

HANNAH QUINLIVAN



Bound by the Sky

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BOUND BY THE SKY

20 MAY - 14 JUNE 2025

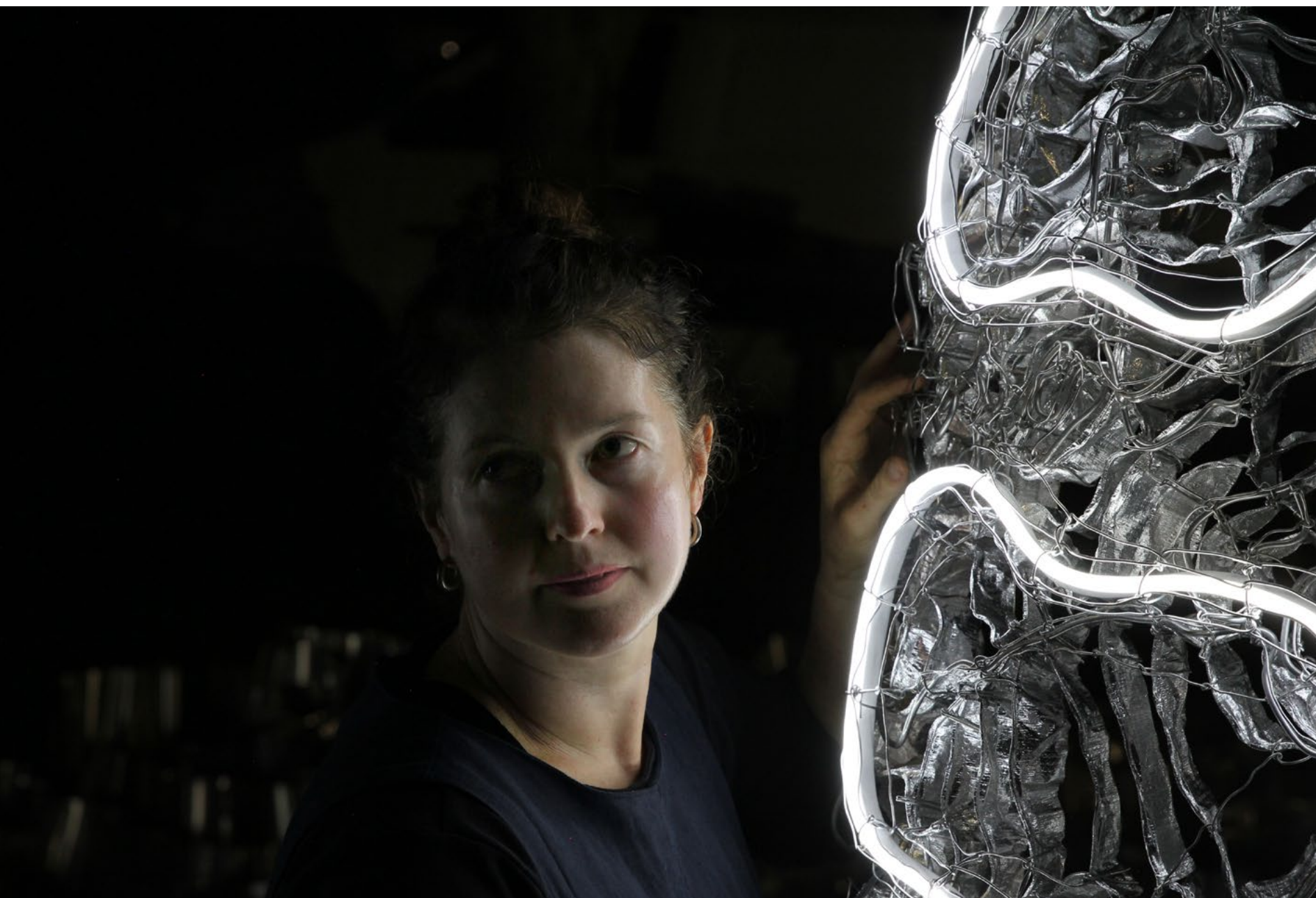
EXHIBITION OPENING PARTY

Meet the artist and celebrate with us at the exhibition opening party on
Saturday 24 May 2025, 1 - 3pm

Light refreshments provided. We look forward to seeing you there.
RSVP appreciated to assistant@flg.com.au

[VIEW EXHIBITION ONLINE](#)

This exhibition is part of **Melbourne Design Week 2025**, an initiative of the Victorian Government through Creative Victoria.



Bound by the Sky

Catalogue Essay by Deborah Clark, 2025

Last year when I opened an exhibition of Hannah's work in Canberra, at Grainger Gallery, I noted that although she had not exhibited in a gallery in her home town for some years her marvellous art has been widely experienced by Canberrans across the city – even if they didn't know her name.

Each day Canberra commuters travel on the light rail they see Hannah's delicious large tracery drawings on glass which feature on all thirteen rail stops (Intersections). Her art is now woven into our urban experience and has lit up the city in public displays since her graduation just over a decade ago: digital light projections on the historic Sydney and Melbourne buildings in the Enlighten Festival (2019); the sinuous *Shroud* suspended above Lake Burley Griffin in Canberra's contemporary biennial Contour556 (2020); in installations at the National Portrait Gallery, and the Canberra Museum and Gallery's glass-walled space on Civic Square (2017); and her recently unveiled 36 metre long sculpture *Life force* which commands the main corridor and stairwell of Canberra Hospital's new Critical Services Building. Hannah also recently won the commission for a major signature work at the National Arboretum of Canberra, *Drawing breath*, which will be sited in the large front dam near the Arboretum entrance, where its folded cloudlike form will transform the gateway space.

Hannah has lit up other cities and towns too – with substantial public art commissions in Sydney and Brisbane, and participation in a myriad of exhibitions nationally and internationally: in Berlin, Cambridge, New York, Singapore, Hong Kong, Italy, France, and in the Pilbara. Since she graduated in 2013 from the ANU School of Art she has been incredibly productive with a purposeful focus on the development of her practice. Her art is continually evolving, and the sense of movement and dynamism in the work is mirrored in the way she pushes her practice forward, working seamlessly across a variety of disciplines and modes of making: graphic traditions, sculpture, weaving, metalwork etc.

At the heart of Hannah's art is drawing; when she makes sculpture she is drawing in space – with aluminium, wire, acrylic, salt, LED lights – and creating a kind of cosmic architecture.

With these sometimes unlikely materials Hannah's art is so finely crafted, refined in its making and in its attention to detail – to line and form and heft, and to the craft of making. In this craft of making she's joined the ranks for me of some of this country's most imaginative contemporary artists who work across mediums and disciplines and share an extraordinary – almost obsessive – attention to detail: artists such as Fiona Hall, Rosslynd Piggott and eX deMedici.

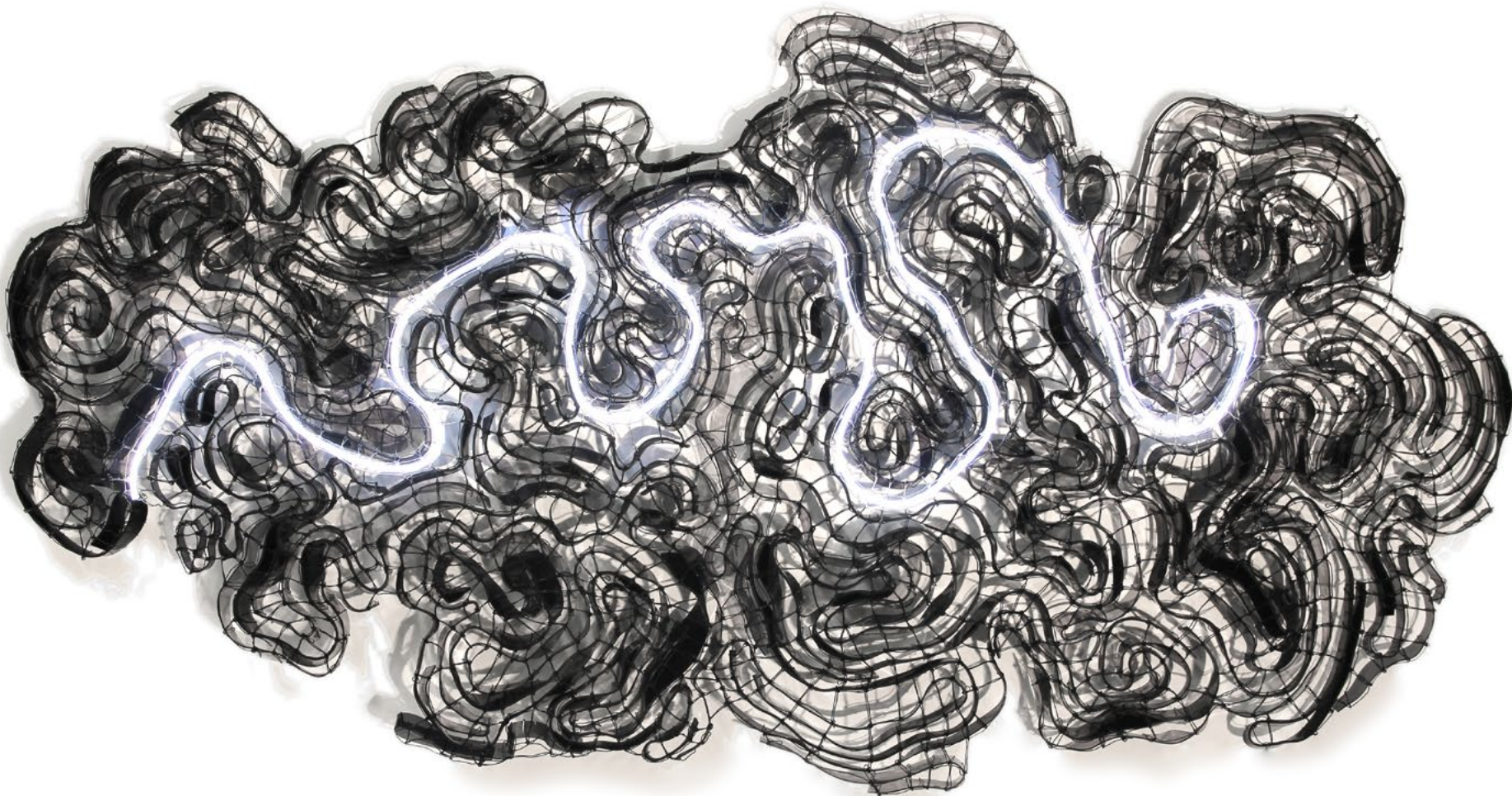
Grounded in traditional techniques of making such as the repetitive work of knotting, Hannah's practice is highly inventive, and dynamic rather than static – the pulsing movement within individual works suggests their relationship to universal natural forces. Standing with one of her large sculptural installations one has the sensation of liquid movement, the flow of time and tide and the cycle of expiration and regeneration.

Being taken into one of Hannah's labyrinthine works of art is a cognitive journey into its abstract material form and the spaces created within and around the work, which become spaces of the imagination, where you feel a connection across the cosmos, and the endless possibilities of all kinds of connections and interconnections. Her intriguing, ambitious, powerful and fearless art never stops making you think, as well as feel.

Deborah Clark
2025

Contact Claire Harris, Director with any enquiries or to make a time to view artworks once they arrive in the gallery.

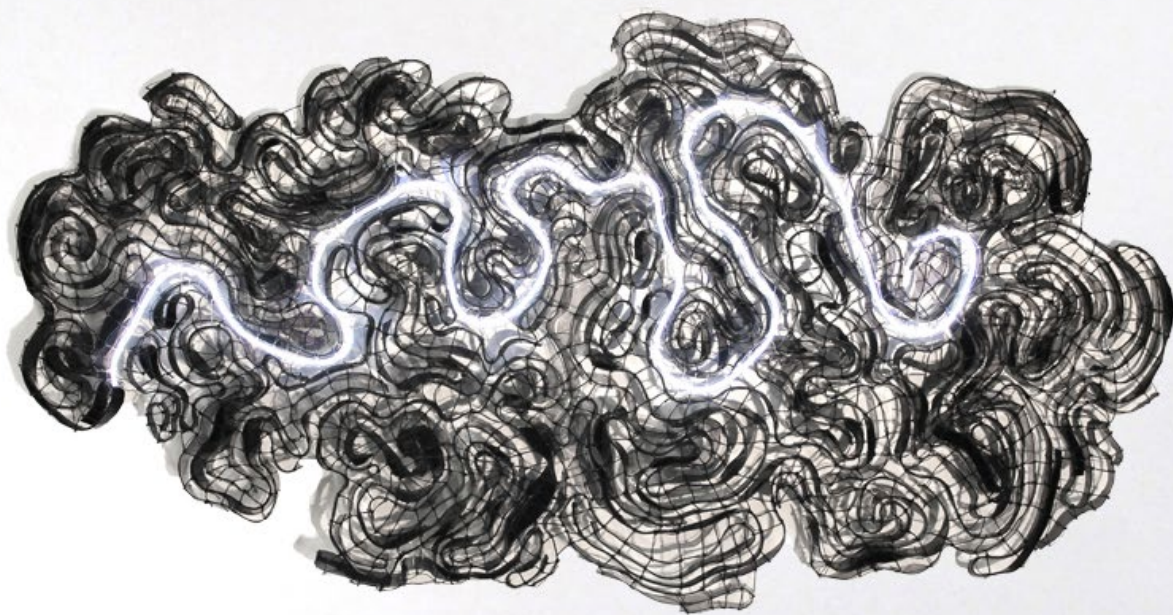
info@flg.com.au



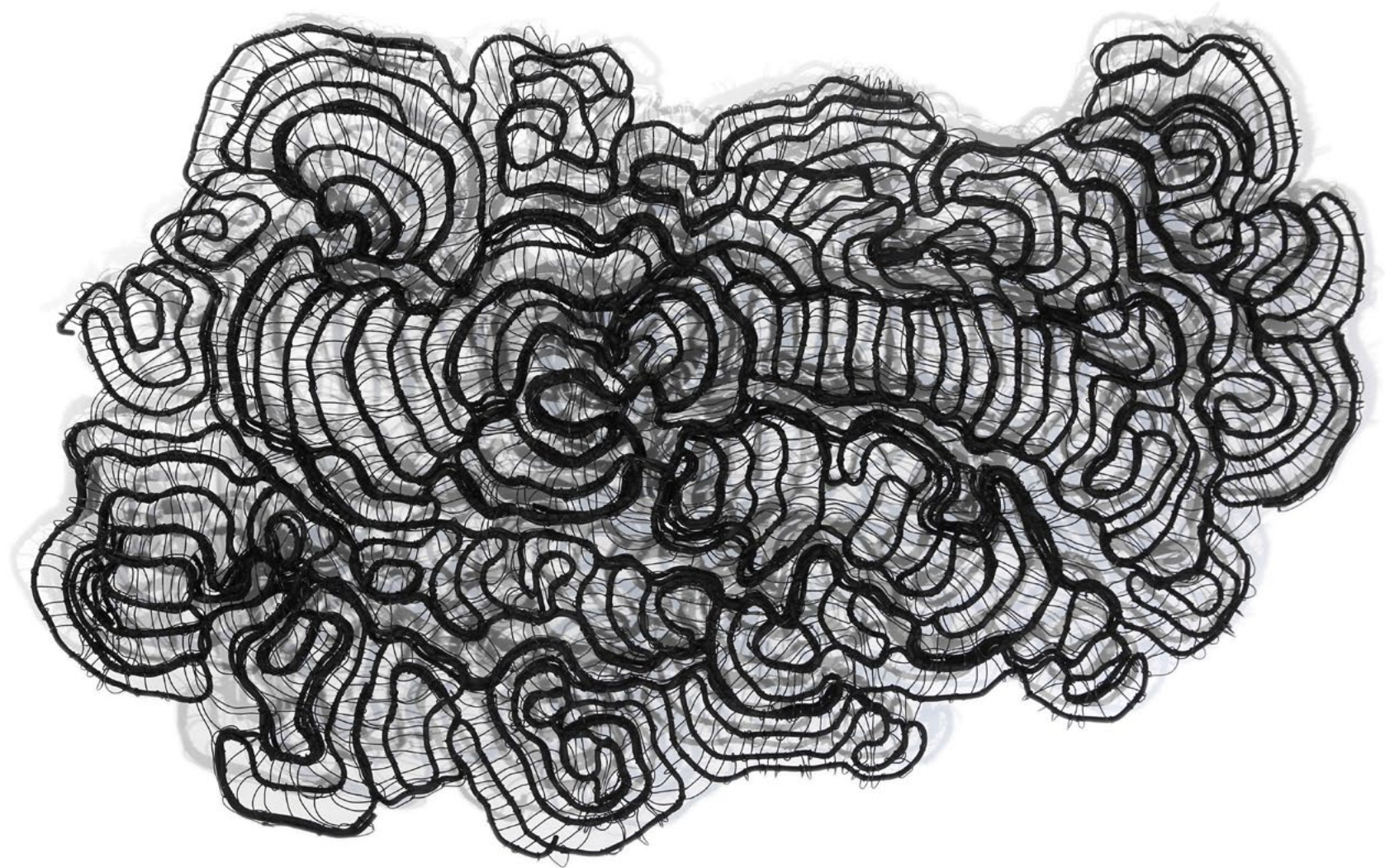
Hannah Quinlivan
Atmospheric Thread 2025
Anodised aluminium, acrylic and
LED light
134cm x 261cm x 15cm
\$18,000 AUD



Detail



To scale on 3.7m wall



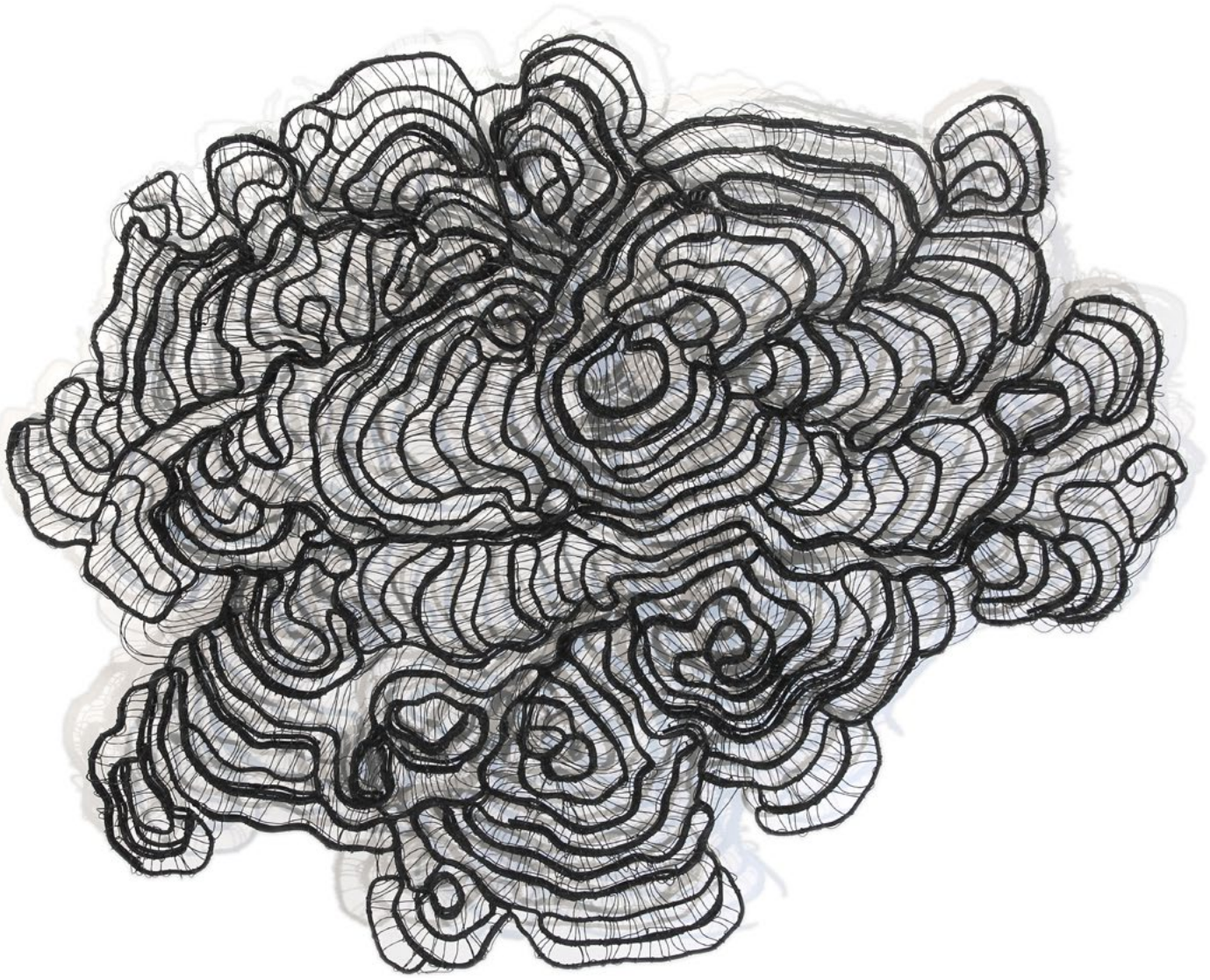
Hannah Quinlivan
Bound by the Sky I 2025
Anodised aluminium and rubber
100cm x 152cm x 15cm
\$8,000 AUD



Detail



To scale on 3.7m wall



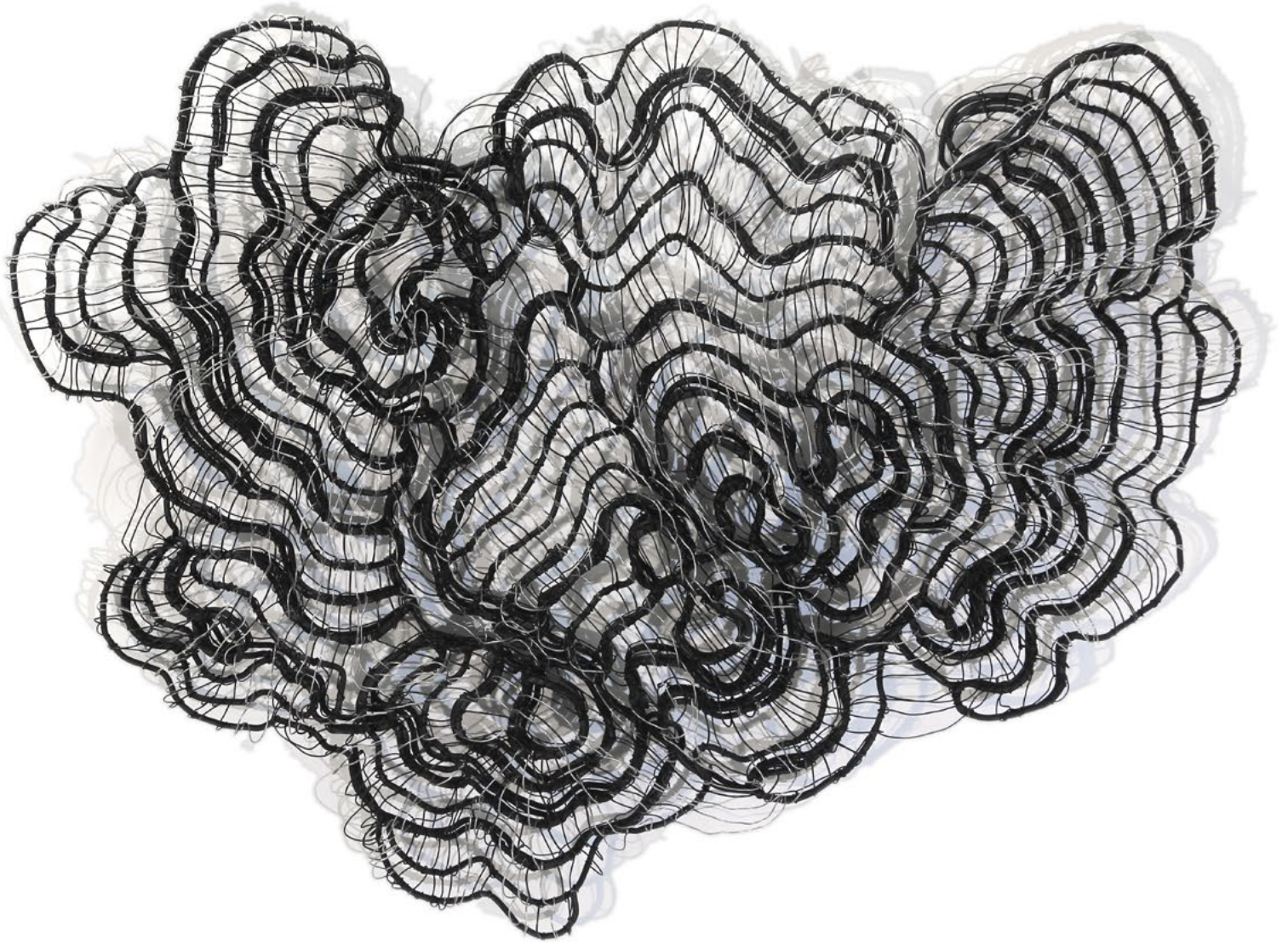
Hannah Quinlivan
Bound by the Sky II 2025
Anodised aluminium and rubber
133cm x 160cm x 12cm
\$10,500 AUD



Detail



To scale on 3.7m wall



Hannah Quinlivan
Bound by the Sky III 2025
Anodised aluminium and rubber
105cm x 125cm x 15cm
\$7,000 AUD



Detail



To scale on 3.7m wall

Bound by the Sky explores humanity's profound yet understated connections to the natural world, focusing on the fragile interplay between human activity and environmental stability. As a motif the sky is a symbol of boundlessness, but also a site that bears the weight of human accountability. The exhibition aims to serve as both a unifying force and a stark reminder of our shared ecological and political realities. Through this lens, Quinlivan's work is neither purely observational nor solely metaphysical. It delves into our collective condition, highlighting the urgency of addressing environmental fragility and human interconnectedness in the face of our interwoven futures.

Combining industrial design processes of cutting and forming with dexterous, manual processes of hand-threading, knitting, and weaving, Quinlivan creates immersive, atmospheric works that embody the vast beauty of the atmosphere and its burden as a repository of human impact.

A series of sculptural installation are suspended from the gallery ceiling, interrupting the boundaries between space and form. Emitting light, casting shadows, and creating a softening of architectural boundaries, her works invite viewers into a series of organic, fluid environments. Wall-mounted works will also be present, traversing the hard lines of constructed spaces. By integrating these forms into the built environment, Quinlivan reimagines the urban as something organic, interdependant and transformational.

By transforming industrial materials into organic, immersive forms, Quinlivan's work challenges conventional notions of materiality and space, encouraging reflection on the fragile ties that bind us all.

This exhibition underscores the importance of ecological responsibility within the context of urban design and environmental sensitivity. Quinlivan's practice mirrors the challenges faced by architects and designers as they navigate material choices and spatial planning while grappling with issues of sustainability. Her works serve as both a meditation on beauty and a call to action, urging viewers to consider the atmospheric and environmental impact of human activity.

Through her installations, Quinlivan highlights the sky as both an expansive symbol of unity and a repository of human impact. Her work draws attention to how our built environments contribute to or mitigate environmental degradation, inviting audiences to reflect on their role in shaping a more sustainable future. Engaging within the wider discourse of Melbourne Design Week, the exhibition aims to reach architects, designers, and the broader community, promoting an ethos of accountability and ecological awareness that balances aesthetic beauty with urgent environmental design considerations.

Bound by the Sky ultimately seeks to create a space where beauty, urgency, and accountability converge. It invites audiences to contemplate the interconnectedness of their own lives with the natural world and to reimagine the possibilities of thoughtful, sustainable design in addressing our collective ecological challenges.



Photo by Sarah Elzo Vandermark

Shroud, 2020

Aluminium and acrylic on water

760 x 180 x 30 cm

Contour 556

Lake Burley Griffin, Canberra, Australia.



Hannah Quinlivan
Breath Between Us | 2025
Powder coated aluminium, ano-
dised aluminium wire and rubber
57cm x 40cm x 18cm
\$2,750 AUD



Detail



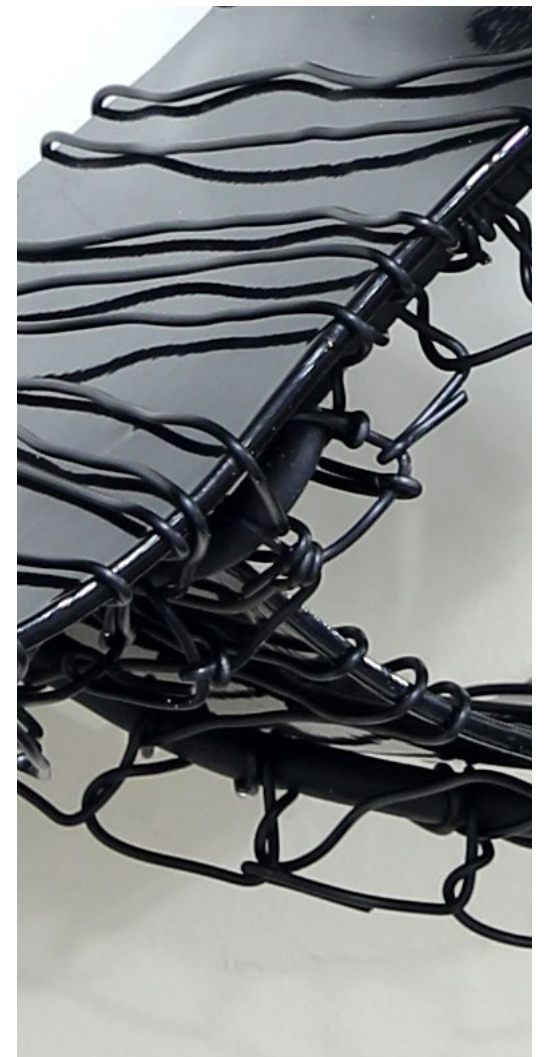
Hannah Quinlivan
Breath Between Us II 2025
Powder coated aluminium, ano-
dised aluminium wire and rubber
49cm x 38cm x 20cm
\$2,500 AUD



Detail



Hannah Quinlivan
The Breath Between Us III 2025
Powder coated aluminium, ano-
dised aluminium wire and rubber
40cm x 60cm x 28cm
\$2,750 AUD



Detail



ARTIST STATEMENT

This body of work explores the profound yet often unspoken connection we all share beneath the expanse of the sky. The title, *Bound by the Sky*, operates as a framework through which I examine the interplay of human interconnectedness and environmental fragility. This is not merely an observation of physical reality—that the sky is a literally envelopes us all. Nor is it solely a metaphysical notion. Instead, it is an exploration of our shared condition, inextricably tied to the ecological and political realities of our time.

The sky, a symbol of boundlessness, now embodies the weight of our uneven accountability. In this work, it becomes a site of convergence, not only in its beauty and vastness but also as a repository of human impact. The atmosphere, once a space of awe and wonder, now holds the traces of pollution and environmental degradation—marks of an unfairly shared culpability and interconnected fate. Through this lens, the sky is both a unifying force and a reminder of the urgent entanglement of our futures.

This series draws on Australian landscapes and skies, whose vastness and clarity hold an enduring influence on my practice. Yet the connection it proposes transcends geographic specificity, reflecting on global interdependence. Through this work, I seek to create a space where beauty and urgency coexist, encouraging audiences to reflect on the tenuous yet profound ties that bind us all beneath the sky.



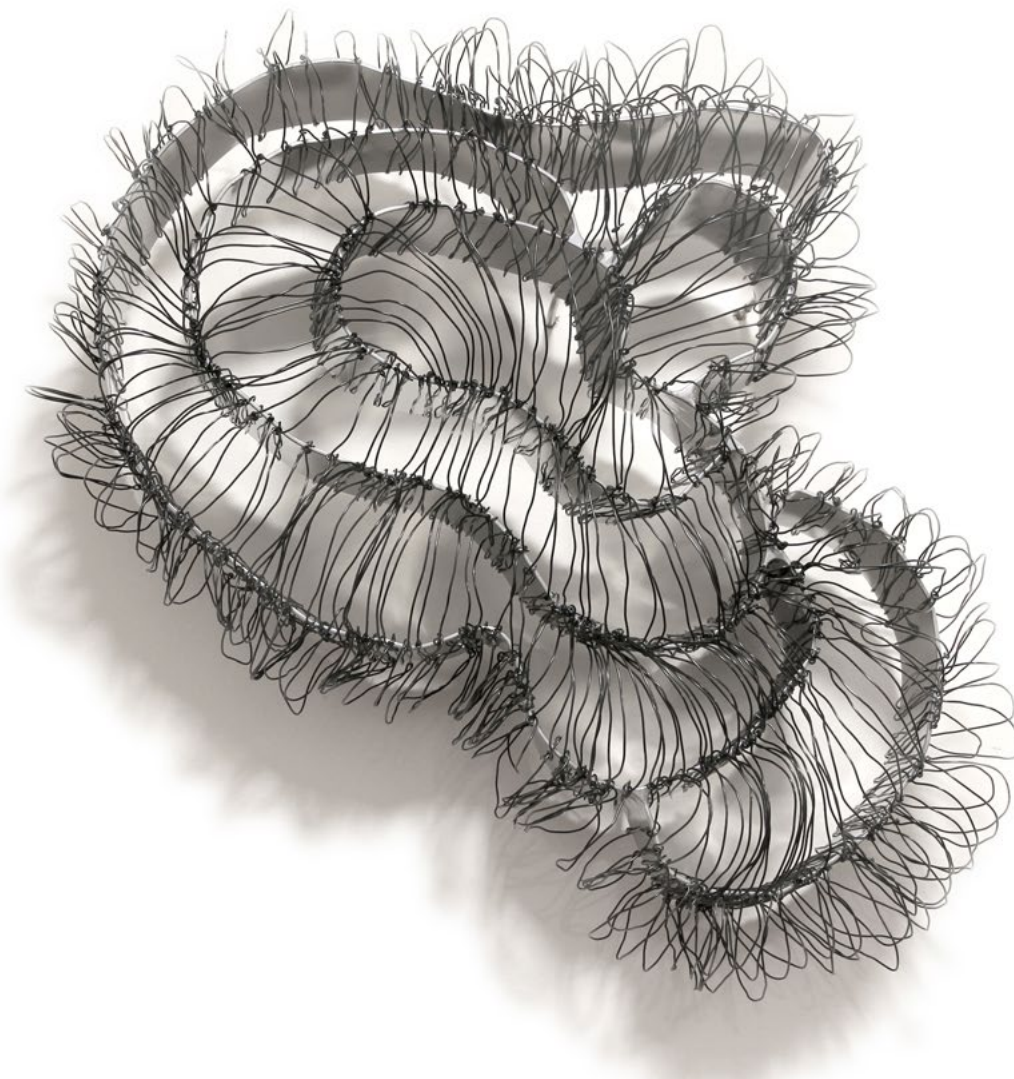
Hannah Quinlivan
Cloudborne I 2025
Powder coated aluminium and
anodised aluminium wire
73cm x 60cm x 15cm
\$4,000 AUD



Detail



To scale on 3.7m wall



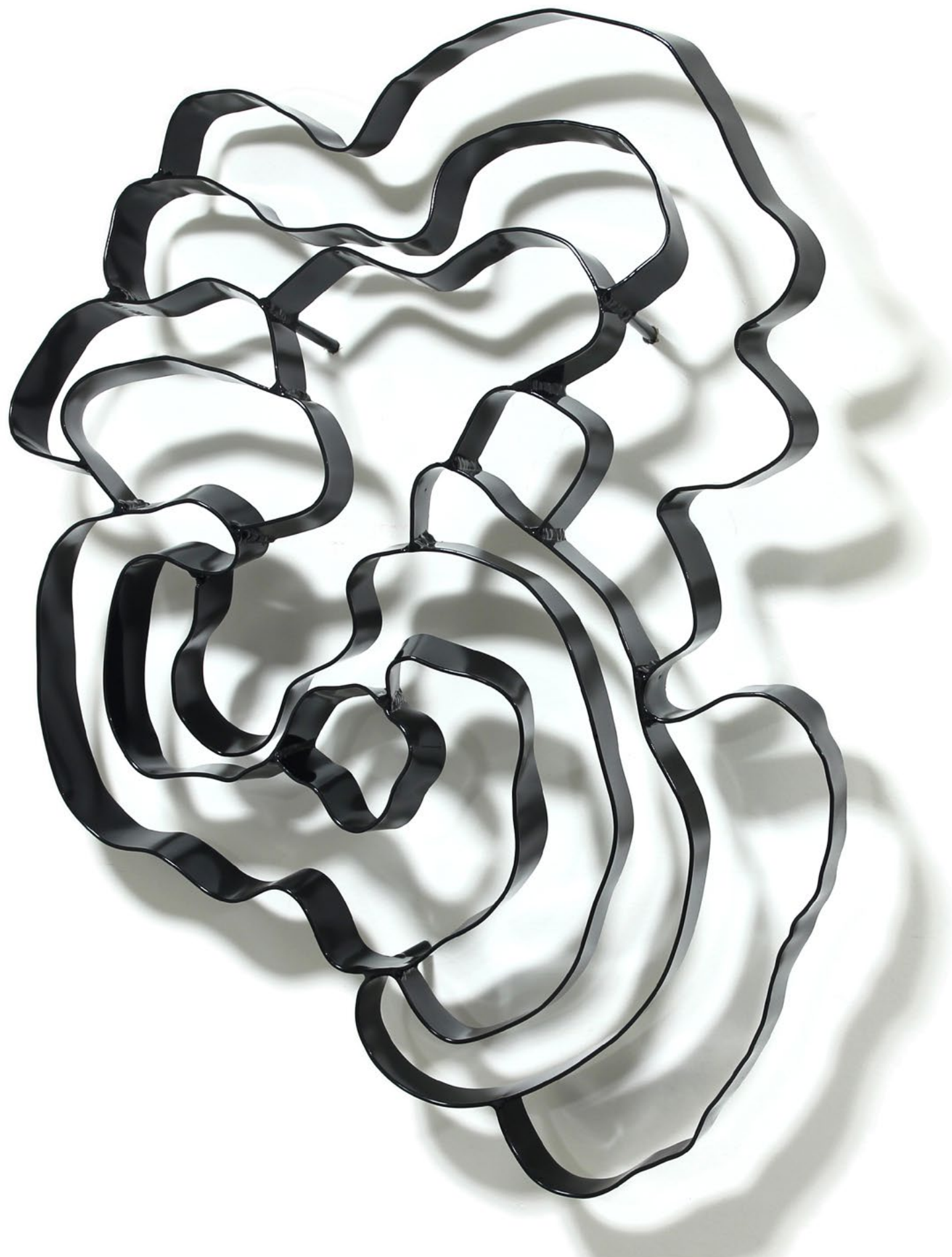
Hannah Quinlivan
Cloudborne II 2025
Powder coated aluminium and
anodised aluminium wire
80cm x 65cm x 20cm
\$4,400 AUD



Detail

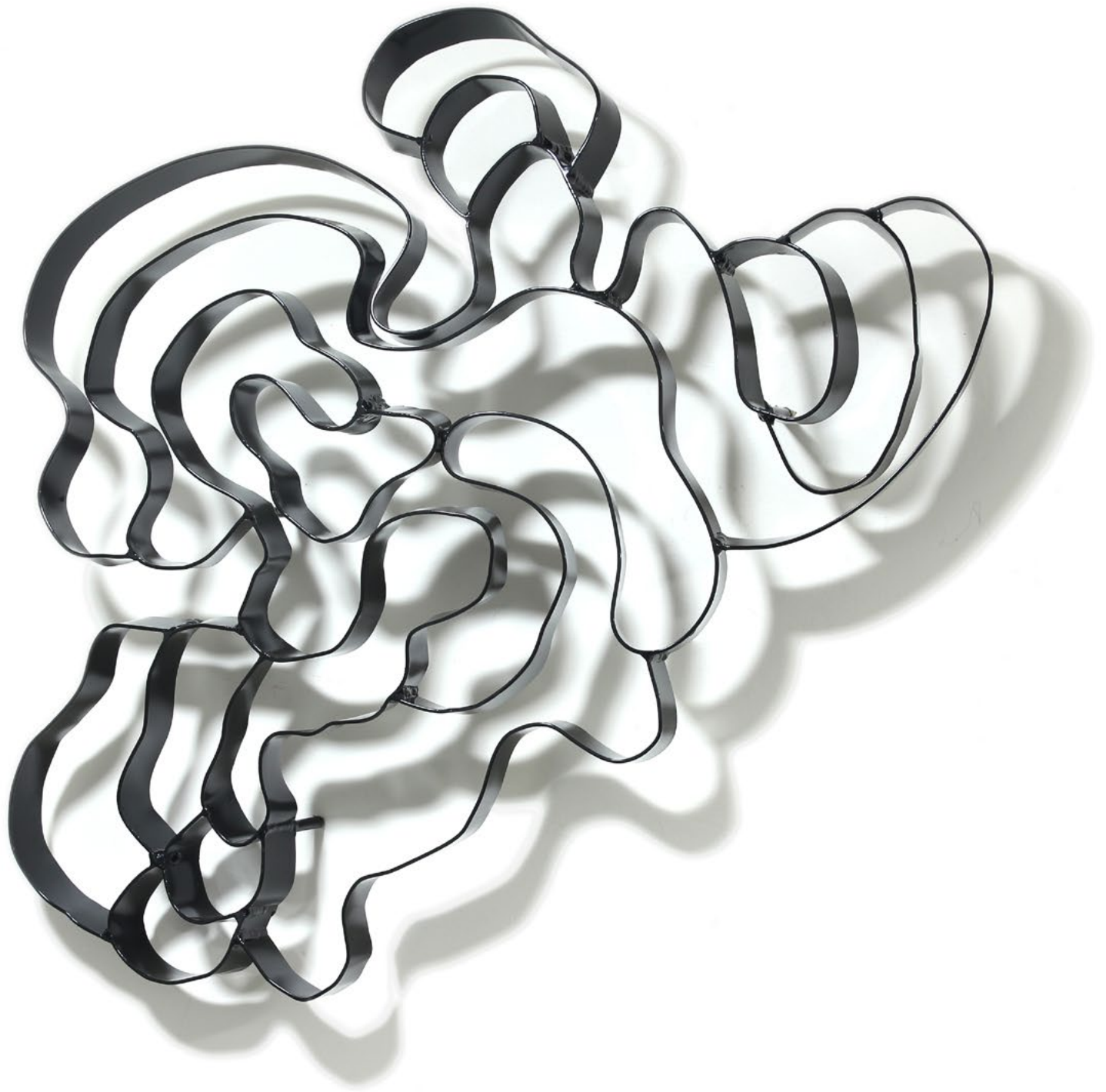


To scale on 3.7m wall



Hannah Quinlivan
Drift Logic I 2025
Powder coated aluminium
85cm x 87cm x 15cm
\$4,000 AUD

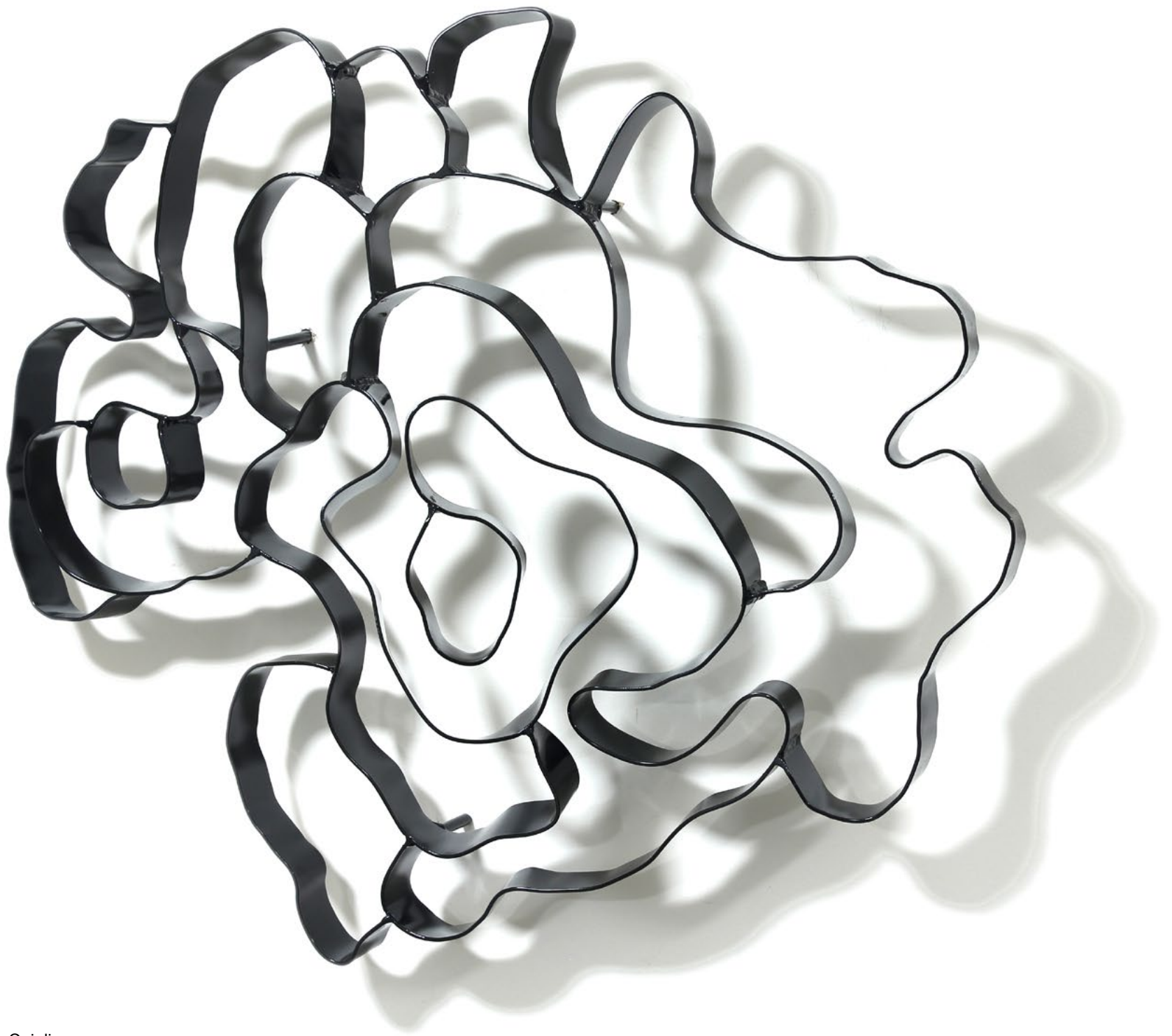
Detail



Hannah Quinlivan
Drift Logic II 2025
Powder coated aluminium
87cm x 85cm x 15cm
\$4,500 AUD

Detail





Hannah Quinlivan
Drift Logic III 2025
Powder coated aluminium
85cm x 90cm x 15cm
\$4,900 AUD

Detail





Hannah Quinlivan
What the Wind Remembers I 2025
Aluminium tape, aluminium wire and LED light
105cm x 46cm x 40cm
\$5,300 AUD



Detail





To scale on 3.7m wall



Hannah Quinlivan
What the Wind Remembers II 2025
Aluminium tape, aluminium wire and LED light
154cm x 48cm x 44cm
\$7,800 AUD



Detail



To scale on 3.7m wall



Hannah Quinlivan
What the Wind Remembers III 2025
Aluminium tape, aluminium wire and LED light
187cm x 42cm x 45cm
\$8,350 AUD



Detail





To scale on 3.7m wall

HANNAH QUINLIVAN

Hannah Quinlivan completed her Bachelor of Visual Arts at the Australian National University (ANU) in 2013 and pursued a PhD at the ANU School of Art & Design. Her practice has been recognised by curators and collectors alike for her skilful exploration of ideas around human movement, emotional cognition and time's flowing passage.

Quinlivan has participated in various international exhibitions. In 2016, she exhibited *Spatialisation* at Pembroke College during the Time and Temporality conference at Cambridge University and toured with Project Field Trip through Singapore, the Philippines, and Indonesia. She performed *Immobilised* at the Zentrum für Kunst und Urbanistik in Berlin in 2017 and held a solo exhibition, *Pellucid*, at Colorado State University. In 2018, she presented her solo show *Impulses, Restraints, Tones* at Jan Kossen Contemporary in New York. In 2019, she was part of *MINIARTEXTIL* in Como, Italy.

In Australia, Quinlivan has had solo exhibitions at the National Portrait Gallery in Canberra (2020, 2019, and 2016), the Town Hall Gallery in Melbourne (2019), and the Canberra Museum and Art Gallery (2017). She has been featured in group shows like *Contour554* in Canberra (2022 and 2020), *Drawn to Experience* at Queensland College of Art (2015), *MOTION* at Bega Valley Regional Gallery (2015), and the Australian Print Triennial at Art Vault Mildura (2015).

She has completed public art projects including an artwork for the Canberra Hospital Expansion project (2023-2024), the foyer of 80 Anne St, Brisbane (2022), a sandstone engraving and ceramic print on glass at 275 George Street, Sydney (2021), a site-specific installation for Design Canberra, City Walk (2020), and artworks for the Canberra Light Rail Network stations (2018).



Quinlivan was a finalist in the Alice Prize (2018, 2014), the Churchie Art Prize (2017), and the Calleen Art Award (2017). She was an artist in residence at the Art at the Heart Residency, Shire of East Pilbara, and at the Zentrum für Kunst und Urbanistik in 2017, where she was mentored by artist Chiharu Shiota. She received the ANU College of Arts & Social Science Scholarship in 2016, participated in the Jump Mentoring Program through the Australia Council for the Arts in 2014, and received ARTS ACT funding in 2014 to establish a mentoring program for young Canberra arts graduates.

Her work is included in collections such as the National Gallery of Australia, The Australian High Commission in Singapore, ACT Legislative Assembly Art Collection, Arthur & Suzie Roe Collection, Justin Art House Museum, Deakin University Art Collection, The Australian National University, KPMG Art Collection, Shire of East Pilbara, Philip Cox Collection, Ormond College Collection, and various private collections.

EDUCATION

- 2015 PhD candidate, Australian National University, Canberra, ACT
- 2013 Bachelor Visual Arts (Hon), Australian National University, Canberra, ACT

SOLO EXHIBITIONS

- 2025 Bound by the Sky, Flinders Lane Gallery, Melbourne, VIC
- 2024 Resonance, Grainger Gallery, NSW
- 2023 Bondi Pavilion Gallery, October–November 2023. Sydney, NSW
- 2023 Residues and residuals, July 2023. Artisan Gallery, Brisbane, QLD
- 2023 Conjunctions, National Art School, Sydney, NSW
- 2022 Smokescreen, Flinders Lane Gallery, Melbourne, VIC
- 2020 Desiderium, Design Canberra, ACT
- 2020 Nocturne, Flinders Lane Gallery, Melbourne, VIC
- Compression, Mosman Art Gallery, NSW
- 2019 Uncertain Terrains, National Portrait Gallery, Canberra ACT
- Delineation, The Town Hall Gallery, Hawthorn, VIC
- 2018 Turbulence, Flinders Lane Gallery, Melbourne, VIC
- Impulses, Retraints, Tones, Jankossen Contemporary, New York
- 2017 Transition, National Portrait Gallery, Canberra, ACT
- Travelling Light, Deakin University, Melbourne, VIC
- Pellucid, Colorado State University, Fort Collins, USA
- Anatomy of a Drawing, Canberra Museum and Art Gallery, Canberra, ACT
- Estuary, curated installation MContemporary at Art Central, Hong Kong
- Immobilised, Zentrum für Kunst und Urbanistik (ZK/U), Berlin
- 2016 Spatialisations, Pembroke College, Cambridge, United Kingdom
- Counter-Weight, .M Contemporary, Sydney, NSW
- Synecdoche, Flinders Lane Gallery, Melbourne, VIC
- Arrhythmia, National Portrait Gallery, Canberra, ACT
- 2015 Still Motion, Flinders Lane Gallery, Melbourne, VIC
- 2014 Imperfect Translations, M Contemporary, Sydney, NSW
- Drawing Breath, Shire of East Pilbara, Newman, WA
- Transience, Kunstraum Tapir, Berlin
- Resurfacing, Flinders Lane Gallery, Melbourne, VIC
- Riparian, Australian High Commission, Singapore
- 2013 Penumbra, Studio Kura, Japan
- Something Missing, Flinders Lane Gallery, Melbourne, VIC
- 2012 Drawn In, The Front Gallery, Lyneham, ACT

GROUP EXHIBITIONS

- 2024 Pattern Recognition, Canberra Contemporary Art Space, Craft + Design Canberra Festival
- 2024 Residue + Response, Wagga Wagga Art Gallery, Tamworth Textile Triennial
- 2023 5th Tamworth Textile Triennial, Tamworth Regional Gallery, NSW
- 2022 Contour554, Canberra Public Art Biennial, Canberra, ACT
- 2022 Melbourne Art Fair, Flinders Lane Gallery, Melbourne, VIC
- 2021 Genius Loci, Palazzo del Teatro Nuovo, Bergamo, Italy
- Small & Wall 2, Flinders Lane Gallery, Melbourne, VIC
- 2020 Contour554, Canberra Public Art Biennial, Canberra, ACT
- 2019 30 x 30, Flinders Lane Gallery, Melbourne, VIC
- MINIARTEXTIL, 29th edition of the annual international survey show of contemporary textile art, Como, Italy
- 2019 Uncertain Terrains, Sydney Contemporary Art Fair, Carriageworks, NSW
- Enlighten Festival, Canberra, ACT
- Synthetic Landscapes, Edwardsville Art Center, Edwardsville, IL, USA
- 2018 K11 Foundation, Hong Kong
- Subterrian, FLG at Collins Place, Melbourne Art Week, VIC
- Black & White & Red All Over, JAHM, VIC
- 2017 Continuum, Goulburn Regional Gallery NSW
- 2017 Art at the Heart, Shire of East Pilbara, WA
- Denfair, FLG @ Melbourne Exhibition Centre, Melbourne, VIC
- Hong Kong Art Central, Harbourfront, Hong Kong
- 2016 CAPO 33, Canberra Museum and Art Gallery, Canberra, ACT
- Sculpture in the Vineyards, Wollombi, NSW
- Lines of Inquiry, ANCA, Canberra, ACT
- The King's Artshow, The King's School, Sydney, VIC
- FUSE, Flinders Lane Gallery, Melbourne, VIC
- Denfair, FLG @ Melbourne Exhibition Centre, Melbourne, VIC
- Just Draw, Newcastle Art Gallery, NSW
- 2015-16 Field Trip Project, National Institute of Education Art Gallery, Singapore



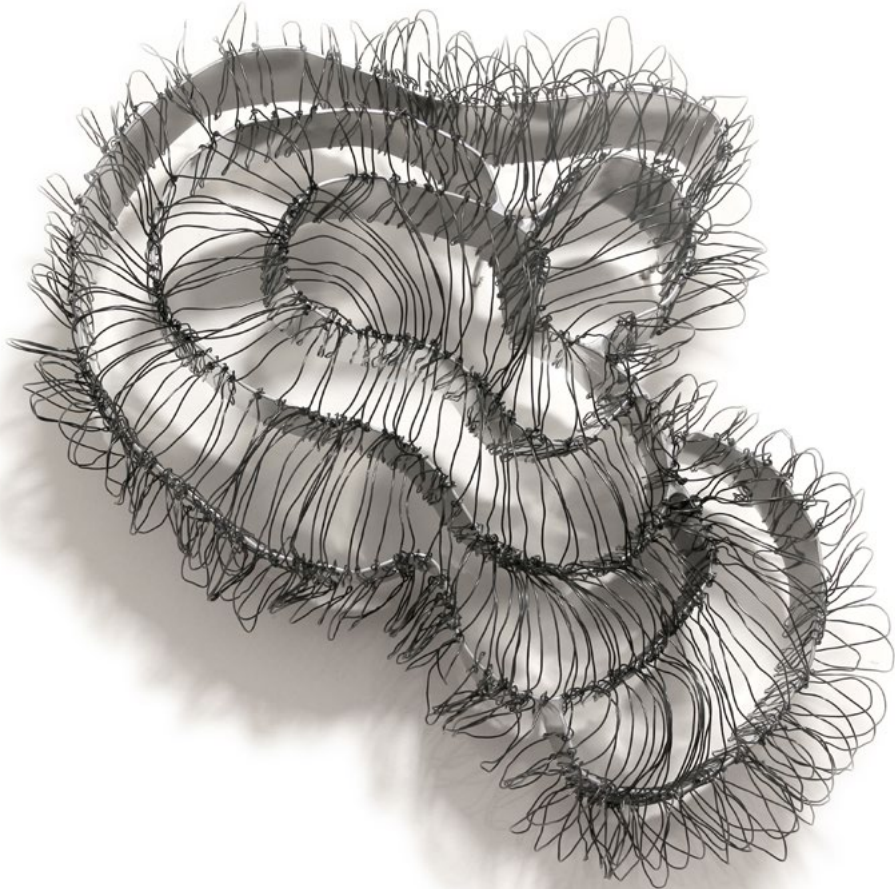
- 2015 Field Trip Project, Vargas Museum at the University of the Philippines,
Field Trip Project, The Tsunami Museum, Banda Aceh, Indonesia
Australian Print Triennial, The Art Vault, Mildura, VIC
Drawn to Experience, Queensland College of Art, Southbank, Brisbane, QLD
Motion: The body & movement in contemporary art practice, Bega Valley
Regional Gallery, Bega, NSW
Hong Kong Art Central, Harbourfront, Hong Kong
- 2014 Sculpture on the Edge, Bermagui, NSW
CAPO 31, Canberra Museum and Gallery, Canberra, ACT
Celebrating 25 Years, Flinders Lane Gallery, Melbourne, VIC
Total View, Kunstraum Tapir, Berlin
Melbourne Art Fair, Royal Exhibtion Building, Carlton, VIC
Sculpture on the Edge, Bermagui, NSW
Megalo Rocks, Megalo, Canberra, ACT
- 2013 Real It Up, Kunstraum Tapir, Berlin, Germany
Material Translations, M16 Artspace, ACT
Sculpture, Flinders Lane Gallery, Melbourne
Sculpture on the Edge, Bermagui, NSW
Real It Up, Kunstraum Tapir, Berlin, Germany
- 2012 Corinbank music and arts festival, Brindabella Mountains, ACT
- 2012 True Grit, Megalo, Canberra, ACT
Fine Lines, Gallery of ANU School of Art, Canberra, ACT
- 2011 School of Art Drawing Prize Exhibition, ANU, ACT
- 2010 School of Art Drawing Prize Exhibition, ANU, ACT
- 2010 Monomania, The Front Gallery, Canberra, ACT
- 2009 School of Art Drawing Prize Exhibition, ANU, ACT
- 2008 School of Art Drawing Prize Exhibition, ANU, ACT
- 2007 School of Art Drawing Prize Exhibition, ANU, ACT

MAJOR PUBLIC COMMISSIONS

- 2025 National Arboretum Canberra
- 2024 Life Force, Canberra Hospital Expansion project, Canberra
- 2022 Fluency, 80 Ann St, Brisbane
- 2021 Grown From Stone, 275 George Street, Sydney, UAP Company
- 2020 Design Canberra City Walk
- 2017-18 Light Rail Commission for Transport Canberra

AWARDS AND PRIZES

- 2022 artsACT HOMEFRONT III, Canberra, Australia.
- 2022 Crat ACT Discover: Craft + Design Public Art Trail, Canberra, Australia
- 2020 artsACT project funding to take part in Miniartextil 29th edition, Paris, Frar
- 2018 Finalist, Alice Prize, Araluen Centre, Alice Springs
- 2017 Canberra Critics Circle Award in Visual Arts, for solo exhibition Anatomy o
Drawing, Canberra Museum and Art Gallery
Finalist, Churchie Art Prize
Finalist, Calleen Art Award
Finalist, Cowra Regional Gallery.
- 2016 Winner, ANU College of Arts & Social Science,
Scholarship to exhibit at Cambridge, UK
Finalist, Kings Artshow, Kings School, NSW
Finalist, Clearwater Sculpture Prize, Queanbeyan, NSW
Finalist, M16 Drawing Prize, M16 Artspace, Griffith, ACT
- 2015 Winner, ANU School of Art, Boronia Alumni Acknowledgement Prize.
Finalist, City of Hobart Art Prize for Drawing
Finalist, Calleen Art Award
- 2014 Winner, ACT ARTS Grant recipient
Winner, Shire of East Pilbara Artist Residency Award
Winner, JUMP, Australia Council of the Arts
- 2013 Finalist, Geelong Acquisitive Print Award
Finalist, Silk Cut Award
Finalist, CPM National Print Awards
Winner, ArtStart, Australia Council
Winner, Cox Prize (Acquisitive) Sculpture on the Edge
Winner, Don Moffat & Cecilia Ng Award, Sculpture on the Edge
Winner, People's Choice, Sculpture on the Edge
Finalist, Calleen Art Award, Cowra Regional Art Gallery
- 2012 Finalist, M16 Drawing Prize, M16 Artspace, ACT
- 2011 Winner, The Peter and Lena Karmel Anniversary Prize
- 2011 Winner, ANUHonours Scholarship for academic merit
Winner, Megalo Print Studio and Gallery Residency Award



- Winner, Canberra Grammar School Exhibition Award
Winner, The Front Gallery Exhibition Award
2010 Winner, Jan Brown Drawing Prize, Australian National University

ARTIST RESIDENCIES

- 2017 Art at the Heart Residency, Shire of East Pilbara
2017 Zentrum für Kunst und Urbanistik (ZKU), Berlin
2017 Mentorship with Chiharu Shiota, Berlin
2016 Spatialisation, Old Court, Pembroke College, Cambridge University
2014 Shire of East Pilbara, Newman, Western Australia, August - September
2014 Takt Kunstprojektraum, Berlin, Germany, July
2013 Japan, November - December
2013 INSTINC. Singapore, September - October
2013 Takt. Berlin, Germany, August - September
2012 ANU School of Art (Sculpture Workshop), Acton, ACT, July - September
2012 Megalo Print Studio and Gallery. Watson, ACT, April - June

PROFESSIONAL APPOINTMENTS

- 2009-13 Research assistant Intercultural images: Warlpiri drawings from the 1950s
School of Archaeology and Anthropology, Australian National University
Project culminated in an exhibition in the National Museum of Australia
2012-13 Printmaking Tutor, Megalo Print Studio and Gallery, Watson, ACT
2012 Arts Development Consultant Yarliyil Art Centre, Halls Creek, WA
2012 Arts Development Consultant Kayili Artists, Patjarr, WA
2012 Arts Development Consultant Warlukulangu Artists Aboriginal Association, Nyirrpri, NT
2010 Remote art field officer Papunya Tula Artists, Alice Springs and Kiwirrkurra
2006-7 Assistant art coordinator Warlukulangu Artists Aboriginal Association, Yuendumu, NT
2004-6 Gallery Assistant, Gallery Gondwana, Alice Springs, NT

PUBLICATIONS

- 2023 'The Big Book of Little Art Essays', Flinders Lane Gallery
2018 'Hannah Quinlivan Monograph 2011 - 2018', Flinders Lane Gallery

COLLECTIONS

National Gallery of Australia; Colorado State University ; Shire of East Pilbara ; Gaw Capital Hong Kong ; Arts Hotel (Sydney), The Australian High Commission Singapore; ANU Exchange, Australian National University; Deakin University Art Collection; Decjuba Corporate Collection ; Justin Art House Museum; KPMG Art Collection; Lena Karmel Building, Australian National University; Megalo Print Studio + Gallery; National Gallery of Australia; New Acton Arts Precinct; Ormond College Student Club; Philip Cox Collection; ACT Legislative Assembly Art Collection, Canberra.
Various private collections.





FLINDERS LANE GALLERY

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