

# Lauryn Arnott



*Journey Home*, charcoal and charcoal pencil on Dessin 300gsm paper, 2004, 150 x 132cms  
Association of Commonwealth Universities, London



*Above and Below*, charcoal on Canson paper, 2005, 65 x 50cms



*Clay Pigeon*, Charcoal, sanguine pencil, pastel on tinted canson paper, 2006, 90 x 124cms



*Death is a Womb*, tryptich, Monoprint and charcoal in Fabriano Rosapino paper, 2005, 144 x 50cms



*Crossing Over*, Charcoal, charcoal pencil, collage, on Dessin 300gsm paper, 2004-2006, 162 x 171cms

Lauryn Arnott  
Resume 2007  
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- 1960 Born in Zambia, Central Africa.  
2003 I emigrated from Zimbabwe, Africa to Adelaide, South Australia.

### Studies

- 2004-2007 Masters Visual Arts, at Adelaide Central School of Art- affiliated to Flinders University of South Australia.  
1984-1985 Post-graduate Diploma in Fine Art, Michealis School of Art, University of Cape Town, South Africa.  
1978-1981 Higher Diploma in Fine Art, Durban Technikon, Natal, South Africa.

### Exhibitions

- 2007 Prospect Portrait Prize exhibition, Adelaide, South Australia.  
Pel mama Permanent Art Collection, Oliewenhuis Art Museum, Bloemfontein, South Africa.  
2006 "Crossing Over", Masters of Visual Arts exhibition, Adelaide Central Gallery, Adelaide, Australia  
2006 Association of Commonwealth Universities *A place in the world*, Adelaide University, Adelaide Australia.  
2002 Rose Korber, Art Consultancy, Cape Town, South Africa.  
2001 Kunslergruppe DIE BURG und National Gallery of Zimbabwe/Bulawayo. Burghausen Germany.  
2000 *Ikons*, Gallery Delta, Harare, Zimbabwe.  
1999 Sandros Gallery, Harare, Zimbabwe.  
1997 *Award Winners*, Harare, National Gallery of Zimbabwe [NGZ].  
1996 *The Longman Publishers' Womens Exhibition*, National Gallery of Zimbabwe, Annual Heritage Exhibition, [NGZ].  
1995 *Artists Press Group*, Civic Centre, Johannesburg, South Africa.  
1994 *Graphic Creativa*, Alur aalto Museo, Museum of Central Finland.  
*Annual Heritage Exhibition*, National Gallery of Zimbabwe.  
1992 *Friends Choice*, Cape Town, South African National Gallery.  
*Annual Heritage Exhibition*, National gallery of Zimbabwe  
1991 *Triennial Exhibition*, touring the National Galleries of South Africa  
*Painted People, Painted Spaces: works from South Africa, Zaire, Mozambique and Zimbabwe.*  
Newtown Gallery, Johannesburg, South Africa.  
*Zimbabwean Art Exhibition*, Gaborone, National Gallery of Botswana.  
1990 *Woman choose Woman*, Gertrude Posel Gallery, University of Witswatersrand, Johannesburg, South Africa.  
1987 Cassiere Fine Art, Johannesburg, South Africa.  
1988 Everad Read Gallery, Johannesburg, South Africa.  
Newtown Gallery, Johannesburg, South Africa.  
1986 Market Theatre Gallery, Newtown, Johannesburg, South Africa.  
1985 *Tributaries-* Exhibition of South African Art that toured Germany.  
1984 *Masterworks on Paper*, Cape Town, National Gallery of South Africa,  
Gallery International, Cape Town, South Africa.

## Awards

- 2006 Winner of the Association of Commonwealth University Visual Art Prize, *a place in the World*, Bonython Hall, Adelaide University, Australia
- 2004 Gordon Darling Foundation Scholarship, Adelaide Central School of Art
- 2000 Painting Prize, Bulawayo, National Gallery, Bulawayo, Zimbabwe
- 1996 Merit Award, Heritage Exhibition, National Gallery, Harare, Zimbabwe
- 1996 Merit Award, Longmans' Womens Exhibition, National Gallery, Harare
- 1994 Merit Award, Heritage Exhibition, National Gallery, Zimbabwe
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- 1992 Highly Commended Certificate, Heritage Exhibition, National Gallery, Zimbabwe
- 1985 Emma Smith Art Scholarship, University of Cape Town  
MacIver Scholarship, University of Cape Town
- 1981 New Signatures Prize, Durban, South Africa  
Logan Prize for Drawing, Durban, South Africa

## Public Collections

National Gallery of South Africa (Cape Town). Friends Collection, National Gallery of South Africa (Cape Town). Pelmama Collection, Pretoria Museum, South Africa. National Gallery of Botswana, (Gaborone). Collection of the Association of Commonwealth Universities, London.

## Private Collections

Australia, Botswana, Britain, Canada, Finland, France, Germany, Ivory Coast, New Zealand, South Africa, Sweden, Switzerland, Zambia, Zimbabwe.

Transcript of nobel laureate John Coetzee's address of Lauryn Arnott's exhibition titled  
"Crossing Over" an exhibition of drawings and prints by Lauryn Arnott.  
Held at the Adelaide Central Gallery on the 15<sup>th</sup> of December 2006.

[Crossing over was the title of my Australian exhibition. The drawings that I will use for the Drawings from the Diaspora are from this (my Masters of Visual Arts) exhibition.]

Rod Taylor, Head of the Adelaide Central School of Art on The 15th of December 2006, introduced author and nobel laureate John Coetzee.

As Rod [Taylor] mentioned, Lauryn Arnott and I are from the same part of the world, Southern Africa. It is a little eerie to be opening an exhibition of hers here in South Australia, half a world away from our origins, a little eerie but a pleasure none the less. Not only are we from the same part of the world we are I discovered from the same institution. In the 1980's Lauryn did her Post-graduate work at the Michealis school of Art, which is attached to the University of Cape Town. This was a time that I was teaching at that university. Our paths did not cross then as far as I know but I am very happy that they have crossed now. I first saw Lauryn's work here in Adelaide as part of a competition called younger artist's from Australia and New Zealand, and her work really stood out in fact it took a first prize. It stood out for its' inherent quality. It also stood out in my eyes because it also suddenly, and with such a jolt, transported me back to Africa.

The work in question, the entry for the competition, was called *Journey Home*. It is a charcoal drawing of a woman sitting very erect with a card board box on her head one leg crossed over the other, one hand on her hip. Waiting, or resting, or both waiting and resting. I was struck by the monumentality of the image also by the strength and the patience and resolution that it gave off, also by its' Africaness, the bare foot sole, the closed impassive look on the face. I can see something of Henry Moore in its conception. I am thinking of the sketches from his wartime London Underground studies, but this has been taken over and reconceptualized in Africa. The rest of the work on this show this afternoon is new to me. The work strikes me as strong and very disturbing. I am not sure that I have seen anything quite like it in Australia in the five years that I have been here. I am sure that you know that Lauryn Arnott came here to South Australia as a refugee from Zimbabwe, where she and her husband had been farming and where they had become one of the targets of the so-called 'War veterans' who implement land 'take overs' on behalf of the Mugabe government. I have the sense that she was more than a little traumatised when she arrived here. But I also have a sense that like a true artist she has succeeded in turning personal pain into art, at least that is the way in which I read a work like *Clay pigeon* which is over there somewhere, as part of today's exhibition.

I am convinced that the city of Adelaide and the country in general has done well in offering a home to a gifted artist who has much that is new and strange to say to us. It is a pleasure and a privilege to open this first exhibition of hers on Australian soil.

Thank you.  
John Coetzee