

Curriculum Vitae

Dr Benjamin Woods

Artist and Lecturer (born in Melbourne, 1988). Lives and works in Docklands/Naarm, Victoria.

ACADEMIC TRAINING

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| 2022 | Doctor of Philosophy , Monash University, Department of Fine Art, Melbourne. |
| 2016 | Graduate Certificate in Arts (Philosophy and Gender Studies) , University of Melbourne. |
| 2012 | Master of Fine Art , University of Melbourne, Victorian College of the Arts. [HD] |
| 2010 | Bachelor of Fine Art (first-class Honours) , Sculpture and Spatial Practice, Victorian College of the Arts, Melbourne. |
| 2009 | Bachelor of Fine Art , Sculpture and Spatial Practice, Victorian College of the Arts, Melbourne. |

RELEVANT PROFESSIONAL ROLES

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| 2025-current | Lecturer (ongoing) , Monash University: Art, Design and Architecture, Caulfield. Lecturer in BFA program: First year Sculpture and ceramics curriculum and delivery; Studio practice delivery; Drawing delivery; Ceramics elective course writing and delivery. |
| 2020-2025 | Teaching Associate (casual) , Monash University: Art, Design and Architecture, Caulfield. Lecturer in first year BFA program: Sculpture curriculum and delivery, Studio practice, Drawing delivery. |
| 2014-21 | Teacher (casual) in Sculpture and Studio Practice, Latrobe College of Art and Design, Collingwood. |

PROFESSIONAL CERTIFICATES

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| Current | Working with Children Check |
| 2019 | Certificate IV in Training, Assessment and Evaluation (Government required upgrade) |
| 2015 | Certificate IV in Training, Assessment and Evaluation |

SELECTED SOLO PROJECTS

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| 2026 | Benthic community flutes , Berninnet Art Gallery, Cowes/Millowl [forthcoming] |
| 2025 | Wet lines , solo exhibition and performance at Alta Forma, St Kilda Road. |
| 2023 | Benthic Community Flutes Sketch 2 (Snapping and Sandy Ghost Shrimp, Swamp Scrub, Mussel) as part of <i>Figuring Ground</i> curated by Abbira Kotlarczyk, Grafton Regional Art Gallery, NSW. |
| 2022 | Little and Many Intensities , in <i>Mega-phone Mono-Poly</i> organised by Debris Facility Pty. Ltd., Liquid Architecture, Collingwood Yards. |
| | Engaging the Interval , PhD exhibition, Monash University MADA Gallery, Caulfield. |
| 2021 | Benthic community flutes Sketch 1 (Sandy Ghost Shrimp) , Study Space, Brunswick. |
| 2020 | Leaves, Hope for Resonance , Youkobo Art Space, Tokyo Japan, 22-26 January. |
| 2018 | Beeswax Flutes 2 , in 'Why Listen to Plants?' presented by Liquid Architecture/RMIT Design Hub, curated by Danni Zuvela. |
| | Beeswax Flutes in <i>Groundwork</i> , curated by Matthew Davis, Living Museum of the West/Melbourne Fringe, Maribyrnong River, September. |
| 2016 | Shaking Sculptures in <i>Rooms with a View</i> curated by Emma Collard, The Substation, Newport. |
| 2015 | widen, subtract, warm, cool, observe out , Incinerator Gallery, Garden Space, Moonee Ponds. |
| | that which enables and constrains what can and cannot be done or said , West Space, Melbourne. |
| | dispersing without fragmenting , Library at the Docks, Docklands. |
| 2014 | exfoliated by the world , Fort Delta, Melbourne. |
| 2013 | goop, turn, sponge, cut, stretch, berry, rain , in <i>Does it Matter?</i> Kings ARI 10-year exhibition curated by Anabelle Lacroix, Kings Artist Run Initiative. |
| | enfolding outward , Outward Projects, Launceston. |
| | ... salt left by the waves , c3 Contemporary Art Space, Abbotsford. |
| 2012 | becoming becoming open all-around , VCA Master of Fine Art Graduate Exhibition. |
| | open blankets , City of Melbourne Art Program, Young Artist Grant. |
| | processual rhythms , The Substation, Newport. |

SELECTED COLLECTIVE AND COLLABORATIVE WORKS

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| 2025 | Wind Throb (Workshop and Sharing) , collective sound performance culmination of two-part workshop (lead by Ben Woods as facilitator), Conduction, Footscray. |
| 2023 | Lèlè 2 乐乐2 (Yongping Ren and Ben Woods) , Sound and Sculptural Installation, group show Chinese Museum Arts Collective, Testing Grounds, Melbourne. |
| | Lèlè 乐乐 (Yongping Ren and Ben Woods) , Performance as part of Temporary Position program, Powerhouse Museum, Sydney, May 11. |
| | Tributaries (with Geoff Robinson, Ying-Lan Dann, Saskia Schut), Open Natures and Open House Melbourne/City of Melbourne Arts Program, and at Run Artist Run. |
| 2022 | Tributary Project , with Geoff Robinson, Ying-Lan Dann, Saskia Schut, Composite Moving Image/BUS, Melbourne. |
| 2014 | Better. Faster. Stronger. Melbourne Art Fair Project Space with Sarah crowEST, curated by c3 Contemporary Art Space. |

PERFORMANCES IN CURATED PROGRAMMES

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| 2025 | Sound performance with Ria Soemardjo at Studio Alberto alongside Dylan Martorell and Nathan Gray, August 15. |
| 2024 | Sonic response for Anatol Pitt's exhibition All These Eyes Were Mine at Incinerator Gallery, June 22 Recordings made into EP called Benthic Flutes (Live) |
| 2023 | Bubble improvisation as part of Jessie Bullivant's ATTACHED 1 st birthday party and launch, Flippy's Bar. |
| 2022 | Glass flutes performance as part of <i>Durational Situation / Monmar</i> (Geoff Robinson) Front Beach Back Beach (November), Point Nepean. |
| 2021 | Beeswax flutes performance in Abbra Kotlarczyk's exhibition <i>a sonorous draft; a lexicon of windjamming</i> , BLINDSIDE, June-August. |
| 2014 | feeling material (second iteration)/A(n) as a way of viewing in <i>SPECIFIC IN-BETWEEN (the choreographic negotiated in six parts)</i> by Helen Grogan, Australian Centre for Contemporary Art. |
| 2013 | Artist talk , Critical Animals symposium, with KINGS ARI. |

SELECTED GROUP EXHIBITIONS

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| 2024 | MELA , group show curated by Meredith Turnbull, Alta Forma, Melbourne. |
| 2023 | Hi Spirit, Hi Matter , group show at Watch This Space ARI, Mparntwe, curated by Beth Sometimes. |
| | Figuring Ground curated by Abbra Kotlarczyk, Grafton Regional Art Gallery, NSW. |
| 2022 | Candles and Sticks , curated by Manon van Kouswijk and Allona Goren, 93 George St, Fitzroy. |
| 2021 | Darebin Art Prize (finalist), Bundoora Homestead. |
| 2019 | You Are Here (with Sarah Bunting), curated by Matthew Davis, Living Museum of the West, November. |
| | What does wearing something do? with Meredith Turnbull, as part of <i>All The Jewellery</i> , RMIT Design Hub, April. |
| | Queer Economies (as Behn Woods), curated by Abbra Kotlarczyk and Madé Spencer-Castle, Bus Projects/CCP, Jan/Feb. |
| 2017 | Visitors , curated by Meredith Turnbull and Manon Van Kouswijk for Radiant Pavilion, at Sarah Scout Presents, August/September. |
| 2015 | Form and Flex , curated by Meredith Turnbull, Pieces of Eight. |
| 2014 | Dummy , Mailbox ARI, curated by Made Spencer Castle and Alice Mathieu, Melbourne. |
| 2013 | Interpreting variable arrangements , curated by Jessie Bullivant and Isadora Vaughan, Stockholm, Sweden. |

AS CURATOR

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| 2023-current | Run Artist Run, co-director (with Yongping Ren) |
| 2015 | Feeling Material (exhibition), c3 Contemporary art Space, Melbourne. |

SELECTED WRITING AND PUBLICATIONS BY THE ARTIST

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| 2025 | <i>Unimposing Form</i> , essay book published by True Belief/Run Artist Run. |
| 2024 | <i>Uvulah</i> , art practice-based research paper presented at <i>Queer Contexts 2024</i> Conference RMIT November 6-7. |
| 2024 | Research paper/artist pages for <i>Queeries Journal</i> , Excerpts from <i>Wetland Lovers: Found Chance Text Works for Pipemakers Park</i> |
| 2022 | <i>Forming Resonant Situations: Engaging the Interval in Performance and Installation</i> (PhD, embargoed for forthcoming publication), Monash University Department of Art. |
| 2016 | <i>Intimacy's Spaces and Times: Bergson's Spirit in Sculptural Processes</i> , research paper, presented in Philosophy and Creative Practice stream at Australian Continental Philosophical Society annual conference, Deakin University. |
| 2015 | <i>Sweet Potato</i> , West Space, publication as part of exhibition <i>That which enables and constrains...</i> West Space |
| | <i>haecceities</i> , diary entry, Dancehouse Diary Issue 8: Dance and Ethics, Dancehouse. |
| 2015 | Website text for <i>Feeling Material</i> (exhibition), c3 Contemporary Art Space. |
| 2013 | <i>Feeling Material</i> , research paper, presented in New Materialism panel convened by Barbara Bolt, AAANZ Annual Conference, VCA. |
| 2012 | <i>Becoming Becoming Open All-Around</i> (MFA), VCA University of Melbourne. |

SELECTED AWARDS, PRIZES AND GRANTS

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| 2023 | City of Melbourne Presentation Grant (<i>Tributaries</i>) |
| 2021-22 | City of Melbourne Creative Development Grant (<i>Tributaries</i>) |
| | Darebin Art Prize (Finalist) |
| 2018-22 | Postgraduate Research Stipend (PhD). |
| 2015 | Creative Victoria - Presentation and Promotion (for c3 Contemporary Art Space). |
| | Australia Council for the Arts – ArtStart Grant. |
| | NAVA Australian Artists' Grant. |
| | Incinerator Gallery Solo Project Commission. |
| 2012 | City of Melbourne Arts Grant - Young Artist. |
| | Friends of the VCA Award. |
| 2011-12 | Australian Postgraduate Award (MFA). |
| 2010 | Harry Curtis Prize. |
| 2008 | Perrin Sculpture Foundry Award. |

RESIDENCIES & MASTERCLASSES/WORKSHOPS

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| 2026 | Residency at Berninnet Art Gallery, Cowes/Millowl [forthcoming]. |
| 2025 | Residency at Wuyoushan ARI in Jingdezhen, China [forthcoming]. |
| 2025 | <i>Wind Throb Workshop</i> (as facilitator and organiser), Conduction, Footscray. |
| 2021 | Study Space Residency, Brunswick. |
| 2020 | BLINDSIDE Artist in Residence. |
| 2019-20 | Youkobo Art Space Residency, Japan. |
| 2018 | Melbourne's Living Museum of the West residency. |
| | Diffraction Different and Identity: Masterclass with Karen Barad, hosted by AusSTS |
| 2017 | Performing Arts Forum residency, France. |
| | Testing Grounds residency, Melbourne. |

SELECTED WRITING ABOUT THE ARTIST

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| 2018 | Meredith Turnbull, <i>Jewelry as Excess: Haptic Knowledge and the Artworks of Benjamin Woods</i> , Art Jewelry Forum. |
| 2013 | Barbara Bolt, <i>The Athleticism of Imaging: Figuring a Materialist Performativity</i> in 'On the Verge of Photography: Imaging Beyond Representation' (1 ed., pp. 123-140) ARTicle Press. |