UWS Sculpture Award and Exhibition 2012
5 May – 3 June 2012, Campbelltown Campus
Since 2004 the University has proudly hosted the UWS Sculpture Award and Exhibition biennially on its Campbelltown Campus, which has become a significant cultural event within Greater Western Sydney, growing in stature and reputation. The exhibition showcases outdoor sculpture by Australian artists, designed specifically for this environment. The competition in 2012 attracted a diverse range of entries by sculptors from around Australia, from which twenty seven finalists were chosen. The winning work will be acquired by the University and will reside permanently in the sculpture park located within the parklands, which stretches between the two main entrances of the campus.

This landscape has become an important educational, cultural and recreational space for both staff and students as well as the wider community and residents of Campbelltown and will soon become the gateway to a major residential development. Through this exhibition a memorable public domain has been created, where a vibrant community connects to a culture of discovery and learning. This is particularly evident, through the primary and secondary school education programs which operate in conjunction with the exhibition.

The University appreciates the support of both, Landcom as the sponsor of the People’s Choice Award and Quest Campbelltown Serviced Apartments, who has provided regional and interstate artists with complimentary accommodation whilst installing and de-installing their works on site. The University would also like to acknowledge the additional support received from Campbelltown Council and particularly Cll Anoulack Chanthivong, the Mayor of Campbelltown, who is generously hosting a Mayoral reception for the participating artists at Campbelltown Arts Centre at the close of the exhibition, where the winner of the People’s Choice Award will be announced.

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 and particularly would like to pay homage to the finalists represented within this catalogue and exhibition.

We warmly welcome all visitors to this exhibition to enjoy this wonderful biennial event, which celebrates the commitment, skill, passion and enthusiasm of these exhibiting artists.

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

The Fifth University of Western Sydney Sculpture Award 2012

The finalists in the fifth UWS Sculpture Award and Exhibition have thoughtfully considered the context in which their works are placed, that being the grounds of a University. This is evident in both the composition and construction of sculptures within the environment that encompasses them, as well as the themes explored within these works. Establishing the relationship between a seemingly inanimate form and a particular landscape has been achieved in various ways. Some artists have incorporated historical and archaeological aspects of the site within the work itself, whilst others have drawn upon the majestic forms already found within nature, to emphasize its beauty and importance to the continual survival of the human race. Many have also recreated or reused industrial forms repeated within our built environments suggesting an overdependence upon technology and our ever growing isolation and separation from nature.

Chris Leaver’s Antipodean Vision, one of the few figurative works, juxtaposes a giant rabbit with a portion of the famous 18th Century Italian ceiling, by Giovanni Battista Tiepolo, Allegory of the planets and the continents painted in 1744. The works are deliberately inverted in scale, as this artist plays a surrealist game with the viewer, as does, Jimmy Rix’s In the beginning... by creating a pencil sharpener which appears a thousand times larger than the real object. Both are using scale to highlight a particular viewpoint, in Leaver’s case the work is referring to the idealised euro-centric sense of landscape and nature, during the period of exploration and colonisation of new worlds during the 18th century. Rix’s work is far more personal, highlighting the importance of drawing in all art forms, this archaic instrument, the pencil sharpener could be considered almost a relic, set within a University campus, whose students would be more likely to use a computer then a pencil.

Itzick Fisher’s ....and on the fifth day has been inspired by the book of Genesis, the day of creation when God is reputed to have created the creatures of the sea and air and has utilised the seagull, as a symbol which has origins in both. Birds appear to be flying free from the very metal plates that they have been cut from, doubling as a towering cliff top, that bird forms are perched upon. These biblical overtones are also found in Ro Murray’s, Two by Two which was inspired by the story of Noah’s Ark. Twenty pairs of floating vessels suspended above the ground, resemble boats or pods suggesting a narrative of survival, new life and the continuance of it, particularly in an age of mass migration.

Will Coles’ Memorial to the unknown armchair general has recreated a familiar object, found within the viewer’s own domestic spaces, suggesting an apathetic electorate that passively watches war from afar, physically and presumably emotionally untouched by it. The image of the chair manifests too in the work of Sally Kidall, In the Bag: are we sitting comfortably?, refers to over consumption and materialism and its impact upon the planet and its delicate ecology. The hermetically sealed bags filled with turf, balancing precariously on a seat suspended on the lake, implies four individual biospheres, balanced between human survival and comfort. This work is questioning if we really value the earth’s resources which too often end up as waste.

Humour and playfulness are evident in the OK Collective (Oliver Cloke and Kathy Heyward) work, Tent in which they have created a functional tent from reclaimed businessmen’s shirts. The work comments about men’s traditional roles in work and society, alluding to men as providers of shelter, which seems in opposition to their freedom and recreational pursuits. Louisa Dawson’s dynamic and ironic work, New Arrivals, plays upon the visual tension created between a boulder and a diving board which appears to be bent beneath the weight of it. This work is a comment upon changes in our natural world via urbanisation and the
creation of landscaped recreational spaces, where nature, would appear to be thrown away and replaced by the manufactured in our pursuits of leisure.

Other works that reference and utilise found industrial artefacts include Matt Godden’s That and Ingrid Morley’s Pocketful of Gold...buckets full of sorrow. Godden captures the fundamental structure of the valve which can be found both within the modern industrial world and organically within the circulatory system within our own bodies and marvels at the power of this fundamental structure in life. Morley’s salvaged industrial hopper bins, were found in an abandoned copper mine near Oberon, NSW. The artist’s very act of intervention to repair this industrial structure once embedded within a scarred landscape from mining “provokes questions about what we destroy in order to produce.”

Gary Deirmendjian’s, seed |seed| is concerned with the origins of things that grow whether that is plants or skyscrapers. The work takes the form of a concrete cross exposing its metal skeleton. This structure is reproduced in many fabricated buildings within the industrial world and at the same time it resembles a seed bursting forth from a pod. Deirmenjian’s work is concerned with industrial growth out pacing or overtaking nature’s growth, which seems to be in direct competition with it and like Morley questions the consequences of this.

Found remnants over time indicating memory of the past is obvious in the works too of Martin Rowney and Neil Douglas Laredo. Homestead by Rowney draws upon his archaeological background and reflects upon, the individual historical and cultural signature of place based on the artefacts left behind. Rowney recreates imaginary ruins that could have been the foundations of a former home once located on the Campbelltown campus when it was a pastoral property. Laredo’s Fence also suggests the former use of this once pastoral landscape by creating an architectural form created from railway sleepers that recalls the weathered timber fence posts found on rural properties, so familiar around the continent. The woodlands adjacent to this sculpture adds a further depth to this site specific structure reminding the viewer that those fence posts were once felled from an extensive bushland that has since been cleared.

Pin Hsun Hsiang’s Totem of Language calls to mind the ancient tower of Babel, however, this totem has oriental origins within its design and each brick has been inscribed with one of the 5000 languages that have been spoken throughout time. Totems traditionally are a symbol of cohesion within a community as is language. This sculpture acts like a marker within this landscape, implying that language is both the gateway and the building block of all societies, past and present.

Greer Taylor’s Facet is concerned with space, particularly revealing the interior space, which is usually hidden within a solidly formed sculpture. The artist invites the viewer to see through, where the inside becomes the outside, like a holograph there is a visual illusion in trying to create a solid mass that slips from interior to exterior and back again. The work appears to be making visible to the naked eye the moving particles that make up in a solid form.

The viewer is involved at a very visceral level of participation in the very creation of the installation Transit Orbit by Vanessa Stanley and becomes part of it. The spiral mirror tiled path not only serves to reflect the environment but gives the viewer an opportunity to view themselves within it. Immersed in the woodlands, clouds, sky and viewer are all reflected by this work, shifting ones perception of light and space within this site specific work as they walk within it.

Geoff Overheu’s, Gates of Reason recalls plastic construction barriers and plays upon the viewers understanding and cultivated obedience to modern traffic rules. This barrier/gateway marks an entry point at which the viewer is encouraged to stop and view the bronze bas relief sculptures residing within the barrier construction itself. These bronze works depict past philosophers, Pope’s and even pop icons, which the artist considers at times, serve as mental barriers within our thought processes if we blindly follow or are guided by them. The material used within the sculpture, bronze juxtaposed with plastic, represents two ends of history, the Bronze Age through to now, the man made age of plastic.

Martin Simms, Remote, is essentially a solar powered neon sign comprised of universally recognizable symbols, touch
control icons found on electronic devices, making comment upon how these devices intervene with our choices throughout the normal course of the day. The work varies its presence within the landscape pending the intervening forces of nature, not unlike the choices made daily via these electronic devices. Marcus Tatton’s corten steel symbols in Corruption are reminiscent of binary code but act to represent all forms of messages, digital, verbal or physical. His main purpose in this work is to suggest that in the transmission of a message, there is always some form of corruption between what was sent and what was actually received, hence some of the symbols merging together or falling over.

Mark Booth and Simon Alexander Cook have both used commercial plastic piping in their structures manipulating it into intricate forms. Booth’s U-ELB(STORM), 300-88°F+F takes the form of a never ending coiling snake like form that has no ending or beginning. This artist is concerned with the process of repetition and is non-referential. Cook’s Brahmarina_Menorama 24/7 in contrast is layered in symbolism, referring to religious symbols from various religious traditions, Jewish, Christian and Hindu. Its formation resembles the wings of an aircraft, replete with hydraulic jets. It floats upon the surface of a lake, like carnage from an aircraft disaster, reclaimed now by nature as a nesting place for swans or other bird life that frequents this particular waterhole.

Chris Hodges’ Echo is fabricated from stainless steel and is mounted onto one of the vast walls of the Phillip Cox designed buildings on campus overlooking the exhibition site. The shimmering stainless steel curved form creates ever changing shadows by day and in the evening, it is back lit with a subtle glow, accentuating the sensuous shape of the work. The Listrumpet by Sue Roberts investigates the properties of the conical form and its use through history to produce sound. The work incorporates a sensing device, that announces random phrases when the work is approached, alerting the viewer that they are not necessarily approaching an inanimate object but that it may possess other qualities, echoing former uses in the production of sound.

John Petrie’s Turning and turning the widening gyre... also experiments with the conical form but directly references the shell’s spiral structures. The construction technique of making basket tubes of gabion mesh and river stones, adds texture and light to the organic nature of the work, rounded stones echo the cyclical superstructure, like small planets within a larger galaxy.

Spiral knot vine by Denese Oates also inspired by the growth patterns of nature, recalls the linear aspect of rope or vines, created from corten steel, the feather like interlacing forms twist and turn delicately within it. The work also suggests fractals, the endless repetition of certain forms found within nature, emphasizing an endless, infinite universe of repetition.

Within Abysinnia Jan King has combined slate and steel, creating harmonious and elegant curving lines. The use of these two materials with almost conflicting properties is both the challenge and mastery of this work. One material is expansive and mallable the other is hard, flat and brittle and breaks easily under pressure. The union of the two is in essence a metaphor for the duality found in all relationships between those of contrasting natures, whether it be between humans or those found in nature.

Gary Christians abstracted figures aptly named, The Atomic Family, portrays figures which appear to have holes permeating their bodies, scarred as if survivors of an atomic bomb or possibly a natural disaster. This work evokes both a sense of devastation to the natural world and implies the dire consequences for us if it continues.

Many of these artists have voiced challenging issues which have both currency and relevance in contemporary society and this exhibition provides a very public domain in which anyone can engage with these discourses as they walk within the very ground of the University, given a new meaning to the its motto, “Bringing knowledge to life”.

Monica McMahon
Art Curator, University of Western Sydney

(Endnotes)
1 Catalogues notes from Ingrid Morley’s, artist statement 2012.
# List of Works

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Materials</th>
<th>Dimensions</th>
<th>Weight</th>
<th>Price</th>
<th>Represented by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Booth</td>
<td>U-ELB (STORM) 300-88°F+F</td>
<td>2012</td>
<td>U-PVC pipe, acrylic paint</td>
<td>1.2m x 1.5m x 1.4m, 130kg</td>
<td>$8,500</td>
<td></td>
<td></td>
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<tr>
<td>Gary Christian</td>
<td>The Atomic Family</td>
<td>2012</td>
<td>Stainless steel &amp; galvanised steel</td>
<td>2.2m x 5-6m x 3-4m, 100kg</td>
<td>$27,500</td>
<td></td>
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<tr>
<td>Will Coles</td>
<td>Memorial to the unknown armchair general</td>
<td>2011</td>
<td>Resin, iron dust, fibre glass</td>
<td>110cm x 80cm x 90cm, 12kg</td>
<td>$15,000</td>
<td></td>
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<tr>
<td>Simon Alexander Cook</td>
<td>Brahmarina_Menoroma 24/7</td>
<td>2011</td>
<td>PVC plastic, ceramic, solar lights, tubestock, olive oil, clay, coir</td>
<td>90cm x 900cm x 900cm, 150kg</td>
<td>$20,000</td>
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<tr>
<td>Louisa Dawson</td>
<td>New Arrivals</td>
<td>2012</td>
<td>Diving board &amp; stand with boulder</td>
<td>173cm x 100cm x 400cm</td>
<td>1.125 tons</td>
<td>$13,400</td>
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<tr>
<td>Gary Deirmendjian</td>
<td>Seed Isædl</td>
<td>2012</td>
<td>Concrete &amp; steel</td>
<td>2.4m x 2.4m x 2.4m, 1 ton</td>
<td>$25,000</td>
<td>Represented by Artereal Gallery</td>
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<tr>
<td>Itzick Fisher</td>
<td>...and on the fifth day</td>
<td>2011</td>
<td>Corten steel</td>
<td>260cm x 120cm x 120cm, 150kg</td>
<td>$15,000</td>
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<tr>
<td>Matt Godden</td>
<td>That</td>
<td>2011</td>
<td>Steel/Steel found object</td>
<td>1.6m x 4m x 0.8m, 400kg</td>
<td>$6,400</td>
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<tr>
<td>Christopher Hodges</td>
<td>Echo</td>
<td>2012</td>
<td>Stainless steel &amp; light</td>
<td>270cm x 30cm x 45cm, 20kg</td>
<td>$25,000</td>
<td>Represented by Utopia Art Gallery</td>
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<tr>
<td>Pin Hsun Hsiang</td>
<td>Totem of language</td>
<td>2011</td>
<td>Hebel</td>
<td>3m x 60cm x 60cm, 600kg</td>
<td>$6,000</td>
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<tr>
<td>Sally Kidall</td>
<td>In the Bag: are we sitting comfortably?</td>
<td>2011</td>
<td>Timber chairs, hessian, soil, grass seed, sand &amp; plastic</td>
<td>1.6m x 60cm x 4-5m, 10kg each</td>
<td>$3,500</td>
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<tr>
<td>Jan King</td>
<td>Abyssinia</td>
<td>2009</td>
<td>Slate &amp; Steel</td>
<td>189cm x 104cm x 73cm, 150kg</td>
<td>$27,000</td>
<td>Represented by King Street Gallery on William</td>
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<tr>
<td>Neil Douglas Laredo</td>
<td>Fence</td>
<td>2012</td>
<td>Recycle railway sleepers</td>
<td>2.4m x 4m x 4m, 6 ton</td>
<td>$12,000</td>
<td></td>
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<tr>
<td>Chris Leaver</td>
<td>Antipodean Vision</td>
<td>2012</td>
<td>Fibreglass &amp; poly metal, PVC coating</td>
<td>1.5m x 1m x 1m, 20kg</td>
<td>$12,500</td>
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Ingrid Morley
*Pocket fulls of Gold… buckets fulls of sorrow*
2011
Steel
4.5m x 11.4m x 2.6m, 2.5tons
$45,000

Ro Murray
*Two by Two*
2011/12
Steel, found cast iron
90cm x 15cm x 33cm,
4kg each (40 pieces)
$12,000

Denese Oates
*Spiral knot vine*
2012
Corten steel
120cm x 240cm x 80cm, 60kg
$25,000
Represented by Stella Downer Fine Art

Geoff Overheu
*Gates of Reason*
2011
Bronze & plastic
240cm x 120cm x 90cm, 100kg x 2
$8,400
Represented by Turner Galleries Perth

John Petrie
*Turning and turning in the widening gyre…*
2012
Quartz stone, galvanised & stainless steel
120cm x 130cm x 240cm, 300kg
$25,000

Jimmy Rix
*In the Beginning*
2012
Galvanised mild steel
1.6m x 2.5m x 2.8m, 500kg
$18,000

Sue Roberts
*The Listrumpet*
2012
Stainless steel & paint
150cm x 85cm x 590cm, 60kg
$19,800

Martin Rowney
*Homestead*
2012
Cement, sand, dirt & artefacts
150cm x 300cm x 450cm, 300kg
$3,000

Martin Sims
*Remote*
2012
Neonlight on support, electrical transformer, solar panel, battery, inverter, cabling
75cm x 5m x 15cm, 35kg
$25,000
Sponsored by ALCO Battery Sales (Aust) Pty Ltd & MML International & ET Solar

Vanessa Stanley
*Transit Orbit*
2012
300 mirrored and toughened glass tiles
40m x 60cm x 8mm, 900kg
$20,000

Marcus Tatton
*Corruption*
2012
Corten steel, bitumen & gravel
180cm x 12m x 10m, 1200kg
$35,000

Greer Taylor
*Facet*
2012
Powder coated aluminium, nylon monofilament, stainless steel cable & attachments, brass
240cm x 330cm x 700cm, 100kg
$32,000

The OK Collective – Oliver Cloke and Kathy Hayward
*Tent*
2011
Reclaimed business shirts, cotton rope, dowel & tent pegs
100cm x 250cm x 200cm, 3kg
$1,800
MARK BOOTH

Artist Statement
My sculptures are concerned with the appropriation of ready-made components and their formation into compositional constructions through systematical processes of repetition and pattern. They replicate the module in a non-referential, non-objective manner. Their appearance addresses issues of transience and non-presence.

My practice uses commercially produced plastic piping that teases out aspects of Minimalism, installation, and the immaterial. The sculptures are camouflaged and bleached with fluorescent lighting. Colour and light obfuscate the objects and assimilate them into their surroundings.

Artist Biography
Mark Booth has completed a BA (Hons) in Graphic Design at the University of the West of England, and a BFA in Ceramics at the National Art School, Sydney, where he was awarded a Distinction. He has had solo shows with Dickerson Gallery in both Sydney and Melbourne, and most recently with MOP Projects, Factory 49 (including a group show in Ulft, The Netherlands), and Firstdraft Gallery in Sydney. He has been a prize winner in The Festival of Fisher’s Ghost Art Award in 2002 (Gallery Technicians’ Encouragement Award), and a finalist in the Paddington Art Prize (2008) and Willoughby Sculpture Prize (2011). Artbank acquired a number of his works in 2011. Mark lives and works in Sydney.

Selected Exhibitions
(Solo)
2011  11XU-PVC9.323745.006474, Firstdraft Gallery, Sydney
2010  Plain Brown Wrappers, MOP Projects, Sydney
      Constructed of Chemicals, Factory 49, Sydney

(Group)
2012  Factory49 @ The Rocks - A Pop-Up Project, Sydney (part of Art Month)
      Sculpture 2012, Brenda May Gallery, Sydney
2011  From The Studio, Jean Bellette Gallery, Hill End, NSW (with support from the Hill End Arts Council & Bathurst Regional Art Gallery)
      Factory49 Group Show, Galerie bij de Boeken, Ulft, The Netherlands
      Non-Objective Group Show: Structural Spaces Office Project, Factory49, Sydney
      9th Annual Sculpture Show, Global Gallery, Sydney
      Award Exhibitions (Finalist)
2012  University of Western Sydney Sculpture Award & Exhibition, NSW
2011  Willoughby Sculpture Prize, The Incinerator, NSW
2008  Paddington Art Prize, Mary Place Gallery, NSW
2004  Cromwell’s Art Prize, Arthouse Hotel, NSW
2002  Sculpture by the Sea, NSW
      6th Thursday Plantation East Coast Sculpture Show, NSW

Collections
Artbank, Sydney
Mark Booth

U-ELB (STORM). 300-88°F+F

2012
GARY CHRISTIAN

Artist Statement
The patterns, rhythms and tones of the natural world have always given force to the images I create but this sculpture speaks of the relationship between Australians and nature. The Atomic Family is an evocation of the devastation caused by humans to the natural world and to ourselves. It is about the continuing havoc rendered on the Australian land and its people by its people. It echoes many stories, local and global – Hiroshima, Maralinga, Chernobyl, and now Fukushima. The Atomic Family – one family and every family – stand as witnesses to, (and embody), desecrations past and present.

Artist Biography
Gary Christian has been painting and sculpturing for twenty years. He has had 17 solo shows – in Sydney, Melbourne, Brisbane, Canberra and Hobart – and has taken part in numerous group shows. In 2009 he won the Santos Sculpture Award and installed a wall sculpture, commissioned by Multiplex, at 1 Shelley Street Darling Harbour. Recent commissions include a sculpture for the Corrimal Cokeworks Hundred Year Centenary and a large 7 floors high Sculptural facade designed in collaboration with architects, Fitzpatrick and Partners, 33 Bligh Street Sydney.
Gary Christian
The Atomic Family
2012
WILL COLES

Artist Statement
A memorial to all those gutless cowards that have never fought a war yet have no problem sending others to fight their cause for them. In memoriam to all those chicken hawks that have defended their own ideals with the lives of others. But, most of all, for those that love a good war film, a full on action film & confuse it with real life. Those that have a purely superficial understanding of war, are aroused by the thought of it but will never leave to fight one and deep down, they know that.

Artist Biography
Born in Warwickshire England 1972 grew up in the Suffolk countryside. Studied at Wimbledon and Glasgow Schools of Art. Immigrated to Sydney in 1996 and has made sculpture ever since.
Will Coles
Memorial to the unknown armchair general
2011
Artist Statement

Brahmarina_menoroma 24/7 is a branched vascular structure, an invitation to dance with swans, to explore the attraction and repulsion of oil and water.

While furthering design of calligraphic inspired forms this habitat friendly construct infers the two-way movement of both nutrient and pollutant with imagined choreography of water-birds arriving and leaving their ‘marina’.

The ‘menorah’ candlestick symbol is in one sense a metaphoric multi-jet ‘exhaust’ for fossil-fuel with the supercharged consumption of hydro-carbon burning 24/7 instead of original holy olive oil. Yet in another sense the formalist tree structure is an acknowledgement of the source of divine order, truth and mercy fulfilled in Christ rising from the ‘root of Jesse’.

Simultaneous capture and distribution of natural harmony and discordant pressures by the vascular ‘dance of life’ tree can also reference a Sanskrit symbol of Brahman as 7 swans, from the verb root brh, etymologically meaning “that which grows”.

The work in light pipe, reads as the inverse of script marking a page, as a pure 3D tag, a ‘drawing’ or calling card, a pipe-organ like instrument, a holy-relic and pleasure-craft. When installed on water the work is animated by wind, the sedges act to filter and invite bird nesting, and is torch-lit by 7 solar-power headlights.

(Common name: ‘Eu de Toilette Darque Swan with Plumbers Quack’)

Artist Biography

Exhibition
2010  finalist UWS Sculpture Award; Blacktown Arts; Fisher’s Ghost Open; St.George Prize;

Publication
2009/4  ‘INSIDE Interior Design Review’ mag

Award
2010  UWS-Landcom Peoples Choice winner ‘Falling_Fowl’
2009  finalist IDEAAward SustainableProduct theMercySeat
2009  REMOgeneralstore.com feature designer

Education
2011  TAFE C3-Ceramics
Simon Alexander Cook
Brahmarina_Menoroma 24/7
2011
Artist Statement

*New Arrivals* is a sculpture that uses a diving board and a boulder to create an absurd tension between the two objects and the landscape. The boulder is trapped in the moment just before it is flung into the man made pond by the diving board. In contrasting the functions of these objects the work aims to communicate new ideas between structures, objects and environments.

Louisa’s current area of research aims to contrast trends of eviction, redevelopment and urban renewal, with peoples association and affinity to the swimming pool. In earlier works, Louisa has modified industrial and domestic objects, such as rubbish skips, suitcases, ladders and tables, to juxtapose their form and function to create absurd and ironic sculptures.

Artist Biography

Louisa is a Sydney based artist working in public sculpture. She completed a Masters of Fine Arts Research at the College of Fine Arts, University of NSW, 2007. During her masters, she was a guest student at the Academy of Art Dresden, Germany. Louisa was a finalist in the 2004, 2005 and 2007 Helen Lempriere National Sculpture Award. She was also finalist in the Western Sydney Sculpture Prize in 2008. She has exhibited in a number of group shows and solo shows, including the Newcastle Regional Gallery, Parramatta Artist Studios, Ivan Dougherty Gallery and First Draft Gallery. In 2007 she was awarded the International Studio and Curatorial Program in New York from the Australia Council for the Visual Arts. This year she will undertake a residency in Liverpool, UK and also at the Künstlerhauses otte1 in Germany.
Louisa Dawson

New Arrivals
2012
Artist Statement

*seed* ɪˌsedː

noun
1 a flowering plant’s unit of reproduction, capable of developing into another such plant.
Oxford Dictionaries – online

Here ‘seed’ may likewise suggest itself as being the reproductive unit of some multilevel reinforced concrete construct.

One may imagine it being sown and beginning to grow where it now rests, into another quick glass-clad monolith, a shopping centre or a car park perhaps.

“GROWTH!” is what the new priests and their herds seem to chant.

“At what cost?” the few dare ask.

Artist Biography

“Deirmendjian’s Sculpture embodies a form of forensic urban archaeology: seeking out the objects and detritus of everyday living, aligning this with close observation of social attitudes and political mores and the compelling strength of the life force. He interprets and overlays these objects and attitudes with an artist’s eye and consummate maker skills.”

*Barbara Dowse, Artereal Gallery, 2011*

Sydney based artist: Master of Fine Arts, National Art School, 2006: Bachelor of Engineering (Aero), Honours, University of NSW, 1991

Demonstrates a strong commitment to art in shared space; extensive exhibition history; regular finalist in the major national sculpture exhibitions including Sculpture by the Sea, Helen Lempriere, McClelland Survey and UWS Award.

Collections include City of Sydney, Sydney Harbour Foreshore Authority, Macquarie University, University of Western Sydney, Parks Victoria, McClelland Gallery & Sculpture Park & Maritime Union of Australia

Acknowledgements

The work was generously enabled by Sydney Olympic Park Authority.
Gary Deirmendjian

seed Isèdl

2012
ITZICK FISHER

Artist Statement
According to the story of creation as told in the book of Genesis in the Old Testament, on the fifth day God created the great creatures of the sea and every winged bird. In this work, Itzick is employing the seagull as a symbol for all birds and the great creatures of the sea as it is a bird that lives by the sea and is dependent on the creatures of the sea for its survival. By using the plates of which these birds are cut out of and by forming them into some sort of a birth place or a launching pad for these birds, Fisher is creating his own “fifth day” demonstrating that creation is eternal.

Artist Biography
My first encounter with raw steel took place on the kibbutz in Israel where I grew up. I was exploring one day, as I stumbled into the metal workshop. The man in charge who knew me and my creative mind invited me in and said... go on, make something so right there and then I started making my first steel creation “Don Quixote and Sancho Panza” out of metal bits which I collected around the place. On this very day, this great man began mentoring me, starting with a two year journey into filing steel shapes and learning as much as I could about this wonderful matter. It was during that time that I fell in love with steel and form ..., passionately, I was just 12 years old...

Selected group exhibitions
2011 Gosford art prize 2011, Gosford regional gallery (sculpture, print)
2011 In Situ 2011, Mosman, Sydney (sculpture)
2011 Sculpture ten Incinerator art space, Sydney (sculptures)
2011 Sculpture in the vineyards, Wollombi Valley.
2010 Sculpture in the vineyards, Wollombi Valley.
2009 Sculpture in the vineyards, Wollombi Valley.
2009 Willoughby Sculpture Prize, Sydney
2008 Fundraising for China Earthquake Exhibition, Cross bay gallery, Sydney,
2008 The Shadow of Landscape, Cross bay gallery, Sydney, (sculpture)
2006 Annual 6X6X6 miniature sculpture show, Defiance gallery, Sydney

Solo exhibitions
2011 The is that is I..observing, Incinerator art space, Sydney
2011 Mezze Sydney
2007 Life’s a puzzle, Balmain watch house, Sydney
2006 Faith & fate, Momo art gallery, Sydney
2005 Hidden boundaries Willoughby council foyer exhibition space, Sydney

Commissions and Public art
2010 ‘the two sculpture commission for Cornerstone, Surry Hills, Sydney
2008 ‘it is’ sculpture commission for Cornerstone, Collaroy, Sydney
Itzick Fisher
...and on the fifth day
2011
Artist Statement
From the first sluice gate in an irrigation ditch, to the modern industrial world, or the vessels of our circulatory system, the valve is a concept that for me, captures a fundamental structure within life.

Its purpose is to restrict or block that which passes through it, yet in doing so, it enables whatever it is restricting. It is an adversity device, the challenge against which successes are measured, the setback against which we aim higher, limitation in all of its forms which inspires our greatest achievements.

This valve is neat, a clean example of industrial-strength control and protection. It supports a corroded pipe, which left in the elements will corrode further, until it is replaced by new sections which can begin the corrosion cycle anew. Looking through the pipe, the half-moon view created by the valve’s partially closed gate, occludes and frames whatever vista the work is oriented towards

Artist Biography
Matt’s background is in design, teaching design, and writing and illustrating graphic novels. After experiencing the sort of event that causes a person to reassess their life, he enrolled in the National Art School, completing his sculpture major in 2011.
Matt Godden

That

2011
Artist Statement
The simplicity of this sculpture’s serpentine shape is at once organic and abstract.
In the day it creates shifting forms through shadows cast by the passing sun. At night neon light glows from behind the sculpture, illuminating its edges.

Artist Biography
Christopher Hodges is an artist who has been exhibiting since the late 1970’s both as a painter and sculptor. His early work had a strong figurative element. As he has matured as an artist, his work has become more minimal, abstract and evocative. Recently, he has begun to incorporate light into his sculptural practise, which hints at the aura of the painted form and has deepened his investigations of the relationship between positive and negative space.

Selected Solo Exhibitions
2010 ‘Curve’, Utopia Art Sydney, NSW
2008 ‘Christopher Hodges’, Coffs Harbour Regional Gallery, NSW
2007 ‘Totems’, Utopia Art Sydney, NSW
2006 ‘Zinc’, Utopia Art Sydney, NSW

Selected Commissions
2011 Longrain Sydney, sculptures for Shortgrain and the Longrain Bar
2010 St Vincent’s Hospital commission, ‘flower for a friend’
2009 Longrain, Sydney, 10th Anniversary wall sculpture, ‘wave’
Mosman Art Trust and Mosman Municipal Council, ‘the white flower’ sculpture installed in Hunter Park, Balmoral
2007/8 Rouse Hill Town Centre Sculpture Commission, ‘Homage to a Tree’.
2006 Longrain, Melbourne, sculpture and wall hanging, ‘Anemone’
2005 Macquarie University Sculpture Park, ‘Mira Mira’

Selected Collections
Campbelltown City Art Gallery
Coffs Harbour Regional Gallery
Grafton Regional Gallery
Holmes a’Court Collection
National Gallery of Australia
National Gallery of Victoria
New England Regional Art Museum
Perc Tucker Regional Gallery
Queensland Art Gallery
Christopher Hodges

Echo

2012
Artist Statement
The Totem once symbolized the cohesion in the spirit of tribal unity. There are over 5000 languages spoken in the world. What I have carved on the Totem was just a small collection from those languages. It is my wish that people from all over the world coming to Australia to live would lift the spirit of culture diversity, when they unexpectedly spot a language of their own in the Totem. I also wish the letters and characters familiar to the same people would inspire them to think that their achievements, their affections and their feeling of being home to return can be found on this piece of land.

Artist Biography
Pin was born in Shanghai, China and has a background in advertising design and traditional watercolour painting. He migrated to Sydney in 1988. Pin gained additional skills for antique restoration and turned his focus on to sculpture.

Exhibitions
1990-1999 Oriental Artists Association exhibitions, yearly
2003-2011 The Sculptors Society exhibitions, yearly
1999 “Sydney 99” culture exchange group show at Shanghai
2000 International Art Expo at Seoul
2005 Sculpture Expo at Beijing
2006 “Harmony” group show at Shanghai
2008 “Harmony” group show at Canberra
2010 International exhibition at Moscow and Yekaterinburg
2010 “Coming and Going” groupshow of China Link, Sydney

Awards
2004 “Leap” wood carving won Running Rock Masterworks prize, Sydney
2005 “Back” wood carving won Sculptors Society prize, Sydney
2008 “Naughty Girl” sculpture won Sculptors Society prize, Sydney

Collections
1986 “polo” large oil painting held by private collector in Brazil
1994 “Tired Lady” wood carving selected by Mr. Max Willis, on permanent display at NSW Parliament House
Pin Hsun Hsiang

Totem of language

2011
SALLY KIDALL

Artist Statement
Through site-specific environmental installation and photography I seek to challenge the predictability of expectation and 'cultural homogeneity'. My art practice is inspired by the complexities, equilibrium and fragility of the natural environment and by the ways in which our man made system works within, or in opposition to, these natural systems. The focus of my practice is the concept of transition, including notions of unpredictability, vulnerability, deterioration and ephemerality. My work is informed by issues relating to human ecology, consumption and materialism.

“The more we have the less we own.”
Meister Eckhart

Artist Biography
International environmental artist Sally Kidall was born in the UK, she has been practicing for over 25 years and at present works in Australia. She exhibits throughout the UK and Australia. Her background is in sculpture and in recent years has been focusing her practice on creating site-specific environmental installation. On completing her MA in 2006 at Portsmouth University, UK she returned to Australia.

In June 2012 Sally will be representing Australia at the International Festival of Contemporary Sculpture: Kyiv Sculpture Project, Ukraine.

Recent Solo Exhibitions
2011 Antworks: Translations, Brunswick Arts, Brunswick, Victoria
2010 Antworks: Translations, Sheahan Galleries, Clifton, NSW
2007 Cradle to Cradle, Brighton Media Centre, Brighton Festival, UK

Selected Recent Group Exhibitions
2011 Yering Station Sculpture Awards, Victoria
2011 On the Move (Sculpture by the Sea) Orange Regional Gallery, NSW
2008 & 2010 Sculpture by the Sea, Bondi, NSW
2010 Weereewa Festival Lake George, Bungendore, NSW
2009 5 Lands Ephemeral Art Walk, Avoca Beach, NSW
2007 Art Vaults, Bargate Monument Gallery, Southampton, UK
2007 The Experiment, Stroud House Gallery, Stroud, UK
2006 Landmarks III, Lowood Gallery, Cumbria UK
Sally Kidall

In the Bag: are we sitting comfortably?

2011
Artist Statement

Abyssinia is a combination of two materials, slate and steel. My intention is to create an integration and dialectic between these two very diverse materials. It is this correlation of materials and of thoughts – the duality and relationship and the contrasting qualities of slate and steel that I like. For me, it is also the resistance of materials that creates a challenge.

Steel is an industrial product from iron. It is strong and easily shaped, durable, malleable and has a tensile strength that enables me to work with structures that can be both light and strong – drawings in space.

Slate is a naturally occurring rock that cleaves into flat planes. It is rigid, hard but brittle and when it fractures it breaks into all sorts of irregular shapes and edges. When working with the slate these elements are generally unalterable thereby creating situations which are unpredictable and for which I have to find new solutions.

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 practicing sculptor for more than thirty-five years, with many solo and group exhibitions. Her work, though abstract, is influenced frequently by landscape and natural forms in the environment and the structures and forces which shift and mould our surroundings.
Jan King
*Abyssinia*
2009
Artist Statement
The sculpture is site specific, harmonising with its space and giving a feeling of familiarity but at the same time confronting as an obstruction in our path.

The recycled railway sleepers I have chosen in this piece have a direct reference to the ‘rural fence’. The continuous kilometres of fence posts bordering our landscape, both restricting and yet giving ownership and allowing identity. What I hope is that the familiarity of the timbers in their upright position will give a sense of harmonious belonging to the landscape and that the size and positioning will restrict the normal path reminding us of how we perceive ownership of the land. A point well recognised when noticing the plaques acknowledging the previous owners of the land and wondering how they would recognise this landscape as their own.

While these things are important to the way I think, I also see that my sculpture could be a good place to watch the shadows change as they pass through the sculpture during the day or just sit and have a sandwich.

Artist Biography
Born in Melbourne, I left home at the age of 17 at the invitation of the Royal Australian Air Force. After many years of Living and travelling Australia and the world, I settled in Glenbrook NSW where I began my studies in the Arts. Although I have been painting for most of my life it was not until one day when I was working in my studio, that I realised I was not so interested in the landscape that I was painting, but more interested in the story of what was behind the tree at the end of the road. I believe that was my day of artistic enlightenment, the day that I began to understand art and what drives me. Ultimately that led to my studies at the University of Western Sydney, Kingswood where I completed my B.A. (VisualArts)

While for the most part I have been painting and recently had success in the Gallipoli Art Prize, I find that for me the spatial aspects of sculpture allow for a better interpretation and interaction of my ideas. Artists like Richard Serra and Andy Goldsworthy, with their ability to awaken our basic senses, brings sculpture into the present. The orchestral challenge of interplay between object and the viewer is exciting.
Neil Douglas Laredo

Fence

2012
Artist Statement
Through one form or other and clothed in historical and art world references, my work tends to look towards the elusive nature of the truth.

These two things, the rabbit and the 18th century Italian ceiling* appear to be incongruous to that idea. Taken at face value they appear to be merely ornamental, like the gardens and the world for which they were originally intended, pop trinkets in an already over controlled landscape. However, here they are upside down. Looking up instead of down, introduced not native; oversized and in stark contrast with their surrounds; simultaneously, for and against.

With its transposition from one medium to another, the work reaches out and demands attention; it invites you to navigate the rift from the past to the present and on to the future.

*Giovanni Battista Tiepolo: Allegory of the planets and the continents (1744)

Artist Biography
I have been making art for 20 years. I am currently undertaking my Masters in Studio art at SCA.

I have been included in the 2010 UWS sculpture prize, 2009 sculpture by the sea, 2008 Woollahra small sculpture prize, with various group shows and solo shows prior to this.

2006 Solo painting show Blank space
Work in Sculpture by the Sea
2008 Finalist Woollahra Small Sculpture Prize
Group show ACCP Melbourne
2009 Sculpture by the sea
2010 UWS Sculpture Award and Exhibition
Chris Leaver

Antipodean Vision

2012
Artist Statement
“POCKETFULS OF GOLD……………………BUCKETFULS OF SORROW”

“In a time beyond seeing, guided by what is not said, I found these textured time wrapped bins. They were lying down, whispering their secrets into the quiet scarred ground.

……………………………………………………………. Now as shining guests they see the sunset, the crust of their silence broken as a fresh breeze flames the shadows of these forgotten things” – Ingrid Morley

I came across these industrial hopper bins where they had lain for 56 years, in an abandoned copper mine near Oberon, NSW. Their visual power and mysterious presence in this awe inspiring landscape characterised, to me, the ambiguous relationship between the productive and destructive processes associated with mining and industry.

Once recovered the hoppers were in terrible shape, the left side particularly had disintergrated and structurally failed. I nearly abandoned them. The restoration involved finding, fetching, selecting, cutting, welding and modelling materials to strengthen and match the existing form of weathered steel.

My intervention of the “handle” suggests the more menacing aspect of the mining process, a big knife – a big corporation. My intention is to provoke questions about what we destroy in order to produce.

The artist gratefully acknowledges the support of Brian Sinclair of OEL Earthmoving, Oberon.

Artist Biography

Recent Major Awards
2006 Australia/China Council Artists Grant/ Residency Beijing, China
Australia/China Council Artists Travelling Grant, China

Solo Exhibitions
1998 Artarmon Gallery – Sydney, Australia
2003 La Petite Briche – Loire Valley, France
2006 Pickled Art Gallery – Beijing, China
2008 Defiance Gallery – Sydney, Australia

Major Selected Group Shows
2011 Powerhouse Museum – Sydney, Australia
2008 Prometheus Visual Arts Award, Queensland
Brenda May Gallery, Sydney, Australia. Sculpture by the Sea, Sydney Australia (’98,’99,’00,’04,’07,’08)
2009, 2011 Willoughby Sculpture Prize, Sydney, Australia
1998- Defiance Gallery Sydney, Australia

Collections
Bathurst Regional Art Gallery, Australia. Oppenheimer Collection, South Africa. La Petite Briche – Loire Valley, France. The Lady Ethel Nock Collection, Hong Kong, China.
Ingrid Morley

“Pocket fulls of Gold.... buckets fulls of sorrow”

2011
Artist Statement

Two by Two refers to Noah’s Ark. These boats are from old cast iron compression vessels for trains. They represent the idea of survival: a sanctuary not only from floods and tsunamis, but protection from a toxic environment.

Artist Biography

Sydney based all her life, Ro graduated in 2010 BFA Hons (Sculpture major) from the National Art School Darlinghurst.

Her art practice combines awareness from her background as an architect for 30 years with printmaking, drawing, sculpture assemblages and installations through transforming common materials and found objects. This work relates to the environment, both natural and cultural, and its changing circumstances with climate change.

Selected exhibitions

Solo

2012 Nurture Incinerator Art Space Willoughby (end of June)
2009 Dirt by Sea Mils Gallery Surry Hills

Group

2011 Exvoto INDEX Space St Peters
Crude INDEX Space
Small Works in a Large Universe INDEX Space
Abstract/Object At the Vanishing Point Newtown
2010 Post Grad Show National Art School Darlinghurst
Hard Rubbish Brunswick Street
gallery Fitzroy Melbourne
Liverpool City Art Prize Casula Power House
Marginal Democracy ATVP
Rockin’ the Boat ATVP
Australian Ethical Art Prize Tap Gallery East Sydney

Prizes

2011
Won Sculptures in the Gaol (Trial Bay)
Won Women on Boards Art Prize
Tap Gallery Darlinghurst
Won the Art Reference Group Prize at Blacktown Art Prize
Highly Commended in the Muswellbrook Art Prize
2010
Won Peoples Choice Live Red Art Awards Marrickville
2009
NAS Sydney Olympic Park Residency
Won Liverpool Bicentenary Art Award, acquisitive Casula Powerhouse
Won Wollombi Emerging Artist Award

Award Exhibition (finalist)

2012 Sculpture on the Greens
Material World ANCA Canberra
2011 Sculptures in the Vineyards
Marrickville Contemporary Art Prize
Chrissie Cotter Gallery
InSitu Festival of Mosman
Willoughby Sculpture Prize
Hidden: Rookwood Cemetery
Adelaide Perry Drawing Prize
2010 Sculpture at Sawmillers Reserve
2009 The Churchie National Emerging Artist Exhibition Brisbane
Ro Murray
Two by Two
2011/12
DENESE OATES

Artist Statement
This work is part of a series of sculptures interpreting the growth patterns of nature. The linear aspect recalls rope or vines, and becomes a whimsical drawing in space.

The use of corten steel with its rusty surface serves to blend the work with the landscape, almost as though it has sprung spontaneously from the earth.

Fractals provide endless inspiration for shapes and hold a particular fascination for me. I find the task interpreting these ideas in metal a challenge and a joy.

Artist Biography
Study: City Art Institute 1974-1977 Dip Art (Ed)

Denese Oates has been a practicing artist based in Sydney for thirty years. She has held twenty six solo exhibitions and participated 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. Denese’s preferred medium is metal, copper and corten steel being her favourites.
Denese Oates
*Spiral knot vine*
2012
GEOFF OVERHEU

Artist Statement
The function of a barrier is to guide, direct, prevent or divide the flow of humanity, be it people, cars, bikes, etc. No decision is required by us once we are confronted by a barrier. We simply follow the silent instruction that it gives without any recourse to thinking. We assume it is simply doing its job for our own wellbeing.

By placing bronze bas relief sculpture inside the openings of the barrier, the viewer is compelled to stop, and by the very action of stopping they subvert the function of the barrier. The barrier has changed from its utilitarian function to something of a dilemma.

Artist Biography
Group shows include ‘Boundless’ at the State Gallery of Western Australian in 2002. In 2004 he was entered for Hatched at PICA, he was a finalist in the Lempriere Sculpture Prize in 2006 and was also in Sculpture by the Sea. He was a finalist in the ABN-AMRO Emerging Artist Award in both 2006 and 2007. Other group shows include ‘Mine Own Executioner’ in 2008, Joondalup Invitational 2009 and Blake Prize Director’s Cut 2010 and 2011 and Sunshine Coast Travelling Scholarship 2011.

He has had solo exhibitions in Perth, Sydney, Melbourne and Basel, Switzerland.

He completed a BA Honours in Fine Art at the Victorian College of the Arts in 2004 and has lectured at Curtin University and Midland Polytechnic in Perth.
Artist Statement
Yeats’s opening line of The Second Coming conveys the
dynamic power of the spiral.
Using the construction method of the gabion has enabled
me to build a spiral form; a form we see replicated throughout
the physical world ... from the Triton shell (which I used as a
model) to the galaxy of Andromeda.

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 was the inaugural Artist
in Residence at The Australian Botanic Gardens, Mount
Annan in 2011.

Selected Group Exhibitions
2012  Sculpture 2012, Brenda May Gallery, Sydney
2011  Willoughby Council Sculpture Prize
2011  Artist in Residence. The Australian
       Botanic Garden, Mount Annan
1997–2011  Sculpture by the Sea, Bondi/Cottesloe
2010  The Fourth University of Western
       Sydney Acquisitive Award and
       Exhibition
2009  The Pasha Bulker Memorial Sculpture,
       Newcastle City Council
2007  Thursday Plantation Ballina, NSW
2006  Stella Downer Fine Art, Sydney
       Sculpture Key West Florida, USA
1998  Wynne Prize, Art Gallery of NSW

Grants/Prizes
2011  Judge’s Acknowledgement. Willoughby
       Council Sculpture Prize
2010  Artist in Residence. The Australian
       Botanic Garden, Mount Annan
2006  Sculpture Key West Artists Grant
2003  The Neil and Dianne Balnaves Artists Subsidy
2001  The Directors Prize, Sculpture By the Sea
1997  Waverly Council Prize, Sculpture by the Sea
1996  Thursday Plantation Acquisitive Prize

Acknowledgement
The artist would like to acknowledge the support of The
Australian Botanic Garden Mount Annan.
John Petrie
“Turning and turning in the widening gyre…”
2012
Artist Statement
I would like to highlight the importance drawing has on all art forms. There has been a lot of debate over recent times about drawing not being taught enough at art schools with a greater focus on conceptual ideology. For me, I would estimate drawing consists of 50 percent of my sculpture practice and 50 percent spent on fabricating the work.

“In the Beginning” relates to the first steps taken each morning which is to sharpen my pencil to begin drawing. This sometimes can take a while as locating a pencil sharpener can pose a problem. I thought I was getting quite forgetful, not remembering where I had left it the day before. Until my three year old son showed a friend his pencil case and his collection of pencil sharpeners. I realized it wasn’t my memory at all!

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. 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 was awarded the Clitheroe Foundation and Sculpture by the Sea Mentorship in 2009.

Jimmy has recently installed a public commissioned work at Kellyville Ridge and is currently working on a sculpture for a development in Doonside, both for Landcom and Blacktown Council.

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
2012 ‘Sculpture 2012’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2011 ‘Sculpture Inside’ Orange Regional Gallery, Orange, NSW
‘Making Do’, Shoalhaven Regional Gallery, Nowra, NSW
‘Art and Humour Me’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2010 ‘University of Western Sydney Award and Exhibition’ Campbelltown, NSW
‘Sawmiller’s Sculpture Prize’, McMahon’s Point, Sydney, NSW
‘Sculpture by the Sea’ Bondi, Sydney, NSW.
‘Green’, Brenda May Gallery, 2 Danks St, Sydney, NSW
2009 ‘Sculpture by the Sea’, Bondi, NSW and Cottesloe, WA
2008 ‘Sculpture by the Sea’, Bondi, Sydney, NSW
Jimmy Rix
In the Beginning
2012
Artist Statement
This work continues my theme of entrapment. The inspiration for this sculpture arose from consideration of the dual action of a cone, as a receiver or a projector of sound. Both actions involve the same conical device to create the opposite result. The work reflects the old hearing trumpets which were used to trap and concentrate sounds into the ear canal, together with memories of coaches with their megaphones, shouting instructions to their players.

Artist Biography
Sue Roberts was born in the UK, studied at Cambridge College of Art and was awarded the CCA Travel Scholarship. After moving to Australia she studied art at Hornsby TAFE, continued on to The National Art School completing a BFA majoring in Sculpture in 2008. She has exhibited in Sculpture by the Sea 2010, Sculpture in the Vineyards 2010 and 2011, the Kooindah Sculpture Award 2010, Rookwood cemetery 2010, and various group shows. Recent awards include Peoples’ Choice, Sculpture in the Vineyards and Kooindah Acquisitive Sculpture Prize.
Sue Roberts
The Listrumpet
2012
Artist Statement
“Homestead” is about the nature of the history of individual places. It reflects the individual historical and cultural signature of a place based on the artefacts that are left behind in the archaeological record. It also reflects upon the constructed nature of history. The history of a place is a construction of information from fragmentary sources—documents, photographs, archives, memories and archaeological remains.

Many rural areas like Campbelltown were once pastoral properties with homesteads and other domestic and farm buildings. This work is a ruin from an imagined pastoral homestead and its archaeological record.

The artist gratefully acknowledges the support of the ANU Sculpture Workshop.

Artist Biography
Martin is currently a third year sculpture student at the Australian National University, Canberra. His sculptural work to date has included explorations of assemblage, mixed media and bronze casting.

His work is informed by an interest in cultural signatures—how every place has a unique signature based on its history. Often cultural signatures are expressed through art and architecture or left behind in a place’s archaeological record.

With a background in consulting archaeology he is also interested in presenting the concept of the archaeological record to the public through sculpture.

Exhibitions
2012 Sculpture on the Edge, Bermagui
2011 Willoughby Sculpture Prize
2011 Lakelight Sculpture Festival, Jindabyne
Martin Rowney

Homestead

2012
MARTIN SIMS

Artist Statement
This sculpture of coloured shapes in neon light, is composed to mimic the universally recognised touch-control icons seen on electronic, analogue and digital devices. The work alludes to everyday life as often being a sequence of moments comprehensively mediated by such devices, where decisions and responses can seem to resemble a chocolate box selection; reality filtered in a saccharin version of events. Neon illumination is reflected in the surrounding trees’ foliage and nearby water, inviting comparisons with the artificial character of a landscaped ‘natural environment’. The work will assume a changeable identity at different times of the day and under variable weather conditions.

Artist Biography
Sims’s sculpture and installations have been shown in historic sites, civic locations, religious spaces and contemporary galleries with regular exhibition projects spanning 25 years. He attended Chelsea School of Art and the Royal College of Art in London, where he first exhibited before moving to Sydney. The recipient of multiple awards and international residencies, Sims is Senior Lecturer in Sculpture at the College of Fine Arts, UNSW. He was an Australia Council for the Arts Artist in Residence at The British School At Rome in 2010, and during November-December 2011 presented work in two international exhibitions in Manila.

The artist would like to acknowledge the sponsorship of ALCO Battery Sales (Aust) Pty Ltd and MML International & ET Solar
Martin Sims
Remote
2012
**Artist Statement**

The participant viewer is taken on a journey from a free, unbound state to the bound state of a circular path that orbits an invisible centre. This work is comprised of mirrored tiles that wind through the landscape and underneath the tree canopy. The trees, the sky and the viewer’s reflection become fractured and abstracted.

The viewer, manipulated into a specific relation with light, space and time, is invited to approach, question, play, and become part of the process of making this work. A narrative is created via the elongation of their moment in time. Reality transitions through the abstraction and interaction with the mirrors, which open the viewer’s mind to the phenomena of their immediate surroundings.

During a gravitational encounter between a star and a black hole, the unbound orbit of the star changes due to energy lost from friction with celestial debris orbiting the black hole. The star may enter a bound orbit about the invisible centre.

This work is influenced by my research into astronomy and the perception of light, space and time. The use of astronomical tools (mirrors) creates an observatory that catches images of the landscape, the reactions of people and the materiality of multiple transitionary spaces.

**Artist Biography**

My interdisciplinary practice focuses on the interfaces between art and science, in particular Astronomy. I explore my fascination with astronomy’s intangible and unreachable ‘spaces’ to intrigue and engage the viewer and to ultimately touch and transform their perception. Framing, observation, ways of seeing and the perception of light, space and time are tools used to connect the viewer with nature and the universe.

Vanessa Stanley, an emerging Brisbane artist, acquired First Class Honours in Fine Art with awards for academic excellence from Queensland College of Art, Griffith University, Brisbane, in 2009. Stanley has exhibited large-scale works in Brisbane Festival’s Under the Radar Program 2011 and Swell Sculpture Festivals 2011 and 2010, Currumbin Beach. In 2011 she also became a Co-Director of PAARTS, a newly formed ARI, exhibited in ‘Skylab II - from where you stand’, Melbourne and had a first solo exhibition, ‘Touching Infinity’, Scenic Rim Regional Gallery, Beaudesert. During 2010 an Arts Queensland Career Development Grant enabled her to exhibit and lecture at The Seventh Inspiration of Astronomical Phenomena Conference, Bath, England. In 2008 she had a residency and exhibition in Tokyo, Japan with Tokyo National University of Fine Arts and Music.
Vanessa Stanley
Transit Orbit
2012
MARCUS TATTON

Artist Statement
Our messages are sent outward into the ether. Digitally, verbally, physically; on a multitude of levels we extend our intentions out to our environs ... Receptors process our messages. They have travelled via code, to be deciphered into a corresponding language at the receiving end ...

Where these messages transport, where they are suspended, this arena is ungoverned. Laid bare to mutation, to experimentation or to manipulation by our human minds, our messages arrive after the fact. The transmission of intentions, on so many levels, through so many millennia, must always remain ripe for Corruption.

Artist Biography
Born Taumarunui, New Zealand. 1963.

Education
1987-1989 Bachelor of Fine Art (Furniture Design), University of Tasmania
1985-1986 Diploma of Fine Art (incomplete), Otago Polytechnic, Dunedin, New Zealand

Solo Shows
2010 ‘Squall’ Cataract Gorge, Launceston, Tasmania
2004 ‘Dissatisfied Electrons’, Neika Studio, Tasmania

Awards
2011 Helen Lempriere Scholarship Headland SCULPTURE ON THE GULF, Selector’s Merit Award, Waiheke Island, NZ
Sculpture by the Sea, Aarhus, Denmark Site Specific Artist assistance
2010 Regional Arts Grant to produce ‘Squall’ and ‘Homesplace’ at Regional Arts National Conference, Launceston, Tas.
Artscape Bienniel Sculpture awards, Byron Bay – Curator’s Prize.
Sculpture by the Sea, Bondi, Andrea Stretton Memorial Award 2010.
2009 Sculpture by the Sea, Aarhus, Denmark accommodation and travel assistance
2008 Sculpture by the Sea Australian Winner Unrepresented Artist Award
Montalto Sculpture Award Winner
University of Western Sydney Landcom Acquisitive Sculpture Award Winner
2006 Sydney Water Environmental Sculpture Award Winner
Helen Lempriere National Sculpture Award – Judges Encouragement Award.

Selected Collections:
Royal Tasmanian Botanic Gardens ‘Monument to the Blue Gum’
Landcom ‘The Ponds’ collection, Blacktown, NSW
Tasmanian Museum & Art Gallery, Hobart, Tasmania
Ronald C Wornick Collection, San Francisco
Wood Turning Centre Collection, Philadelphia
Tasmanian Wood Design Collection, Launceston
Marcus Tatton
Corruption
2012
Artist Statement
The theory of holographic principle suggests that the information in a space relates to the information on the surface of a space.

A faceted object invites the act of looking only to reveal that you cannot – you can only see through, inside becomes outside and what seems concrete becomes ambiguous.

Artist Statement
Greer Taylor has worked in many fields of the visual arts: fashion, textile art, makeup, theatre, graphic design; all of which have provided grounding and resource for her current fine art practice. While her pre-1994 textile practice focused on art garments, since completing an Advanced Diploma of Fine Art in 2005, her practice has focused on sculpture, installation and painting.

Greer spends much time in the bush – “it is the place that provides sustenance for my soul”.

Recent Solo exhibitions
2010  ‘GRID’ Project Contemporary ArtSpace, NSW
2009  ‘SLICE’, Project Contemporary Artspace, NSW

Selected Group exhibitions
2012  Sculpture at Scenic World, Katoomba, NSW
2011  Montalto Sculpture Prize,
       Mornington Peninsula, VIC
       Swell Sculpture Festival, Currumbin, QLD
       Lorne Sculpture, Lorne, VIC
       Sculpture by the Sea, Bondi, NSW

2010  ‘Local:Current’, group survey,
       Wollongong City Gallery, NSW
       Montalto Sculpture Prize,
       Mornington Peninsula, VIC
       Yering Station Sculpture Exhibition
       and Awards, Yarra Valley, VIC
2009  Calleen Art Award, Cowra
       Regional Art Gallery, NSW
2008  57th Blake Prize, NSW
       Calleen Art Award, Cowra
       Regional Art Gallery, NSW
2004  John Leslie Art Prize, Gippsland Art Gallery, VIC

Awards
2012  Sculpture at Scenic World Acquisitive Prize, Katoomba, NSW

Commissions
2010  Site specific installation for ‘PictureThis!’,
       Wollongong City Gallery, NSW

Represented in collections
Orange Regional Gallery, NSW*
Darwin Museum of Arts and Sciences, NT*
Hamton Homes, VIC

* the works in these collections are ‘art garments’ made during my pre-1994 textile practice.
The OK Collective – Oliver Coke and Kathy Heyward

Artist Statement
From a distance the shining beacon of bright white fabric that is ‘Tent’ situates the viewer in a complex conundrum, why would a tent be considered an artistic accomplishment? And if it were not art, what use would a tent have if it has holes in? On closer inspection it becomes obvious that the tent is made from mens’ shirts, which could be considered a symbol of power and the conforming individual that creates a homogenous society.

And what use would a viewing portal have from a tent, if it were not to stare in wonder at the delicious outdoors, at the wonders of our environment in an expanded understanding. The tent is a modality of freedom, and expansion of our typical day.

Artists Biography
The OK Collective, founded in 2009, is the collaborative practice of Oliver Coke and Kathy Heyward. Meeting whilst undertaking their studies at the Victorian College of the Arts, these two artists developed an interest in the intersection between their practices; Oliver’s love for social spaces and Kathy’s passion for hapticity and architecture. They proposed an ongoing project that aims to produce site-relative works that are an amalgamation of their skills and interests.

The OK Collective produce sculptural works, drawings and publications that often respond to sites and contemporary society. Humour and playfulness are the focus of most works, reflecting and mimicking the processes that we all partake of – whether consciously or otherwise. They wish for interaction with their artworks to instigate questioning, hoping to divert the preconditions for viewing artworks and induce further inquiry.

Selected Exhibitions
2011  “Uniquely Yours: 155a Gertrude St, Fitzroy”, SEVENTH Gallery, Fitzroy, Vic
2011  “aRtECYCLE 2011”, Incinerator Arts Complex, Moonee Ponds, Vic
2010  “Incidental (Co)Incidents”, Monash University, Caulfield, Vic
2009  “ARRAY”, Bus Projects, Melbourne, Vic
2009  “Black Hole Project”, Victorian College of Art, Melbourne, Vic
The OK Collective – Oliver Cloke and Kathy Hayward

Tent

2011
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Ms Jennifer Turpin

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Winner of the 2010 UWS Sculpture Award. Photograph by Kim Armstrong.

Simon Alexander Cook, *Falling Fowl#1*, 2010
Winner of the 2010 UWS People’s Choice Award. Photograph by Sally Stoutas.
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