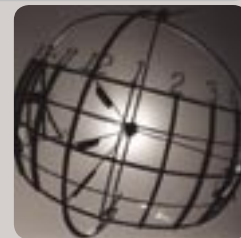


THE SECOND  
 UNIVERSITY OF  
 WESTERN SYDNEY  
 ACQUISITIVE SCULPTURE  
 AWARD AND EXHIBITION

6-22 October  
 UWS Campbelltown Campus

2006



# FOREWORD

The University is proud to host the second UWS Acquisitive Sculpture Award and Exhibition again on its Campbelltown Campus, which was first launched in 2004. This exhibition reflects the University's strategic use of resources and partnerships to provide leadership in community engagement and regional development.

The University appreciates the generous support of Landcom as the sponsor of the additional award this year. Landcom is a State Owned Corporation and a development arm of the New South Wales Government. It is a masterplanner, facilitator and developer of sustainable communities in NSW, a vision shared with the University.

In recent years the University has been engaged in planning the potential uses of some of its campus land that is additional to future academic needs. One of the emerging visions for Campbelltown Campus within its master plan is to create a University campus that comprises a memorable public domain creating permanent places with uses that may change over time, as well as to form a vibrant community where residents can connect to a culture of discovery and learning and campus life.

The vision for this University campus is clearly reflected in the aims of the UWS Acquisitive Sculpture Award and Exhibition, which are to establish closer links between university, artist and industry; to provide a valuable educational and cultural resource for the region and to enhance the campus environment for teaching and learning. Furthermore the ongoing development of the sculpture park on this campus, promotes community pride and engagement with cultural activity within the public domain.

The University would like to acknowledge with gratitude all entrants to the competition, as well as to congratulate the finalists represented in this catalogue and exhibition.

**Professor Janice Reid**  
**Vice-Chancellor, University of Western Sydney**



# ESSAY

## The second University of Western Sydney Acquisitive Sculpture Award 2006

Changing views of nature and the architectural environment at the University's Campbelltown Campus are part of the pleasures of encountering sculptures in the landscape with its broad horizons, avenues of trees and reflections of the sky in the lake. The way we interpret a place is also subtly informed by its past. This landscape has been a setting for human habitation for thousands of years, with an embedded history and memory as indigenous country, overlaid by survey and settlement in the 19<sup>th</sup> century, through to its modern emergence as a setting for enquiry, teaching and research. As writer Simon Schama, in his influential book *Landscape and Memory* described it, "Landscapes are culture before they are nature, constructs of the imagination projected onto wood and water and rock." This idea serves as a metaphor for the multiple ways in which artists think about place and incorporate its meaning and resonance into their artforms.

Joseph Paonessa and Sony Lim created *S-101* to evoke the forms of an Aboriginal bark shelter. They draw attention to the way we have encroached on the indigenous landscape and the artificiality of the ways in which most of us live, in contrast to the way Aboriginal people survived in and respected the natural environment. The wave structure of their sculpture is organic and made from a curving line of vertical timber rods which echo the forms of nearby trees and water reeds. The wooden fins are adjustable and may be arranged in endless variations. Designed to float over water or land, it provides a shelter for contemplation while remaining transparent and permeable to the elements of wind, rain and sun. Paonessa and Lim like others sculptors are grappling

with the idea of place imbued with memory and history to underline cultural connections and significance. They wish to point out that the relationships Aboriginal people had with their land were unique, but invisible to colonisers and therefore not valued.

The shimmering effects of light on copper green fish scales and wire tracery reflected in the lake are important aspects of Denese Oates's sculpture and its placement. *Dive* is a dynamic curved fish tail delicately poised above the surface of the water. Oates's sculptures are inspired by her concern for the degradation of the marine environment and the fate of endangered species, especially the whale. Her technique resembles weaving, although the copper wire is welded into transparent, delicate forms like aerial lines drawn in space. As she emphasises, "My work is made from metal which is seen as strong, but at the same time certain fragility is suggested by the fine linear quality of the wire". Her open bellied shapes also display a resemblance to Indigenous fish-traps woven from string or bamboo by Pacific islanders. While inspired by nature, and demonstrating an obvious appreciation of traditional crafts, her sculptures are ultimately enigmatic, with forms of decorative complexity.

Many artists making works in the landscape are interested in responding to changing aspects of the environment such as air, space, light, time, and sound. An interest in natural phenomena is a key aspect of Michael Garth's *Elemental Apex*. His sculpture was designed to respond to atmospheric changes of wind and light. It is made from found materials and twelve fishing rods that form the fins

which hold a sail mounted on a shiny tripod. The cerulean blue sail is intended to mirror the luminous sky while the swinging pendulum resembles a measuring device precisely counterbalanced to respond to every movement of the breeze.

*Twittering* the title of Akira Kamada's rusted metal sculpture suggests the rustle of leaves or the sounds made by birds in the bush. This is not surprising as Kamada is a Japanese born landscape artist and sculptor. His design has a pleasing symmetrical form with subtle curves that suggest biological forms, perhaps a bird or an insect, with cut-out circular holes resembling an eye, or the patterns on the wings of a butterfly.

The measurement of time is the premise for Grant Calvin's *Solar Chronograph II*. It reminds us of the way humans once observed and measured the movement of the stars for scientific and spiritual knowledge. He encourages us to follow the ancient method of experiencing the progress of time by following the pathway of the sun across the heavens.

Philip Spark, an English born artist trained as a traditional blacksmith, also acknowledges an interest in meteorological instruments. *Spire No. 4* resembles a wind directional instrument, says the artist, "but its true purpose is to take the eye to the sky using the spire and the bait of movement". High above are three curving rods forged in steel connected in a line by spirals to a spire. The rods are mobiles and constantly move according to the strength and direction of the wind, casting changing shadows on the ground. He also pays homage to the idea of the

church spire, historically always the highest point in a town, with its apex pointing to the heavens.

Sculpture is both informed by, and a reflection of the culture of the artist who makes it, and Frederic Berjot is interested in exploring contemporary themes of alienation and isolation through the human body. With *Echo II* three life-sized female figures are arranged in a broken line and placed as if moving across unstable ground towards the viewer. His cloth-shrouded figures eloquently convey the isolation and separation of people displaced from their homeland. The artist has described his work as both political and poetic as it draws on his own experience as a French/Italian living close to Muslim communities in France. This prompted him "to make work that challenges 'them-and-us attitudes'", he said. As a migrant arriving in Australia in 1989, Berjot may also be commenting on recent refugees. Cultural displacement is a dominant issue in many societies and artists continue to employ the human body and its visual signs of identity of age, gender and race in order to communicate their feelings and ideas.

Throughout art history the human body has provided sculptors with form and a means of expressing emotions. Nancy Hunt explores the energy of the female body in a bold tribal figure of *Zena*. The scale of the sculpture is monumental and the flattened surface of the piece is enlivened by rhythmical lines and contoured metal relief which create shadowy depth. Surprisingly *Zena* is arm-less but nonetheless expressive in her arabesques and open stance.

In contrast is *Tribanga III*, a contained and contemplative figure by Clara Hali. Her cubist-inspired figure of angular planes and blocks also emanates bodily strength but has a blank countenance. The raised arms and twisting stance take a traditional contrapposto pose familiar from classical Greek sculpture but Hali's treatment is modernist in style.

Figurative sculpture in the western tradition owed a great deal to the classical Greek period, which projected an idealized view of the nude body as an anatomical perfect form. In our consumerist times there are thousands of images of beauty in advertising images of a type that are also cultural determined. Most commonly these are perfect, youthful bodies, epitomized by the thinness of adolescence.

Vince Vozzo rejects our culture's passion for thinness and sculpts a nude figure of generous form symbolizing femaleness. *Woman Waiting* is his idealized expression of beauty. Dynamic tension is held by a sway-backed line that rises from the hips through the torso to a petite head. The top-knot hair and inscrutable face are Buddha-like in their contemplation. The overall impression is one of rhythm and grace that owes something to the sculpture of Constantin Brancusi, an artist Vozzo admires. His smoothly carved sandstone figure has great appeal to the tactile senses.

A refined representation of the body is Sally Portnoy's abstraction in glass. *Stella* is an ethereal and transparent vessel precariously balanced on a fine point. It is a symbol of the human body, empty of gender. The thinness, transparency and fragility of

glass both reflects light and enables it to glow with internal colour suggesting the idea that our bodies function like a prism through which we perceive the world. Portnoy's sculpture may reflect a postmodern outlook which has represented the human figure as a body without a soul, like an emptied out vessel.

Anita Larkin's carving of a wooden figure compressed inside a metal-plated carapace looks like a time capsule, or a strange ship designed to be blasted into space. Like many postmodern sculptors Larkin may be exploring the limitations of human biology and the threats of medical or scientific interventions. The impact of modern genetics and computer technologies along with the proliferation of manipulated images in a digital age has challenged many artistic interpretations of the corporeal body. *Pod* speaks of cultural entombment and suggests a metaphor for the body constrained by a mechanised world.

Many artists have drawn inspiration from everyday objects, transforming their scale and form to give them psychological resonance. Rae Bolotin applies to the humble apple. An ongoing series of works featured the seeds and segments of apples hand crafted from concrete over a wire mesh armature. Bolotin's apples are both surreal and personal as she draws on childhood memories and fairytales for inspiration. The apple is a potent symbol in the history of western art, since the time of the Renaissance. Representations of the apple include the spiritual and the mythological, from the origins of humankind, to sexual desire, the Judgment of Paris and the destruction of Troy in ancient Greece.

Bolotin's latest work is *Peel and Knife*, an intriguing still-life. The apple has been reduced to a curling peel twirled around a wickedly shiny knife blade, which is balanced upright on its base. Bolotin has hinted that her sculptures explore what lie beneath the surface of the skin, and symbolize presence through absence. The flesh of the apple may be a metaphor for the human body. A sharp knife is an instrument of pain and pleasure. Peeling the apple in order to consume it also reminds us of Eve, who seeking knowledge by eating the flesh of the forbidden fruit, brought about the expulsion from the Garden of Paradise.

*Geisha (grey)* by Christopher Hodges is an elegant sculpture that resembles a still-life. Two petal-like shapes are poised on fine wires and held in a curved vase. The title alludes to Hodges's longstanding appreciation of oriental aesthetics, especially the asymmetry and reverence for nature of Japanese art and ikebana. Both a painter and a sculptor Hodges has previously exhibited a series of nearly two-dimensional sculptures such as *Petal and Leaf*. These reveal his predilection for finding poetic shapes in nature. Hodges says: 'All my work relates to humans and has a human scale that, in an abstract way, I hope, stimulates conscious and unconscious contemplation ... While painting uses illusion to create form, sculpture occupies real space. These works exert the force of a personality in a space.' *Geisha (grey)* is also a mobile and may be interpreted as a machine harnessing nature as it resembles a windmill. At three and a half meters tall, it dominates the horizon.

Ron Gomboc's *Freedom* also stands tall in the landscape. An iconic blade-shaped form made from polished stainless steel emerges from a small base of curving segments like the hull of a boat in copper and bronze. At the pinnacle, a steel angled wing or blade reflects light and points towards the firmament with knife-like precision. As the title suggests, the sculpture represents a release of energy. "I was inspired by wind surfers skimming over the waves with an immense feeling of freedom. Through the sense of movement in the design of the sculpture, I felt a great feeling of releasing the spirit to the wind and being free" he said.

The structures and movement of marine creatures were the starting point for *Resurrection Fragment*. Originally a marine biologist, Jacek Wankowski's has closely observed "sea-cucumbers, crabs and other marine and river/lake animals that crawl and slither on and in bottom sediments and muds". He has translated this theme into a tensioned and dynamic arrangement of folded and overlapping grey metal plates welded together around a visible structure of beams and buttresses. The sculpture unfolds along a horizontal plane, hugging the ground or thrusting into space while being precariously balanced on cantilevered rods.

The relationship between form and the space we occupy is part of our response to a sculpture whether figurative or abstract. Our awareness of movement and scale through our bodies is also consistent with analysing the volumes, planes and spatial dynamics of sculpture. Orest Keywan's sculpture is a poetic exploration of forms in space. His work is a clever

arrangement of connected spirals, twisted rods and curved plates which lead the eye on a journey through space. *Another Space* is pure abstraction at its most refined, yet also expresses a playfulness in transforming shapes derived from decorative architectural fragments.

*Jeux D'Interieur* by Janek Bouchette is an invitation to imagine the spaces hidden within the curving planes and tubular columns of his sculpture. Rather than working from a maquette he works directly with the elements of a sculpture turning and twisting them in search of oppositional energy and tension. He cites an interest in Gothic architecture and relates this to finding the energy hidden within a structure, like “a building that covers history, a space within a shell, a living secret enclosed” he said.

A sense of humour is evident in *Dynamic Supermarketism No. 9 (mega mall version)*, Charlie Trivers's verbal and visual pun on Kasmir Malevich, the creator of a white painting that started the Russian art movement known as Suprematism. Trivers deconstructs an everyday object, a cardboard box from the supermarket. It is turned up side down, painted white and carries a group of shapes painted in primary colours in homage to Malevich's symbolic use of colour. These gaily coloured cut out shapes are also reminiscent of flags or letters of the alphabet. Trivers quotes art history in a funny, irreverent way in order to subvert the modernist tradition of constructing formalist sculptures in rusted steel.

Artists in this exhibition contain to give new expression and meaning to sculpture based on the human

figure and its condition, a longstanding tradition in sculpture. There are many responses to current issues in contemporary society and culture, and these include cultural displacement, the convergence of the biological and technological, and concern for conserving and appreciating nature. The ability of these artists to create ideas and visual poetry while reinterpreting or extending the formal language of sculpture is impressive. Each sculpture displays a unique form and concept and encourages us to explore its dynamics and placement within the natural and cultural landscape that is the site of the UWS Campbelltown Campus.

**Sioux Garside**  
**Freelance curator**

[formerly Curator University of Sydney Art Collection]

# LIST OF WORKS

**Frederic Berjot**

*Echo II*

2006

Fabric, rabbit skin glue,  
hydrostore, pigment, fibreglass,  
metal and polyurethane.  
130cm x 50cm x 50cm (approx.)

Weight 25kg each  
3 pieces

**Rae Bolotin**

*Peel and Knife*

2005

Concrete, polished stainless steel  
180cm x 140cm x 90cm

Weight 200kg  
Represented by Stella Downer  
Fine Art, Sydney

**Janik Bouchette**

*Jeux D'Interieur*

2005/6

Mild Steel  
1900cm x 2100cm x 1500cm

Weight 400kg  
Represented by Defiance Gallery

**Grant Calvin**

*Solar Chronograph II*

2006

Painted steel,  
400cm x 360cm x 230cm  
Weight 150kg

**Michael Garth**

*Elemental apex*

2006

Stainless steel, bronze and sail  
cloth  
500cm x 150cm  
Weight 80kg

**R.M. (Ron) Gomboc**

*Freedom*

2004

Stainless steel, copper and  
bronze  
260cm x 100cm x 120cm  
Weight 200kg

Represented by Gomboc  
Galleries, Sculpture Park,  
Middle Swan, W.A.

**Clara Hali**

*Tribanga III*

2006

Bronze, aluminium and  
sandstone  
200cm x 35cm x 35cm  
Weight 350kg  
Represented by Stella Downer  
Fine Art, Sydney

**Christopher Hodges**

*Geisha (grey)*

2006

Steel  
340cm x 235cm x 235cm  
Weight 200kg  
Represented by Utopia Art,  
Sydney

**Nancy Hunt**

*Zena*

2005

Oxyed & welded 10 & 5mm steel  
240cm x 120cm x 120cm  
Weight 80kg



**Akira Kamada**

*Twittering*

2006

Rusted recycled metal  
150cm x 200cm x 200cm  
Weight 200kg

**Orest Nicholas Keywan**

*Another Space*

2001- 2005

Steel, stainless steel  
204cm x 245.5cm 177.5cm  
Weight 100kg

**Anita Larkin**

*Pod*

2006

Wood, copper, galvanised steel  
and collected objects  
211cm x 130cm x 122cm  
Weight 120 kg  
Represented by Defiance  
Gallery

**Denese Oates**

*Dive*

2006

copper  
300cm x 250cm x 100cm  
Weight 90kg  
Represented by Stella Downer  
Fine Art, Sydney

**J T Paonessa + Sony Lim**

*S-101*

2005

Marine plywood - timber- steel  
270cm x 500cm x 280cm  
Weight 900kg

**Sallie Portnoy**

*Stella*

2005

Cast lead glass crystal cement/  
fibro, base (rock)  
250cm x 20cm x 20cm  
Weight 70kg

**Philip Spark**

*Spire*

2006

Steel  
350cm 80cm x 80cm  
Weight 100kg

**Charlie Trivers**

*Dynamic Supermarketism*

*Composition No9 (Mega Mall*

*Version)*

2006

Painted steel  
224cm x 266cm x 154cm  
Weight 500kg

**Vince Vozzo**

*Woman Waiting*

2005

Sandstone  
127cm x 78cm x 46cm  
Weight 800kg  
Represented by Richard Martin  
Gallery

**Jacek Wankowski**

*Resurrection Fragment*

2005

Galvanised mild steel  
90cm x 130cm x 290cm  
Weight 200kg

# FREDERIC BERJOT

## **Artist Statement**

Three Islamic women dressed in traditional Chadors appear in the landscape. The distant horizon marks their uncertain fate.

## **Artist Biography**

1963 Born, Paris

1989 Arrived in Australia

Frederic studied at “Atelier des Arts” in Paris then continued his education as an assistant to Sculptor, Architect and Film Maker, Patrick Mazery. After arriving in Australia, he continued his education at the National Art School in Sydney. In recent years, Berjot has opened his third successful studio, now known as “The Laughing Museum”, specialising in portraiture.

## *Selected Exhibitions*

2006 Conrad Jupiter Prize Gold Coast City Art Gallery

2005 Thursday Plantation East Coast Sculpture show (Winner of Acquisition Award)  
Main Street Gallery (Montville)

2004 Thursday Plantation East Coast Sculpture show  
Burrell Gallery, Cordon (group show)  
Drawing Room, Cordon (group show)

2003 Thursday Plantation East Coast Sculpture Show (Winner of Highly Commended Award)  
Monsters and Beauty (Laughing Museum Sydney)  
Bodyland (Laughing Museum Sydney)



*Echo II*, 2006, Fabric, rabbit skin glue, hydrostore, pigment, fibreglass, metal and polyurethane.  
130cm x 50cm x 50cm ( approx.), Weight 25kg each, 3 pieces (variable dimensions)

# RAE BOLOTIN

## **Artist Statement**

Peel and Knife is a continuation of the body of work I have been developing over the past few years, based on the sculptural form of the apple. Only in this case a volume of the apple is removed and replaced by reflective sharpness of the knife.

## **Artist Biography**

Born Tashkent, Uzbekistan, from European parents. Rae has been living in Australia since 1979 and has travelled the world extensively.

Rae works in concrete, stainless steel, brass and other media.

## *Selected Exhibitions*

- 2006 Solo exhibition, Red Gate Gallery, Beijing, China  
Solo exhibition, Stella Downer Fine Art Gallery  
Sculpture by the Sea, Bondi  
Willoughby Art Prize (winner)
- 2005 AMP Sculpture at Circular Quay, Sydney  
Inaugural exhibition Hawkesbury Regional Gallery  
Solo exhibition at Stella Downer Fine Art Gallery
- 2004 UWS Acquisitive Sculpture Award and Exhibition (finalist)  
Sculpture by the Sea, Bondi  
Willoughby Art Prize  
Sculpture in the Vines  
Solo exhibition, Sculpture Lab
- 2003 Sculpture in the Vines  
Sculpture from the Sea, Campbelltown City Bicentennial Art Gallery, Hazelhurst Regional Gallery and Manly Art Gallery  
Solo exhibition, Sculpture Lab
- 2002 Sculpture in the City, Martin Place  
The Woollahra Sculpture Prize  
Solo exhibition, Soho Gallery



*Peel and Knife*, 2005, Concrete, polished stainless steel, 180cm x 140cm x 90cm, Weight 200kg  
Represented by Stella Downer Fine Art, Sydney

# JANIK BOUCHETTE

## **Artist Statement**

Bringing together elements of opposite energetic value I unfold the conflicting dynamism to reveal unexpected movements, direction and emotions. Exploring the incompatibles to expose their interdependence and closeness.

## **Artist Biography**

Janik finished his BFA at the National Art School, Sydney in 2001. Since then he has exhibited in many group exhibitions and is represented in private collections.

## *Selected Exhibitions*

- 2004 UWS Acquisitive Sculpture Award 2004  
(finalist)  
Sculpture by the Sea  
Woollahra small sculpture prize
- 2003 Sculpture by the Sea
- 2002 Sculpture by the Sea



*Jeux D'Interieur*, 2005/6, Mild steel, 1900cm x 2100cm x 1500cm, Weight 400kg  
Represented by Defiance Gallery

# GRANT CALVIN

## Artist Statement

*Solar Chronograph II* was originally inspired by Grant's travels in India during the mid 1980s. In the pink city of Jaipur, he stumbled across the best-known public observatory of 18th century astronomer and warrior Jai Singh. Singh's Jantra Mantra measures the positions of stars, altitudes and azimuths and calculates eclipses of the sun. This enormous functional public observatory inspired Grant's life journey.

Working as a surveyor in private practice, Grant research interests literally, revolve around the sun and its importance in enhancing our living and working environment. His dedication to advocacy for implementing environmentally aware subdivisions on the Mid North Coast of NSW, has begun to influence developers to think beyond the immediate bottom line.

The *Solar Chronograph II* is a public instrument, a sculpture and an educational tool. It enables people to see for themselves the variations in the sun's path, both daily and seasonally.

"Understanding the natural rhythm of the earth's movement, relative to the sun, is the first step in getting people thinking about their living environments in an energy-efficient, sustainable way," Grant says. "When we become mindful of our true position in the universe we get a real sense of our responsibilities here on earth."

## Artist Biography

Grant Calvin B.Surv. MIS (Aust.) is a registered surveyor with interests in sustainable living, permaculture, rammed earth building and surfing. His works vary between small carved stone pieces, steel garden forms, major public works, rammed earth buildings as well as roads and towns across the landscape.





*Solar Chronograph II*, 2006, Painted steel, 450cm x 360cm x 230cm, Weight 150kg

# MICHAEL GARTH

## **Artist Statement**

My original concept was to create a wind sculpture that mimicked the gentle opening and closing of wings as a stationary butterfly sometimes does. It was never my intention to make a butterfly but the more I progressed the more insect like the work became. This I believe is because insects are the pinnacle of efficient design.

The use of second hand or recycled materials has always been an important part of my creative process. Most of the materials that comprise this work have been accumulated over the last five years. They are the leftovers from my other sculptural projects and parts of found objects that met the structural requirements, of being of weatherproof and strong, as well as aesthetically pleasing. Objects that have had a past life tend to bring some of their previous existents with them when they are re-utilised.

## **Artist Biography**

Michael began sculpting in 1989 and has a passion for all facets of three dimensional art. He currently employed at the University of Newcastle Art School.

## *Selected exhibitions*

2006 Commission at Eden Gardens,  
Children's playground  
Commission at Maitland City Council,  
River Walk project  
Solo exhibition at John Miller Gallery,  
Newcastle  
Verve, staff exhibition at the University of  
Newcastle.



*Elemental apex*, 2006, Stainless steel, bronze and sail cloth, 500cm x 150cm, Weight 80kg

# R.M. (RON) GOMBOC

## **Artist Statement**

“Freedom” releasing spirits to the wind.

## **Artist Biography**

Ratimir Marijan Gomboc (better known as Ron) was born in Slovenia in 1947. His family emigrated to Australia in 1960. In Australia Ron studied sculpture and printmaking at Perth Technical College, as well as painting and drawing at Midland Technical College with Guy Grey Smith.

In 1980 he purchased a 4.5 hectare property in the Swan Valley, W.A. where he built his own home, studio and gallery. The Gomboc Gallery Sculpture Park, which is managed, curated and funded by Ron and his wife, has been operating for 20 years, holding annual sculpture exhibitions and surveys.

Ron has been a practising artist for more than thirty years. His achievements have been recognized and acknowledged through various awards, such as the Swan Citizen of the Year Award in 1991, the W.A. Week Citizen of the Year Award for his contribution to Arts and Culture in 1993, and the Centenary Medal for “Outstanding commitment to the community in raising the awareness of art.”

## *Selected Exhibitions*

- 2005 Invited artist Beijing steel sculpture symposium
- 2004 Sculpture by the Sea, Winner Iceberg signature prize
- 2003 Goldman Sachs JB - Distinguished invited Artist For Sculpture by the Sea



*Freedom*, 2004, Stainless steel, copper and bronze, 260cm x 100cm x 120cm, Weight 200kg  
Represented by Gomboc Galleries, Sculpture Park, Middle Swan, WA

# CLARA HALI

## **Artist Statement**

“This sculpture represents the search for unity and wholeness in a fractured society.”

## **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. One of the tours included a 6 week residency at a tribal foundry in a remote part of India. Clara has exhibited in 9 solo shows and over 90 group exhibitions since 1980.

## *Selected Exhibitions*

- 2004 Melbourne International Art Fair  
University of Western Sydney Acquisitive  
Sculpture Award (finalist)  
Spectrum, Parliament House, Sydney
- 2002 Clara Hali & Elisabeth Cummings, Orange  
Regional Art Gallery
- 2001 Sculpture 2001, Campbelltown Regional  
Gallery  
Campbelltown City Art Gallery;
- 1998 Salon des Refusee, S.H. Ervin Gallery
- 1995 Wynne Prize, Art Gallery NSW, Sydney

## *Awards*

In 2005 Clara received the 3D Award of Walkom Manning Art Prize. Other scholarships she has received include: a Research Scholarship, National Art School (2002); a Staff Travelling Scholarship, National Art School (1998); and a Research Grant, University of Western Sydney, Macarthur (1995)

## *Commissions*

Commissions Clara has completed include: PLC Croydon, Sydney (1998 & 2005), Brambles Australia Limited and HREOC - award for “Women of Iron & Steel”

## *Collections ( selected)*

Clara’s sculpture is represented in private and public collections including Macquarie University, Sir Hermann Black Gallery, University of Sydney, Mitchell Art Collection (USA), Compac Computers.

Lecturer in Sculpture at the National Art School (18 years)



*Tribanga III*, 2006, Bronze, aluminium and sandstone, 200cm x 35cm x 35cm, Weight 350kg  
Represented by Stella Downer Fine Art, Sydney

# CHRISTOPHER HODGES

## **Artist Statement**

In this recent work I feel I have combined some of the most important elements of my work over the years. There is a sense of resonant forms that are a part of my painterly vocabulary and there is a spare aesthetic that has become more important recently.

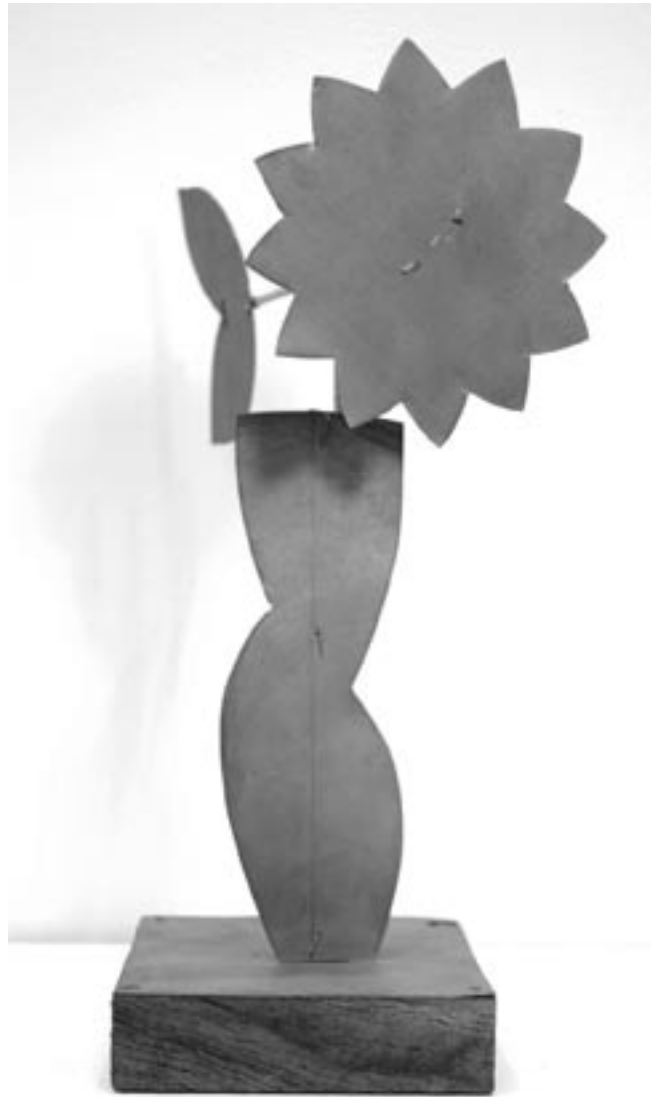
However it is the revelation of natural and elemental forces through the movement of component parts that is the newest and most exciting extension for some time.

These simple shapes, in constantly changing relationships, reflect their surroundings and capture the atmosphere in transit.

## **Artist Biography**

Christopher Hodges is a painter / sculpture / print-maker who has been exhibiting since the late 1970's with solo exhibitions and inclusion in many group shows. His work is included in public, private, and corporate collections of note and he continues to expand his oeuvre.





*Geisha (grey)*, 2006, Steel, 340cm x 235cm x 235cm, Weight 200kg  
Represented by Utopia Art, Sydney

# NANCY HUNT

## **Artist Statement**

After a study trip to Europe & researching the Celtic people & their art, as an artist & welder I enjoy the fact that they used metals for exquisite pieces of art. Steel is a material of strength, able to succumb to heat for the artist's use.

## **Artist Biography**

- 1994-5 Associate Diploma & Diploma of Fine Arts TAFE (Tamworth)
- 1996 Bachelor of Visual Arts, University of Western Sydney
- 1997 Diploma of Education, University of Western Sydney
- 1998 Metal Arch Welding TAFE ( Narrabri)
- 2001 McGregor Fellowship. U.K
- 2004 CASP grant

## *Selected Exhibitions*

- 2006 Regional Encounters, Tamworth City Regional Gallery  
North East Victoria Sculpture Event, Wangaratta, Victoria
- 2005 Black Head Beach Sculpture Prize  
In Site Out Sculpture Exhibition, Orange Botanical Gardens  
Flying Arts Regional Arts Award, Longreach and Brisbane  
Times six, James Harvey Gallery, Clovelly
- 2004 Western Area Sculptors First Exhibition, Cowra  
Japanese Gardens Sculpture Show  
Sculpture by the Sea, Bondi
- 2003-4 Surface Memories, regional artists exhibition,  
Tamworth City Gallery
- 2003 Gallery Society Exhibition, Moree Plains Gallery  
Love your work, state wide TAFE art staff Exhibition, The Muse Gallery, Ultimo  
The little girl from the bush paints her pony, solo exhibition, James Harvey Gallery
- 2002 Gallery Society Exhibition, Moree Plains Regional Gallery



*Zena*, 2005, Oxyed & welded 10 & 5mm steel, 240cm x 120cm x 120cm, Weight 100kg

# AKIRA KAMADA

## **Artist Statement**

“Amongst the rustling of trees birds are twittering.”

In eternity a life is no more than a speck in the universe and yet people frantically aspire to greater things. Failing to recognise the value of those and that surrounds them they create discord. How do people seeking peace know what to support, what to resist in the midst of destruction, which goes by the name of progress?

## **Artist Biography**

Born in Japan.

Sculptor and landscaper who arrived in Australia 1987.

He has studied photography, ceramics and sculpture.

He has participated in numerous solo and group exhibitions in Tokyo and Sydney.

## *Selected Exhibitions*

2005 “Art of Flower “and “Art and About”,  
Government House, Sydney

2004 Thursday Plantation East Coast Sculpture  
Show, awarded, highly commended

2003 Design and construction of display gardens  
in conjunction with the ‘Seasons’ exhibition,  
Art Gallery of New South Wales



*Twittering*, 2006, Rusted recycled metal, 150cm x 200cm x 200cm, Weight 200kg

# OREST NICHOLAS KEYWAN

## Artist Biography

- 1944 Born in Marienbad, on the border of Czech Republic and Germany  
1949 His family emigrated to Canada  
1965 Arrived in Australia  
1966 Studied under Lyndon Dadswell, National Art School, Sydney  
1973 Lived and worked in Bergen, Norway  
1973-6 Lived and worked in Montreal, Canada  
1976-9 Lecturer, Alexander Mackie College of Advances Education ( now known as College of Fine Art, University of NSW)

Currently lives and works in Sydney, Australia

## *Solo Exhibitions*

- 2001 Sir Hermann Black Gallery, Sydney  
1995 Annandale Galleries, Sydney  
1993 Annandale Galleries, Sydney  
1991 Annandale Galleries, Sydney  
1989 Milburn + Artes, Sydney  
1973 Installations, Masfjord, Norway  
1970 Inhibodress Co-operative Gallery, Sydney  
1969 Bonython Gallery, Sydney

## *Selected Group Exhibitions*

- 2005 Sculpture 2005, Defiance Gallery, Newtown  
Sculpture inside @ Maunsell Wickes Gallery,  
Barry Stein, Paddington  
“6” Miniature Sculpture Show, Defiance Gallery, Newtown  
Sculpture by the Sea, Bondi  
Sculpture Inside, Bondi Beach Pavilion

- 2004 Sculpture 2004, Defiance Gallery, Newtown  
Sculpture by the Sea, Bondi ( Art Gallery of NSW Society Taskforce, winner for the best site specific sculpture  
Sculpture Inside, Bondi Beach Pavilion  
Sculpture in the MLC, MLC Centre, Sydney  
“6” Miniature Sculpture Show, Defiance Gallery, Newtown  
University of Western Sydney Acquisitive Sculpture Award and Exhibition (finalist)
- 2003 Sculpture 2003, Campbelltown City Bicentennial Art Gallery  
Sculpture by the Sea, Bondi  
Sculpture Inside, Bondi Beach Pavilion  
“6” Miniature Sculpture Show, Defiance Gallery, Newtown
- 2002 Sculpture 2002, Campbelltown City Bicentennial Art Gallery  
Sculpture by the Sea, Bondi  
Sculpture Inside, Bondi Beach Pavilion  
“6” Miniature Sculpture Show, Defiance Gallery, Newtown
- 2001 Sir Hermann Black Gallery, Sydney  
Access Contemporary Art Gallery, Sydney  
Sculpture from the Sea, Campbelltown City Bicentennial Art Gallery, Hazellhurst Gallery, Gynea, Wollongong City Gallery  
Woollahra Sculpture Prize, (finalist), Redleaf Council Chambers Woollahra  
Sculpture in the City, Martin Place, Sydney  
Small Wonders, Defiance Gallery, Newtown & King Street Gallery, Sydney  
Sculpture by the Sea, Bondi



*Another Space*, 2001- 2005, Steel, stainless steel, 204cm x 245.5cm 177.5cm, Weight 100kg

# ANITA LARKIN

## **Artist Statement**

A totem figure is squeezed tight into the cavity of a metal capsule, appearing to have recently crash-landed from some failed aerial mission. It is unclear whether the figure is preparing for a launch of the vessel or has been captured within the capsule for long-term preservation. Unease exists reconciling the figure's sense of containment and capture with its apparent protection and safety.

The human figure carved from a tree brings to mind ecological issues and concerns of self-preservation. The bulbous seedlike shape of the pod is a piece of metal clad detritus, a discarded capsule of unknown origin. Perhaps the figure is attempting to repressurise itself at some kind of docking station, pausing, wedged between the gap in the steel, resting on its lone industrial wheel. The Pod has a sense of history, of a past life, a past function. It lies as discarded evidence of the human drive to alter the world around us through invention and art making.

## **Artist Biography**

- 1971 Born in Australia
- 1993 Bachelor of Visual Arts Sydney College of the Arts
- 2006 Resident Artist Wollongong City Art Gallery

Has exhibited in numerous exhibitions in Australia and internationally.

## *Selected exhibitions*

- 2006 "Liminal Personae" Project, Contemporary Art Space, Wollongong  
Wynne Prize, Art Gallery of NSW  
Defiance Gallery Group Show
- 2005 6" miniature show, Defiance Gallery  
Defiance Gallery Group Show
- 2004 The Hungarian. National Gallery  
University of Western Sydney Acquisitive Sculpture Award and Exhibition, (finalist)  
6" miniature shows, Defiance Gallery  
Defiance Gallery Group Show
- 2003 Sculpture by the Sea  
6" miniature show, Defiance Gallery  
Defiance Gallery Group Show
- 2002 Sculpture by the Sea  
6" miniature show, Defiance Gallery  
Defiance Gallery Group Show
- 2001 6" miniature shows, Defiance Gallery
- 2000 "Artlink" Wollongong City Art Gallery  
"Drift" performance with sculpture Thirroul  
6" miniature shows, Defiance Gallery
- 1998 "Tears" installation at Royal Botanical Gardens Sydney
- 1997 "Bodily Felt" Project Contemporary Art Space Wollongong
- 1994 "The Really Big Paper Show" Tin Sheds Gallery, Sydney, Broken Hill City Gallery and Tamworth City Gallery





*Pod*, 2006, Wood, copper, galvanized steel and collected objects, 211cm x 130cm x 122cm  
Represented by Defiance Gallery

# DENESE OATES

## **Artist Statement**

Line drawings in space describe the copper wire sculptures I have been working on for a number of years now. The copper forms are closely related to the environment, particularly the marine environment from where inspiration for the work often springs.

The 'woven' copper wire sculptures are evocative of aquatic forms and emphasise the fragility of the fine balance of nature with our use/exploitation/management of it.

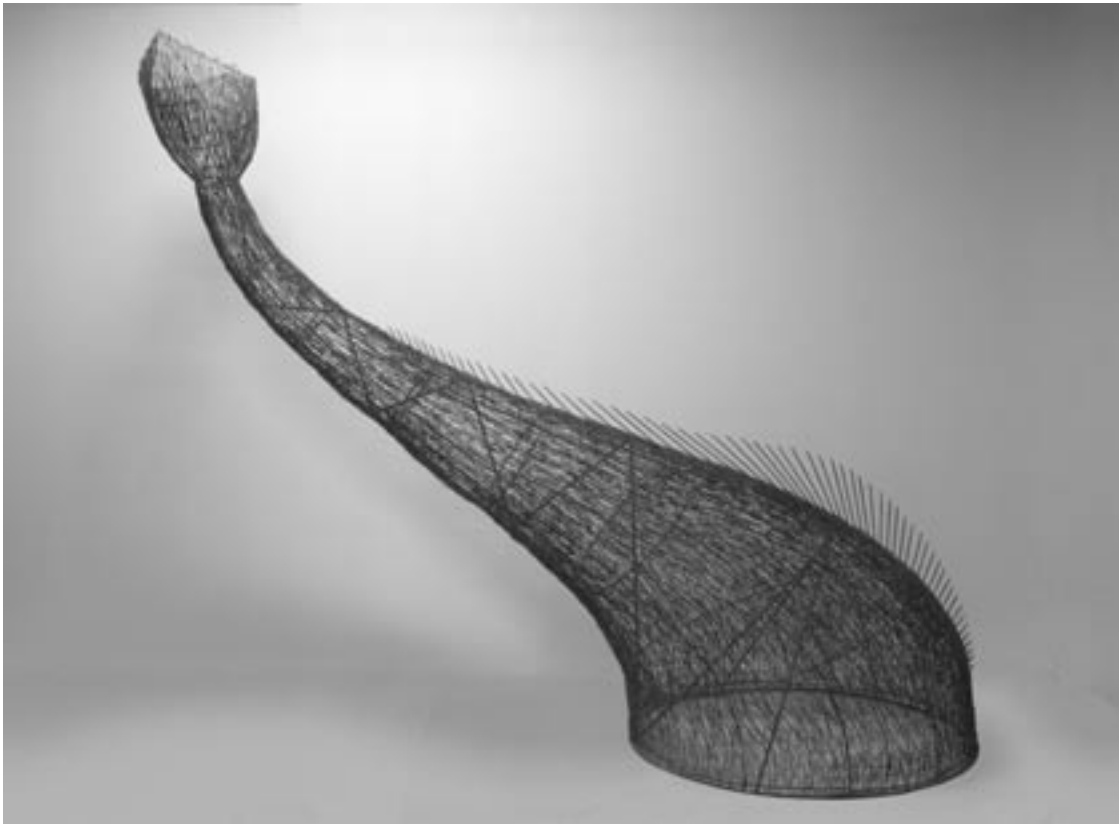
The green patina on the copper evokes the marine aspects of the form and setting.

## **Artist Biography**

Born in Australia in 1955. She studied at City Art Institute between 1974 -1977, for a Diploma of Arts (Education).

Denese Oates has been exhibiting her work since the late 1970s. She has held nineteen solo exhibitions and been represented in numerous group shows in Australia, Japan and New Zealand.

Her work is represented in the collections of Parliament House, Artbank, regional galleries throughout Australia as well as many private collections. Her sculptural exploration in metal is continually expanding.



*Dive*, 2006, Copper, 300cm x 250cm x 100cm, Weight 90kg  
Represented by Stella Downer Fine Art, Sydney

# J T PAONESSA + SONY LIM

## **Artists Statement**

*S-101* evokes the tradition of the aboriginal bark shelter. It is a fusion between sculpture, public art, and architecture that is flexible, stimulating and playful.

The sculpture floats gently whether on water or land. It is an active sculpture piece where one could use it to sit and read, contemplate, gather, resting and scenic appreciation, or simply a place of refuge. The fins are adjustable, rendering the sculpture into infinite forms, and characters.

In reminiscent to the challenges that aboriginals faced in validating their beliefs and values on the arrival and impact of foreign culture, *S-101* is an abstraction notion of shelter.

## **Artists Biographies**

### *Sony Lim*

With a background in architecture, Sony's passions are drawing, painting and sculpture making. His extensive travel experiences have shaped his open experimental approach, creating a fusion of art and architecture.

Actively seeking creative stimulation, he and other design enthusiasts pioneered [www.foamcore.com.au](http://www.foamcore.com.au), which is an informal group of artists and designers that brings together passionate individuals across different disciplines.

### *Joseph Paonessa*

Born in Washington D.C., U.S.A., Joseph is a dual national with Australian and American citizenship and resides in Sydney, Australia. He studied Architecture at Georgia Tech, with a year abroad at the Ecole des Beaux Arts, Paris, France.

JT Paonessa and Sony Lim were selected for exhibition at the Inaugural 2005 Canberra Biennial.



*S-101*, 2005, Marine plywood - timber- steel, 270cm x 500cm x 280cm, Weight 900kg

# SALLIE PORTNOY

## **Artist Statement**

In this piece “Stella”, there is a symbiosis of the female form and the artistic investigation of positive and negative space, gesture portrayed in the ‘line’, movement and simple sensuality. The figure speaks of female empowerment and empowerment of humankind at large. Conscious intellect has won mastery over brute passions...The quest for the Holy Grail. Like the “Sword in the Stone” the figure is plunged into the base appropriating the swords of heroes, which typically came out of stone, a tree, or water, having been forged in fairyland or under a tree by magical beings. She is at once both male and female; at ‘base’ extremely sexual; reflective of the basic nature of mankind. “Stella” symbolises the conflict between opposing forces within us, between archaic impulses and new aspirations. Pulling the sword out of the stone, in terms of sexual symbolism, is freeing the male conscious ego (the phallus) from the state of being mother bound.

## **Artist Biography**

Sallie has been teaching and working from her Northern Beaches Studio in Sydney since 1987. She specialises in mosaic, cast and fused glass classes as well as glass blowing.

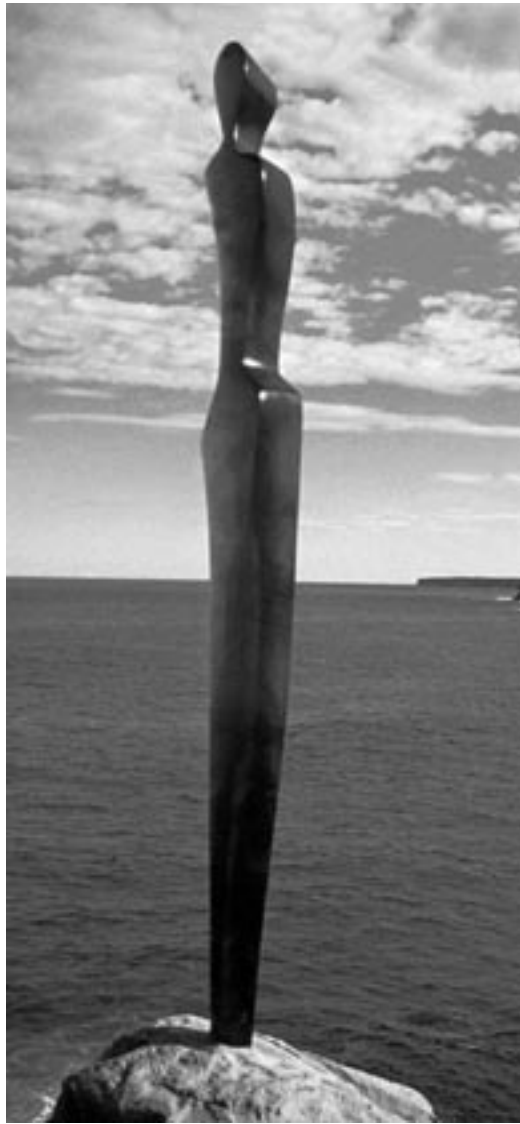
Throughout 2004 she taught casting/fusing workshops at Corning Museum of Glass, Upstate New York, Urban Glass, Brooklyn, NY, University of Manitoba, Winnipeg, Canada and Finn Stained Glass, Sydney.

## *Selected Solo Glass Exhibitions*

- 2003/4 Soho Gallery, Sydney “Les Angels”
- 2002 Manly Art Gallery and Museum  
“Metamorfishes”
- 2002 Soho Gallery, Sydney “Guardians of the Grail”
- 2000 Glass Artists Gallery, Sydney “Speaking Figuratively”

## *Selected Group Exhibitions*

- 2006 ‘Sculpture 2006’ Global Gallery, Sydney
- 2005 Sofa Chicago represented by Raglan Gallery, Sydney  
‘Towards the Inner -Avec le Verre, Raglan Gallery, Sydney  
‘Material Instincts’ Manly Art Gallery, Sydney  
Central Coast Art Exhibition, Wyong, Australia  
‘Sensual Delights’ Global Gallery, Paddington, Sydney  
‘Sculpture 2005’ represented at Global Gallery & Soho Gallery, Sydney  
‘Celebrating the Figure’ Ariana gallery, Michigan  
For The Table’, Soda Gallery Avalon, Sydney  
‘All The Best’ Soho Gallery, Sydney



*Stella*, 2005, Cast lead glass crystal cement/fibro, base (rock), 250cm x 20cm x 20cm, Weight 70kg

# PHILIP SPARK

## **Artist Statement**

My workshop in Lithgow is part of an abandoned coalmine, littered with flotsam and jetsam of the late industrial revolution. Its moment has passed and the building and equipment are slowly returning to the ground.

This piece is a marker, like a survey point, or a sign, or perhaps a detector of some sort. It has an official air to it and could be a part of some long gone grand scheme.

It's really an excuse to look at the sky.

## **Artist Biography**

1955 Born in northern England

1982 Arrived in Australia

Philip has been a metal worker since 1986 and is currently a resident Blacksmith at the State Mine Museum, Lithgow.





*Spire*, 2006, Steel, 350cm 80cm x 80cm, Weight 50kg

# CHARLIE TRIVERS

## Artist Statement

Welcome to the world of Supermarketism. Supermarketist art products are dynamic, bold, colourful and very affordable. Do you need an aggressive and imposing boy's toy? Well these slightly over the top capitalist constructs are for you. Unravel the box and impress your friends. We hope you enjoy our new line of sculpture.

Supermarketism employs the very latest in Post Modern thought. Supermarketism has been inspired by the Suprematism paintings of the early 20th century constructivist pioneer Kasimir Malivich. Malevich found purity in the square in his two dimensional geometric abstractions which implied movement in space. He used primary and secondary colour for symbolic effect.

Supermarketism is a homage to a square, in particular supermarket squares. Supermarketist use of colour is to replicate the language we are all comfortable with; the language of advertising. Text is cropped to avoid cross selling and therefore illegible, serving a further geometric function. Spatially the sculpture is an interaction between negative spaces and positive vibes and volumes.

Supermarketism is a Post Modern re-examination of Malevich's visual language with a three dimensional and sculptural emphasis. It is a homage to a square as a supermarket, as a conceptual device to critique the trashed world of consumerism.

## Artist Biography

Charlie is currently studying a Master of Fine Art (Research) Sculpture UNSW (COFA).

## Selected exhibitions

- 2006 Sculpture by the Sea, Bondi  
Swell Sculpture Festival, Gold Coast, QLD  
Moreland Sculpture Show, Melbourne, VIC
- 2005 Toyamura International Sculpture Biennale, Hokkaido, Japan  
Woollahra Small Sculpture Prize Exhibition  
Swell Sculpture Festival, Gold Coast, QLD
- 2004 Sculpture by the Sea / Sculpture Inside  
Sculpture 2004 Global Gallery Paddington, Sydney  
Ahh! TAFE Staff Exhibition, Wagga Wagga Art Gallery
- 2003 Crude Aquaristics, solo exhibition at Albury Regional Gallery and Wagga Wagga Art Gallery, NSW
- 2002 Sculpture by the Sea / Sculpture Inside
- 2001 Sculpture by the Sea, Bondi
- 2000 Sculpture by the Sea, Bondi  
The Drawn Line Albury Regional Gallery, Albury
- 1999 Sculpture by the Sea Bondi NSW  
Still Life Defiance Gallery/ King Street Gallery Sydney  
Big Thoughts for Small Works, Defiance Gallery  
Where the Fishes play, Salmon Galleries, Sydney



*Dynamic Supermarketism Composition No9 (Mega Mall Version)*, 2006, Painted steel  
224cm x 266cm x 154cm, Weight 500kg

# VINCE VOZZO

## **Artist Statement**

My sculpture reflects my interest in the human elements (mind and body dualism) the search for the authentic in an unauthentic time.

## **Artist Biography**

- 1954 Born, Sydney  
1975-77 Studied art at East Sydney Technical College - Art Certificate  
1978-81 Studied art at Alexander College of Advanced Education - Art Diploma

## *Selected Solo Exhibitions*

- 2005 Richard Martin Gallery, Sydney  
2003 Philip Bacon Gallery, Brisbane  
2002 East Gate Gallery, Melbourne  
Michael Nagy Gallery Sydney  
2001 Sir Herman Black Gallery, University of Sydney  
2000 Bathurst Regional Gallery  
Eastgate Gallery, Melbourne  
1998 Eastgate Gallery, Melbourne  
1998 Robin Gibson Gallery, Sydney  
1995 Robin Gibson Gallery, Sydney  
1995 Chapman Gallery Canberra  
1994 Chapman Gallery Canberra  
1993 Australian Galleries, Sydney  
1991 Artarmon Galleries, Sydney

## *Selected Group Exhibitions*

- 2004 Wynne Prize, AGNSW  
1999-0 Miniatures 99, Defiance Gallery, Newtown  
Sill-life Sculpture, King St Gallery  
Sir Hermann Black Gallery, Sydney  
University  
Dante Australia 2000, Atrium Gallery, Ultimo  
Sculpture by the Sea, Bondi  
The Sydney Art Gallery  
1998-7 Sculpture by the Sea, Bondi  
Sculpture 9 & 10, Robin Gibson Gallery  
Figure in the Landscape  
Defiance Gallery, Newtown  
1997 Sculpture by the Sea, Bondi  
The Box Show II, Defiance Gallery, Newtown  
1996 Sculpture 7, Robin Gibson Gallery,  
Dante in Australia, Westpac Gallery  
1995 Sculpture 8, Robin Gibson Gallery  
Salon des Refuses, Ardt Gallery, Leichhardt  
Collectors Show, Wentworth Falls School  
of Arts, Size does not Matter, Defiance  
Gallery  
1994 Sculpture 6, Robin Gibson  
Mary Reibey Gallery Enmore  
1993 Australian Contemporary Art Fair 3 & 4  
Melbourne Contemporary Art Fair  
National University, Canberra  
1992 Wynne Prize, Art Gallery of NSW  
International Dante Bronze Biennale, Italy  
Sculpture 4, Robin Gibson Gallery  
Meridian Gallery Melbourne



*Woman Waiting*, 2005, Sandstone, 127cm x 78cm x 46cm, Weight 800kg  
Represented by Richard Martin Gallery

# JACEK WANKOWSKI

## **Artist Statement**

Inspired by sea-cucumbers, crabs and other marine and river/lake animals that crawl and slither on and in bottom sediments and muds, Resurrection Fragment attempts to combine the attributes of the soft living body with the hardness of steel. The choice of material is important; steel is hard and unyielding, an industrial and sculpturally recalcitrant material. These attributes are deliberately left clear and unambiguous so as to retain the 'grain' and marks of the making process. The result is a biomorphic/animate 'industrial' object.

Like all abstractions the initial inspiration is only a starting-point which develops its own 'life' during the creative process. Non-representational but suggestive, it should not be seen as an image of any actual thing in particular. The low horizontal plane angled off the ground is intended to provoke feelings of a slow, difficult and tortured elevation from a prostrate position.

## **Artist Biography**

Jacek is an ex-marine biologist who has worked in Scotland, Papua New Guinea and in Bass Strait, an ex-corporate finance professional and Bachelor of Fine Art graduate of the National Art School, Sydney. Currently in the Honours program at the NAS, his work is inspired by his marine biology background and extensive travel experience. His work builds on the abstract modernist traditions of American, European and British sculpture of the last 80 years or so.

Cutting and welding is both an additive and a joining process; the parts are joined symbiotically rather than fused into a mass, and so are recognisable individually as well as parts of the whole. The expressiveness of the spaces between the parts is more important than the individual parts themselves, and tension results from the viewer trying to integrate these spaces. It is this idea of spaces and spatial tension which Jacek's practice explores.



*Resurrection Fragment*, 2005, Galvanised mild steel, 90cm x 130cm x 290cm, Weight 200kg

2004

UNIVERSITY OF

WESTERN SYDNEY

ACQUISITIVE SCULPTURE

AWARD – WINNER





Michael Le Grand, *Inara*, Painted steel, 2004, 240cm x 285cm x 190cm  
Photograph Hans Schaefer. Image reproduced courtesy of the artist.

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# ACKNOWLEDGEMENTS

The University would like to thank the following:

**The initial selection committee for curatorial direction**

Mr Michael Hedger

Ms Jan King

Ms Monica McMahon

**The judges, who played a vital and voluntary role**

Mr Michael Hedger

Ms Jan King

Professor Janice Reid

Mr John Sorby

Professor Di Yerbury

**The exhibition project team**

Ms Monica McMahon

Mrs Robyn Ryan

Dr Denis Whitfield

Ms Juliet Wight-Boycott

**The Provost of Campbelltown Campus**

Associate Professor Godfrey Isouard, who generously supported this exhibition, through funding and staff, and Liselle Heap for her administrative support.

**Sioux Garside** for researching and writing the catalogue essay and assisting with the education programs.

**Georgia Close** and **Penny Stannard** from the Campbelltown Arts Centre for supporting the sculpture exhibition education programs.

**And special thanks to all participating artists in this exhibition.**

**Publisher:**

University of Western Sydney

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**Editor:** Monica McMahon

**Design:** Baden Chant

**ISBN:** 174108 135 1

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