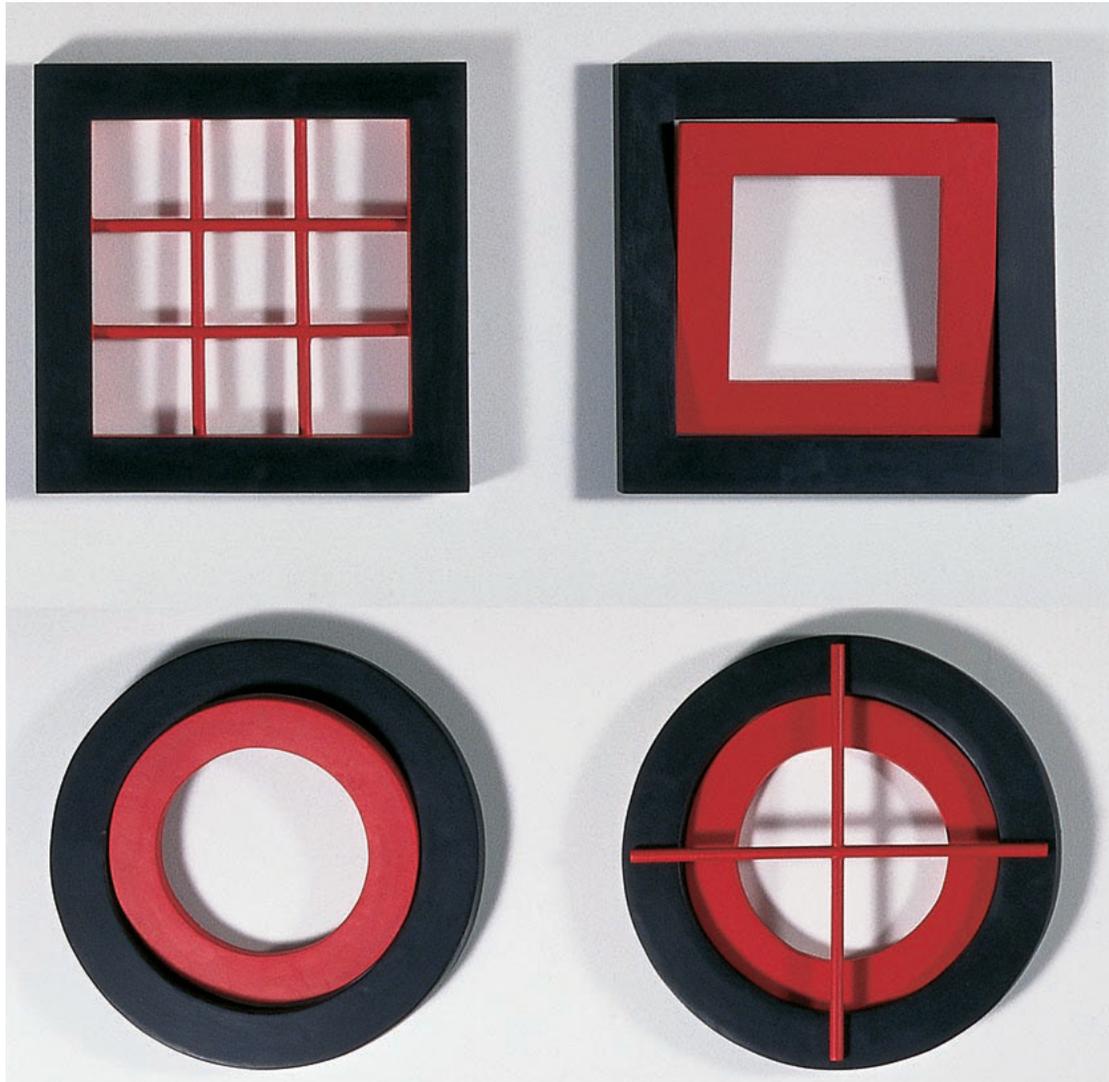
Tekhne Forum

The ideas addressed by the exhibition were discussed in a forum structured to identify and analyse issues affecting the collaborative process, and to facilitate better and more effective collaborative models for public art integration.

And some of the reviews:

The Courier Mail 25.9.1999 *Value-added architecture* by Sue Smith
Art Monthly 126 *Integrity and open-mindedness* by Timothy Morrell
Monument 33 *Tekhne Artists and Architects* by Marian Drew
Architecture Australia Vol 89 No 1 *Radar Art* by Dr. John Macarthur
Object 2/00 2000 *Artists an Architects* by Susan Ostling

GLEN HENDERSON, Mapping the Substance, 1998



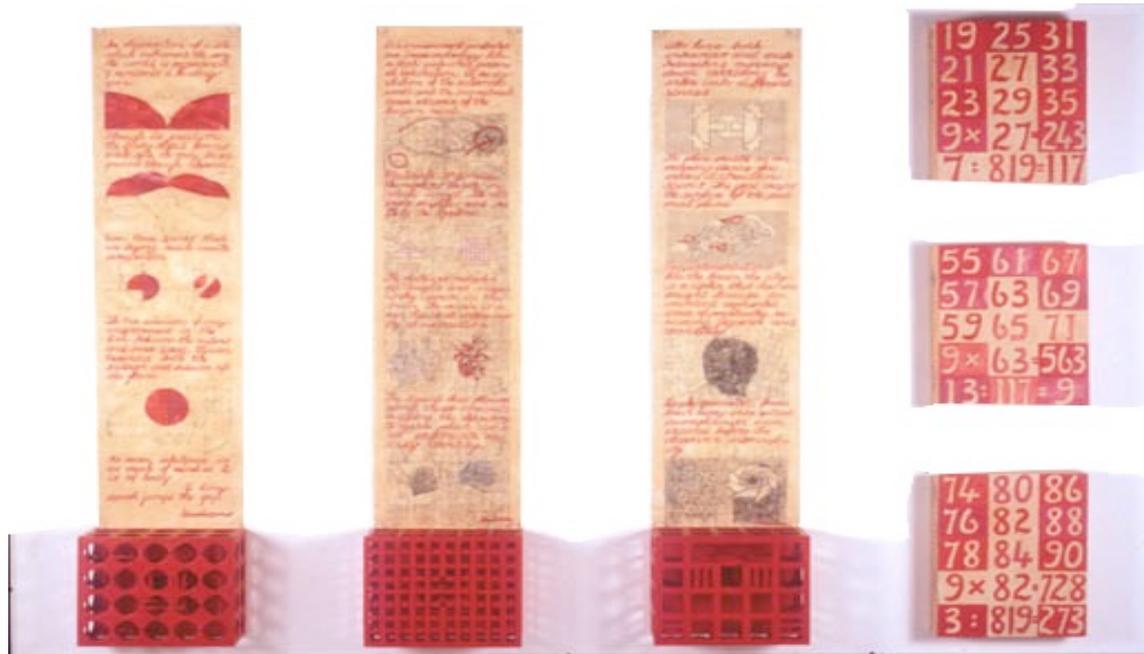
Mapping the Substance, 1998

Mapping the Substance was exhibited across the gallery spaces of the University of Queensland Art Museum in 1998. One of the exhibits, *'Six Windows'* was purchased for the UQ Collection.

This was the first of my Brisbane exhibitions in which I mounted a large exhibition of work that had expanded my use of medium from expressing my ideas solely through paint on canvas to include sculptural form and text.

The imagery shows small sections of some of the works created and installed across the Museum for the UQ exhibition. (dimensions available)

GLEN HENDERSON, Places for the Body, 1995



Places for the Body, 1995

Places for the Body was exhibited in Festival of Installations Noosa Regional Gallery 1994 and selected for Brisbane Festival Fringe 1995 and exhibited at Bauhaus Gallery Brisbane.

On completion of my Masters Degree in 1996 I developed and installed works across medium on the theme of mapping and tracing, in response to invitations I exhibited in Brisbane, Sydney and Melbourne.

New works formed The Brain and City Atlas 1997; Which Machine must be plugged into this Machine to Work 1997; The Body and the City 1998; exhibited as Installations in Performance Space Sydney; College of Fine Art University of NSW; Casula Powerhouse; and The National Sculpture Forum in Canberra.

GLEN HENDERSON, *Whether to Believe or Not*, 1990



Whether to Believe of Not, 1990

wood, paint and encaustic wax

The impetus that directed my thinking toward the carving medium first attracted me when I began to develop landscape works of mountains using divided canvasses to emphasise verticality, often extending the painting across the framing, an action which soon led me to carving into the frame.

Carving into *Jelutong* hardwood in 1990, large works were constructed in panels because of the restricted width of the hardwood. This '*Whether to Believe or Not*' group was first exhibited in Ipswich Regional Gallery and included a sound work which was movement activated on entry into the exhibition space in which it was housed.

Two elements of this work are now in the collection of Toowoomba University Art Museum and the central work is in a private collection.

GLEN HENDERSON, Feet in the Clouds, 1984



Feet in the Clouds, 1984

Oil on linen canvas 78x108cm

This painting formed part of a large body of works that I painted during the 1980's out of a response to the markings on the land of the Lockyer Valley, Queensland where my father was raised in the rich farming country.

His love of taking us to witness the beauty of this country during my childhood sharpened my awareness of the land, so when visiting New Caledonia and Vila on visits across the Pacific Island countries I was encouraged me to ask its peoples about the marks left on their land, by human habitation, as well as by native and farmed animals.

This experience took me back to the Lockyer Valley to observe the Australian countryside in a way that was more sensitive to the marks we leave. Fran Considine then director of Gold Cost City Gallery wrote an essay on my painting at this time which was published in Art & Australia.

GLEN HENDERSON, Links with Freedom, 1976



Links with Freedom, 1976

Oil on Acrylic on Linen Canvas 86x106cm

Links with Freedom which was selected for hanging in Queensland Art Gallery in the 1976 when Queensland Art Gallery held an annual invitation Trustees Purchase Prize Exhibition.

This work is representative in dimensions and materials of the paintings I was making during the 1970's. A magic time after I fell in love with 'compositional form' where I recognised that the most important element in compositional form, was space.

This work was the fourth instance of 8 in number of my works that were exhibited at Queensland Art Gallery during the period of time prior to the opening of the Southbank QAG building.



“A *Wider Sphere* proposed a transdisciplinary agenda bringing together art, science, design, photography, music and poetry. Henderson’s longstanding practice, evolved out of organic, materially-driven and embodied objects, has with time freely embraced new media. She is known for her large-scale video projections of montaged digital imagery such as *The Alchemy of Change, Unveiled* (2017) and sculptural installations like *The Architecture of a Bug* (2001). *A Wider Sphere*, curated as an experimental, bricolaged exhibition, offered a non-linear, poetic bridge from the material world to the virtual world, and expanded our relationship to the image as well as how we perceive the creative act”.

Carol Schwartzman, 2019

GLEN HENDERSON, *A Wider Sphere – I THINK I SEE IDEA*, 2019

Review by Carol Schwartzman

Glen Henderson's *A Wider Sphere - I THINK I SEE IDEA* included only two paintings, yet the artist's sensibility as a painter informed every aspect of this exhibition. Comprised of over thirty works, including painting, digital prints, video, and sculpture, *A Wider Sphere* proposed a transdisciplinary agenda bringing together art, science, design, photography, music and poetry. Henderson's longstanding practice, evolved out of organic, materially-driven and embodied objects, has with time freely embraced new media. She is known for her large-scale video projections of montaged digital imagery such as *The Alchemy of Change, Unveiled* (2017) and sculptural installations like *The Architecture of a Bug* (2001). *A Wider Sphere*, curated as an experimental, bricolaged exhibition, offered a non-linear, poetic bridge from the material world to the virtual world, and expanded our relationship to the image as well as how we perceive the creative act.

Immediately upon entering the gallery, to the left, a viewer engaged the video work *Allegory to Bribie* (2013) – a collaborative homage to modernist painter Ian Fairweather, who lived a hermit's existence painting on Bribie Island from the mid 50s until his death in 1974. With Henderson's video footage, Erik Griswold's elegiac score and poet/novelist Rodney Hall's spoken text, *Allegory* functioned here to establish certain of Henderson's affinities. Her video footage was largely documentary. However, for *Allegory* she layered photographic imagery of "winding roots of mangroves" with extracts of Fairweather's "sweeping arcs of cryptographic line." Thus sampling freely from Hall's text as inspiration, Henderson used veils of imagery, visually conflating the look of Fairweather's painted graphic line and ardent creativity with nature's generative, intelligent rhizomatic mangrove roots. For Henderson, art, imagination, *techné* (craft) and *physis* (nature) are equal, open, poetic systems available for speculating new visual language and knowledge. It can be said that, in contrast to Fairweather's highly subtractive method of layered painting as erasure and loss – "each layer had to be a life let go" – Henderson's constitutive, intentionally transparent *techné* was positivist, inviting transparency conducive to ongoing poesis.

Farther down the left-hand wall, this same visual pairing from *Allegory to Bribie* was restaged as the primary image in Henderson's digital print composition, *Curiosity* (2019). Together with a black, hard-edged diagram of the Golden Mean, and the white italic text: "*Curiosity, Creativity, Beauty, Joy,*" *Curiosity* also layered mirror images of fractal geometric shapes. These numerous, synchronous veils of visual information launched a strangely expanding and contracting depth of field. Impossible to achieve with paint (but still needing a painter's eye for its creation), the eccentric push/pull generated by her computer software echoed the modernist painter Hans Hoffman's theory of creating "intervals" that remain faithful to the flatness of the canvas while creating contrasts of colour, form and texture. As such, with *Curiosity*, Henderson (the painter) assumed the role of artist/computer hybrid – or perhaps, the human/software *cyborg* known as Glen Henderson. Such playful, speculative thought is fundamental to her inquiry, here complicating notions of artist as subject; certainly questioning the artist's capacity as sole creator.

Henderson's fascination with science and music translates into further immersion in open systems. With this, her project parallels feminist Science, Technology and Society (STS) theorist Donna Haraway who strives for a more equitable relationship with non-human worlds through *sympoiesis*. The term *sympoiesis*, coined by systems ecologist Beth Dempster, and as used extensively by Haraway, calls for re-thinking human hegemony over nature to solve critical environmental challenges. "Evolution, distributive control, unpredictability and adaptation," define ecological *sympoiesis* and can also explicate Henderson's thinking. For example, the series *All That Jazz: Improvisation/ Syncopation 1-6* (2019) was comprised of six digital print compositions on canvas stacked like building blocks on the right-hand side of the gallery. Each of the six different, excerpted images of modernist domesticity, rendered in intensely acidic CMYK hues, bridged visually to the others by a softened, hazy-white hexagonal grid – that almost seemed to vanish and reappear (hexagons are "the building blocks of life"). The artist recalls that as a young child, when she first heard Jazz, "space changed and I was aware that intervals could change, too." Much like Dempster's characterisation of natural ecologies, the artist has adopted *evolution, distributive control, unpredictability and adaptation* – the very essence of Jazz – in this series of prints.

As a whole, *A Wider Sphere - I THINK I SEE IDEA* sought to undergird Henderson's three-step system for generating creativity. As such, she seemed to align herself with mid-to-late-Twentieth century systems artists and theorists, such as Hans Haacke and Jack Burnham, whose systems artworks and aesthetics critiqued post-war aspirations toward a better future through technology. Their response to computers, and resulting proliferative bureaucracies' implications for evolving economic, social and cultural structures left behind object-based artworks and were prescient. Henderson ascribed to a more utopian vision for cyborgian human/technology interface. Today, as we choose whether to use FaceApp to age our portrait for fun, or avoid facial recognition surveillance to protect our privacy, perhaps only time will tell... or go ask Siri.

1. See Caroline A. Jones, "System Symptoms," *Artforum International*; New York Vol. 51, Iss. 1, (Sep 2012): 113-114,116.
2. Haraway credits systems ecologist Beth Dempster who coined *sympoiesis* to describe ecosystems as, "collectively producing, self-organizing and organizationally ajar," in *Staying with the Trouble: Making Kin* in the Chthulucene, Durham: Duke University Press, 2016.
3. Beth Dempster, "Sympoietic and Autopoietic Systems: A New Distinction for Self-Organizing Systems," MFA Thesis, School of Planning, University of Waterloo (1998).
4. Conversation with the artist.
5. Conversation with the artist.

GLEN HENDERSON, A Wider Sphere – I THINK I SEE IDEA, 2019

A Wider Sphere: the art of Glen Henderson by Rodney Hall

In A Wider Sphere artist Glen Henderson brings together an adventurous range of work, from painting and print-making to project-based research. The printed images, with their subtle suggestiveness, create a welcome 'still space' for her fascination with pattern-making. The controlled vocabulary of colour plays with the notion that, inherent in a flat field, is the potential to morph into a nest of space. All of them share a handsome—even heraldic—strength of design.

By contrast, the sequences of moving images are complex and thematically researched. In this field Glen Henderson has made a distinctive contribution with such works as 'Jupiter' for Gustav Holst's The Planets, performed with the Willoughby Symphony Orchestra and 'Fairweather', which provides a visual continuum for performance as a three-layered piece—photographic images with live music and text—a rhapsody on the painter's life of art scored for string quartet with koto and spoken narration. Glen's chosen images supplement and enrich the story, fleshing out Fairweather's quest for enlightenment, surviving long journeys and much hardship.

At the heart of A Wider Sphere is an elliptical approach to story—the amalgamation of suggested connectivity through allusion. Inventive and inviting, these set-pieces explore the surprise of tangential association. The interplay of multiple artforms has always stimulated her ideas. She dates this interest right back to when she first heard jazz at the age of four. Even as a small child, listening to the patterns of sound, she was led to connect them with the patterns seen in nature. Later she began to be fascinated by three-dimensional form: whether seedpods she could hold in her hand, or rooms she could walk around in. Eventually, as she grew older, these interests intensified and expanded to embrace the impact of modernist architecture which, at that time, had begun making its startling presence felt in Brisbane.

Over a period of years Glen took to drawing diagrams on transparent paper and writing texts to accompany them. These explorations led to 'works on paper compositions', some of which were also posted on Instagram and Facebook. These days, entranced by the idea of 'lightness of design', she looks to science and physics in particular, exploring scientific ideas and observations to be presented on digital platforms. A Wider Sphere includes performance works which have previously been shown at such high profile venues as the outdoor screens in Melbourne's Federation Square, Chatswood Urban Screen in Sydney, Para Place in Brisbane and at various International Arts Festivals.

So, the context for this remarkable exhibition spans a wide range of interests from music to geology, from the behaviour of moving air and water, to history and biology. The challenge she sets herself in this show is to look to the future across a 'wider sphere', predicated on bringing together this broad range of concepts, materials and skills.

Throughout her working life interconnections, or 'awakenings' (as she describes them), communicate a sense of joy and an appetite for life. She writes: 'Just as Art takes shape through breaking, bending and blending, so the Idea takes shape through competition and debate.' With a quick eye for structural connection she pursues her quest to develop the skills needed for thinking in a new way.

Rodney Hall

GLEN HENDERSON, A Wider Sphere – I THINK I SEE IDEA, 2019

Comments by Collaborators

I am an architect and director of biscoewilson|architects in Brisbane. I have known Glen for a number of years and was introduced by a mutual friend, Chris Osborne, who is a great champion of the visual, performing arts and architecture, in particular, mid-century modern design. I became intrigued with Glen's own artwork when visiting her house in Carina. There is a careful consideration in Glen's work that pricks interest in an architect's eye. A thread that continues throughout Glen's work is an appreciation of the importance of pattern and systems, that present themselves in all of our lives. Cellular patterns are apparent in the building blocks of life. From patterns found by scientists in cellular splicing, to DNA sequencing, chemical sequences and exquisite patterns in natural forms such as a pine cone, seed or shell. The topic of the proposed exhibition is a celebration of 'Jazz'. Music is another extension of patterning, mathematics and timing that is integral to human existence and enjoyment of life. Glen Henderson's work is a lifelong story of her passion for the relationship between scientific research and naturally occurring patterns.

Robert Biscoe, Biscoe Wilson Architects

I have watched Glen's projects develop over a number of years, and have been struck by her beautiful and original video works and her collaborative approach, which involves inter-disciplinary and arts-science crossover. I've had the pleasure of working with her on several projects, including the "Lightness Matrix" series and "Alchemy of Things." In 2013 I initiated a collaboration with Glen and Miles Franklin award-winning author Rodney Hall, for the project "Fairweather," which incorporated original music, text, and video, and reflected on the life and work of iconic Australian artist Ian Fairweather. Writing for The Australian, Vincent Plush described the work: "'Fairweather,' the evolving collaboration between poet Rodney Hall, video artist Glen Henderson and composer Erik Griswold...takes shape as a painter approaches a canvas, layer upon layer eventually yielding a glorious masterpiece." Fairweather has been performed at Brisbane Festival, OzAsia Festival, Queensland Art Gallery, Queensland Conservatorium, and at TarraWarra Museum of Art.

Dr. Erik Griswold, Co-Director of Clocked Out

Adjunct Research Fellow, Queensland Conservatorium

CONTACT

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