

#AtoZLaurieNilsen

showcasing
Laurie Nilsen's
art practice
spanning over 40 years...

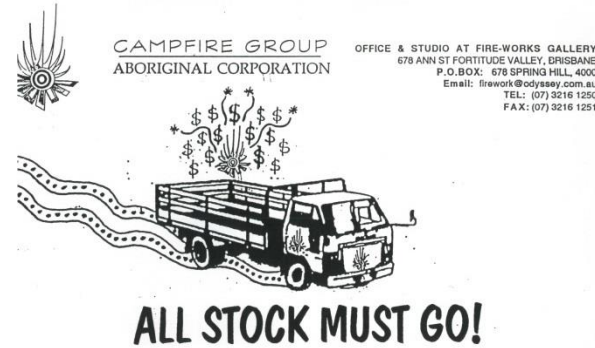
Scar II 2010 watercolour & mixed media on paper 76x57cm
Courtesy of the Artist & FireWorks Gallery



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'A' for *All Stock Must Go!*

- *All Stock Must Go!* (Campfire Group Artists) The Second Asia Pacific Triennial Queensland Art Gallery, Brisbane 1996
- *The curators are Michael Eather, who is currently in the Northern Territory meeting with Indigenous artists, and Laurie Nilsen, who is at present at an Indigenous art conference in Santa Fe in the United States...The dysfunctional truck would symbolise the displacement of Australia's Indigenous people.* Des Partridge, The Courier Mail 1996
- **Top:** Laurie Nilsen graphic
- **Bottom:** Installation view



Images courtesy of the Artist & FireWorks Gallery

'B' for *Balance*

- *Balance 1990: Views Visions Influences*, Group exhibition, Queensland Art Gallery, Brisbane 1990
- *'Balance' opened the doors for everyone. Not only for Murri urban artists but I think for whitefellas too...some collaborative stuff came out of that...* The artist cited in Michael Aird, *Brisbane Blacks*, 2001. p98
- *This piece (exhibited in 'Balance' in 1990) is about the damage white settlement has done in the bush where I come from in Western Queensland — you can see the devastated background. With the Aboriginal axe, the bush is quite lush and there is artwork on the trees, carvings. It was my first political piece.* The artist cited in Michael Aird & Mandana Mapar, *This is my heritage*, 2015. p25
- **TWO AXES** 1989 bronze, timber, string & mixed media 30x40x5cm (approx.) Collection: Queensland Museum



Image courtesy of the Artist, Queensland Museum & Mick Richards Photography

'B' for *Barbed Wire*

- *Barbed Wire Boundaries* Solo exhibition
FireWorks Gallery, Ann Street Fortitude
Valley 1996
- *Besides dealing with environmental,
cultural and historical issues the 'Fencing
of the Waterhole' barbed wire and fence
posts installation (in this exhibition) also
pays tribute to the Aboriginal fencers and
stockmen.* The artist interviewed by Danica Eather, 2008
- Exhibition opening invitation with graphics
by the artist



Image courtesy of the Artist & FireWorks Gallery

'B' for *Black Humour*

- *Black Humour* (with Campfire Group Artists), exhibition touring nationally 1997
- *Some people didn't contribute a lot at first because they believed their ideas might be silly. I said, No, if anything comes into your head just throw it onto the table. We just kept workshopping until we came up with the labels.* The artist cited in Michael Aird, *Brisbane Blacks*, 2001. p100
- **Top:** *Canned ideologies* (detail) Collection: National Museum of Australia
- **Bottom:** *Fish 'n' Chips* (with Campfire Group Artists) 1998 bain marie, crumbed artefacts, photograph, menu board & canned ideologies 200x300x100cm Collection: National Museum of Australia



Images courtesy of the Artist & FireWorks Gallery

'B' for *Bungil Creek*

- *Bungil Creek was a great place to grow up...like a big playground. There were about 20 camps along the creek. Sometimes we went away for seasonal work, but we always came back to our own sites.* The artist cited in the *Udungallo (Bungil Creek)* exhibition catalogue, 1998
- Laurie, the eldest of 13 children, was born to a Norwegian father and Mandandanji mother in 1953 in Roma (Maranoa district in south-west Queensland)
- *Bungil Creek - Past, Present, Future* (triptych) 2002 acrylic, earth, sand & glue on canvas 90x225cm Collection: Private

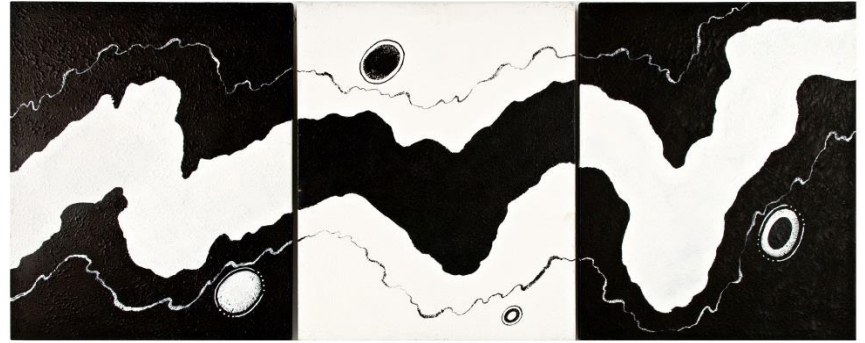


Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'B' for *Blue*

- *Blue: a group exhibition*, FireWorks Gallery, Doggett Street Newstead 2008
- *Sometimes as I walk past these works, I find myself recognising characteristics of people in my own family...one photographer documenting my work in the Darwin Museum actually thought one of those big works looked like me!* The artist interviewed by Danica Eather, 2008
- *There goes my neighbourhood III* 2007 pastel & acrylic on canvas 180x150cm
Courtesy: the Artist & FireWorks Gallery



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'C' for Campfire Group & Collaboration

- In 2002, Laurie, along with other Campfire Group Artists (Richard Bell, Joanne Currie and Michael Eather) completed 4 paintings in the *Paddy Carroll Tjungurrayi (PCT) Tribute Collection*.
- These collaborations which began with Paddy's pencil sketches (in April 2002) of new designs were to be completed by the artist on his planned return trip to Brisbane six weeks later. Sadly, Paddy passed away during this time. The *PCT Tribute Collection* consists of 13 paintings and drawings.
- *Men's place* 2002 acrylic & sand on linen 150x150cm Collection: Private

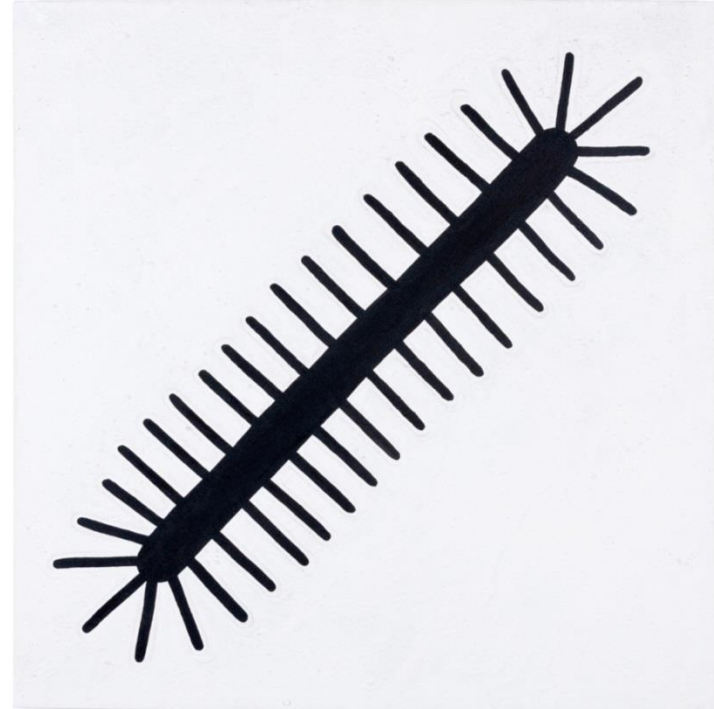


Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'C' for Collections

- 
- National Gallery of Australia Canberra
 - Australian Museum Sydney
 - National Museum of Australia Canberra
 - Museum of Victoria Melbourne
 - Queensland Museum
 - State Library of Queensland
 - Object: Australian Design Centre Sydney
 - Education Department of Queensland Brisbane
 - Bond University Gold Coast
 - Griffith University Art Collection
 - Redland Art Gallery
 - Baillieu Myer Sculpture Garden Mornington Peninsular
 - Various Private & Corporate Collections Australia, Austria & USA

Image (detail) courtesy of the Artist & Museum and Art Gallery of the Northern Territory

'D' for *Deebling Creek*

- *Deebling Creek* Public Art commission, Level 1 Courtroom, Ipswich Court House
2009 hand-carved hebel & redgum panels
300x600cm (each panel)
- 2010 ART & ARCHITECTURE PRIZE, AIA STATE
Cox Rayner Architects and ABM Architects (ABM Cox Rayner)
Artists: Bruce Reynolds, Laurie Nilsen, Alexander Lotersztain, Gwyn Hanssen Piggot, Madonna Staunton + Michael Litter, Samuel Tupou, Lincoln Austin, Kenji Uranishi

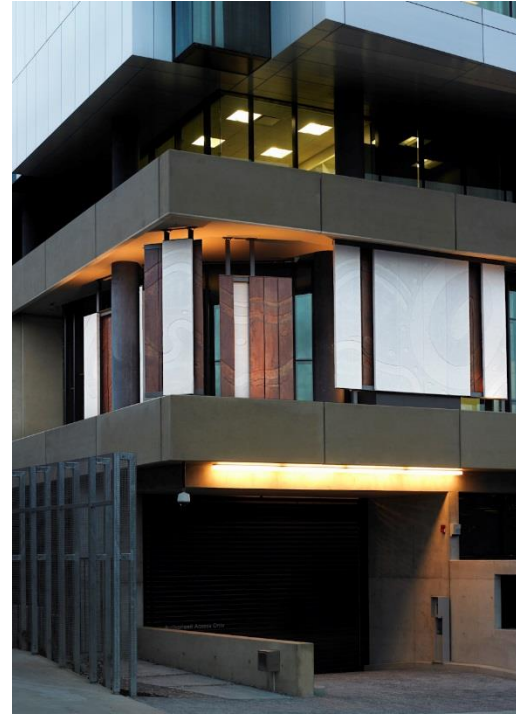


Image courtesy of Florian Groehn. Other acknowledgements: Department of Justice and Attorney General, ABM Cox Rayner & Armitstead Art Consulting

'D' for Drawing

- Pen, ink & watercolour concepts for mixed-media sculptures & installations
- *Political Piranha* (Aluminum Fish/Water Feature) Brisbane Exhibition and Convention Centre, South Brisbane 2003

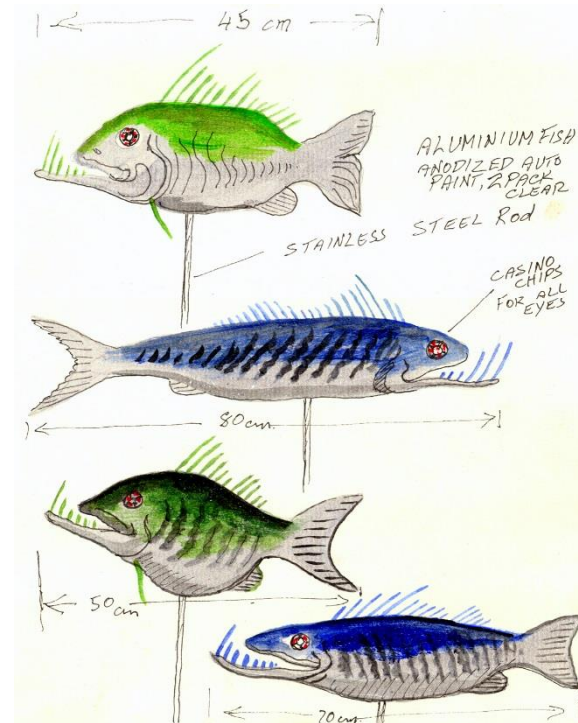


Image courtesy of the Artist

'D' for *Dolly* & Detail

- *Dolly...also I got to know some of the emus. I got close to Dolly. Joanne Driessens photographed them all which I use as references.* The artist in conversation with Danica Eather, 2008
- *Never afraid of hard work, Laurie followed his uncles into work in ringbarking and fencing teams around the back country after an unsuccessful stint as apprentice jockey in Brisbane. The diversity of jobs provided an equally diverse set of skills, many of which are extremely handy when it comes to art-making – for example, casting and welding.* Richard Bell citation in *String Theory: Focus on Contemporary Art*, 2013. p78

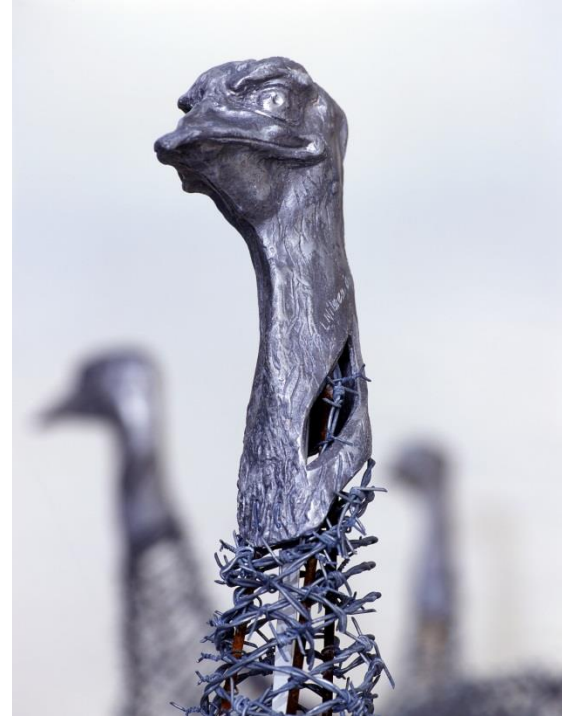


Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'D' for *Dollar Dilemma* series

- *With these (17) works, I'm referring to a recent dilemma that is currently being discussed by lots of Aboriginal people, regarding the legal use of Harold Thomas' original design for the Aboriginal flag and its commercial application. I thought if I make some graphic work about it, it will raise the subject and hopefully create some room for open debate and discussion.* The artist in conversation with Michael Eather, 17th January 2020
- *Dollar Dilemma (Flag) 2020* mixed media on archival paper 29x42cm Courtesy: the Artist & FireWorks Gallery



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'E' for Emu

- Emu is the artists totem
- *There's always artists who've got a soft spot for a particular animal, with me it's emus. I've come across a lot of these skeletons hanging on fences in the bush. An emu will walk up and down a fence trying to get to water. They'll walk up and down 'til they drop. Others will try to go through the fence.....* Extracts from transcript: *Welcome*, discussion of exhibition, *600,000 hours (Mortality)* Experimental Art Foundation, Adelaide 1994
- *Welcome* (with Michael Eather) Installation view (detail), Experimental Art Foundation, Adelaide 1994 & Institute of Modern Art, Brisbane 1995 Collection: Private

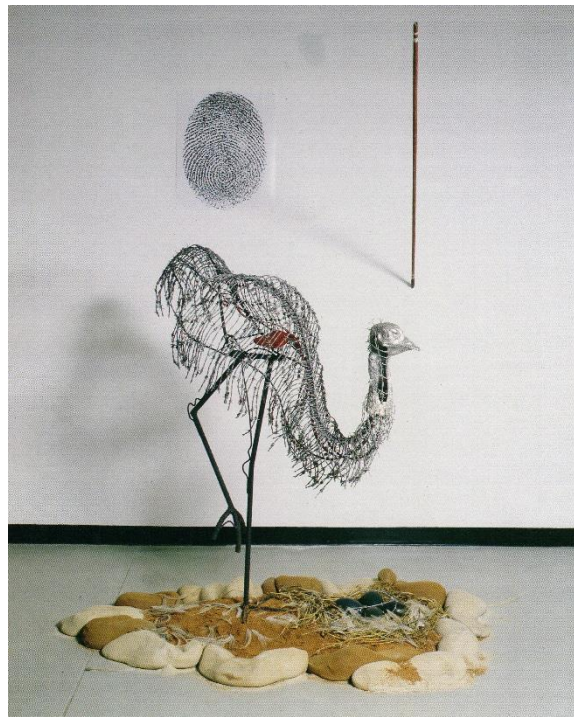


Image courtesy of the Artist, FireWorks Gallery & Michael Kluvanek

'F' for *Firebrand I* & FireWorks Gallery

- *Firebrand I: In Focus* Laurie Nilsen and Michael Nelson Jagamara, Solo exhibitions, FireWorks Gallery, Doggett Street Newstead 2013
- This exhibition marked the 20th anniversary of the 1993 *Fire-Brand* exhibition at FireWorks Gallery in George Street, a group show featuring Laurie Nilsen.
- *Entrapment* 2010 mixed media on timber 111x64x15cm Courtesy: the Artist & FireWorks Gallery

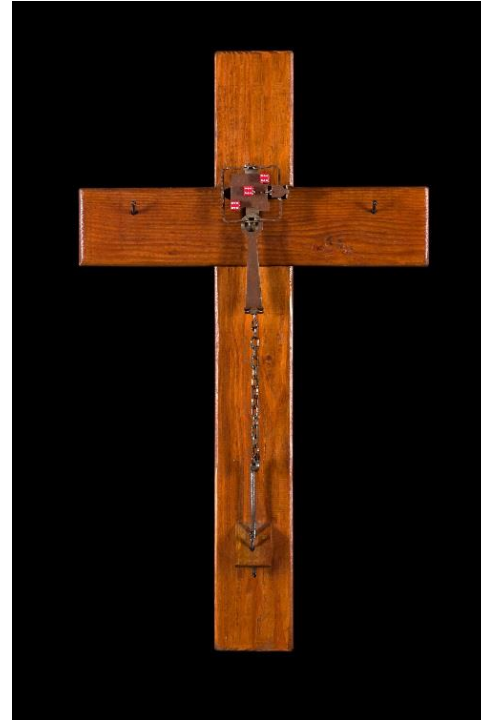


Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'G' for Graphics

- Graphics have continually been incorporated by the artist in his practice.
- ...Nilsen (1953) designed the poster 'White Australia has a Black History' for the National Aboriginal and Islander Day Observance Committee (NAIDOC) week poster competition in 1987...The text 'White Australia has a Black History' is a slogan that alludes to Australia's long-standing reluctance to meaningfully acknowledge Aboriginal people and perspective in the telling of a national history and was the theme when Perth hosted NAIDOC week in 1987. Luke Pearson, *White Australia still Has a Black History*, 2016. Retrieved 11 November 2019



White Australia has a Black History, 1987, National NAIDOC Poster, Trades Hall Council Collection, 2006-0038-00031. Published under CC BY-NC-ND 4.0. <http://www.naidoc.org.au/poster-gallery>

'H' for Homage

- Homage to Warhol's *The Ten Marylins*, harks back to the Laurie's ongoing interest in exploring popular culture through Indigenous sensibilities. The artist in conversation with Michael Eather, 2008
- *The ten goolburis (Mandandanji Neighbours series)* 2008 screenprint & acrylic on 10 canvas panels 150x360cm
Courtesy: the Artist & FireWorks Gallery



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'I' for *Insurgence*

- *Insurgence* (with ProppaNOW Artists Collective), Museum of Australian Democracy Old Parliament House, Canberra 2013
- *... introducing city people (to barbed wire) who may not normally come in contact with it. I always see it as a boundary thing, so you know, it's good that it's outside rather than inside a building.* The artist in conversation with Danica Eather, 2016
- **Top:** *Signage I* ed. of 2, 2012 hannemuhle 308gsm 100% cotton photo rag paper 68x94cm Courtesy: the Artist & FireWorks Gallery
- **Bottom:** *Signage VI* ed. of 2, 2012 hannemuhle 308gsm 100% cotton photo rag paper 68x94cm Courtesy: the Artist & FireWorks Gallery



Images courtesy of the Artist & Luca Wright

'J' for *Journey Tracks*

- *Journey Tracks 4x4xmore* (with Campfire Group artists), Corporate commission, Motorama Showroom, Moorooka 2000
- *Laurie and I began taking on more projects outside of the gallery context ...Photographic and conceptual layers were manipulated digitally, transferred by print onto large vinyl skins and then sent to the studio for a final layer of acrylic paint.* Michael Eather, *Shoosh! The History of the Campfire group*, 2005. p79
- Laurie painted Indigenous tree carving designs, butterflies & fruit bats (with painted journey track by Michael Eather & 3D fruit bats by Tiriki Onus)



Image courtesy of the Artists & FireWorks Gallery

'K' for Knot

- *I've always thought of the barbed wire knot as a mini-sculpture. When you study it, you realise there's only two strands of wire that make up the four prongs. It's the way the strands are intertwined and knotted that locks them in place onto the two long lengths. I think I just wanted people to look at the barbed wire differently.* The artist in conversation with Danica Eather, 2016



Image (detail) courtesy of the Artist & MCA Sydney

'L' for *Lines II*

- *Lines II*, Group exhibition, FireWorks Gallery, Stratton Street Newstead 2002
- *Nilsen's hands are as rough as heavy-grade sandpaper. He grew up handling barbed wire for fencing. 'It's one of them things. If you grab it by the scruff of the neck it won't bite you, but if you be a little bit tentative it always seems to get you. It's almost like sandpapering all the fingerprints off.'* Ashley Crawford, *Laurie Nilsen: Birds on a Wire*, Australian Art Collector, 2007. p150
- *Goolburis on the Bungil Creek* 2007
barbed wire, steel & cast aluminium
175x165x75cm (each) Collection: Private



Image courtesy of the Artist & FireWorks Gallery

'L' for *Laurie Nilsen*

- *Laurie Nilsen* (installation view), Solo exhibition, FireWorks Gallery, Doggett Street Newstead 2008
- *If I made them big enough I could put the reflections in the eyes to tell the different stories or raise issues. I'm using the eye of the emu as a vehicle I suppose.* The artist in conversation with Danica Eather, 2008
- **Foreground:** *Optical pollution* series



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'M' for *Menagerie*

- *MENAGERIE: Contemporary Indigenous Sculpture*, Group exhibition, Object Gallery, Australian Museum, Sydney 2008
- *At first glance, people may see a large Redback spider, a species related to the Black Widow. The scale of these works usually inspires a giggle, which is intended. However, there is as well a more serious underlying message. It's about women having more say in decisions affecting women.* The artist in conversation with Danica Eather, 2008
- *I'm a widow by choice II*, 2007 barbed wire & powder coated steel 140x160x50cm
Collection: Private

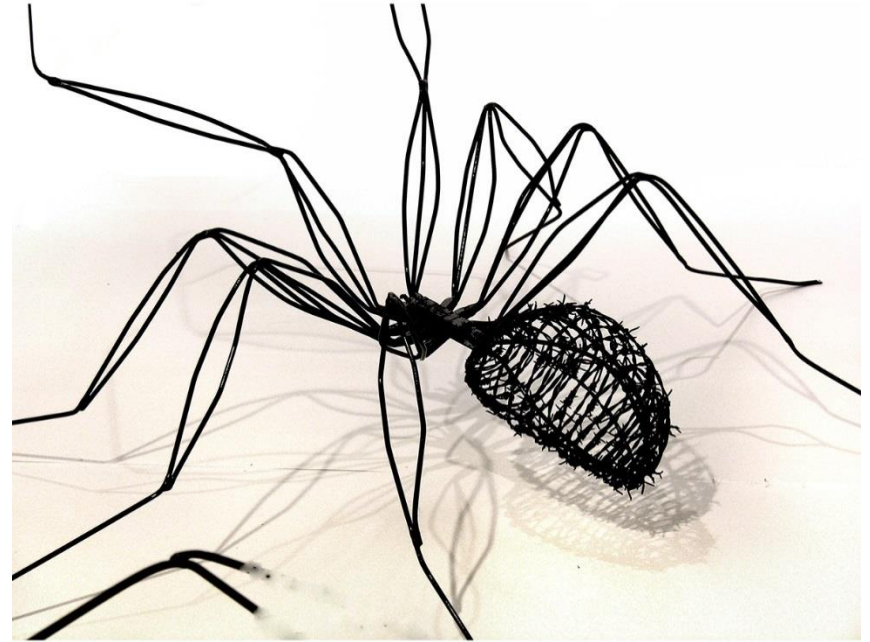


Image courtesy of the Artist & Vernon Ah Kee

'N' for Nilsen Family

- Nilsen family with the artist (front centre) at *Barbed Wire Boundaries* Exhibition opening FireWorks Gallery, Ann Street Fortitude Valley 1996
- *Everything I've learnt, I've learnt from someone else and I think you are obliged to pass that knowledge on to someone else.* The artist cited in Ashley Crawford, *Laurie Nilsen: Birds on a Wire*, Australian Art Collector, 2007. p152



Image courtesy of the Artist & FireWorks Gallery

'O' for *One Day at a Time*

- *One Day at a Time* is a mini-survey showcasing a selection of Laurie's paintings, works on paper and sculptures/ installations, alongside newly completed works: 17 small works on paper (*Dollar Dilemma* series) and an installation of six emu head sculptures (*One day at a time I-VI*).
- **Top:** *One Day at a Time* (Laurie with guests at exhibition opening), Solo exhibition, FireWorks Gallery, Thompson Street Bowen Hills February 2020
- **Bottom:** *One day at a time I-VI* features Laurie's signature cast aluminium emu heads mounted on stands. He began this new series thinking the pieces should feature barbed wire attachments. However, leading up to the exhibition opening the artist's humour prevailed and instead, he adorned the emu heads with bow ties and sunglasses! *They really look like my family members on their way to a party!* The artist in conversation with Michael Eather, 2020



Images courtesy of the Artist & FireWorks Gallery

'O' for Overseas

- Overseas art projects have seen the artist travel to Finland (1993), New Mexico (1994-99), Los Angeles (1997), & Austria (2001)
- **Top left:** *Dreamtime* Sammlung Essl Klosterneberg Austria (Performance) 2001
- **Top middle:** *Untitled, Dam(n) Wall* Courtyard Installation (Collaboration with Charleen Teeters Spokane Indian) Institute of American Indian Art, Santa Fe, New Mexico USA 1994-99 600x90x60cm Collection: Public
- **Top right:** Marshall Bell & Laurie Nilsen at Helsinki Senate Square Finland 1993
- **Bottom:** *Absolut Chalk* Pasadena City Hall Los Angeles USA 1997

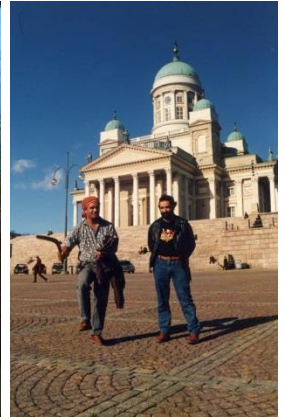
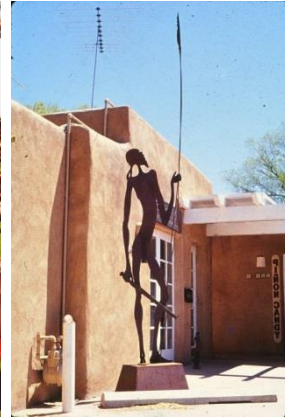
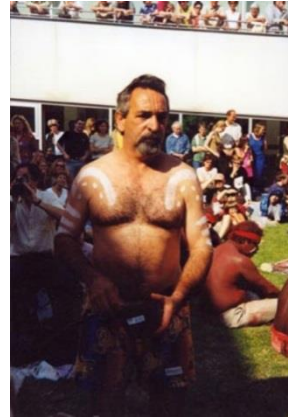
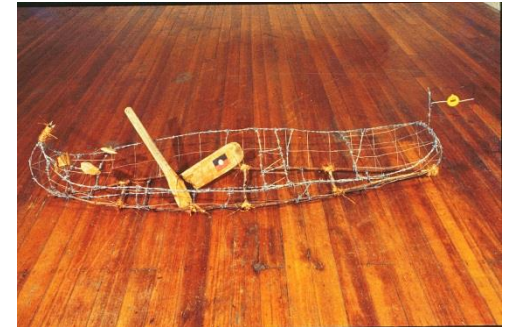


Image (top left) courtesy of Sammlung Essl, image (top middle) courtesy of the Artist, image (top right) courtesy of the Artists & Jaana Lonnroos, & image (bottom) courtesy of the Artist & Lamickey Pitt

'P' for *Political Bedrooms* & *Political Boats*

- *Political Bedrooms*, Group exhibition, FireWorks Gallery, George Street Brisbane CBD 1993
- **Top:** *From Dreamtime To Doin' Time* 1993
barbed wire, timber & enamel paint
200x180x90cm (approx.) Collection: Private
- *Political Boats*, Group exhibition, FireWorks Gallery, George Street Brisbane CBD 1994
- **Bottom:** *Up Shits Creek* 1994 barbed wire, timber & enamel paint 60x180x90cm (approx.) Collection: Private



Images courtesy of the Artist & FireWorks Gallery

‘P’ for proppaNOW

- proppaNOW Artists Collective was established in 2004. Laurie Nilsen is one of it's founding members.



Image courtesy of the Artist & Vernon Ah Kee

'Q' for Queensland

- Queensland Aboriginal Artist of the Year 1986
- Queensland Aboriginal Artist of the Year 1987
- (South) Queensland Aboriginal Artist of the Year 1989



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'R' for Rabbit Trap

- Rabbit traps were first incorporated into the artist's sculptural works in the 2010 *cross* series in the *Trapped* exhibition. More traps were included in the 2013 *Unfinished games* series in *FireBrand I*. Both exhibitions were at FireWorks Gallery, Doggett Street Newstead.
- **Top:** *White trap I* 2013 rabbit trap & 2 pac 60x13x5cm Courtesy: the Artist & FireWorks Gallery
- *Spreading the word* relates to various levels of social and spiritual entrapment.
- **Bottom:** *Spreading the word* 2013 mixed media & metal traps on MDF 104x236x10cm Collection: Private



Images courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'S' for *SHOOSH!*

- *SHOOSH! A History of the Campfire Group*, Group exhibition, Institute of Modern Art, Brisbane 2005
- *This piece deals with the way I see Pauline Hanson's view of Australian society. Being Aboriginal we can trivialise the way they choose to see Aboriginal, Asian or other ethnic groups by using one of our survival mechanisms (humour).* *Black Humour* catalogue, Canberra Contemporary Art Space, 1997, unpaginated
- *Pauline Makeover* 2001 acrylic automotive paint, aluminium, barbed wire & stainless steel 75x40x15cm Collection: Private



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'S' for Sculptor

- *Sculptors Exposed*, Group exhibition, Pine Rivers Art Gallery, Strathpine 2019
- *Young Man Emu* 2001 cast aluminium & sandstone 50x20x20cm Courtesy: the Artist & FireWorks Gallery



Image courtesy of the Artist & Gerry O'Connor

'S' for *String Theory*

- *String Theory: Focus on Contemporary Australian Art*, Group exhibition, Touring nationally, MCA, Sydney 2013
- ...his manipulation of barbed wire in such a way that elevates it above material status to become a conceptual device that contributes to the content of the work. Dale Harding, *String Theory*, 2013. p81
- *Just Another Black C* 2011 powder coated barbed wire 120x100x30cm Collection: Private

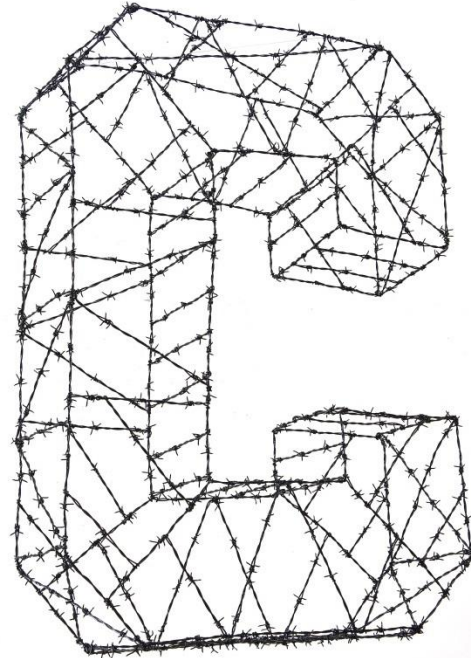
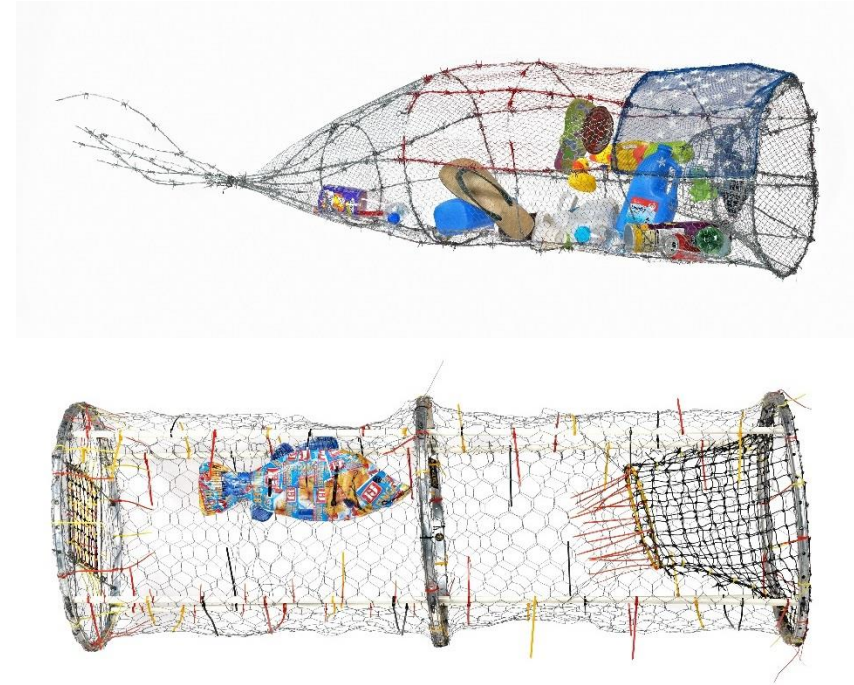


Image courtesy of the Artist, Kick Arts & FireWorks Gallery
The Artist would also like to acknowledge Gordon Hookey

'S' for Saltwater Country

- *Saltwater Country* (touring exhibition nationally & internationally) 2014-2017, Museums & Galleries Queensland and Gold Coast City Gallery
- *The trap is based on traditional fishing nets that you often see in the museums... Being an avid fisherman, I see this rubbish floating in and out of the river all of the time; and it's become a real problem...* The artist cited in Michael Aird & Virginia Rigney, *Saltwater Country*, 2014. p44
- **Top:** *Once were fishermen I* 2014 mixed media installation & video projection 49x236x49cm Collection: QAGOMA
- **Bottom:** *Once were fishermen II* 2014 mixed media installation & video projection 63x190x63cm Collection: QAGOMA



Images courtesy of the Artist, Mick Richards Photography, Museums and Galleries Queensland & Gold Coast City Gallery (HOTA)

'T' for Telstra

- TELSTRA National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory Darwin (Wandjuk Marika Memorial 3D Award) 2007 WINNER
- *Goolburis on the Bungil Creek* (installation view) 2007 wire, steel & cast aluminium 175x600x350cm Collection: Private (left & centre emus) & National Museum of Australia (right emu)



Image courtesy of the Artist & Museum and Art Gallery of the Northern Territory

'U' for *Unfinished Games*

- (The) *Unfinished games* series (2013) was developed from the artist's earlier *Untitled cross* series (2010) and was showcased in his solo exhibition *Trapped* at FireWorks Gallery, Doggett Street, Newstead. Notions of introduced species as a commentary on the social and spiritual entrapment of Indigenous people are explored in *Unfinished games*. The artist continues themes of crossing cultural boundaries through his fascination for combining rustic materials and fabricated objects.
- *Unfinished games II* 2013 timber, steel, barbed wire, black board paint & chalk 300x500x15cm
Courtesy: the Artist & FireWorks Gallery

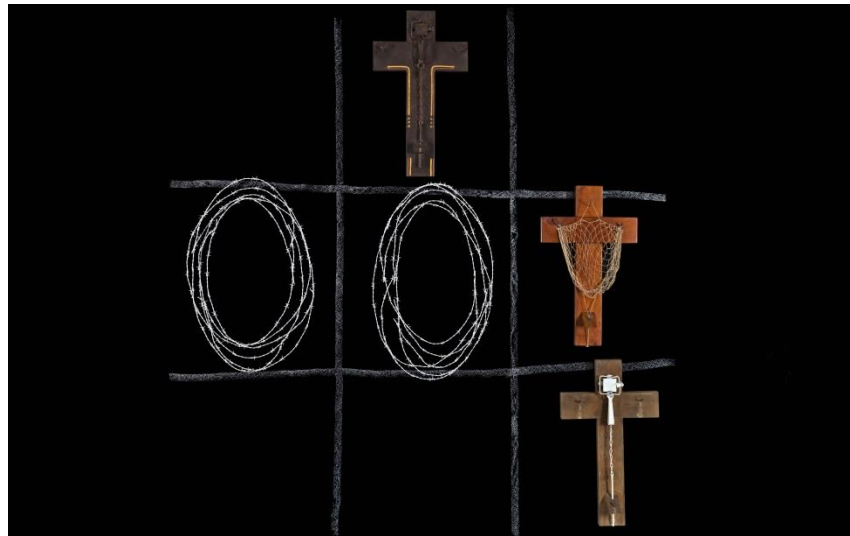


Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'U' for *Untitled*, Concrete & Timber

- *Untitled* Public Art, Concrete and Timber Relief State Library (North Wall Indigenous Knowledge Centre) State Library of Queensland Talking Circle, South Brisbane 2006
- *Laurie was the lead artist to produce the public artwork featured on the north face of the State Library building; his creation is the beautifully carved, extra long coolamon in the Talking Circle, used to catch rain.* <http://blogs.slq.qld.gov.au/indigenous-voices>, retrieved 24/05/2016



Images courtesy of the State Library of Queensland

‘V’ for Visual Artist

- Certificate in Commercial Illustration
Queensland College of Art Brisbane 1973-75
- BA (Visual Arts) Gippsland Institute of
Advanced Education Victoria 1988-89
- Lecturer Contemporary Australian
Indigenous Art Griffith University Brisbane
1995-2019



Video still from *Laurie Nilsen, Saltwater Country* (travelling exhibition) 2014 courtesy of the Artist, Mick Richards Photography, Museums and Galleries Queensland & Gold Coast City Gallery (HOTA)

‘W’ for Work in Progress

- Work-in-progress images for *Bronze Bust (Bungaree)*, Public Art commission, Mosman Town Council Sydney 1999 90x40x40cm (approx.) Collection: Public
- **Top:** The Artist with the two-piece fibreglass mould
- **Bottom left:** clay
- **Bottom right:** bronze



Images courtesy of the Artist & FireWorks Gallery

'W' for *Welcome*

- *'Welcome' (as a subject) engages the life of and knowledge of Tom Broughton (Laurie's uncle from Yuleba, Western Queensland). Tom, an old Queensland Murri, has experienced immense cultural change in the 600,000 hours. But his knowledge is still vital...* Extracts from transcript: *Welcome*, discussion of exhibition, *600,000 hours (Mortality)* Experimental Art Foundation, Adelaide 1994
- *Welcome* (with Michael Eather)
Installation view (detail) Experimental Art Foundation, Adelaide 1994 & Institute of Modern Art, Brisbane 1995 Courtesy: the Artists



Image courtesy of the Artists, FireWorks Gallery & Michael Kluvanek

'W' for *Welcome to Thompson St*

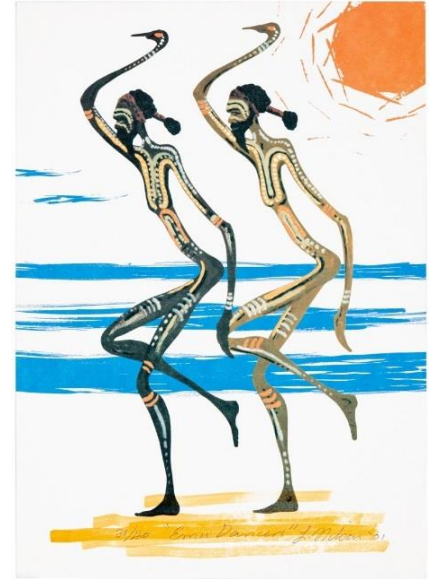
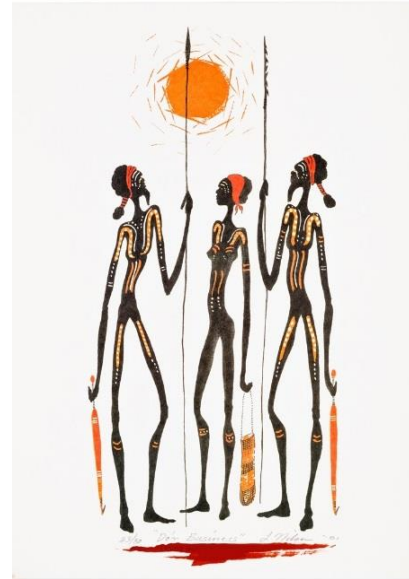
- *Welcome to Thompson Street*, Group exhibition, FireWorks Gallery, Thompson Street Bowen Hills 2018
- **Top:** The artist with Michael Eather
- **Bottom:** installation view



Image (top) courtesy of FireWorks Gallery & image (bottom) courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

‘W’ for Works on Paper

- Works-on-paper have always formed part of the artists genre.
- *I was thinking about diabetes and introduced foods to Aboriginal society. By drawing elongated figures, I was representing what we were like before introduced foods, when weight wasn't an issue.* The artist in conversation with Danica Eather, 2008
- **Left:** *Do'n Business* 2001 print on paper (ed. of 80) 30x41cm Courtesy: the Artist & FireWorks Gallery
- **Right:** *Emu dancers* 2001 print on paper (ed. of 40) 30x21cm Courtesy: the Artist & FireWorks Gallery



Images courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'X' for *Scar X*

- The *Scar* series was also created as part of the *Trapped* exhibition. Here the artist investigates the knot through softer colours on paper which contrast starkly with the harshness of barbed wire. Different mediums are used throughout the series to include pastel, watercolour and/or mixed media. Laurie's drawings reflect back to earlier years when the artist worked on the land, fencing.
- **Top:** *Scar X* 2010 pastel on paper 76x57cm
Courtesy: the Artist & FireWorks Gallery
- **Bottom:** *Trapped*, Solo exhibition (installation view), FireWorks Gallery, Doggett Street Newstead 2010



Images courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'Y' for Yabbies

- *...yabbies once trapped were then used as bait to catch Yellow Belly and Murray Cod. Sunlight soap was commonly used as bait for it was readily available and worked better than most other baits. Pedestal fan covers such as these weren't available at the time when I used to fish but would have worked very well as traps.* The artist in conversation with Michael Eather, 2010
- **Top:** *Baited* 2010 6 fan covers, electrical wire & sunlight soap 60x300x28cm
Courtesy: the Artist & FireWorks Gallery
- **Bottom:** *Baited* (detail)



Images courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

'Z' for Zealous

- *What have you done lately to change the situation?*, Group exhibition, FireWorks Gallery, Stratton Street Newstead 2003
- *Band Aid Solutions* 2003 barbed wire, Hibiscus, tape & bandages 30x240x55cm
Collection: Private



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography

#AtoZLaurieNilsen

Nilsen makes art about the things he knows, and his work has a message that is deliberately and thoroughly accessible.

Timothy Morrell, proppaNOW, 2008. p93

Running the gauntlet 2007 pastel & acrylic on canvas 152x168cm

Courtesy of the Artist & FireWorks Gallery

© FireWorks Gallery & the Artist, February 2020



Image courtesy of the Artist, FireWorks Gallery & Mick Richards Photography