



**MARGARET WORTH**

ARTIST + DESIGNER

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**MARGARET WORTH** is a graduate of the SA School of Art and Adelaide University and received a Masters Degree in Fine Art at Columbia University New York. During 14 years residency in the USA, Margaret worked as an instructor for Sarah Lawrence College and Parsons School of Art & Design, as well as a freelance illustrator for Macmillan Publishers. She made extended work and study visits to London and Paris and studied with Sol Le Witt, Richard Serra and Lucy Lippard.

**RETURNING TO AUSTRALIA** Margaret re-established her art practice and is represented in the Australian National Gallery, Art Gallery of SA, the national collection of Artbank, public and private collections in Australia and the USA. Margaret has participated in prestigious invitational exhibitions including the Tokyo Biennale, Adelaide Biennial, The Sydney Biennale - Perspecta the national Helen Lempriere Sculpture Award and the McClelland Sculpture Survey.

**IN THE DEVELOPMENT OF HER PRACTICE**, Margaret established a public art practice, founded on her interest in the expression of local, regional and national cultures and reflecting her commitment to creating better places through art + design works. They reflect on the connections between people and places. The outcomes are public and private spaces with greater interest, significance and social vitality.

A wide range of projects represented in public places includes for example: a signature-style artwork for Technology Park, an award winning memorial to the meeting of Flinders and Baudin at Victor Harbor, an award winning 3 part installation for the Brighton Jetty and a collaborative conciliation artwork with Kaurna people at Warriparinga.

**MARGARET'S FOCUS OF INTEREST** is on site-specific artworks and, where appropriate, interaction. Recent works include a Wind Veil, which responds to light and air movement by rippling and shimmering. A Wind Flute, Wind Harp and Wind Organ Pipe respond with sound and waving armatures to changing air currents. The works sing and dance their celebration of the physical environment.

Recent two dimensional works reflect the culture of dry land farming and horticulture. Others reflect a more primal experience of the desert and result from working in the P-Y Lands over a period of three years.



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**CURATORIAL QUOTES** include *"The unseen flows and forces of energy that circulate throughout the landscape ... are the focal points of a substantial quantity of Worth's ... works.*

*One of the virtues ... is the ability of ... the works to merge and confuse distinction between 'objective' and 'abstract' perspectives on landscape ... and to consider landscape, not merely as a genre of painting but, to quote Mitchell, as 'a physical and multi-sensory medium.'" Varga Hosseini, catalogue essay 'Land Marks – Sounds for the Soul', Flinders Uni. Art Museum 2004, quoting from WTJ Mitchell (ed) Landscape and Power, University of Chicago Press, London 1994.*

*"She (Worth) regarded the role of the artist as being like that of ... an intermediary between this world and Nirvana. So-called public art ... is an opportunity to do precisely this, suggesting to viewers a more enlightened way of experiencing their surroundings.*

*In purely visual terms, many of the constructions now produced by Worth for public art commissions are closer to the hard edge abstractions of thirty years ago ... This has a lot to do with the requirements of architectural fabrication, but also reflects (her) interest in structural systems." Tim Morrell, Work Paper Margaret Worth, published Contemporary Art Centre SA 2000.*

**MARGARET COLLABORATES** with other professional designers and fabricators in the production of a range of outcomes, from sculptural and two dimensional elements for architectural spaces to outdoor environmental designs. The results are imaginative, enduring and culturally integrated.

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# CURRICULUM VITAE

MARGARET WORTH

ARTIST

## ACADEMIC QUALIFICATIONS

- 1970 - 72 Master Degree in Fine Arts, Columbia University, New York NY.  
1969 - 70 Advanced Studies Certificate, School of Visual Arts, New York NY.  
1963 - 67 Diploma in Art Ed., South Australian School of Art + Adelaide University.

## SELECTED PUBLIC ART COLLECTIONS

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|--------------------------------|------------------------------------|
| Australian National Gallery    | Flinders University, SA            |
| Art Gallery of South Australia | Columbia University, New York, USA |
| Artbank, Australia             | University of South Australia      |

## GRANTS

- 2002 Research and development grant for interactive wind instruments, Arts SA.  
1990 National touring exhibition 'Archetypal Strategies', Australia Council.  
1971 Brevoort-Eickemeyer Assistantship, Columbia University, New York NY.

## SELECTED EXHIBITIONS

- 2008 '*... in the top paddock*' touring major regional galleries in S. Australia + New Land Gallery, Adelaide.  
2007 McClelland Sculpture Survey + Award, McClelland Park, Langwarrin, Victoria  
2006 Helen Lempriere Sculpture Award Exhibition, Werribee Park, Victoria  
2004 '*Land Marks*' Flinders University Art Museum City Gallery  
1995 '*1968*' National Gallery of Australia  
1995 '*A Blast from the Past*' Geelong Regional Art Gallery  
1992 '*Adelaide Biennial*', Adelaide, curator Tim Morrell.  
1991 '*Perspecta*', Western Sites Component, Sydney, curator Campbell Gray.  
1990 '*Archetypal Strategies*', touring Adelaide, Canberra, Sydney, Brisbane, artist curated.  
1969 *Tokyo Biennale*, selected to represent Australia.  
1968 *Esso Invitational Travelling Exhibition*, toured Australia.

## PROJECT AWARDS

- 2003 National Award Major Projects, ENCOUNTER 2002, art installation '*On Occupied Territory*' Victor Harbor.  
1999 CIVIC TRUST AWARD SA - Brighton Jetty art installation '*The Elements at Play*'.  
1996 NATIONAL AND STATE AWARDS, HEALTHY HEART LOCAL GOVT. BEST SPECIALIST PROJECT - Perry Barr Farm art installation for sight and hearing disadvantaged, '*Play Way*'.  
1995 NATIONAL CEAD, COMMUNITY ENVIRONMENT ART + DESIGN AWARD, NATIONAL SIR ZELMAN COWAN AWARD, RAI AWARD SOUTH AUSTRALIA, BHP AWARD, CIVIC TRUST AWARD SOUTH AUSTRALIA - Swallowcliffe Schools artworks integration into redevelopment.  
1994 URBAN DESIGN INSTITUTE AWARD - Mile End Development including artwork, '*Mile End Wall*'.  
1993 ART AND ARCHITECTURE COMMENDATION, RAI A - artworks integration concept, West Torrens Civic Centre.

## SELECTED COMMISSIONED ART WORKS for PUBLIC PLACES

- 2003 'COLLECTING THOUGHTS', interactive sound work, Technology Park, Mawson Lakes.  
2003 'ON OCCUPIED TERRITORY', wind activated memorial and ceremony, Victor Harbor for meeting of Flinders & Baudin at Encounter Bay.  
2002 'SALT WALL' and solar power 'IRRIGATION FOUNTAIN', art installations, at Waikerie on R. Murray.  
1999 'THE ELEMENTS AT PLAY', Brighton Jetty, SA, a collaborative work using the light, the wind and the waves to create sound and visual art works.  
1997 'TJIRBRUKE GATEWAY' Sturt River Marion, a (re)conciliation project and event with on-going ceremonies.

## SELECTED PUBLICATIONS

- 2004 'Invisible Energies' Varger Hosseini, catalogue essay, Flinders Uni. Art Museum.  
2000 A work paper published 8/00 by CACSA on Margaret Worth by Tim Morrell.  
1999 *Broadsheet* vol.28/3 Dr. Linda Marie Walker.  
1997 *It Looks Good and Feels Good Too* Swallowcliffe Schools and Tjirbruke Gateway, M. McKinnon  
1997 *Better Places Richer Communities* 'Facilities Development' Editor M. Guppy  
1997 *Swallowcliffe Schools Redevelopment Project, A Collaborative Approach to Public Places*, M.Worth, N.Hughes, C.Kenneally, published Australia Council.