

The Language of Laws

The colourful life of Judith Laws



Colour has become a language interpreting much of what I see and feel and translating it into abstract images and icons. The experience of travelling overseas and in Australia in very diverse areas, leaves an impression, tucked away in my memory.

Judith Laws



Image: Judith Laws in her studio. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.

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Introduction

It is a rare privilege to reflect on the remarkable career of Judith Laws, an artist whose practice spans over four decades and whose creative journey continues to evolve with vibrancy and depth. From her early days in Charters Towers and Gatton, through to her life on the Sunshine Coast with fellow artist and husband, Rex Backhaus-Smith, Judith's story is one of quiet determination, artistic curiosity and an enduring love of colour and place.

Judith's career is distinguished by more than 50 solo exhibitions and countless group and two-person shows, with her work exhibited across Australia's major cities and regional centres, as well as internationally in London and Singapore. Her art is held in corporate and private collections both in Australia and abroad, a testament to its universal appeal and emotional resonance.

Her journey into art began not in a studio, but in the midst of family life in Oakey, Queensland. After raising five children, Judith sought a creative outlet and enrolled in an oil painting course at Toowoomba TAFE. That moment marked the beginning of a lifelong commitment to artmaking, a path she has followed with passion and integrity ever since.

Judith's landscapes may have begun with traditional motifs, trees, houses and the iconic Queensland sky, but she quickly moved beyond representation to explore the emotional and sensory experience of place.

Image: Judith in her studio. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.



'Judith Laws floods the world with luscious hues in watercolour and crayons...
her orange sun rotates in a green sky;...
her works are about making the voluptuous transcendent'.

Elwyn Lynn, Weekend Australian Magazine, 1986



Judith Laws | *Woman* | c. 1980s | etching on paper | 40 x 20cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion. Judith Laws | *Into the Desert* (detail) | 2016 | acrylic and gouache on paper | 74.5 x 88cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.

Her works are visual diaries, rich with discovery, joy and a profound connection to the land and the body. Whether capturing the shimmer of a reef, the curve of a shoreline, the meandering of a creek, the dips within the hills, valleys and mountains, heat and vastness of the desert, the human form morphing into landscape or how, more importantly, we as humans respond to the landscape, Judith's art invites us to see and feel more deeply.

Colour is central to Judith's practice. Her palette is bold and intuitive, pinks and greens, purples and blues, magentas and yellows combined in ways that defy convention yet create harmony and energy. Her mastery of medium, whether watercolour, pastel, gouache, oil or ink, allows her to push and pull colour across the surface, creating works that radiate emotion and movement.

This exhibition offers a journey through Judith's oeuvre; from her early landscapes to her abstracted horizons, her explorations of the body and her jewel-like reef compositions, to her memories of exotic places. Each work is a testament to her enduring curiosity, her fearless use of colour and her generous spirit.

It is our hope that this exhibition uplifts and energises you, just as Judith's work has done for so many over the years.

Jo Duke

Director, Caloundra Regional Gallery

Judith Laws: Painting and the essence of colour. A recollection by Sandy Pottinger

Judith Laws is a force of nature. A sassy, outrageous bundle of energy. She is passionate, enthusiastic, a risk taker. But there is another side that is gentle, vulnerable and immersed in the sensitivities of perception. For some artists on the disparate edges of creativity, this juxtaposition may prove challenging, but Judith resolves her compositions intuitively, putting these extremes together through her exploration, interpretation and response to place. Her reactions are both emotional and physical, flavoured by experiences and memories. Colours, sounds, music and aromas associated with travel to Greece, Indonesia, Morocco and the silent grandeur of the Australian outback, speak to her in a language that is underpinned by the sensual seduction of light translated through the essence of colour. It is a universe of wonder and curiosity, drenched in the hues of the spectrum that express her feelings and responses. The work is joyous, loud, spontaneous, directed but not controlled. She creates forms, patterns and dramatic statements that play with depth, space and surface. Her imagery shapes a continuing search suggesting glimpses of a new way of looking at the world – but a world that is neither obvious nor recognisable. Judith's artworks are not easy paintings that require little effort to enter, they are complex compositions steeped in colour vibrations, trembling orchestrations and moments of respite that are about how the artist feels her experiences. Secret sanctuaries are revealed and concealed; they hold dark moments of introspection as well as vivid narratives of location and circumstance. They become evocations of the spirit, surfaces that fall back into space towing us with them, expressing a sense of awe and a tantalising recognition that there is something more to be explored. Her work is strident, measured, dramatic and gestural. It is intense, as is Judith.

Judith Laws | *Mudjimba Summer* | c.2021 | mixed media on canvas | 100 x 150cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion. Judith Laws | *The Road to Morocco* | c.1996 | mixed media on canvas | 100 x 74.5cm. Image courtesy of the artist and Art on Cairncross. Judith Laws | *Rhythms of Spain* | 2017 | acrylic on canvas | 150 x 120cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.





Judith in the studio with *Mudjimba Summer* c.2021. Image courtesy of the artist.
Photo by Christine Hall, Myphotomotion.

Colour, of all the elements, evokes the greatest human response because it engages our emotions immediately. Colour is the light that impinges on every facet of our lives, enters our dreams and highlights our very existence. For an artist such as Judith Laws, colour is part of her storytelling: it is both the poetry and the prose that detail her journey of discovery. But Judith does not merely use colour, she seizes it, imbibes it. Colour is not superficial decoration, an insipid means to make a pretty picture. Judith Laws owns it, and in her hands, colour becomes an irrepressible co-conspirator.

Many artists are driven by the quest to master a technique, but rather than an end in itself, it is but a means to resolve an artistic conclusion. Judith's work is not dominated by technique, she glides around the perimeters of possibility, taking what she needs, leaving half-recalled traces, moving on across the picture plane, expressing her internalised feelings through contemplation and considered approaches. Then she lets rip with an audacious, playful wildness in which a series of spontaneous auras group and re-group in liquid harmonies that are transposed into inner landscapes, caressed and shaped by memory. For Judith, colour is not the background in an artwork, it is the painting itself. Colour is not merely pigment but a pure energy field that is the sensation of colour, a complete immersion in the act of painting. The medium is succulent, seductive and luscious, and becomes a visceral vocabulary that seems to court the unconscious and translates the hidden self into light and substance.

On a more personal level, Judith's paintings have an added dimension for me. As someone who experiences a synaesthetic response to the intensity of colour that combines shape and sound, I initially found some of her paintings an unsettling voyage of extremes with the colours bouncing off the canvases and ricocheting around the walls. The crescendo of sound, sometimes harsh, sometimes melodic is noisy, often boisterous, overlaid with softer, more fluid syncopations. Muted drumbeats resonate and retreat to allow subtle trills to be piped like scrawled punctuation on a music score giving order to colour's sensory chaos. Orchestras and single voices circle and soar, and the high, clear notes of a flute etch the delicate scribbles of line that play along the edges of form. Blocks of colour shimmer, shapes swirl and undulate. Yellow leaps out to hit an anvil, while red hisses against the sonorous crispness of blue. Colours recede into crevices, or cling, pulsating, to the surfaces. Deep and shallow spaces play hide and seek tethered by coiling linear calligraphy.

The paintings by Judith Laws are living entities, rugged individuals released into the world to survive and continue to enrich and reward the viewer. They are open to interpretation. They hold secrets, tell stories, they are private colour poems that speak volumes. They are broad brush strokes and minute detail. The palette is opalescent, defining and tuning a light-filled ambience that becomes the expressive legacy of abstract thought.

©Sandy Pottinger 2025

Sandy Pottinger is an artist, arts writer and curator. She is a retired lecturer in Visual Arts from the University of Southern Queensland. Sandy wrote the Toowoomba Chronicle's art review column, 'Around the Galleries', for twenty-five years.

Judith with son Glen at exhibition launch, Image courtesy of the artist Judith Laws | *Overview of Oakey* | c. late 1970s | oil on board | 55 x 40cm.
Image courtesy of the artist and lender, Myra Timmerman.





Judith Laws | *Stoney ridges and drying creeks* | 1979 | acrylic on board | 96 x 127cm (framed). Image courtesy of the artist.
Judith with her mother Cath. Image courtesy of the artist.

Reflections from the artist

I didn't intend to have a career in art; what started out as a hobby turned into a passion.

I have always had an interest in creative pursuits, passed on by my mother Catherine, or Cath, who always had many hobbies on the go and was good at everything she took on. She even wrote stories and poems and encouraged me to use my imagination and creativity, which I had in abundance. Another influence on me was my father Cecil Sachse who, as a teacher, taught Ancient History and instilled a love and passion for antiquities and world history. When the youngest of my family of five started kindergarten, I had an entire day to myself and so, with my mother as an example of what is possible, my next step was to see what was on offer at my nearest Technical and Further Education College (TAFE) in Toowoomba.

The Toowoomba TAFE was a good start, as they were offering classes. I tried to get into the pottery class, but it was full. However, there was a vacancy in the painting class, teaching oil painting, so I thought "why not?" I found an old oven tray for my pallet (I still use this today), moved an old, laminated table into the children's rumpus room and I was all set to go.

So began my art career into traditional oil painting. TAFE was a good grounding for me in the use of oil paints, different techniques and compositions, light and shade etc., but to me, the colours suggested were a little dreary. When I came home from class, I could not wait to experiment using these lush, beautiful paints of pure colour, mixing them around and finding different colour combinations; they were 'singing' to me.

I was a busy 'Mum' as well, so time was precious. Having a large family, managing all their ups and downs and caring for them, of course, was my priority, but I still managed to sneak a bit of time in for painting; still experimenting really. Eventually, they started to leave home to follow their own careers and so I had more time to follow mine.

At this stage I knew nothing about art or the great painters and paintings, so I decided to educate myself. I spent the next two years reading anything and everything I could get my hands on about art. I went to art galleries and exhibitions and read art books on renowned artists in Australia and overseas. I was drawn to painting, but I was really interested in diverse ways of expressing ideas.

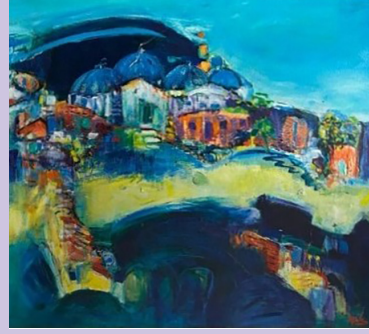
I joined the Toowoomba Art Society and through them was introduced to the Australian Flying Arts School with Mervyn (Merv) Moriarty. The well-known tutor and artist, who flew his plane all around the Outback and regional areas of Queensland, taught local artists techniques and styles. I attended classes with Merv at Dalby once a month, for one year. He was an innovative teacher – we had homework, which we would bring to the next session for discussion. I learned so much. In between times, I would join workshops with other tutors, who offered different disciplines. But my real love was painting; I never stopped experimenting.

As my children were gradually leaving home to follow their own careers, I was able to devote more time to painting; always experimenting with different mediums: oils, acrylics, gouache, inks, pastels, watercolours, as well as different supports from canvases, paper, boards, while playing with different styles.

In 1979 the Toowoomba Art Society was offering a painting safari to the Flinders Ranges with artist and tutor, Rex Backhaus-Smith. He organised the trip accompanied by John Winn, a teacher from the Grammar School, who had a love of geology. On the bus they would talk to us about the country we would be passing through and we would stop for a painting session. There were 40 people on the bus, not only artists but photographers, writers and others who were all interesting. Rex was deeply knowledgeable, not only about the country but technique and was patient with the artists. I remember nights around the campfire, talking and laughing, sleeping in two-man tents and being very cold, which was not great. Drawing on-site was not something I enjoyed, my imagination kept changing what I was seeing. It was so difficult and different for me as I had not been to "the Outback" before – a totally different landscape. When returning home, I was all fired up to learn more.

I joined a watercolour class which Rex was teaching, but I left as I felt that this was not for me. Rex could see this and he suggested that I go to Irene Amos' Binna Burra school, which was just great. We painted to the different beats of music, painted to the poetry readings and much more. I went back to the Binna Burra school the next year. Irene became a good friend. In a way, Rex became my mentor, always encouraging my efforts, giving advice, but only when I asked.

Another outlet for learning was the renowned McGregor Summer School, which was held yearly at the McGregor College in Toowoomba. This was a large school with well-known lecturers and artists, whose expertise was gleaned from all over Australia. There was teaching in many disciplines, included etching, relief printing, printmaking, slab sculpture building, silk painting, pottery, silversmithing and a master class in life drawing with English tutor John Davidson. I particularly liked silk painting, as I was good at sewing and would make wonderful clothes out of the silks for the openings of my exhibitions.



Judith and Rex at exhibition with *Rhythm of Desert* work. Image courtesy of the artist. Joe and Erin from California at launch of Judith's exhibition. Image courtesy of the artist. Photo by Christine Hall, *Mythomotion*. Judith Laws | *Village of churches*, *The Greek Series* | 1993 | acrylic on canvas | 122 x 112cm. Image courtesy of the artist.

In those early days, I was entering art competitions not only on the Darling Downs but in Clonclurry, Warwick, Gatton and Brisbane, and to my delight, I was winning prizes.

I had my first solo exhibition in 1979 at Linton Gallery in Toowoomba. This was followed by many more exhibitions, not only in regional galleries, but Brisbane City as well.

Rex was following my career and suggested I take a folder of my watercolour paintings to Holdsworth Galleries in Sydney. "Start at the best", he said. I was feeling very nervous on the day, but Mrs Gisella Scheinberg was very welcoming. "Show me your paintings", she said. I spread them out on the floor and she said "Yes I will give you an exhibition". I was elated! I ended up having many exhibitions with Holdsworth Galleries after that. I was picked up by Solander Gallery in Canberra with Joy Warren as Director, giving me another solo show. I was also showing at Gold Coast's Schubert Galleries regularly. All up, I had at least 50 solo exhibitions during my career.

I started having exhibitions closer to my home in Montville on the Blackall Ranges. My gallery was Art on Cairncross with Directors Tony Gill and Jane Caraffi. They were fabulous and still are! Nothing was too much trouble for them and they have become dear friends. I had a number of solo exhibitions, as well as many two-person and group shows with their gallery. My current gallery is ca gallery (formerly Cool Art Gallery) in Coolool with Directors Joe and Erin McFeeters, who are great as well.

My paintings were selling very well in the 80s and 90s, this allowed Rex and I to travel overseas every second year. It was always out of season and by local transport, but we travelled through Europe, visited New York and exotic places like Morocco, Spain, Egypt, Mexico and Greece, including the Greek Islands. We lived in a little village while in Greece, exploring ancient sites where there were excavations going on. We returned to Greece a number of times and we are writing a book about our adventures called *Sojourn with a Brush*.

Every alternate year, we would travel out West – visiting mountains and deserts, creeks, gorges, bushlands, sand dunes and more; always choosing interesting places to stop and camp. Rex encouraged me to sketch and keep up the visual diaries that documented my travels and my emotional connection to these places. Travelling around Australia can be dangerous and coming home from these adventures, we would take time while driving back to talk and relive our experiences. Once home, we would go to our separate studios to paint. We exhibited these works in solo exhibitions or together, each documenting what we saw and experienced on those magical trips in different ways.

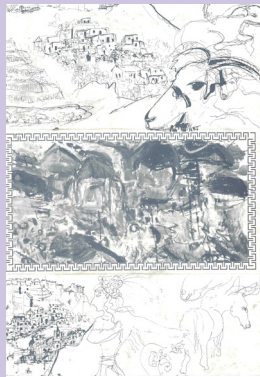
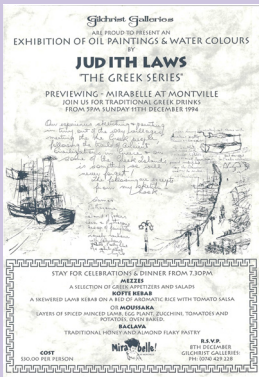
I enjoy using canvases, boards and papers of different sizes as this makes me think of different ways to express myself. Thinking time is very important to me, especially now as I move more and more into abstraction. The use of different mediums is quite exciting. Painting never gets boring!

This exhibition is a small sample of the many travels and experiences I have had since I first started painting in the 1970s.

I really want to thank Rex, my life partner of over 44 years and fellow painter, my family and our friends, along with the organisations who have been so generous in lending their paintings for my exhibition.

Life is joyful and I cannot wait to see what happens next!

Judith Laws, 2025



Judith in a helicopter during one of her painting trips out West, c.2000s. Image courtesy of the artist. Judith Laws | *Canyon Walls* | u/d | acrylic on paper | Framed: 87.5 x 72.5cm. Image courtesy of the artist and Dr Patrick Laws. Judith with Rex having tea at one of their camps out West, 1990s. Image courtesy of the artist. Invitations to *The Greek Series* exhibition at Gilchrist Galleries, 1994. Image courtesy of the artist.



Judith in her studio, 2020s. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion. Jane Caraffi and Tony Gill from Art on Cairncross with Judith Laws and Rex Backhaus-Smith at exhibition of Judith's work. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.



Judith Laws with Jane Caraffi, Tony Gill and Rex Backhaus-Smith at exhibition of Judith's work. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.

Judith Laws – A gallerist's perspective

Judith Laws paints with passion and always colour.

Colour is in her very DNA... and in her clothes, shoes and jewellery, but most of all, in her art. Her works come from her heart and soul.

We were privileged to represent Judith over many years, spanning wonderful series of bold, positive and uplifting paintings. Judith has been well-recognised for the gifted colourist she is which, combined with her expressionist skills, bring such engaging canvases.

We saw the energy in the studio that brought each work to life, and we then experienced viewers' complete captivation as they shared her insights from Morocco to Moscow, from Barcelona to the Barrier Reef. The images are created from the landscapes, people, cultures and moments experienced during many travels and enthusiastically shared.

Her artworks are not constricted by any one medium, method or palette. If fingers can achieve a better look in acrylics than a brush, so be it, as the aim is to convey the feeling of a place rather than detail. It is this spirit which has enchanted and even motivated some to embark on their own travels.

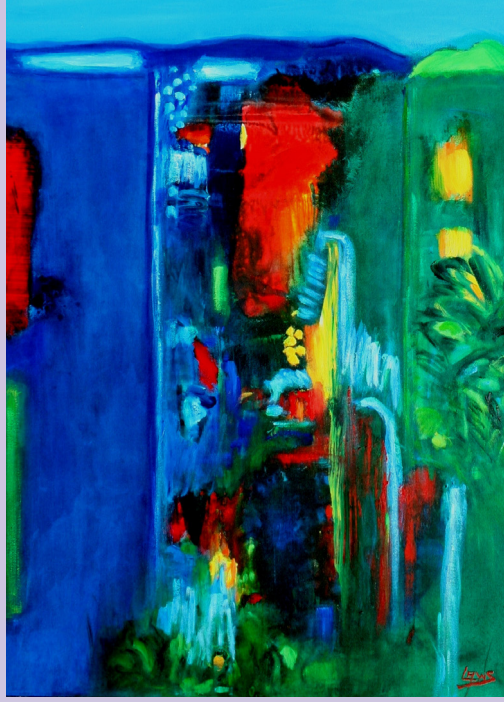
Many works have been inspired by Judith's own "backyard". The flora and vistas of the Sunshine Coast, but more literally in the lush Kondalilla area of the hinterland that she called home. Her work also encompasses the figurative, in sensuous nude studies truly celebrating female form in line and hue. There is passion in every subject she depicts.

Judith's art continues to bring joy and, of course, colour, into many homes and lives.

Jane Caraffi (formerly of Art on Cairncross)

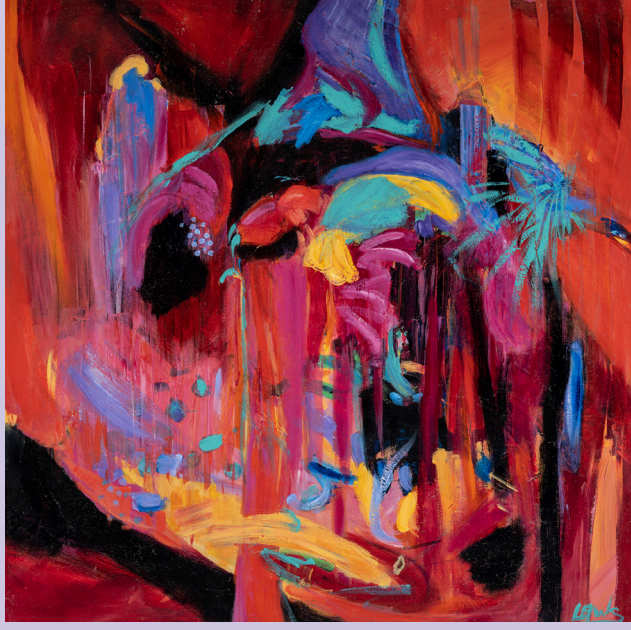
Judith Laws showed at Tony Gills Galleries from 1994, which later became Art on Cairncross from 2002-2021.

Judith Laws | *Kondalilla Falls* | 2015 | mixed media on canvas | 120 x 90cm. Image courtesy of the artist and Art on Cairncross.
Judith Laws | *Nude* | c.1980 | charcoal and ink on paper | Framed: 78 x 107cm. Image courtesy of the artist and Art on Cairncross.





Judith Laws | *After the Burn* | 2005 | acrylic on canvas | 90 x 90cm (framed). Photo by Carl Warner. Judith Laws | *Afternoon in the Old City* | c.1996 | mixed media on canvas | 90 x 90cm (framed). Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.



Judith Laws | *After the Burn* | 2005 | acrylic on canvas | 90 x 90cm (framed). Gift of Jenny Brice and Grey L'Estrange, 2022. Image courtesy of the artist. Photo by Carl Warner. Judith Laws | *Afternoon in the Old City* | c.1996 | mixed media on canvas | 90 x 90cm (framed). Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.

Judith Laws – A memory

Judith Laws has been widely recognised for her skills as a colourist. We were lucky enough to represent her for many years at our gallery and one story will always come to the fore about her vibrant artwork.

A lady on a quiet Sunday afternoon stood transfixed in front of a Judith Laws artwork. It was a rendition of the artist's own garden at Kondalilla and exuded life and joy. The lady explained that she "knew nothing about art" but felt deeply moved by what she was seeing. She then elaborated that she had never bought any art at all, as it was not within her means. She re-visited twice more over the next weeks and again drank in this remarkable painting. In further conversation, she said her 40th birthday was nearing and some people had asked what they could gift her. She said she wished she could ask them for this artwork. With a little organising, her friends clubbed together and put donations towards the work, which was duly delivered to her home.

This started a relationship with art which became an integral part of the client's life. Her collection began and, indeed, her travels also began, mostly inspired by Judith's enticing Moroccan series. While overseas, she always visited as many public and private art galleries as she could and would report back on what treasures she had found. She made many new friends on her journey with art, discovered a love of glass and sculpture and created a very personal haven in her home. One painting allowed one lady to embrace life fully.

Jane Caraffi (formerly of Art on Cairncross)

Judith the artist

by Rex Backhaus-Smith, fellow artist and life partner

Judith creates her paintings from visual experiences and these visual experiences are combined with feelings and memories which are sensitively combined. Over the years, Judith and I have gone on painting safaris through Outback Queensland and beyond. These include following the Strzelecki Track, visiting Lake Eyre and experiencing some beautiful and remote areas here and overseas.

Judith's colour is not the background, it is the painting. When we think of Judith's art we think of colour – lush, beautiful colour.

Judith the mature artist

Judith expresses herself in flowing, exuberant and luxurious colours and sensitive, arty lines. Her paintings, while abstractions, are studies of actual life experiences.

Her study tours of the world's great art centres, along with Australia, have made her expressions more understanding and acceptable to the art world.

She wrote:

"My paintings are abstractions from the real world or something just imagined. They seem to have two approaches – one is completely intuitive and imaginative and the other a studied approach to actual visual experiences; the use of strong colours, redolent of the country and the intensity of what can be found and experienced in a deserted place; all of which conveys my growing passion for this land."

Judith in her studio. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion. Judith Laws | *Meandering* | 2010 | mixed media on canvas | 75 x 100cm. Image courtesy of the artist and Art on Cairncross. Judith Laws and Rex Backhaus-Smith looking fabulous. 2024. Image courtesy of the artist. Judith Laws and Rex Backhaus-Smith at Big Red Dune near Birdsville. 2000. Image courtesy of the artist.





Judith Laws in studio. Image courtesy of the artist and Art on Cairncross. Judith Laws | *Into the Souk* | c.1996 | acrylic on canvas | 60 x 80cm.
Image courtesy of the artist. Photo by Christine Hall. Myphotomotion.



Judith Laws in studio. Image courtesy of the artist and Art on Cairncross. Judith Laws | *Into the Souk* | c.1996 | acrylic on canvas | 60 x 80cm.

Curriculum vitae

Judith Laws has been a practicing artist for 50 years. During her career she has had exhibitions in most major capital cities and regional centres in Australia, as well as showings in London and Singapore. Judith has had 50 solo exhibitions and more than 70 group exhibitions. Her work is represented in corporate and private collections in Australia and overseas.

Born in Charters Towers, Queensland, Judith moved to Gatton and then to Brisbane where she graduated as a Home Economics teacher. In 1957, she relocated to the Darling Downs with her then-husband, veterinary surgeon David Laws. It was here that she began to explore her artistic interests more deeply, eventually committing to a lifelong practice in visual art.

Judith's formal art education began at Toowoomba TAFE, where she studied traditional oil painting. She continued her development through the Australian Flying Arts School under Mervyn Moriarty, vacation schools with Irene Amos, seminars and workshops at the Toowoomba Art Society and masterclasses at the McGregor Summer School. Her studies also included etching and ceramics, and she has benefited from ongoing artistic dialogue and mentorship with her husband and renowned artist, Rex Backhaus-Smith.

For the past 30 years, Judith has lived on the Sunshine Coast, Queensland – first in the lush hinterland of Montville and more recently in Twin Waters.

Studies

TAFE, Toowoomba, Queensland – Traditional oil painting

Australian Flying Arts School – A two-year course with
Mervyn Moriarty in Toowoomba and Dalby

Vacation schools with Irene Amos – Binna Burra, Queensland


Toowoomba Art Society – Seminars and workshops with visiting artists

Master class with John Davidson – McGregor Summer School,
Toowoomba, Queensland

Studies in etching and ceramics – McGregor Summer School,
Toowoomba, Queensland

Guidance and artistic advice from Rex Backhaus-Smith

Judith with daughter Kerry examining her work at launch. Image courtesy of the artist. Cecil Sachse, Judith's father. Image courtesy of the artist. Invitation to one of Judith's first solo exhibitions in 1981 at Linton Gallery, Toowoomba.

JUDITH LAWS

LINTON GALLERY
421 Rathven Street, Toowoomba
Phone: (07) 36 32 5199

Invites you to a PREVIEW with the ARTIST

SUNDAY, 6th SEPTEMBER, 1981
1.30 p.m. — 5.00 p.m.

The Exhibition will be officially opened at 2.45 p.m., by
The Hon. TONY ELLIOTT, M.L.A.
Minister for Tourism, National Parks, Sport, and the Arts.

"Judith applies colour with a facility and sureness that expresses a deep and exciting pleasure in the use of light and shadow. Influenced by such forces of nature, she allows the art itself to be controlled by the movement that unfolds when the work is in progress. As a result, the work remains inventive and original expression of her own developing creativity."
— Rex Buchanan-Smith

JUDITH LAWS: Lives in Oakley on the Darling Downs. Studied with the Flying Art School under Mervyn Manning and later the Bushman, under art guru Peter Ab. Has exhibited internationally with U.S. Apple, Whittaker and Dunlop in Memphis and Queensland Country area contemporary exhibitions.

REPRESENTED: Toowoomba City Art Gallery, Ipswich City Council Office, New Queensland Parliament House Building, Mervyn Theatre Collection, Gates, Toowoomba Permanent Building Society Office, Marcelline Centre Art Collection, and in many private collections.

EXHIBITIONS: Linton Gallery, 1979, Dublin, 1979, The Gallery, 1980, Gosford N.S.W., 1980, included in Spring Exhibitions, Toowoomba, Brisbane, 1981.

Snapshot of studies, travels and adventures within Australia and overseas

- 2009 Lake Mungo safari and painting tour
Archies, Noosa Blue Resort Finalist, Kenilworth Art Prize
- 2008 Daintree painting trip, North Queensland,
with Rex Backhaus-Smith
Tasmania, second discovery tour
- 2007 Birdsville and Diamantina art safari
with Rex Backhaus-Smith
Guest judge, *Women in Art*, Zonta Club, Montville
- 2006 Art tour of regional France, Spain (inc. Bilbao's Guggenheim
Museum), Croatia, Denmark and Russia
- 2005 Diamantina Lakes art safari, Porcupine Gorge, White
Mountains National Park, Salvator Rosa National Park
Commission of five paintings for hotels and resorts
bought by Sheikh Suvoor bin Moh'd Naayan of Abu Dhabi,
United Arab Emirates, negotiated by Art Collections
- 2004 Study Tour of Mexico and Cuba
- 2003 Study and painting trip from Mitchell to the Selwyn
Ranges Centre safari, journey on the Ghan from
Adelaide to Alice Springs
Tasmanian discovery tour
- 2002 Study tour to Rajasthan, India, with Rex Backhaus-Smith
The Harry Redford safari to Cracow, Carnarvon
Gorge and Roma with Rex Backhaus-Smith
Southern safari via Toowoomba, Lightning Ridge,
Bourke, Broken Hill, Adelaide and Melbourne inc.
investigation of Melbourne galleries and subject gathering,
with Rex Backhaus-Smith
Launch of *The art of Judith Laws*, written by
Rex Backhaus-Smith

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Launch of *The art of Judith Laws*, written by
Rex Backhaus-Smith

- 2001 Gold and Silversmithing School with Walreven van Heeckeren, Arts West, Winton, Queensland
Painting trip to the Selwyn Ranges and Muttaborra area, Western Queensland with Rex Backhaus-Smith
- 1999 Painting and study tour of Tuscany, Greece, the Greek Islands, Morocco and Egypt with Rex Backhaus-Smith
Unfamiliar Ground touring exhibition, Noosa Regional Gallery, University of the Sunshine Coast, Cooloolo Regional Gallery, Gympie
- 1998 Simpson Desert and Lake Eyre painting safari with Phil and Phylis Hobart, Henk and Myra Timmerman and Rex Backhaus-Smith
Commission of painting for Arthur Anderson's offices, *Rainforest Pools*
- 1997 Travelled to Indonesia, Java and Bali with Henk and Myra Timmerman and Rex Backhaus-Smith
Outback art safari, In the Footsteps of Harry Redford (Starlight), with John Maureen and Rex Backhaus-Smith
- 1996 Clay sculpture with Yanna Pameijen, Maleny, Queensland
Painting and study tour of Morocco, Spain and Portugal, revisited the great art galleries of London and Paris with Rex Backhaus-Smith
Commission for Oasis Resort, Cairns, Queensland
Commission for Palm Cove Resort, Cairns, Queensland
Textile Art with Celia Player at The McGregor Summer School, Toowoomba

Judith Laws | *Boomanjin Evening* | u/d | acrylic on canvas | 100 x 75cm. Image courtesy of the artist and Art on Cairncross.

Judith Laws | *Canyon Walls* | u/d | acrylic on paper | 100 x 73cm (sheet). Image courtesy of the artist. Judith Laws |

Through the reef (detail) | c.1980s | mixed media on paper. Image courtesy of the artist. Photo by Christine Hall,

Myphotomotion. Judith Laws | *A Palace at Morocco* | 1996 | mixed media with gold leaf on canvas | 90 x 120cm.

Image courtesy of the artist and Art on Cairncross.



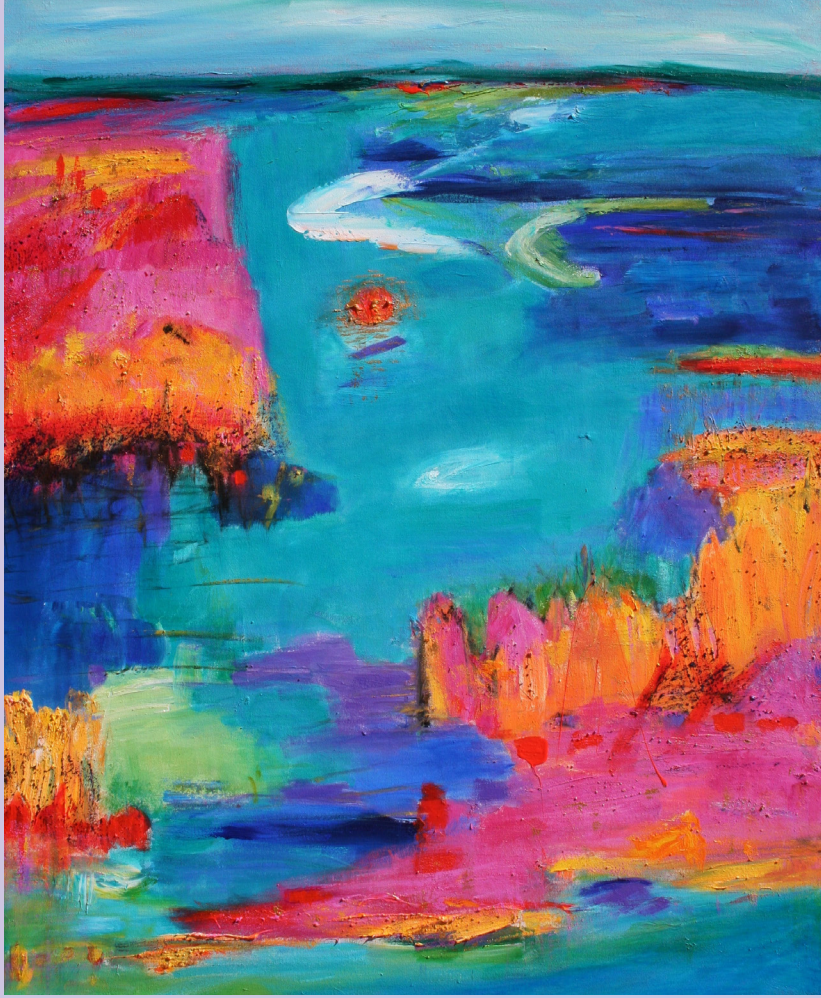


Judith Laws | *Flight* | c.2023 | mixed media on canvas | 90 x 90cm. Image courtesy of the artist and ca gallery.
Photo by Christine Hall, Myphotomotion.

- 1995 Art safari through the Simpson and Tanami Deserts, via Alice Springs to Broome, the Kimberley, Lawn Hill and Carnarvon Ranges with Phil and Phylis Hobart Henk and Myra Timmerman and Rex Backhaus-Smith Commission for Queensland Parliamentary Offices, Waterfront Place, Brisbane
- 1994 Art safari to the Central Australian Deserts and Cape York Peninsular (to observe rock art in Quinkan Country) with Henk and Myra Timmerman and Rex Backhaus-Smith Fabric Dyeing and Screen Printing with Jeff Service at The McGregor Summer School, Toowoomba
- 1993 Three months painting and study tour to the Greek Islands, also Turkey, Greece, Germany, Holland, England and Thailand with Rex Backhaus-Smith Creative Clothing with Wendy Wright at The McGregor Summer School, Toowoomba
- 1992 Safari to Consuelo Gorge, Carnarvon Ranges, with Phil and Phylis Hobart and Rex Backhaus-Smith
- 1991 Carnarvon Gorge Art Camp artist in residence with Rex Backhaus-Smith
Invited by the Northern Territory State Government to participate in the artist's camp at Cooida in the Kakadu with John Morrison, John Borrack and Rex Backhaus-Smith, resulting in an exhibition at the Northern Territory Museum of Arts and Science in Darwin, 1992
Silk Painting at The McGregor Summer School, Toowoomba
- 1990 London exhibition, Queensland House Gallery
Tour of art galleries in England and France
Ceramics with Chester Neale at The McGregor Summer School, Toowoomba

1989	Painting trip to K'gari (Fraser Island), Queensland
1988	Ceramics with Robert Shay at The McGregor Summer School, Toowoomba
1987	Etching and Print Making with Raymond Ceilens at The McGregor Summer School, Toowoomba Etching and Print Making at Griffith University, Brisbane World study tour, arts and antiquity from Egypt and the Mediterranean, Renaissance art, 19th and 20th century art and contemporary art in Europe and America Commission for <i>The Opal</i> painting series for Australia and Japan
1986	Etching and Printmaking with Meg Buchanan at The McGregor Summer School, Toowoomba
1985	Master class with John Davidson at The McGregor Summer School, Toowoomba
1979	Flinders Ranges art safari via the Birdsville Track with the Toowoomba Art Society
1972-1978	Attended a series of painting workshops by well-known Australian artists, including Rex Backhaus-Smith
1978-1979	Studied for two years at The Binna Burra School of Creative Art with Irene Amos Co-founder of the Oakey Art Group, Oakey, Queensland
1976-1977	Attended the Australian Flying Arts School with Mervyn Moriarty and Bela Ivanye
1971	Commenced painting in oils with Elvie Burstow, Toowoomba TAFE

Judith Laws | *Fraser Shores* | 2009 | acrylic on canvas | 129 x 109cm (framed). Image courtesy of the artist and Art on Cairncross.





Judith Laws | *After the Burn - regrowth (detail)* | 2015 | acrylic on canvas | 92 x 120cm. Image courtesy of the artist. Photo by Christine Hall.
 Judith Laws | *He Gave her Flowers* | 1990 | mixed media on paper | 101 x 82.5cm (framed). Image courtesy of the artist. Photo by Christine Hall.
 Judith Laws | *Along the creek* | c. 1990s | mixed media on paper. Image courtesy of the artist and Art on Cairncross.

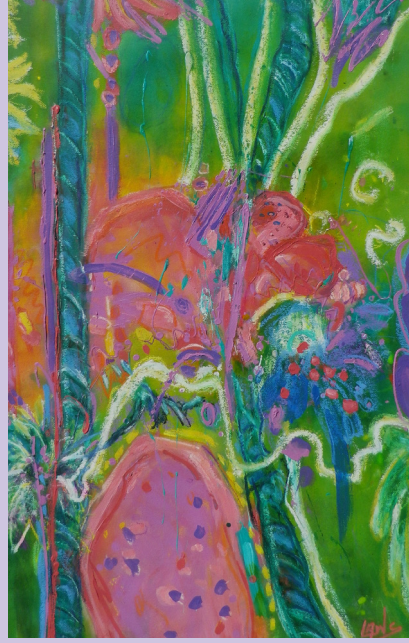
Selected exhibitions

- | | |
|------|--|
| 2023 | Solo exhibition, <i>Effervescence</i> , Cool Art Gallery, Coolum Beach, Queensland |
| 2022 | Finalist, Local Artist – Local Content Art Prize, Caloundra Regional Gallery, Caloundra, Queensland |
| 2021 | Finalist, Local Artist – Local Content Art Prize, Caloundra Regional Gallery, Caloundra, Queensland
<i>Facet</i> , group exhibition, Cool Art Gallery, Coolum Beach, Queensland |
| 2020 | <i>Unfettered</i> , exhibition with Sue Gill, Cool Art Gallery, Coolum Beach, Queensland
Finalist, Local Artist – Local Content Art Prize, Caloundra Regional Gallery, Caloundra, Queensland |
| 2019 | Finalist, Local Artist – Local Content Art Prize, Caloundra Regional Gallery, Caloundra, Queensland
<i>Precious Little</i> , group exhibition, Art on Cairncross, Maleny, Queensland |
| 2018 | Solo exhibition, Caloundra Chamber of Commerce, Caloundra, Queensland
<i>Artist of the Month</i> , exhibition with Marc Kalifa, Art on Cairncross, Maleny, Queensland |
| 2017 | <i>Diversity of Land and Spirit</i> , exhibition with Rex Backhaus-Smith, Art on Cairncross, Maleny, Queensland
Finalist, Local Artist – Local Content Art Prize, Caloundra Regional Gallery, Caloundra, Queensland |
| 2016 | <i>Beauty and Tragedy on Fraser Shores and Horizons West</i> , exhibition with Rex Backhaus-Smith, Hervey Bay Regional Gallery, Hervey Bay, Queensland |

- 2015 *Hidden Treasures*, group exhibition, Art on Cairncross, Maleny, Queensland
Beauty and Tragedy on Fraser Shores, Gattackers Art Space, Maryborough, Queensland
 Feature artist, Friends of the Gallery, Caloundra, Queensland
Art on Cairncross Presents "20", group exhibition, Art on Cairncross, Maleny, Queensland
- 2014 *Beauty and Tragedy on Fraser Shores*, solo exhibition and book launch, Cooroy Butter Factory Arts Centre, Cooroy, Queensland
 Finalist for Friends of the Gallery Art Prize, Caloundra, Queensland
- 2013 *Lust for Life*, solo exhibition, Art on Cairncross, Maleny, Queensland
- 2012 Group exhibition, Traffic Jam Gallery, Sydney, New South Wales
 Group exhibition, Harbourside Gallery, Tewantin, Queensland
- 2011 *Nearly the Full Circle*, solo exhibition, Gallery Beneath, Mooloolaba, Queensland
 Feature artist, Art on Cairncross, Maleny, Queensland
 Group exhibition, David Mackay Harrison Galleries, Ballina, New South Wales
- 2010 *Neo Geography Showcase*, Cooroy Cultural Precinct, Cooroy, Queensland
 Finalist, Kenilworth Art Prize, Kenilworth, Queensland
Paint and Passion, solo exhibition, Tsori Gallery, Toowoomba, Queensland

Judith Laws | *Beach* | c. 2001 | mixed media on canvas | 75 x 110cm. Image courtesy of the artist.
Photo by Christine Hall, Myphotomotion.





Judith Laws | *Purple Love* | c. 1990s | mixed media on paper. Image courtesy of the artist and Art on Cairncross. Judith Laws | *Rainforest and Boulders* | u/d | mixed media on paper. Image courtesy of the artist and Art on Cairncross. Judith Laws | *Moonlitide* | 2009 | mixed media on canvas | 60 x 150cm. Image courtesy of the artist.

- 2009 Archies, Noosa Blue Resort, Noosa, Queensland Finalist, Kenilworth Art Prize, Kenilworth, Queensland Solo exhibition, Art on Cairncross, Maleny, Queensland Featured visual artist in *Biosphere* film, presented to UNESCO
Group exhibition, Kogan Festival of Art, Kogan, Queensland
- 2008 *Images Exotic and Sometimes Erotic*, solo exhibition, The Cooper Gallery, Noosa, Queensland
Exhibition with Rex Backhaus-Smith, Art on Cairncross, Maleny, Queensland
Artist of the Month, From Mooloolaba to Morocco, Gallery Beneath, Mooloolaba, Queensland
- 2007 The Wesley Art Collection Art Exhibition, Brisbane, Queensland
Finalist, Sunshine Coast Art Prize, Caloundra Regional Gallery, Caloundra, Queensland
Two-person exhibition, The Cooper Gallery, Noosa, Queensland
Worlds Apart, solo exhibition, Graydon Gallery, Brisbane, Queensland and Art on Cairncross, Maleny, Queensland
Group exhibition, Tatebayashi Art Cultural Exchange (Hand In Hand), Japan, with sister city Maroochydore, Queensland
- 2006 Exhibition with Rex Backhaus-Smith, Art on Cairncross, Maleny, Queensland
The Archie, group exhibition, Cool Art Gallery, Coolum Beach, Queensland.
Women in Art, group exhibition, Zonta, Montville, Queensland
Jazz in the Garden, exhibition with Rex Backhaus-Smith, Zonta, Toowoomba, Queensland
Exhibition with Rex Backhaus-Smith, Solander Gallery, Canberra, Australian Capital Territory

- 2005 *In the Out Croud*, Noosa Regional Gallery,
Tewantin, Queensland
Group exhibition, Port Douglas Gallery of Fine Art,
Port Douglas, Queensland
Moroccan Souks, commission, Art on Cairncross,
Maleny, Queensland
Group exhibition with Art on Cairncross, Graydon Gallery,
Brisbane, Queensland
Selected Artists, group exhibition, Manyung Gallery,
Melbourne, Victoria
Mt. Oliver Art Prize
Reflections of Lefe, Brisbane, Queensland
- 2004 Melbourne Affordable Art Show with Art Gallery
Collections, Melbourne, Victoria
Echos of Two Lands, Art Gallery Collections,
Gold Coast, Queensland
Sydney Affordable Art Show with Art Gallery Collection,
Sydney, New South Wales
Finalist, Tattersalls Club Landscape Prize,
Brisbane, Queensland
Carnival of Art, group exhibition, Rotary Club of
Toowoomba North, Toowoomba and Art on Cairncross,
Maleny, Queensland
Precious Little, group exhibition, Art on Cairncross,
Maleny, Queensland

- 2003 Solo exhibition and book launch, Adrian Slinger Galleries,
Noosa Heads, Queensland
Book signing, Cooloola Regional Gallery,
Gympie, Queensland
Carnavale, group exhibition, Port Douglas Gallery
of Fine Arts, Port Douglas, Queensland
Chroma Australia Prize of Excellence
Group exhibition, Sydney Affordable Art Show,
Sydney, New South Wales
Colour Collaboration, two-person exhibition,
Waterfront Place, Brisbane, Queensland
Finalist, Tattersalls Club Landscape Prize,
Brisbane, Queensland
Group exhibition, Noosa Regional Gallery,
Tewantin, Queensland
Book signing, Caloundra Regional Gallery,
Caloundra, Queensland
- 2002 Group exhibition, Gallery Dauphin, Singapore
Group exhibition, Michael Cummerford Gallery,
Sydney, New South Wales
Solo exhibition and book launch, Tony Gill Galleries,
Montville, Queensland
Solo exhibition and book launch, Art Galleries Schubert,
Gold Coast, Queensland
Exhibition and book launch, Toowoomba Regional
Art Gallery, Toowoomba, Queensland
Book launch, Noosa Regional Gallery,
Tewantin, Queensland
- 2001 Featured artist, Tony Gill Galleries, Montville, Queensland
Finalist, Tattersall's Club Landscape Prize,
Brisbane, Queensland

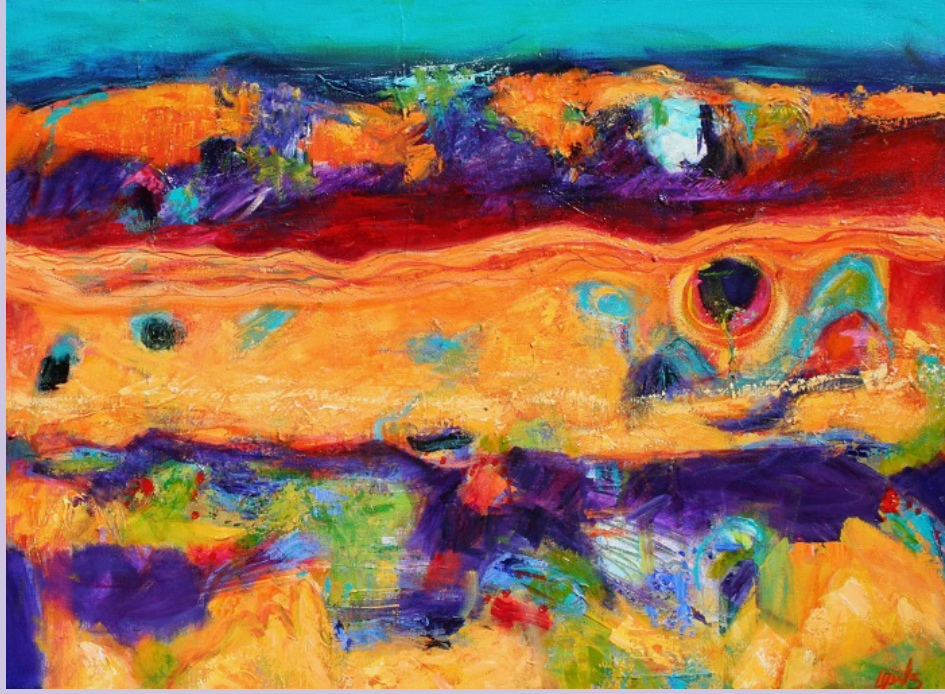
- 2000 Solo exhibition, Trevenen House Gallery, Brisbane, Queensland
Exhibition with Rex Backhaus-Smith, The Private Gallery, Sydney, New South Wales
Unfamiliar Ground, Noosa Regional Gallery, Tewantin, Queensland
Journeys, exhibition with Rex Backhaus-Smith, Cooloolo Regional Gallery, Gympie, Queensland
Unfamiliar Ground, group exhibition, University of the Sunshine Coast Gallery, Sippy Downs and Cooloolo Regional Gallery, Gympie, Queensland
Artists in the Field, Museum and Art Gallery of the Northern Territory, Darwin, Northern Territory
- 1999 Solo exhibition, Framed Gallery, Darwin, Northern Territory
- 1998 Exhibition with Rex Backhaus-Smith, Tony Gill Galleries, Montville, Queensland
Finalist, Tattersall's Club Landscape Art Prize, Brisbane, Queensland
- 1997 Solo exhibition, Art Galleries Schubert, Gold Coast, Queensland
Group exhibition, Royal Queensland Art Society, Zonta Women's Group, Brisbane, Queensland
- 1996 Solo exhibition, Tony Gill Galleries, Montville, Queensland
Direct Sun, group exhibition, Noosa Regional Gallery, Tewantin, Queensland

Judith Laws | *Shoreline* from *The Fraser Island Series* | 2009 | mixed media on canvas | 120 x 150cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.



- 1995 *Exotica*, solo exhibition, Beachside Gallery,
Sunshine Coast, Queensland
Australian Women Artists, group exhibition,
Art Galleries Schubert, Gold Coast, Queensland
Colours of The Deep, group exhibition,
Cairns Regional Gallery, Cairns, Queensland
Exhibition with Rex Backhaus-Smith,
The Potters' Gallery, Mount Isa, Queensland
Exhibition with Rex Backhaus-Smith,
The Upstairs Gallery, Cairns, Queensland
The Nude, Artist of the Month, Tony Gill Galleries,
Montville, Queensland
Exhibition with Rex Backhaus-Smith, The Downs Gallery,
Toowoomba, Queensland
- 1994 Solo exhibition, Kenthurst Gallery, Sydney,
New South Wales
Exhibition with Rex Backhaus-Smith, Gallery Baguette,
Brisbane, Queensland
Solo exhibition, Gilchrist Gallery, Montville, Queensland
Featured artist, Toowoomba Grammar School,
Toowoomba, Queensland
Exhibition with Rex Backhaus-Smith, Sheraton Noosa
Gallery, Sunshine Coast, Queensland
Bougainvillea Festival, group exhibition, Framed Gallery,
Darwin, Northern Territory
Prism, group exhibition, Noosa Regional Gallery,
Tewantin, Queensland

- 1993 Solo exhibition, Holdsworth Gallery, Sydney, New South Wales
Solo exhibition, Art Galleries Schubert, Gold Coast, Queensland
Exhibition with Rex Backhaus-Smith, Kenthurst Galleries, Sydney, New South Wales
Exhibition with Rex Backhaus-Smith, Sheraton Noosa Gallery, Sunshine Coast, Queensland
- 1992 Group exhibition, Museum and Art Gallery of The Northern Territory, Darwin, Northern Territory
Solo exhibition, Hyatt Regency Gallery, Sunshine Coast, Queensland
Solo exhibition, Downs Gallery, Toowoomba, Queensland
Exhibition with Rex Backhaus-Smith, Pottery Gallery, Mount Isa, Queensland
- 1991 Solo exhibition, Solander Gallery, Canberra, Australian Capital Territory
Solo exhibition, Framed Gallery, Darwin, Northern Territory
Solo exhibition, Art Galleries Schubert, Gold Coast, Queensland
Works on Paper, group exhibition, Park Road Gallery, Brisbane, Queensland
- 1990 Exhibition with Rex Backhaus-Smith, Downs Gallery, Toowoomba, Queensland
Exhibition with Rex Backhaus-Smith, Queensland House Gallery, London, England
Exhibition with Rex Backhaus-Smith, Rebecca Hossack Gallery, London, England
An Evening with Judith Laws, Rex Backhaus-Smith and John Morrison, Darwin Performing Arts Centre, Adrian Slinger Galleries, Darwin, Northern Territory



Judith Laws | Coloured Sands from *The Fraser Island Series* | c.2014 | acrylic on canvas
174 x 110cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.

- 1989 Solo exhibition, Solander Gallery, Canberra,
Australian Capital Territory
Solo exhibition, Art Galleries Schubert,
Gold Coast, Queensland
Solo exhibition, Holdsworth Gallery, Sydney,
New South Wales
Australian Contemporary Landscape, group exhibition,
University College of South Queensland Gallery,
Toowoomba, Queensland
- 1988 *Bicentennial Celebration*, group exhibition,
Grafton House Gallery, Cairns, Queensland
The Art of South West Queensland, group exhibition,
South West Electrical Board, Dalby, Queensland
Finalist, 1988 National Women's Art Award, Centre Gallery
(Gold Coast Regional Gallery), Gold Coast, Queensland
- 1987 Solo exhibition, Grafton House Gallery, Cairns,
North Queensland
Exhibition with Charlie Boyle, University of Southern
Queensland Gallery, Toowoomba, Queensland
Tropical Visions exhibition and book launch, Centre Gallery
(Gold Coast Regional Gallery), Gold Coast, Queensland
Small Wonders, group exhibition, Grafton House Gallery,
Cairns, North Queensland
Solo exhibition, Art Galleries Schubert,
Gold Coast, Queensland
- 1986 Solo exhibition, Holdsworth Gallery, Sydney,
New South Wales
Exhibition with John Rigby, Downs Gallery,
Toowoomba, Queensland

- 1985 Solo exhibition, Gallery 111, Rockhampton, Queensland
Solo exhibition, Art Galleries Schubert,
Gold Coast, Queensland
- 1984 Solo exhibition, Holdsworth Gallery, Sydney,
New South Wales
Solo exhibition, Tia Galleries, Toowoomba, Queensland
Four Women Painters, group exhibition, Ulmarra Gallery,
Grafton, New South Wales
Downs Artists – A Changing Landscape exhibition and
book launch, Downs Gallery, Toowoomba, Queensland
- 1983 Group exhibition, Bonython Gallery, Adelaide,
South Australia
Finalist, The L. J. Harvey Memorial Prize for Drawing,
Queensland Cultural Centre, Brisbane, Queensland
- 1982 Solo exhibition, Blue Goose Gallery, Gosford,
New South Wales
Group exhibition, Ulmarra Gallery, Gold Coast, Queensland
Group exhibition, Bonython Gallery, Adelaide, South Australia
- 1981 Solo exhibition, Linton Gallery, Toowoomba, Queensland
Group survey exhibition, Verlie Just Town Gallery,
Brisbane, Queensland
- 1980 Solo exhibition, Tia Galleries, Toowoomba, Queensland
Solo exhibition, Blue Goose, Gosford, New South Wales
- 1979 Solo exhibition, Linton Gallery, Toowoomba, Queensland

Bibliography

- 2014 *The Face of Tragedy: Reimagining the Eliza Fraser Saga*, compiled by Rex Backhaus-Smith and published by Boolarong Press, Brisbane, Queensland
- 2002 *Judith Laws* by Rex Backhaus-Smith, Playright Press, Sydney, New South Wales
Hard bound edition released in June
Book launches at Art Galleries Schubert, Gold Coast, Queensland and Tony Gill Galleries, Sunshine Coast, Queensland
- 2000 *Artists in the Field* by Daena Murray, Government Print Office of the Northern Territory, Museum and Art Gallery, Northern Territory
- 1997 Multimedia CD by Max Germaine
- 1991 *Small Works Wide Vision* by Tony McCulkin, Downlands College, Toowoomba, Queensland
- 1990 *Who's Who of Australian Visual Artists* by D. W. Thorpe
- 1987 *Tropical Visions* by John Millington, Queensland University Press, Brisbane, Queensland
Dictionary of Women Artists of Australia by Max Germaine, Boolarong Press, Brisbane, Queensland
- 1985 *Downs Artists – A Changing Landscape* by Noni Durack and Pamela King, Darling Downs Institute Press, Toowoomba, Queensland
- 1984 *Artists and Galleries of Australia* by Max Germaine, Boolarong Press, Brisbane, Queensland

List of works

Crowd (family), c.1970s

Oil on board
50 x 56cm (framed)
On loan from
private collection

Twin Gums, c. 1970s

Oil on board
70 x 60cm (framed)
On loan from the
private collection
of Dr Mark Laws

***Jondaryan Woolshed,
c.late 1970s***

Oil on board
74 x 48cm (framed)
On loan from the Estate
of Dr David Laws

Landscape, c.late 1970s

Watercolour on paper
44 x 32cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

***Yellow boulders, c.late
1970s***

Acrylic on canvas
76 x 91cm
On loan from the private
collection of the artist

***Red Landscape, c.late
1970s-early 1980s***

Oil on board
56 x 46 x 4cm (framed)
On loan from the
private collection of
Myra Timmerman

Lagoon, c.1970s-1980s

Acrylic on canvas board
51 x 40.5cm (framed)
On loan from the private
collection of the artist

***Overview of Oakey,
c.late 1970s***

Oil on board
55 x 40 x 4cm (framed)
On loan from the
private collection of
Myra Timmerman

Untitled, 1970s-1980s

Watercolour on paper
79 x 95cm (framed)
On loan from the private
collection of the artist

The Red Scarf, 1975

Acrylic on board
62 x 75cm
On loan from the private
collection of the artist

City Views, c.1977

Acrylic on canvas board
55.5 x 71cm (framed)
On loan from the private
collection of the artist

Reflections, 1977

Oil on board
49 x 55 x 3cm (framed)
On loan from the
private collection of
the Giles Family

***Stony ridges and
drying creeks, 1979***

Acrylic on board
6 x 127cm
On loan from the private
collection of the artist

***Find me if you can,
c.1980***

Charcoal and ink on
paper
73 x 107.5cm (framed)
On loan from the private
collection of the artist

***Nude in landscape,
c.1980***

Charcoal and ink
on paper
78 x 107cm (framed)
On loan from the private
collection of the artist

Landscape, c.1980

Charcoal and ink
on paper
78 x 107.5cm (framed)
On loan from the private
collection of the artist

***Cross Country Skiing
from Snow Series,
c.1980s***

Watercolour and ink
on paper
46 x 41cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

Judith Laws | *Rhythms of the Desert* | 1989 | mixed media on canvas | 115 x 209cm (framed). Image courtesy of the artist. Photo by Christine Hall, Myphotomotion.





Judith Laws | *Look Within* | 2022 | mixed media on canvas | 101.5 x 101.5cm. Image courtesy of the artist. Photo by Christine Hall, Myphotomation.

***Desert Diggings,*
c.1980s**

Acrylic on canvas board
70 x 55cm (framed)
On loan from the private
collection of the artist

Desert Edge, c.1980s

Acrylic on canvas board
69 x 83cm (framed)
On loan from the private
collection of the artist

Desert Greeney, c.1980s

Acrylic on canvas board
61 x 59cm (framed)
On loan from the private
collection of the artist

Focus in Red, c.1980s

Acrylic on board
83 x 100cm (framed)
On loan from the private
collection of the artist

Landscape, c.1980s

Watercolour and pastels
on paper
82 x 100cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

***Landscape from
Snow Series, c.1980s***

Watercolour and ink
on paper
62 x 63cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

***Windows to the Reef,*
c.1980s**

Acrylic on paper
60 x 50cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

Sandy Beach, c.1986

Acrylic and gouache on
canvas board
29 x 38.5cm (framed)
On loan from the private
collection of the artist

***Timeless Gorge, c.late
1989***

Mixed media on canvas
150 x 100cm
On loan from the private
collection of the artist

***Rhythms of the Desert,*
c.1989**

Mixed media on canvas
80 x 260cm (framed)
On loan from the
private collection
of Dr Glen Laws

***Island Seas,*
c.1989-early 1990s**

Acrylic on board
152 x 125cm (framed)
On loan from the
private collection
of Dr Glen Laws

***He Gave her Flowers,*
1990**

Mixed media on paper
101 x 82.5cm (framed)
On loan from the private
collection of the artist

Landscape, c.1990s

Acrylic and pastels
on paper
99 x 80cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

***Towards the Gorge,*
1990**

Mixed media on paper
55 x 35cm (framed)
On loan from the
collection of Downlands
College, Toowoomba

Morocco Series, 1993

Mixed media and gold
leaf on canvas
54 x 133cm (framed)
On loan from
private collection

Morocco Series, 1993

Mixed media and gold
leaf on canvas
63 x 33cm (framed)
On loan from
private collection

Morocco Series, 1993

Mixed media and gold
leaf on canvas
63 x 33cm (framed)
On loan from
private collection

**Rough Seas, Santorini,
c.1993**

Oil on board
41 x 63cm (framed)
On loan from the private
collection of the artist

Sunset Santorini, 1993

Oil on canvas
44.5 x 47cm (framed)
On loan from the private
collection of the artist

**Village of Churches from
The Greek Series, 1998**

Mixed media on canvas
122 x 112cm (framed)
On loan from the private
collection of the artist

**Aegean Memories from
The Greek Series, 1994**

Oil on canvas
61 x 76cm
On loan from the private
collection of the artist

**The orange grove, Crete
from The Greek Series,
1994**

Oil on canvas board
60.5 x 76cm (framed)
On loan from the private
collection of the artist

Into the Desert, 1995

Acrylic and gouache on
paper
74.5 x 88cm
On loan from the private
collection of the artist

**A Palace at Morocco
from The Morocco
Series, 1996**

Mixed media with gold
leaf on canvas
90 x 120cms
On loan from the private
collection of Kerry
and Nev Hughes

**Afternoon in the
Old City, 1996**

Mixed media on canvas
90 x 90cm
On loan from the private
collection of the artist

Byzantium, 1996

Mixed media on hand
made paper
103 x 81cm (framed)
On loan from the
private collection of
Dr Patrick Laws

Door in Tangiers, c.1996

Mixed media on canvas
80 x 65cm
On loan from the private
collection of the artist

**In the Pasha's Courtyard,
c.1996**

Mixed media on canvas
60 x 90cm
On loan from the
private collection of
Dr Jude Pippen

Into the Souk, c.1996

Acrylic on canvas
60 x 80cm
On loan from the private
collection of the artist

**Palace from The
Morocco Series, 1996**

Mixed media with gold
leaf on canvas
90 x 90cms
On loan from the private
collection of Kerry
and Nev Hughes

**The Road to Morocco,
c.1996**

Mixed media on canvas
100 x 74.5cm
On loan from the private
collection of the artist

Judith Laws | *Afternoon in the Old City* | c. 1996 | mixed media on canvas | 90 x 90cm. Image courtesy of the artist and Art on Cairncross.



Greening of the Dunes, c.1998

Mixed media on canvas
91 x 121cm
On loan from the private
collection of the artist

Shadows in the Wind, c.1998

Acrylic on board
96 x 127cm (framed)
On loan from the private
collection of the artist

Window to the Reef, c.2000

Mixed media on paper
53 x 67cm (framed)
On loan from
private collection

Windows to the Reef 4, c.2000

Mixed media and
collage on paper
73 x 92.9cm (framed)
On loan from the
private collection
of Debbie Laws

Casuarina, c.2000s

Mixed media on canvas
76 x 101cm
On loan from the private
collection of the artist

Time for a Cruise, 2002

Mixed media on canvas
100 x 100cm
On loan from the private
collection of the artist

Untitled, 2003

Mixed media on paper
23 x 23cm (framed)
On loan from the
collection of Downlands
College, Toowoomba

***Lake Long Gone –
Lake Mungo, 2008***

Mixed media on canvas
91 x 91cm
On loan from the private
collection of the artist

Fraser Shores, 2009

Acrylic on canvas
129 x 109cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

Moontide, 2009

Mixed media on canvas
60 x 120cm (framed)
On loan from the private
collection of Heather
and Noel Denning

Sentinels – Lake Mungo, 2009

Acrylic on canvas
60 x 122cm
On loan from the private
collection of the artist

***Shoreline from The
Fraser Island Series, 2009***

Mixed media on canvas
120 x 150cm
On loan from the private
collection of the artist

Rivers Bend, 2010

Mixed media on canvas
100 x 75cm
On loan from the private
collection of the artist

Landscape, c.2010s

Acrylic and pastel on
paper
32 x 37cm (framed)
On loan from the private
collection of Kerry
and Nev Hughes

Ebb and Flow, 2011

Mixed media on canvas
130 x 130cm
On loan from the private
collection of the artist

***Coloured sands from
The Fraser Island Series,
c.2014***

Acrylic on canvas
74 x 110cm
On loan from the private
collection of the artist

Kondalilla Falls, 2015

Mixed media on canvas
120 x 90cm
On loan from the private
collection of the artist

Life of the Reef, 2015

Mixed media on canvas
154 x 100cm (3 panels
framed as one work)
On loan from the private
collection of the artist

Paella, 2016

Mixed media on canvas
50 x 60cm
On loan from the private
collection of the artist

***The Music of Guitars,
2016***

Mixed media on canvas
75 x 100cm
On loan from the private
collection of the artist

Rhythms of Spain, 2017

Acrylic on canvas
150 x 120cm
On loan from the private
collection of the artist

Beach, 2021

Mixed media on canvas
75 x 100cm
On loan from the private
collection of the artist

***Mudjimba Summer,
c.2021***

Mixed media on canvas
100 x 150cm
On loan from the private
collection of the artist

Look within, 2022

Mixed media on canvas
101.5 x 101.5cm
On loan from the private
collection of the artist

Tilted, 2022

Mixed media on canvas
101.5 x 101.5cm
On loan from the private
collection of the artist

Flight, c.2023

Mixed media on canvas
90 x 90cm
On loan from the private
collection of the artist

Fly Away, c.2023

Mixed media on canvas
100 x 100cm
On loan from the private
collection of the artist

Red Line, c.2023

Mixed media on canvas
91 x 91cm
On loan from the private
collection of the artist

Embrace Me, c.2024

Mixed media on canvas
101 x 101.5cm
On loan from the private
collection of the artist

Yellow Seas, u/d

Acrylic and gouache on
paper
76 x 96cm (framed)
On loan from the private
collection of Debbie Laws

Inland Dunes, u/d

Mixed media
77 x 59cm (framed)
On loan from
private collection

Canyon Walls, u/d

Acrylic on paper
87.5 x 72.5cm
On loan from the
private collection of
Dr Patrick Laws

Her name was Silvia, u/d

Watercolour on paper
(framed)
On loan from the private
collection of the artist

Untitled, u/d

Watercolour on paper
72 x 67cm (framed)
On loan from the
private collection
of Dr Glen Laws

Untitled, u/d

Mixed media on paper
105 x 83cm (framed)
On loan from the
private collection
of Dr Glen Laws

Yellow Skyes, u/d

Acrylic on board
49 x 40cm (framed)
On loan from the
private collection
of Dr Glen Laws

Summer Downs, u/d

Mixed media on paper
83 x 103 (framed)
On loan from the
private collection



Judith Laws | *Fly Away* | c.2023 | mixed media on canvas | 100 x 100cm. Image courtesy of the artist.
Photo by Christine Hall, Myphotomotion.

Acknowledgements

Caloundra Regional Gallery, on behalf of Sunshine Coast Council, is delighted to present *The Language of Laws: the colourful life of Judith Laws*. This stunning display of works highlights over four decades of the artist's career. The works in the exhibition were sourced from the artist's own collection, private lenders and public art collections.

Caloundra Regional Gallery acknowledges, with much gratitude, the lenders' assistance and support toward the development of this survey exhibition, and in sharing their collections with the public in a celebration of the artistic achievements of an important senior artist of the Sunshine Coast region.

Judith's work can be seen at ca gallery, Coolumb Beach.

Last but not least, a very special thanks to the artist, Judith Laws.

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Rex Backhaus-Smith

Lenders:

Rex Backhaus-Smith
Sunshine Coast Art Collection
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Downlands College, Toowoomba
Julia Fellows
Matthew Giles
Kerry and Nev Hughes
Debbie Laws
Dr Glen Laws
Judith Laws
Dr Mark Laws
Dr Patrick Laws
Dr Jude Pippen
Myra Timmerman
Wesley Hospital (Brisbane)
Art Collection

Note on artworks

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Image: Judith painting in her studio at Maleny, 2000. Image courtesy of the artist.





The Language of Laws: the colourful life of Judith Laws catalogue
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CALOUNDRA
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