The Fourth University of Western Sydney Acquisitive Sculpture Award and Exhibition

30 April – 30 May 2010

Campbelltown Campus
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FOREWORD

The University is proud to host the fourth UWS Acquisitive Sculpture Award and Exhibition which was first launched in 2004 and has since become a significant biennial cultural event within the region, keenly anticipated by our communities. The exhibition aims to showcase outdoor sculpture by Australian artists, designed specifically for the site at the University’s Campbelltown campus, challenging them to not only respond to the physical characteristics of the site, but also to the communities of the Macarthur region.

This exhibition reflects the University’s commitment to supporting public art that engages with spatial, social and environmental issues and in 2010, as in previous years, it has attracted a diverse range of entries by sculptors from around Australia, from which twenty one finalists were chosen. The winning work in the UWS Sculpture Award will be acquired by the University and will join previous winners on permanent display on Campbelltown campus.

The University appreciates the continued support of its principal sponsor Landcom, which in 2010 has sponsored the People’s Choice Award as well as the University’s school education program. This year the education program included the development of a resource kit for high school students as well as providing artist talks and curatorial tours of the exhibition, designed especially for school groups.

In addition to the exhibition based on Campbelltown campus, the University has co-ordinated a satellite sculpture exhibition of previous finalist’s works to be displayed throughout the Macarthur region which is being supported by Camden Council, Campbelltown City Council and Wollondilly Shire Council. These additional works can be viewed at the Campbelltown Arts Centre, Ingleburn Library, Narellan Library and Wollondilly Visitors Centre.

The University would also like to acknowledge the additional support received from Campbelltown City Council, and particularly Cllr Aaron Rule, the Mayor of Campbelltown, who is generously hosting a Mayoral reception for the participating artists at the Campbelltown Arts Centre at the close of the exhibition, where the winner of the People’s Choice Award will be announced.

The support of local councils and businesses has been particularly heartening, confirming that the University’s initial aim for this exhibition, to establish closer links between the University, artists, industry and the community, is being achieved.

Finally, the University acknowledges with gratitude the contributions made by the curatorial panel and judges, members of the exhibition project team, all entrants to the competition, as well as the finalists represented in this catalogue and exhibition.

We warmly welcome all visitors to this exhibition and indeed our campus and region, to enjoy and celebrate this wonderful cultural biennial event.

Professor Janice Reid
Vice-Chancellor, University of Western Sydney
The relationship between sculpture and landscape is one which has been demonstrated in the history of European art since ancient times. Whether the purpose of placing sculpture within landscape was a way of marking hallowed terrain, a site of meaning or simply decoration, artfully placed, the connection between these two, three-dimensional physical worlds is well understood.

This particular association of land and sculpture is best revealed when the scale allowed is unfettered by the more normal, enclosed domains of art gallery and museum spaces; in spaces like that provided by the grounds of the University of Western Sydney where, because of the locale, site-specific works often monumental in character and scale are not inhibited by other more urban domains.

Because of the rarity of such sites, exhibitions of sculpture in spaces such as this are unfortunately rare, but when they do occur, popular opinion has endorsed such endeavours. Exhibitions such as Sculpture By The Sea in Sydney or sculpture housed in rare spaces such as that of the National Art Gallery’s outdoor sculpture court or Denmark’s Louisiana Gallery speak to the viewer of the monumentality – and liveliness – of a sculptural gesture inherent in much 20th and 21st Century sculpture that would be impossible within the confines of a museum space.

Perhaps it is no wonder that such exhibitions are popular with the public. They are free to wander and explore, view from various vantage points in the rolling hillsides and gullies, well away from the confines of the ‘civilizing rituals’ of museums.

However, for this writer, perhaps the most important element in the relationship between sculpture and the landscape is not that of these two separate entities; not the art work, designed and made by the sculptor and not the land with its particular topography but rather the synergy that is created when the two meet. Much like the exclamation mark at the end of a sentence, the placing of a work of sculpture adds emphasis to the topography that surrounds it; human perception works best when the object – or view – is emphasised.

Quite simply, the spectator sees the particular sculpture then in relation to the land that surrounds it. The work becomes the ‘hollow frame’, a device often employed by painters through which, in this case, the contours, horizon, plantings, the proportions of the surrounding landscape become more realised.

Conversely, and perhaps more importantly, it is through this ‘frame’ that the works speak to the observer and are able to reveal their purpose. Human perception is such that to ‘see’ the landform is to ‘see’ the sculpture.
Whilst walking through the grounds, the viewer initially becomes aware of the work as part of the natural landscape surrounding it; the sculpture, positioned as it is, provides a focus for engaging with the landscape. Sculpture placed in a landscape such as that provided by the grounds of the University of Western Sydney engages this two ways of ‘seeing’ that are unique to this marriage of art and place. These are both simultaneous – and completely synonymous.

The third component in this viewing experience is, of course, the spectator. For the viewer, this three way interlocking, circular relationship of viewer, sculpture and landscape allows the full potential of relationships to come into play; between not only the viewer and the work but that of the site in which the work resides.

As with all artwork the subjects explored by the various sculptors in this exhibition reflect themes of the diversity of human conditions; particularly in this show it appears, to those complexities in relation to the natural world.

Bjorn Godwin’s Sunken Cathedral resonates with the majesty and history synonymous with Sydney’s Port Jackson Figs. For Godwin – and all Sydney-siders – used to seeing these enormous trees on roadsides speak not only of the relationship between the settlement of Sydney and the existence of these trees, but of survival and the tenacity of this species. To see Godwin’s work then, with its grid of nine Port Jackson Fig rendered stumps by man is a reminder of loss both botanical and of place.

Jimmy Rix’s wood and bronze piece Chainsaw expresses what Rix believes is not just its use as a destructive tool – particularly with the denuding of Victorian and Tasmanian forests – but also as a tool enabling redemption after natural disasters such as bushfires.

Stephen King’s Upstream II also speaks of the often problematic relationship of man with nature; in this case the intertwining of nature with man’s struggle for survival. This totem like form addresses issues of dominance in farming this often unkind land, with two figures moving through apparently impenetrable barrier to emerge as through water.

Cathie Alexander’s work Whales Eye, is formed of elliptical steel rods which express the enigma of this massive creature; its occasional surfacing and fixing the most fortunate human viewer with the extraordinary magic and ‘knowing’ of that eye is extraordinary. Alexander’s desire to express both the fragility as well as the majesty of this creature through that most potent form, the eye, is a powerful evocation of her mission.

Unlike the first two works which refer directly to man’s relationship with the natural world, John Petrie’s work Rest takes the form of a basalt boulder as its catalyst. By dissecting and then re-arranging the sections, a simple object in the natural world becomes complex and unfamiliar.

Perhaps the most direct response to the complexities – and the fragilities – of the natural world is seen in the work of Simon Cook, whose work
Falling Fowl#1 addresses issues of sustainability in a multitude of levels; of sculpture, landscape design, aqua science, flora, fauna and conservation. This work, perhaps surprisingly given the site, is the only one to combine these elements of landscape eco-design in the exhibition.

The possibilities for exquisite observation of nature are seen Denese Oates’s work, Cyprus Bud. Beautifully drawn, this copper form delicately traces the form of the emerging bud, the scale of the piece playing its part in transposing an object drawn from the natural world into what is almost an abstract, monumental form.

The fluidity of abstract shape seen in Mark McClelland’s Of Memory is also drawn in part from nature. In this piece it is however the dream and memory of dunes of sand – of transience and change, that have provided the impetus of the piece.

In spite of its title, Michael Snape’s Last of the Mackeral refers not to fish but human kind. Does this title refer to the disastrously, lemming like way human kind has treated its natural resources? Is it a comment on mortality – or life? Snape’s enticing title urges the viewer to engage with the work directly to determine their own reading.

Chris Leaver’s Baroque Half-pipe with Grass and Rabbit is a witty riposte to contemporary culture and art. Much like Duchamp’s This Is Not A Pipe, Leaver combines elements that when combined, defy reading in the traditional sense. A skateboarder’s half-pipe is rendered useless when covered with grass, the inclusion of the rabbit whose natural habitat is grass but not skateboarder’s terrain, heightens the sense of surreality.

Leaver’s combination of familiar objects juxtaposed to make them disturbingly foreign also occurs with the work of Anita Larkin. Empathy also disturbs with her bronze shoe-clad feet. There are toes and high-heeled shoes – but no feet. As Larkin says of her work, she seeks to represent realities that are simultaneously humorous and tragic.

Christopher Trotter looks to the materials that he uses in his works to create sculpture. Sourced from life experience and observations, the form of Industrial Growth is energised by the dynamism and energy of the found objects. These are combined to create a work which reflects Trotter’s approach to life, integrity and balance.

The juxtaposition of the hard edge of the industrial, urban world is perhaps at its most striking when placed within a rural domain. Dynamism too is the impetus behind Janik Bouchette’s Resilience, a steel painted abstract form reflects Bouchette’s interest in examining the ways in which oppositional energies can unfold to reveal unexpected movements, directions and emotions. The skeletal structure of Morgan Shimeld’s Traced Tower II with its obvious references to city skyscrapers is made all the more revelatory when placed in this environment, where tress and grasses form the backdrop, as well as the surround of the piece. It is interesting to consider...
how differently this piece would be observed if exhibited in a city square.

Ayako Sato’s piece Pavilion also, through its title, refers to the structures of architecture. However, this piece, whilst constructivist, sits as an abstract form made up of several components inviting viewers to see the piece as a whole but also to move within them.

First Window, a construction by Dale Miles provides opportunities to examine this work as a metaphorical reference to the lack of clarity in human understanding – and seeing – the natural world. Its form, that of a Gothic medieval stained glass window, makes reference to the properties of both glass and its use as a vehicle in ancient buildings to enable those inside to see out.

Jan King’s sculpture, Beauvais also makes reference, through drawing, to the soaring architecture of the Gothic world. Whilst abstract in its design, its verticality and structure are resonant of the cathedral structure of that time.

The geometric intersections of Akira Kamada’s Construction of Love refers to the entanglements of the human condition; love, inter-dependence, struggle and war. Marcus Tatton also regards the rapidly changing methods and pace of communication between contemporary communities challenging. His work, Configuration is a powerful cautionary tale of the ramifications of these new electronic webs.

The final two works in the exhibition are both figurative, witty and reflect the sometimes precarious nature of life’s experience. Arthur Wick’s Flight of Icarus: Slow Descent is a delightfully whimsical journey; that of an individual mounted on a ladder, flying, arms outstretched, at the mercy of the wind. Clara Halli’s Building Blocks III also depicts a human form, precariously perched between large blocks, struggling, as the artist wrote ‘trying to balance the building blocks of life isn’t always easy’.

Once again, the University of Western Sydney is to be congratulated on both providing an opportunity for the public of Sydney to view an exhibition of sculpture in this particularly appropriate arena where both art and landscape are able to speak to what is obviously an increasingly vigorous, relevant art form. Contemporary sculpture is seen here to be all that important art should be.

Dr Pamela James
Lecturer in Art History
School of Humanities and Languages
University of Western Sydney
LIST OF WORKS

Cathie Alexander
*Whales Eye*
2009
Stainless steel rod
177 x 77 x 50 cm
Weight 20 kg
$16,000

Janik Bouchette
*Resilience*
2010
Mild steel, zinc spray paint
290 cm x 260 cm x 150 cm
Weight 500 kg
$32,000
Represented by Defiance Gallery
Sydney

Simon Alexander Cook
*Falling_Fowl#1*
2010
UV stable HDPE pipe, timber, tubestock, coir
75 x 700 x 1100 cm
Weight 300 kg
$24,000

Bjorn Godwin
*Sunken Cathedral*
2009
Fibreglass, instant bitumen, polyester resin
Dimensions variable
Weight 400 kg
$42,000
Represented by Mausell Wicks @ Barry Stern Gallery, Sydney

Clara Hali
*Building Blocks III*
2010
Bronze, steel, aluminum
200 x 80 x 85 cm
Weight 100 kg
$33,000

Akira Kamada
*Construction of Love*
2009
150 x 200 x 200 cm
Recycled timber, metal
Weight 300 kg
$20,000

Jan King
*Beauvais*
2010
Steel, hot zinc sprayed & painted with auto lacquer
275 x 46 x 39 cm
Weight 85 kg
$27,500
Represented by King Street Gallery on William

Stephen King
*Upstream II*
2010
270 x 1150 x 350 cm
Stringybark
Weight 1 tonne
$52,000

Anita Larkin
*Empathy*
2010
Bronze and granite
63 x 100 x 65 cm
Weight 500 kg
$8,000
Represented by Defiance Gallery, Sydney
Chris Leaver
*Baroque Half-Pipe with Grass and White Rabbit*
Metal sheet, synthetic grass, resin, plaster, plastic
250 x 500 x 400 cm
Weight 1 tonne
$22,000

Mark McClelland
*Of Memory*
2009
Steel and aluminium
50 x 300 x 50 cm
Weight 500 kg
$25,000

Dale Miles
*First Window*
2010
Steel, bitumen paint, water, waterlilies, fish.
30 x 450 x 200 cm
Weight 1 tonne
$10,000

Denise Oates
*Cypress Bud*
Copper
170 x 200 x 170 cm
Weight 50 kg
$25,000
Represented by Stella Downer Fine Art Gallery

John Petrie
*Rest*
2010
Basalt boulder
40 x 124 x 60 cm (each)
Weight 250 kg (each)
$28,000

Jimmy Rix
*Chainsaw*
2010
Bronze, hardwood and concrete
100 x 59 x 45 cm
Weight 200 kg
$6,500

Ayako Saito
*Pavilion*
2008
Painted steel
80 x 200 x 400 cm
Weight 270 kg
$18,000

Morgan Shimeld
*Traced Tower II*
2009
Enamel on galvanised mild steel
300 x 120 x 100 cm
Weight 45 kg
$10,000
Supported by Brenda May Gallery

Michael Snape
*Last of the Mackeral*
2009
Stainless steel
300 x 900 x 200 cm
Weight 300 kg
$33,000
Represented by Australian Galleries

Marcus Tatton
*Configuration*
2009
Corten steel
3 pieces, 235 x 135 x 35 cm (each)
Weight 150 kg each
$30,000

Christopher Trotter
*Industrial Growth*
2010
Recycled steel
200 x 80 x 60 cm
Weight 150 kg
$25,000

Arthur Wicks
*Flight of Icarus; Slow Ascent*
2010
Aluminium, Huon pine, metal springs
500 x 150 x 100 cm
Weight 25 kg
$22,000
Artist Statement

Whales Eye is an expression of the sensuality of being fully immersed, and caressed by water. It is an all-encompassing experience; delighting all the senses, defying all the rules of land-based physics, offering weightlessness, grace, agility, mobility. Manoeuvres impossible on dry land become effortless, intuitive and instinctive. It is a celebration of the sheer joy of water passing over our skin.

We change. Our perception alters. We enjoy the spirituality of being one with the water and we relive an age-old ritual utilising the simplest and most vital of all liquids.

Whales Eye celebrates the kings of this peaceful domain, the whale, while deeply lamenting the darkest side of human intrusion into their world.

Whales Eye comprises two ethereal forms that balance these conflicting and competing emotions; celebration and lament.

Artist Biography

Cathie has worked full time as an artist since graduating with a Bachelor of Fine Arts majoring in sculpture from the National Art School in 2006. Her works have been exhibited in Sculpture in the Vineyards, the Montalto Sculpture Prize in Victoria, and the Willoughby Sculpture Prize.

Selected Exhibitions

Group Exhibitions
- 2010 ‘Dry’ series, Bell Gallery, Berrima, NSW
- 2009 Exhibition, Sydney Antique Centre, NSW
- 2008 ‘Wet’ Series, Charles Hewitt Gallery NSW

Award Exhibitions (Finalist)
- 2009 Waverley Art Prize, NSW
- 2009 Willoughby Sculpture Prize, NSW
- 2009 Montalto Sculpture Prize, Victoria
- 2008 Sculpture in the Vineyards, NSW
- 2008 Mission to Seafarers, Victoria
- 2006 National Art School Degree Sculpture Exhibition
Whales Eye, 2009, Stainless steel rod, 177 cm x 77 cm x 50 cm, Weight 20 kg
Janik Bouchette

**Artist Statement**
The process of constructing my works often reveals their meaning. This was very much the case with this work which is reflective of the escape from entanglement and great resilience shown by the survivors (both natural and human) of the Victorian bushfires in early 2009.

**Artist Biography**
Born in France and now living in Sydney, Janik finished his Bachelor of Fine Arts at the National Art School, Sydney in 2001. Since then he has exhibited in numerous group exhibitions, such as Sculpture by the Sea, Bondi in 2003, 2004 and 2008 as well as being a finalist in the UWS Acquisitive Sculpture Award and Exhibition in 2004 and 2006.

**Selected Exhibitions (2005 to present)**

**Solo exhibitions**
2007 Janik Bouchette New Works, Defiance Gallery, Sydney
2005 Janik Bouchette New Works, Defiance Gallery, Sydney

**Group exhibitions**
2009 Sculpture 2009 Defiance Gallery, Sydney
       The 14th Miniature Sculpture Show, Defiance Gallery, Sydney
2008 Sculpture in the Vineyards, Hunter Valley, NSW
       The 13th Miniature Sculpture Show, Defiance Gallery, Sydney
       Sculpture 2008 Defiance Gallery, Sydney
2007 Sculpture by the Sea, Bondi, NSW
       The 12th Miniature Sculpture Show, Defiance Gallery Sydney
2006 Sculpture in the Vineyards, Hunter Valley, NSW
       UWS Acquisitive Sculpture Award and Exhibition, Campbelltown, NSW
       Willoughby Art Prize, Chatswood, NSW
       The 11th Miniature Sculpture Show, Defiance Gallery Sydney
       Sculpture 2006, shown throughout thirteen Sydney Galleries
2005 The Jingle Bell Show, Defiance Gallery, Sydney
       The 10th Miniature Sculpture Show, Defiance Gallery, Sydney
       Sculpture 2005, shown throughout thirteen Sydney Galleries

**Prizes and Residencies**
2002 Waverley Art Prize-Highly Commended
2001 The Julian Beaumont Sculpture Prize
2001 The Defiance Gallery Prize
2000 The FONAS Prize in Sculpture (Friends of The National Art School, NAS, Sydney)

**Collections**
Jackson Smith P/L Collection
Tedworth Trust Collection
Sydney University Architecture Faculty – ‘Une Reflexion’

**Public Works**
‘Making Room 4’ Mirvac Group Surry Hills
‘La Fontaine’ 2008/09
Resilience, 2010, Mild steel, zinc spray paint, 290 cm x 260 cm x 150 cm, Weight 500 kg
Represented by Defiance Gallery, Sydney
**Artist Statement**

*Falling Fowl*#1 is a floating chemical bond graphic with purifying functions and built in hides – a ‘mai-mai’ – for water birds instead of hunters. Crisp hexagonal geometry of black water-level polyethylene pipes support a double combed line of upright wetland sedge (Schoenoplectus validus and Juncus usitasis, et al) and private nesting ante-rooms. Whilst not ephemeral the work has growing cycles and multiple readings physically and metaphorically: as nutrient filter; carbon trap; pontoon; organic compound and secret formula. The plants are a fringe texture, quietly reflected yet with active root-zones, welcoming to water fowl who in turn bring delight to the viewer.

**Artist Biography**

Simon is an Australian multi-disciplinary artist and designer having studied at Sydney College of the Arts, received the Design School Academic Award and also trained in Natural Area Restoration. He has worked with leading architects and studios including Burley Katon Halliday and designed various events, habitats and landscape installations in Western Sydney.

His art furniture has been exhibited and acquired in several private and public collections (Object, Tap and Casula Powerhouse galleries Sydney NSW, Northern Territory Art Gallery, South Australian Museum, Fringe Furniture VIC and Aust Embassy Germany) having firstly represented Australia for Talentborse Handwerk, Munich 1992.

Simon takes much inspiration from a life sensitive to natural bushland and conservation and seeks synthesis and best-fit design outcomes in response to challenges of eco-design innovation, with intergenerational and global relevance.
Falling_Fowl#1, 2010, UV stable HDPE pipe, timber, tubestock, coir. 75 cm x 700 cm x 1100 cm, Weight 300 kg
Bjorn Godwin

Artist Statement
*Sunken Cathedral*, an ensemble of tree stumps, has been arranged to invite a physical relationship with the installation by encouraging viewers to move in and around individual pieces. Each stump measures 80 cm at the top extending to 2 metres at the base and 1 metre high, and is made out of fibreglass incorporating man hole covers made to look rusted and topped with instant bitumen.

Inspired by Sydney’s hauntingly beautiful fig trees and how they gallantly cling to and sprout out of cracked bitumen paths and roads; I hope the installation engages viewers on more than one level by creating different associations, reactions and emotions.

The stumps glisten in the sunlight and have been described as having a fairy tale look that makes them almost come to life. Janus-like and with a touch of dada humour and satire they can appear at once to be quietly optimistic and jewel like in their glowing translucency while also tragically sad when imagined as entrances to subterranean shelters safe from a ravaged landscape.

The title is taken from French composer Claude Debussy’s 1910 prelude called *La cathédrale engloutie (The Sunken Cathedral)* which depicts an old legend from Brittany. To punish the people for their sins, the Cathedral of Ys is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water and then sinks slowly into the ocean.

Artist Biography
As an artist Godwin has been heavily influenced by industrial processes, photography and lighting. Having worked in a fibreglass factory in his early years and then as a professional photographer for the past 25 years, this is reflected in his fascination for moulding and casting common everyday objects and combining them with mixed media. He does this to create dynamic properties where his sculpture can fluctuate between opaque, translucent and glowing states. Experimenting with these processes Godwin has developed a body of work that challenges and pushes viewers to look differently at common objects that surround our lives.

Selected Group Exhibitions
- 2007  Sculptor’s Society Exhibition, Sydney
  Robyn Woodward Gallery, Glenbrook
- 2006  Sculptor’s Society Exhibition, Darling
  Park and Australia Square
  Sculpture in the Vineyard, Wollombi
  BMAC E-Merge Exhibition, Katoomba
  BMAC LGA Exhibition, Peppers resort Leura
  Tom Bass Sculpture Studio School
  Gallery Blackheath
  Eden Gardens Sculpture Walk

Awards
- 2004  ‘Symphony’ – Prize Winner Sculptor’s Society Exhibition
Sunken Cathedral, 2009, Fibreglass, instant bitumen, polyester resin, Dimensions variable, Weight 400 kg
Represented by Mausell Wickes @ Barry Stern Gallery, Sydney
Clara Hali

**Artist Statement**
Trying to balance the building blocks of life isn’t always easy.

**Artist Biography**
Clara Hali was born in Indonesia and studied arts at the University of Southern Queensland and the National Art School, Sydney. Clara has travelled extensively throughout Asia and Europe, studying the sculpture of many different cultural traditions. She completed her MFA in 2007. Clara has had 11 solo exhibitions and has exhibited in numerous group exhibitions.

**Selected Exhibitions (2005 till present)**

**Solo Exhibitions**
- 2009  Beaver Galleries, Canberra: Figurative Transformations
- 2008  Stella Downer Fine Art, Sydney: Sculptural Transformations

**Group Exhibitions**
- 2009  The Salon Hang, Defiance Gallery, Sydney
- 2008  Sculpture by the Sea, Cottesloe & Bondi Shelf Life; Delmar Gallery, Sydney
- 2007  Sculpture by the Sea, Bondi, NSW
- 2006  Sculpture 2006, Stella Downer Fine Art Willoughby City Art Prize, Finalist, Willoughby Council

**Awards and Commendations**
- 2007  Distinguished Invited Artist Award; National Australia Bank (Sculpture by the Sea)
- 2006  Highly Commended, UWS Acquisitive Sculpture Award and Exhibition
- 2005  3D Award, Walkom Manning Art Prize

**Commissions**
- Brambles Australia Limited, Sydney
- Human Rights & Equal Opportunity Commission – Award for the women of ‘Iron and Steel’

**Collections**
- Mitchell Art Collection, USA
- Cottesloe City Council, Perth
- Macquarie University, Sydney
- Sir Hermann Black Gallery, University of Sydney
- Compaq Computers, Sydney
- Brambles Australia Limited, Sydney
- PLC Sydney, Croydon, Sydney
- Private collections in Australia and Internationally (Holland, Italy, New Zealand, Switzerland, USA)
Building Blocks III, 2010, Bronze, steel, aluminium, 200 cm x 80 cm x 85 cm, Weight 100 kg
Akira Kamada

Artist Statement
The rectangles within my work, *Construction of Love* represent humans in society. They support each other, work against each other, they are mixed and entangled.

Artist Biography
Akira was born in Japan in 1955. He is a sculptor and landscaper, who arrived in Australia in 1987. He has studied photography, painting, ceramics and sculpture, both in Tokyo and Sydney.

Selected Group Exhibitions
2009  High & Dry Festival
   The 14th Miniature Sculpture Show, Defiance Gallery, Sydney
   Invited Artist Sculpture in the Vineyard, Hunter Valley, NSW
   Sculpture by the Sea, Bondi, NSW
   Gallery 28, Woollahra
   Warringah Art Exhibition
2008  Sculpture in the Vineyard, Hunter Valley, NSW
   Sculpture by the Sea, Bondi
   University of Western Sydney Acquisitive Sculpture Award Exhibition
   The Shadow of Landscape, Cross Bay Gallery
2007  Sculpture by the Sea, Bondi, NSW
   Thursday Plantation 12th East Coast Sculpture Show
   Willoughby Art Show
   Hunters Hill Art & Craft Exhibition
2006  Sculpture by the Sea, Bondi, NSW

The 14th Miniature Sculpture Show, Defiance Gallery, Sydney
University of Western Sydney Acquisitive Sculpture Award Exhibition
2005  Invited artist Thursday Plantation 10th East Coast Sculpture Exhibition
2004  Thursday Plantation 9th East Coast Sculpture Show, awarded a Highly Commended

Awards
The Clitheroe Foundation Emerging Artists’ Mentorship Program by Sculpture by the Sea, 2008

Residencies

Commissions
Commissioned by Sculpture by the Sea to participate in ‘Art of Flowers’ and ‘Art and About’ exhibitions, Government House, 8–23 October 2005
Commissioned to design four Japanese rock gardens for display in conjunction with Japanese ‘seasons’ exhibition at the Art Gallery of NSW, 2003
Construction of Love, 2009, 150 cm x 200 cm x 200 cm, Recycled timber, metal, Weight 300 kg
Jan King

**Artist Statement**

‘Beauvais’ although abstract, is a free spatial drawing influenced by the soaring architecture of gothic cathedrals which emphasize the vertical by their rhythmic use of structure and space.

Making art is about communication, both with the potential audience and with the work itself. I have to develop the sculpture to a certain point to where I can start to see its personality. Then a conversation can begin where I can respond to what the sculpture needs, and from that point it is really a two way interaction.

**Artist Biography**

Born in Western Queensland where she grew up, King now lives and works in Sydney. She initially studied art in Perugia, Italy and has a great love of both Italian and German Renaissance sculpture and of Gothic architecture. She returned to Sydney to continue studies at the National Art School, graduating in 1975, continuing with post graduate studies at The New York Studio School, New York in 1979 and later receiving a Bachelor of Visual Art at UNSW, COFA.

She has been a practising sculptor for more than thirty years, has had 13 solo exhibitions and has exhibited in over 90 group exhibitions. Her work, although abstract, is influenced frequently by landscape and natural forms in the environment and the structures and forces which shift and mould our surroundings.

**Selected Exhibitions**

**Solo exhibitions**

2010  ‘Correlation’, ‘New Sculpture’, King Street Gallery on William, Sydney
2007  ‘Recent Sculpture’, King Street Gallery on William, Sydney
2005  ‘New Sculpture’, King Street Gallery on Burton, Sydney
2003  ‘Recent Sculpture’, King Street Gallery on Burton, Sydney
2001  ‘Mythological Meanderings’, King Street Gallery on Burton, Sydney

**Group exhibitions**

      Sculpture by the Sea, Bondi – Distinguished Invited Artist
      ‘Personal Journeys – 40 Years of Australian Women’s Abstract Art’, Shoalhaven City Arts Centre, Nowra.

**Collections**

Art Bank, Australia
Clayton Utz Collection
Brisbane Girls’ Grammar School
Macquarie University, Sydney
Liverpool City Council
University of Technology, Sydney
Woollahra Council, Sydney
University Western Sydney
Casula Powerhouse Arts Centre & Regional Gallery, Casula
Beauvais, 2010, Steel, hot zinc sprayed & painted with auto lacquer, 275 cm x 46 cm x 39 cm, Weight 85 kg
Represented by King Street Gallery on William
Stephen King

**Artist Statement**
Stephen King is a figurative sculptor and printmaker. He sources his inspiration and materials from his farm outside Walcha on the Northern Tablelands of NSW. His subjects have ranged from generational change and continuity to the role of big business and religious ideals. His current work is exploring the business of farming and how man and nature struggle for dominance.

*Upstream II* is a twisted plank in which two figures are passing from one side of the log through to the other as if engaging with a column of liquid, a fragment of something much bigger.

**Artist Biography**
Stephen King was born in Bingara, NSW in 1958 and studied at the Sydney College of the Arts from 1977–1979, where he gained a Diploma of Visual Arts with a printmaking major. In 1981 he travelled to London to study at St. Martin’s School of Art.

King returned to Walcha on the Northern Tablelands, NSW to live and work on his family’s sheep and cattle farm. He continued his printmaking and gradually moved into making carved figurative sculpture using fallen timber from the farm.

**Selected Exhibitions**

**Solo Exhibitions**
- 2009  Gallows Gallery, Perth, WA
- 2006  Baroque Niche, Gallery Klatovy, Czech Republic

**Group Exhibitions**
- 2009 Sculpture by the Sea, Cottesloe, WA
- 2008 Sculpture by the Sea, Cottesloe, WA
- 2007  ‘Three’s Company’ – Michael Reid at Elizabeth Bay, Sydney
- 2009 Sculpture 2008, Maunsell Wickes at Barry Stern Galleries
- 2007  The Woollahra Small Sculpture Prize – Redleaf Council Chambers, Double Bay
- 2008 Sculpture by the Sea, Bondi, NSW
- 2007 Sculpture Inside, Bondi, NSW
- 2007 Aquasculpture, Port Macquarie Town Green, NSW
- 2007  ‘3D at BP’, Blue Poles Gallery, Byabarra, NSW
Upstream II, 2010, Stringybark 270 cm x 1150 cm x 350 cm, Weight 1 tonne
Anita Larkin

Artist Statement
Working with collected objects I aim to bring forward a strong sense of a life to a particular object, to animate the inanimate. An element of the unexpected is introduced to an ordinary object such as a shoe. Elements of play abound in my work that often walks a fine line between being humorous and tragic.

To take a walk in someone else’s shoes is to have a little empathy.

Artist Biography

She is represented in private and public collections, including The Lady Ethel Nock Sculpture Collection, Macquarie University Sculpture Park, Westmead Hospital and Wollongong City Gallery.

Her most recent solo exhibitions were held at Defiance Gallery 2009 and Wollongong City Gallery 2007, at which Larkin will hold another solo show in 2011. She is represented by Defiance Gallery in Sydney.
Empathy, 2010, Bronze and granite, 63 cm x 100 cm x 65 cm, Weight 500 kg
Represented by Defiance Gallery, Sydney
Artist Statement
The Baroque Vertical Half-pipe embraces, through duality (the sacred and profane if you like), contemporary culture/art and playfully questions it. The outer embellishment contrasts the utilitarian nature of the pipe and the synthetic grass renders the object virtually unusable and brings about transformation.

The white rabbit is there, of course, to guide us and remind us of the other seemingly contradictory dualities of age and nature.

Biography
Chris Leaver studied visual arts at Sydney College of the Arts from 1984–1986 and also has a postgraduate degree in design from UTS.

Between 1986 and 1995 he has exhibited in selected solo and group exhibitions at Kinesis Gallery, Leichhardt and Celf Gallery, Enmore.

He currently works in film and television as a visual effects artist.

Selected Group Exhibitions
2009 Sculpture by the Sea, Bondi, NSW
2008 Group show ACCP
Finalist Woollahra Small Sculpture Prize
2006 Sculpture by the Sea, Bondi, NSW
Baroque Half-Pipe with Grass & White Rabbit Wood, Synthetic grass, resin, plastic and plaster, 250 cm x 500 cm x 400 cm. Photograph courtesy of Mike McGhie
Mark McClelland

Artist Statement
I dreamt we lived in a seaside shack on endless dunes of sand. The dream and its aftermath, are about our capacities for risk and commitment, as is this work.

The work is connected to a dream about living in a tumbledown shack in a remote and barren wilderness. The dream was centred in landscape and is related to our capacities for risk and commitment.

Artist Biography
Mark is designer and artist, whose main focus is on site specific sculpture.

He is a graduate of the Design Centre, Sydney Institute of TAFE; Sturt School for Wood and University of New England. He has undertaken intensive study with master practitioners in wood and metal. He was the winner of the National Australia Bank Prize at Sculpture by the Sea, Bondi in 2008.

Selected Group Exhibitions
2009   Sculpture by the Sea, Bondi, NSW
       On.off – Studio 20/17 Danks Street, Waterloo
       Allegory – Depot Gallery, 2 Danks Street, Waterloo Sydney
2008   Sculpture by the Sea, Bondi, NSW
       Winner, NAB Sculpture Prize – Sculpture by the Sea, 2008
       Pin Up – Depot Gallery, 2 Danks Street, Waterloo, Sydney
2007   Suite – Depot Gallery, 2 Danks Street, Waterloo, Sydney
       Annual design selection for NSW
       Department of Education and Training – The Atrium, 35 Bridge Street, Sydney
2005   Finish – Sturt Gallery, Mittagong
Of Memory, 2009, Steel and aluminium, 50 cm x 300 cm x 50 cm, Weight 500 kg
Dale Miles

**Artist Statement**

*First Window* ponders the origins of the transparent veil by presenting a new purpose for a famous architectural form. The artwork allows native species of plants and animals to direct its aesthetic conception that alludes to a stream of ecological thought that is emerging as a vital world belief.

**Artist Biography**

1979  Born Culburra, NSW
2006  B.A. Honors, National Art School, Sydney
2005  B.A. Sculpture, National Art School, Sydney
1998-01  Advanced Diploma of Fine Arts, Wollongong West TAFE, NSW
1993-01  Assistant Sculptor to Dennis Adams OAM (Sculptor/Painter)
2000  Travelled to Italy to study Ancient and Renaissance Sculpture and Painting
1998-99  Certificate of Foundry Metal Casting, Wollongong TAFE

**Selected Exhibitions**

2009  Sculpture by the Sea, Bondi, NSW
      Strange Life’s, Stella Downer Fine Art, Sydney
      Blake Prize, NAS Gallery
2008  Sculpture by The Sea, Bondi, NSW
      30th Anniversary Exhibition, Wollongong City Gallery
2007  The Nature of Things, Stella Downer Fine Art, Sydney
      Sculpture by the Sea, Bondi NSW

2006  Honours Degree Exhibition, National Art School, Sydney
2005  Jonathan Christie, paintings & Dale Miles, sculpture, Stella Downer Fine Art, Sydney
      Art and About, AMP Sculpture Exhibition, City of Sydney
      Degree Show O5, National Art School, Sydney

**Awards**

2009  The Clitheroe Foundation Emerging Artists Mentor Program
2005  Sydney Olympic Park Artist-in-Residence Prize, National Art School, Sydney
2005  Bowral Art Award, NSW

**Collections**

Art Gallery of NSW Collection
University of Wollongong Art Collection, Shoalhaven Campus
Department of Education, William Wilkins Memorial Collection
Clayton Utz Art collection, Sydney
Shoalhaven Arts Centre Collection, Nowra
First Window, Steel, bitumen paint, water, waterlilies, fish, 30 cm x 450 cm x 200 cm, Weight 1 tonne
Denese Oates

Artist Statement
The impetus for the latest series of copper sculptures initially arose from the interest in biological vascular systems. This interest in the patterns formed by veins in the body morphed into a fascination of biological systems, which was the start of a series of work based on the vascular systems of plants.

The sculptures I have been working on for several years now are three dimensional linear forms which loosely interpret leaf structures. The copper lends itself to the organic nature of the works, both in curvature and colour.

Cyprus Bud is an oversized skeletonised bud dropped from a mythical vine.

Artist Biography
Born in Orange, NSW, Denese Oates studied at the Alexander Mackie College of Advanced Education in Sydney (now College of Fine Arts, UNSW). Since 1976 Oates has exhibited in over fifty group exhibitions and twenty solo exhibitions. Her work is extensively represented in both public and private collections, including Parliament House, Canberra, Artbank, University of Sydney Union, Wollongong City Art Gallery and Christchurch City Collection, New Zealand.

Study

Selected Exhibitions
Solo Exhibitions
2009 Sculpture, Beaver Galleries, Canberra
2009 Sculpture, Stella Downer Fine Art, Sydney
2007 Vascular, Stella Downer Fine Art, Sydney
2007 Recent Work, BMGArt, Adelaide
2007 Sculpture, Beaver Galleries, Canberra
2005 Works in copper and steel, Stella Downer Fine Art, Sydney

Group Exhibitions
2009 Packsaddle Exhibition, New England Regional Art Museum, NSW
2009 Willoughby Sculpture Prize 09
2009 Windows on Pain, Sydney
2007 Melbourne Art Fair, Melbourne
2006 Shelf Life, Delmar Gallery, Sydney
2006 UWS Acquisitive Sculpture Award and Exhibition, Sydney, Finalist
2006 Artisans in the Gardens, Royal Botanic Gardens, Sydney
2006 Melbourne Art Fair, Melbourne
2006 The Waterhouse Natural History Art Prize, South Australian Museum, S.A.
2006 Winter Solace: Indulgence, Cowra Art Gallery, NSW
2006 Sculpture 2006, Group Sculpture Show, Stella Downer Fine Art, Sydney
2005 AMP Capital Investors Sculpture Exhibition, Sydney
2005 Recent Sculpture: Metamorphosis and Materiality, The Delmar Gallery, Sydney
2005 Eden Gardens Sculpture Exhibition, Sydney
Cyprus Bud, 2009, Copper 170 cm x 200 cm x 170 cm, Weight 50 kg
Represented by Stella Downer Fine Art, Sydney
Artist Statement
By slicing and polishing the boulder I have transformed the simple boulder into a more complex form. Essentially the work evokes nature and displays what Bachelard calls ‘a confidence in the world’. It is resting in nature and has become part of it.

Artist Biography
John Petrie is a Sydney based sculptor with work in both public and private collections in Australia and abroad. He has won several awards and recently completed a public commission for The Pasher Bulker Memorial Sculpture in Newcastle.

Selected Group Exhibitions
2008 Clovelly Artist, Gallery East, Clovelly
2007 Thursday Plantation, Ballina, NSW
2006 Stella Downer Fine Art Sydney
Sculpture Key West Florida, USA
1997–2003 Sculpture By the Sea

Grants/Prizes
2006 Key West Artist Grant
2003 The Neil and Diane Balnaves Artist Subsidy
2001 Director’s Prize, Sculpture by the Sea
1997 Waverly Council Prize, Sculpture By the Sea
1996 Thursday Plantation Acquisitive Prize
Rest, Basalt Boulder, 40 cm x 124 cm x 60 cm (each), Weight 250 kg (each)
Jimmy Rix

Artist Statement
Carving the chainsaw out of wood and then burning it out of the mould during the bronze casting process became symbolic of the hope that a chainsaw can represent during times of natural disaster, while also being used as a tool of destruction by loggers on old growth forests. The loss of the wood chainsaw represents the loss of the native bush in Victoria from fires and the loss of our forests in Tasmania for pulp mills. With the Victorian bushfires fresh in my mind and the carbon trading scheme a hot topic, this sculpture was born.

Artist Biography
Jimmy Rix was born in 1971 and grew up on his family’s crop and cattle farm on Queensland’s fertile Darling Downs. He was raised to be a farmer so he learnt to weld at an early age and at school he studied manual arts and woodwork. When he was 16 the future in farming was grim so he moved to Brisbane to become a chef, a passion inherited from his mother. His interest in art began during these years and was taught drawing and painting at Metro Arts by David Paulson.

He spent four years in Africa and Europe working as a chef and exhibiting his work. He has worked in two Sydney bronze foundries. He has held solo exhibitions at Roar Studios, Melbourne, Brenda May Gallery and Noosa Regional Gallery.

His work is in the Burge Collection and Tom Lowenstein Collection.

He has exhibited in Sculpture by the Sea, Bondi in 2003, 2008 and 2009 and Cottesloe 2009. He was awarded the Clitheroe Foundation Mentorship in 2009.

Selected Exhibitions
Solo Exhibitions
2007 ‘Amulet’, Brenda May Gallery, 2 Danks St Sydney, NSW
2007 ‘Horse Tales’, Depot Gallery, 2 Danks St Sydney, NSW
2006 ‘Bronze and Beyond’. Depot Gallery, 2 Danks St, Sydney, NSW

Group Exhibitions
2009 Sculpture by the Sea, Bondi, NSW
2009 Sculpture in the Vineyards, Wollombi, NSW
2009 Sculpture by the Sea, Cottesloe, WA
2009 Sculpture 09, Global Gallery, Sydney, NSW
2008 Sculpture by the Sea, Sydney, NSW
2008 ‘Momento Mori’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2008 ‘Still Life’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2008 ‘In the Elements’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2007 ‘Birthday Show’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2007 ‘Art & Humour’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2006 ‘Fishers Ghost Prize’, Campbelltown Arts Centre
2006 ‘Small’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2006 ‘Form and Function’, Brenda May Gallery, 2 Danks St, Sydney, NSW
Chainsaw, 2010, Bronze and hardwood (Forest Oak), 100 cm x 59 cm x 45 cm, Weight 140 kg
Ayako Saito

**Artist Statement**
I started making this sculpture’s maquette as a base for forms made of plaster. Originally I imagined the plaster forms as the sculpture and the base as a sculpture park field. During the process of making it, the base developed its own character. I then decided to develop the base into a sculpture and separated it from the plaster forms.

When I developed the final sculpture from the maquette, my feeling of the imaginary field became an actual field for people who would experience it. The sculpture was created to have an energy flow that was based on the movement of people but also finished as a form that contains its own energy.

I titled this sculpture *Pavilion* because it will be completed with people who experience it. I hope people will experience this sculpture with their imagination and enjoy the interaction between the sculpture and themselves.

**Artist Biography**
2008  Master of Visual Arts, Australian National University.

**Selected Exhibitions**

**Solo Exhibitions**
2006  ‘Cuts & Folds’, The Depot Gallery, Waterloo, NSW, Australia

**Group Exhibitions**
2009  14th Annual Miniature Sculpture Show, Defiance Gallery, Sydney
      Toorak Village Sculpture Exhibition, Melbourne
      Sculpture on the Edge, Bermagui Seaside Fair
      Sculpture 2009, Defiance Gallery, Sydney
2008  Sculpture by the Sea, Bondi, NSW
      13th Annual Miniature Sculpture Show, Defiance Gallery
      Transit, ANU School of Art Gallery
      Sculpture 2008, Defiance Gallery
2007  12th Annual Miniature Sculpture Show at Defiance Gallery
      Sculpture 2007 at Defiance Gallery, Sydney
2006  Sculpture by the Sea, Bondi, NSW

**Prize/Awards**
2009  The Tetsuya Wakuda Miniature Sculpture Prize
2008  Sell and Parker Steel Sponsorship.

**Represented in collections in:**
Australia: University of NSW, News Ltd, private collections
Japan: institutional collections, Horokoji Assn
USA: private collections, institutional collections
Europe: private collections
Pavilion, 2008, Painted steel 80 cm x 200 cm x 400 cm, Weight 270 kg
Artist Statement
*Traced Tower II* has been inspired by city architecture. It deconstructs city skyscrapers, taking them back to their core skeletal structure. It questions form and space and plays with light and shadow.

Artist Biography
Morgan has a Bachelor of Visual Arts from the Sydney College of the Arts, University of Sydney, majoring in glass he completed in 2000. He is represented in private collections and Artbank.

Selected Exhibitions
**Solo Exhibitions**
2008  Tracing Constructs, Brenda May Gallery, Sydney.

**Group Exhibitions**
2010  Sculpture 10, Brenda May Gallery, Sydney
2009  Winner – Royal Show, glass category Encore, Glass Artists Gallery, Sydney
      Collect, Saatchi Gallery, London
      Sculpture by the Sea, Bondi, NSW
2008  Sculpture 08, Brenda May Gallery, Sydney.
      Open Slather, Ausglass Conference members exhibition, ANU, ACT.
      Winner – Hisglass trade show award, Ausglass Conference.
      Winner – Hunters Hill Council Art Prize, Sydney (sculpture)
      Finalist, Ranamok Glass Prize
2007  Hunters Hill Council Art Prize, Sydney (commended, sculpture)
      New from Australia, Chappell Gallery, New York.
2006  Small, Brenda May Gallery, Sydney.
      Finalist, Ranamok Glass Prize
2005  Sculpture 05 – Kinetic Art, Brenda May Gallery, Sydney.
      New 7, Brenda May Gallery, Sydney.
      Object Show, Brenda May Gallery, Sydney.

Commissions
2009  Torch of Knowledge sculpture for Danebank Girls School
      Family Sculpture in conjunction with Sam Crawford Architects
*Traced Tower II*, 2009, Enamel on galvanised mild steel, 300 cm x 120 cm x 100 cm, Weight 45 kg
Supported by Brenda May Gallery
Artist Statement
The figures are represented as recumbent, reclining, lazing. Vertically configured, those figures become what we bring to them with our memory, our knowledge and our imagination. They seem more energised. Are they rising from the ashes? Is it biblical? Is it just life? Is it abstract or is it just plain old beautiful? The work is laser-cut, finished, and then bent. The bending makes it strong.

Artist Biography
Michael was born in 1951 and studied at National Art School 1971-1972. He has been a practising artist for 30 years and had exhibited widely since 1975 with over twenty solo shows at Gallery A, Mori Gallery and Australian Galleries. Michael has been commissioned for over 20 major public and private commissions in Sydney, Melbourne, Canberra. He was the winner of the inaugural Cromwell’s Art Prize in 2004. He has participated 10 times in Sculpture by the Sea, Bondi, as well as being a finalist in the Wynne Prize in 2002 and 2003. He also works as painter, writer and poet.
Last of the Mackerel, 2009, Stainless steel 300 cm x 900 cm x 200 cm, Weight 300 kg
Marcus Tatton

**Artist Statement**
Digital messages course through our world, huge communities are forming, established systems are disintegrating. We are shaping, in this 21st Century, into a new *Configuration*.

**Artist Biography**
Marcus was born in Taumarunui, New Zealand in 1963. He has a Bachelor of Fine Art (Furniture Design), University of Tasmania, completed in 1989, as well as a Diploma of Fine Art, Otago Polytechnic, Dunedin, New Zealand, completed in 1986.

Marcus lives with his wife Maree and three children aged 4 – 12 at their country home near Margate, 30kms south of Hobart, Tasmania.

**Selected Exhibitions**

**Solo Exhibitions**


**Group Exhibitions**

2010  Montalto Sculpture Award, Red Hill, Victoria
      Benchmarking Birches Bay, Tasmania.
2009  Sculpture by the Sea Aarhus, Denmark June 3rd – 28th.
      Montalto Sculpture Award, Red Hill, Victoria
      Sculpture by the Sea, Bondi, NSW

2008  Sculpture by the Sea, Bondi, NSW
      Ephemeral Art at the Invisible Lodge, Freycinet, Tasmania
      Montalto Sculpture Award, Red Hill, Victoria, Australia
      UWS Acquisitive Sculpture Award and Exhibition (Winner of the Landcom Acquisitive Award)
      Benchmarking Birches Bay, Tasmania
      Agfest Sculpture Trail, Carrick, Tasmania

2007  Sculpture by the Sea, Bondi, NSW
      Helen Lempriere National Sculpture Award, Victoria

2006  Sculpture by the Sea, Bondi, NSW
      Helen Lempriere National Awards, Victoria

2005  Sculpture by the Sea, Bondi, NSW

**Collections**

Royal Tasmanian Botanic Gardens
‘Monument to the Blue Gum’
Tasmanian Museum & Art Gallery, Hobart, Tasmania
Ronald C Wornick Collection, San Francisco
Wood Turning Centre Collection, Philadelphia
Tasmanian Wood Design Collection, Launceston
Configuration, 2009, Corten steel, 3 pieces, 235 cm x 135 cm x 35 cm each, Weight 150 kg each
Artist Statement
My work is a culmination of my observations and life experiences. I understand and relate to the materials I use, their dynamics, and the life and energy still within them. Every object I choose to use takes on a new role – one that helps create a work with life, movement, integrity and balance.

Artist Biography
Christopher Trotter is a Brisbane based artist creating public works for government, universities and developers across Australia since 1994.

He has exhibited extensively both nationally and internationally. A public work of his has recently been chosen for display outside the Australian Pavilion by the Shanghai World Expo, 1 May – 31 October 2010.
Industrial Growth, 2010, Recycled steel 200 cm x 80 cm x 60 cm, Weight 150 kg
ARTIST STATEMENT
The ladder structure is a device that I have often used in the past. More recently, two motorised, programmed and interactive ladders have been constructed each with a rotating drum and figure attached to it. These have become ‘Free Fall: Slow Motion’.

In 1988, I constructed a series of works including a ladder that functioned as a wind vane.

The proposed work for this exhibition is an extension of this idea; with a spread-eagled figure positioned on the top of the ladder. This figure, like its predecessors on the earlier ladders, is a miniature; caught in the existential dilemma. It dreams of escape and continuing its journey upwards but is trapped by the situation to become a slave; swaying in response to the will of the wind.

BIOGRAPHY

EDUCATION
1964 Bachelor of Arts, ANU, Canberra
1959 Bachelor of Science, Diploma of Education, University of Sydney, Sydney

Arthur Wicks has exhibited in over 70 solo exhibitions and over 100 group exhibitions, both nationally and internationally.

SELECTED EXHIBITIONS
Solo Exhibitions
2009 Inside/Outside; Forwards/Backwards, Wagga Wagga Art Gallery
2004– Global Images touring, various regional and city galleries in Vic., WA, NSW and Qld
2005 Global Images, Charles Nodrum Gallery, Melbourne

Group Exhibitions
2009 Free Fall: Slow Motion, in Step Right Up, touring three states, Albury Arts Centre initiative, Visions assisted
2008 Helen Lempriere National Sculpture Award – Highly Commended

AWARDS/GRANTS/COMMISSIONS
2009 New Work, Australia Council
2009 ‘Ship of Fools’ at Fracture Gallery, Fed Square, Melbourne
2009 ‘Boatman’s Unscheduled Crossing’, commissioned for NewActon complex, Canberra
2006 New Work, Australia Council

More information at www.arthurwicks.com
Flight of Icarus; Slow Ascent, 2010, Aluminium, Huon pine, metal springs, 500 cm x 150 cm x 100 cm, Weight 25 kg
Michael Sibel, *Carousel*, 2008, Bronze, timber, stainless mild steel, 280 cm x 350 cm x 180 cm

Photograph by Sally Tsoutas, courtesy of UWS. Image reproduced courtesy of artist.
2008 LANDCOM ACQUISITIVE SCULPTURE AWARD – WINNER

Marcus Tatton, *Digital Litter*, 2008, Steel, welded and naturally weathered, 180 cm x 5000 cm x 5000 cm
Photograph Anne McLean. Image reproduced courtesy of artist.

2008 PEOPLE’S CHOICE AWARD – WINNER

Col Henry, *Is it our turn yet?*, 2008, Colcast and prue glass, galvanised rods, 200cm x 400cm x 600cm
Photograph Sally Tsoutas. Image reproduced courtesy of artist.
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