UWS Sculpture Award and Exhibition 2014

2 May – 1 June 2014, Campbelltown Campus
FOREWORD

The University is proud to host the sixth UWS Sculpture Award and Exhibition, a biennial event that was first launched on its Campbelltown campus a decade ago. The exhibition in 2014 continues to showcase outdoor sculpture by Australian and International artists, designed specifically for this educational environ. The competition in 2014 attracted a diverse range of entries and twenty finalists were chosen by our esteemed curatorial panel, Ken Unsworth, Clara Hali, Susan Conroy, Luca Belgiorno-Nettis and Monica McMahon.

The winning work acquired by the University will reside permanently alongside previous years’ winners within the parklands, which stretch between the two main entrances of the campus. The winning work acquired by UrbanGrowth NSW will also remain here, as a landmark and gateway to the new residential development currently being created on the UWS Campbelltown campus.

This evolving sculpture park has become an important educational, cultural and recreational space for staff and students, as well as the wider community, creating a memorable public domain which connects public art to a culture of discovery, learning and campus life. This is particularly evident, through the primary and secondary school education programs which operate in conjunction with the exhibition.

In recognition of my predecessor and her support for the arts in Western Sydney, the University has introduced a new award this year, the Janice Reid Emerging Artist Award, which will be awarded to a finalist under the age of thirty five. This prize aims to help support and encourage the arts practice of a younger generation of artists in site specific sculpture.

The University appreciates the continued support and partnership of UrbanGrowth NSW sponsoring a companion acquisitive award, as well as the People’s Choice Award, affirming our shared vision and commitment to the creation of a residential development which provides a high quality environment for residents, the campus community and visitors.

The University would also like to acknowledge the additional support received from Campbelltown Council and particularly Clr Clinton Mead, 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.

The University also appreciates the support of Quest Campbelltown Serviced Apartments, which has once more provided interstate and international artists with complimentary accommodation whilst installing and de-installing their works on site.

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 especially 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, passion and enthusiasm of these exhibiting artists.

Professor Barney Glover
Vice-Chancellor, University of Western Sydney

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Cover

Louisa Dawson
New Arrivals, 2012
Winner of 2012 UWS Sculpture Award

Photograph by Sally Tsoutas
ESSAY

University of Western Sydney Acquisitive Sculpture Award. 10 Years On.

The Sliding Aesthetic.

When I wrote the catalogue essay for the Inaugural University of Western Sydney Acquisitive Prize for Sculpture in 2004, my emphasis was on the poetic interaction between the natural environment and the intrusion of the cultural. At that time, the landscape encompassing Campbelltown campus was visually, a much different one.

Perhaps the most obvious changes to the site have been the addition of architecture and the insertion of the sculptures that have taken their places in the landscape as winners of the Acquisitive Prize, as commissions or as donations to the University’s growing collection.

It would not be too outrageous to suggest that in the intervening ten years Campbelltown campus has been transformed from a Gentleman’s Park to a Sculpture Park. Today, artists seeking to situate their work within this landscape must take account of these shifts within the site itself, not least of which is the imperative to acknowledge the presence of other works.

Over the last ten years, the Campbelltown campus has grown and expanded to cover considerably more of the landscape, and both the architectural elements and the sculptures provide a very public statement about the expectations and the aspirations of those who enter. Indeed, they combine to create a ceremonial way, a processional, an expression of purpose and presence. It is not just the participating artists then, who must negotiate this new terrain but the viewers also as they are guided through this aesthetic, and very public landscape.

So, the importance of the relationship between works of art and the spaces they occupy has not changed but, I would argue, the nature of that relationship quite possibly has. To my eye, there is less need to dominate the landscape than might have been the case ten years ago. Dominance in this context is not unattractive. Indeed, some of the most beautiful pieces in this year’s competition rely on the strength of their positioning in order to complete the aesthetic. Morgan Shimeld’s work, Converge is, as the name suggests, pure geometry in dialogue with nature; not trying to blend but to exist at its strongest.

Hilde A Danielsen’s Upside Down Again employs architectural and design elements together with a sense of play to situate itself firmly and poetically, not “in the land” but in relation to it. So too, Ludwig Mlcek’s Object in the Landscape, and Greer Taylor’s reprieve each respond to the landscape as part of their narrative within it. Mlcek in terms of his craft and the interplay of abstract qualities of light, shape, and texture; Taylor’s piece through its delicacy and elegance.

Interestingly, there has been a shift of representation towards women in the selection of finalists in this competition. Of itself, this is perhaps no longer, a world stopping phenomenon, but it does give voice to new possibilities in materials, in form and in the role of content and message in much of the artists’ work. Issues which one might traditionally associate with the feminine such as nurturing, concern for the environment and involvement with traditional materials and soft technologies, are very well represented.

These issues are vital in Flossie Peitsch’s Transportable, in which the duel concerns of nurturing and sustainability are explored through the tepee form suggested here in a grouping of triangular bundles of recycled fencing wood. The placement of the bundles suggests a village and we are reminded that shelter need not be in conflict with the natural environment; that simple, enduring forms of housing still have their place and soft technology can and does work.

An extraordinary overlay of unconventional materials and challenging forms define Bronwyn Berman’s Hive. Constructed from recycled copper, timber and electrical cabling, the overlaying of craft elements such as weaving and poker work invites a closer examination, luring the viewer to the very edge of the form, like a bee to an exotic flower or indeed to the hive.

Nomadic City: lest we forget II, by Sally Kidall, drives home
its sombre message of displacement, loss, conflict and intolerance through fragile floating tent forms recalling the refugee and prison camps that have become a feature of many landscapes in the developing world, and in our own.

The subjects of Carbon emissions, Carbon taxes and Carbon trading schemes are bound to arise in everyday conversations in Australia at least once per day and are generally centred on finding a solution, an answer. Do we scrap the Carbon tax? What can the individual do? And so on. Enter then The Carbon Sink Pavilion by Bush Projects (Sarah Hicks and Bonnie Grant). Exploiting the Australian vernacular of the shed, the artists describe their work as existing between art, architecture and gardening, and perhaps this is where the answer to our search also resides.

Tanya Alexander Richards’ Unfolding of Lights, Shadows and Reflections reads like a gently moving web in which the wake of some passing turbulence has left its lacy skein. The mysterious patterns formed as the natural light moves across its face, are repeated and distorted in the reflections on the lake’s surface, creating the impression that the light is drawing and changing itself. The technical achievement of this work should not be overlooked. Each piece of porcelain in this delicate gossamer has been extruded by hand and woven into hundreds of metres of nylon filament.

In chilling contrast, post-biological technologies inform the work of Matt Godden. In bØn541 v2.0, a collection of e-waste, the obsolete techno-junk that is now a constant in our landscape from landfill to overhead cabling, has been transformed into a Bonsai tree. There is a sadness about this work. Perhaps it is the degree of control that is present in the Bonsai aesthetic. At the same time I am haunted by the black humour of an image of Jacques Tati’s hero pruning his metal front garden.

Denise Oates’ stainless steel and bronze potted plant forms could be interpreted similarly, but the tendency to feel depressed and anxious is evaded by the joy and confidence expressed in the sheer scale of the work and boldness of its colour.

Christine Simpson employs semi industrial waste materials combined with light and sound to create a commuters’ hell, the perpetual traffic jam.

The human form is represented by Elyssa Sykes-Smith’s vigorous work, Together We Move. Constructed from wooden shingles, the piece is reminiscent of Marcel Duchamp’s Nude Descending a Staircase, albeit in the round.

John Petrie’s Figures in the Landscape, calls upon major traditions of figurative sculpture but with a twist which owes more to Andy Goldsworthy than to Henry Moore. A series of towers, constructed from recycled roofing slates, broken, moss-covered and paint splattered, they bring the lives of other people and dwellings, other narratives, to the reconstructed “mountain” from whence the original rock was harvested. The number of towers in this work is crucial to its reading. Too many towers and the mood shifts from conciliatory to sinister.

Chris Levers’ rather poignant half man/half Star Wars wookiee reflects on the dilemma of knowing, of recognising and contacting one’s real self.

Other works pursue the sacred and the meditative as in Michael Purdy’s Oneness, where the delicate and intricate surface is carved precisely and lovingly from warm, honey-coloured sandstone. The siting of the piece against a “cathedral” of trees, reaffirms the sacred while embracing the secular.

South Coast Yuin artist, Terrence Wright draws on family and culture and pays homage to the traditions of the dendroglyphs or tree carving. He combines these influences respectfully with the craft of slump glass to create a unique sculptural form. The ancient patterns of the dendroglyphs are repeated in the slumped glass and in turn, reflected in the surface of the lake.

The exploration of materials is a major element in Amanda Hale and Karen Farrell’s homage to clay, Many being one and one being many. Here the metaphor of the river provides the outdoor laboratory for their continued dedication to the medium. Liz Bradshaw’s Ghost III, uses fibreglass and timber to realize the metaphor of the boat, its many journeys, real and imagined, invasive and celebratory.

Finally, Vanessa Stanley focuses the viewer’s attention on the intangibles of light, space and time in Your Time Machine.
The diversity of materials in this exhibition is immediately apparent, as is the less traditional use of materials and the way in which the pieces themselves sit lightly on the land. There is also a wide spread of ideas in play throughout the finalists’ field, from the stridently political to the fragile personal, to the whimsical. The works take great pains to take account of the landscape and their relationship to it, to recognise its nuances, its shapes, its language and to exist comfortably within the sliding aesthetic which occupies the middle ground between architecture and landscape.

Dr. Marilyn Walters
Sydney  2014

Dr Marilyn Walters is an artist, writer and educator, formerly Lecturer in Fine Arts at the University of Western Sydney, who lives and works in Sydney’s Inner West.
LIST OF WORKS

Bronwyn Berman
*The Hive*
2013
Copper, timber, copper woven re-used electrical cable, poker work on the timber, echidna quills, natural stone beads, various crystals, antique and found beads
1.8m x 1.2m x 1.2m
90kg
$30,000

Liz Bradshaw
*Ghost III*
2014
Various timbers and fibreglass
4 components, various sizes
90kg (each component)
$12,000

Bush Projects (Sarah Hicks and Bonnie Green)
*The Carbon Sink Pavilion*
2014
Recycled timber frame windows, recycled timber framework, corrugated, various plant species, plastic plant containers, metal plant ID tags and irrigation system
2.5m x 2m x 3.5m
200kg (including plants)
Price on request

Hilde A Danielsen
*Upside Down Again*
2012
Pinewood and acid free metal fasteners
2.1m x 0.9-2.1m x 7.5m
450kg
Price on request

Matt Godden
*bøn541 v2.0*
2014
Recycled computer motherboards, stainless steel, copper and brass
2.3m x 1.5m x 1.5m
100kg
$3,500

Amanda Hale and Karen Farrell
*Many being one and one being many*
2013/14
Ceramic and wire
Total installation, 50m², various dimensions, multiple components, site specific
300gms (each piece)
$30,000

Sally Kidall
*Nomadic City: lest we forget II*
2013
Bamboo, builders plastic, string, soil, grass and fabric
7m x 10m (total installation)
15kg (each raft)
$15,000

Chris Leaver
*Borderlands*
2014
Preconfigured computer milling, fibreglass, urethane hard coating, birds, gardeners, metal, plastic and polyurethane wood
3.5m x 2m x 50cm
100kg
$25,500

Ludwig Mlcek
*Object in Landscape*
2013
Wood
1.5m x 1.2m x 40cm
200kg
$9,600

Denese Oates
*Tripla Forza*
2014
Stainless steel
3.8m x 4m x 4m (variable)
900kg
$50,000

Flossie Peitsch
*Transportable*
2014
Wooden recycled fence palings, marine rope, marine glue and nails
1.5m x 1.5m x 15m
500kg
$4,000
John Petrie
Figures In The Landscape
2014
Recycled Slate
2m x 1m x 2m
400kg
$30,000

Michael Purdy
Oneness
2014
Sandstone and mild steel base
2.25m x 1.8m x 1m
1 tonne
$24,000

Tanya Alexandra Richards
Unfolding of Lights, Shadows and Reflections
2014
Hundreds of hand-extruded porcelain coils, woven into several km of nylon filament
8.1m x 6.5m x 5.3m suspended
2.2m above the ground in trees
7kg
$25,000

Morgan Shimeld
Converge
2013
Corten steel
1.6m x 3.5m x 1m
600kg
$25,000

Christine Simpson
Long Day’s Journey
2014
Dacron thread, nail varnish, mild steel sheeting, steel galvanised pipes, steel screws and nuts
4m x 1.25m x 1.25m
35kg
$3,000

Vanessa Stanley
Your Time Machine
2013-2014
Glass, paint and stainless steel
1.6m x 30cm (diameter) x 1.2m
80kg
$8,050

Elyssa Sykes-Smith
Together We Move
2014
Recycled timber and paint
3 components, various sizes
$9,000 or $3,000 each

Greer Taylor
reprieve
2014
Aluminium, automotive paint, stainless steel cable and nickel plated brass
4.5m x 3.4m x 1.3m
100kg
$28,000

Terrence Wright
Bukurung Dendroglyph
2014
Timber and glass
2m x 50cm (diameter)
50kg
$5,500
Artist Statement
The hive is the centre of activity and community. The organic form reflects on ideas of community and home, the woven texture references women’s work and craft practice. The hive is supported on carved natural timber branches and is woven of reused copper communications cable. Natural stone beads woven through the work allude to the preciousness of the simple connections in our lives. The timber is inscribed with poker work, an ancient decorative craft practice that also alludes to the tribal nature of our existence.

Artist Biography
Bronwyn’s practice incorporates sculpture, drawings and painting. She has participated in numerous group and solo shows within Australia, as well as being commissioned for major public sculptures in New South Wales and Victoria. Her work has won the People’s Choice Prize in the Willoughby Sculpture Prize, Montalto Prize and Arts in the Valley, Kangaroo Valley. In spring 2014, her current body of work will be exhibited at Penrith Regional Gallery.

Bronwyn’s work focuses on natural forms and systems and their underlying geometric and spatial archetypes. Her work is represented in government, private and corporate collections.

Selected Group Exhibitions
- 2013 Sculpture at Scenic World, Katoomba
- 2013 Sculpture by the Sea, Cottesloe
- 2012 ‘Paper Now’, Willoughby Incinerator
- 2012 Montalto Sculpture Prize
- 2012 Sculpture by the Sea, Cottesloe
- 2012 Sculpture at Scenic World, Katoomba
- 2011 Sculpture by the Sea, Bondi
- 2011 Willoughby Sculpture Prize
- 2011 Sculpture by the Sea, Cottesloe

Solo Exhibitions
- 2010 ‘The Intelligence of the Heart’ fortyfive Downstairs, Melbourne
- 2010 ‘New Works on Paper’ Depot II Gallery, Danks Street, Sydney

Public Commissions
- 2013 Centenary Sculpture Frensham School, Mittagong
- 2013 ‘Beneath this Sky’, Bunya
- 2010 ‘Vital Signs’ Latrobe Valley Community Health Centre, Major Work commissioned by Latrobe Valley Council

Awards, Grants and Residencies
- 2013 Cessnock Regional Gallery Prize, Sculpture in the Vineyards
- 2013 People’s Choice Award, Arts in the Valley, Kangaroo Valley
- 2012 Staff Choice, Sculpture at Scenic World
- 2011 People’s Choice Award, Willoughby Sculpture Prize
- 2010 Artpiece Gallery Award, Artscape Sculpture exhibition
- 2010 People’s Choice Award, Montalto Sculpture Prize
Bronwyn Berman

The Hive

2013
LIZ BRADSHAW

Artist Statement
My work directly addresses the nature of objects and materials, their histories and the way subjectivity can be constituted and challenged by our encounter with the art object. I explore the way we use the other to construct meaning and identity: whether through the object, place or memory. This has guided the development of a diverse practice concerned with the fabrications of history, and the cultural nostalgia of past times and other places. My work expresses something about both the obsolescence and lingering ideology of the industrial production/consumption machine. At the same time it is increasingly reflective of my interest in Australian history and the legacies of colonialism, particularly the Australian vernacular and humour.

Artist Biography
Liz studied at the University of Sydney, National Art School, Sydney and Sydney College of the Arts. She has taught art and design at Sydney College of the Arts, College of Fine Arts and the Tin Sheds, as well as in the United Kingdom (UK) at the University of East Anglia and Suffolk New College. For the last six years she has lived and worked in the UK and Belgium. Her work is held in public and private collections in Sydney, New York and the UK.
Liz Bradshaw

*Ghost III*

2014
BUSH PROJECTS (SARAH HICKS AND BONNIE GRANT)

Artists’ Statement
‘The Carbon Sink Pavilion’ appears to be a garden pavilion or folly within the landscape, however on closer inspection it is found to be a personal, active ‘carbon sink’. The plant species contained within the work represent the equivalent biomass required to offset the average Australian’s carbon emissions for one day.

The humid micro-climate within the pavilion engages multiple senses, exhibiting the potential value of vegetation within the urban landscape. It is both experientially and an immediate means of negating carbon emissions, while also reducing the ‘heat island effect’ and producing food locally. Part Pavilion, part garden green house, ‘the Carbon Sink Pavilion’ exists between art, architecture and gardening.

Artists’ Biographies
Bush Projects (Bonnie Grant & Sarah Hicks) is a hybrid practice working with living material in dynamic environments within both the public and domestic realm. Bush Projects operates within an expansive field, traversing art, landscape, architecture, urban planning and design.

The studio investigates the way people experience, occupy and interact with landscape, focusing on process, ecologies and aesthetic consequences.

Group Exhibitions
2012 ‘Place of Assembly’ Exhibition, Exhibition by BUSH (in collaboration with ESLA) Melbourne International Arts Festival
2012 CERES ‘Adventure Habitat’, Competition Winners BUSH (in collaboration with ESLA)

Solo Exhibitions
2013 ‘Soft Infrastructure’, Temporary Public Art Installation by BUSH MoreArt Public Art Exhibition
2011 Selected Participant in the Urban Realities 72 HR Landscape Urbanism Challenge
Bush Projects (Sarah Hicks and Bonnie Green)

*The Carbon Sink Pavilion*

2014
HILDE A DANIELSEN

Artist Statement

In less than one minute – 60 seconds - our life can change completely

Upside Down Again plays with the form of an “open door”, as a metaphor for possibilities and challenges in life. The sculpture consists of 60 doorframes twisting 3 degrees progressively around its own centre creating an airy corridor eventually turning upside down 180 degrees. The spiral form within its centre, creates an optical effect of wood bending and curving. The artwork is designed to gradually age to a patina of grey, reflecting the impermanence and ephemeral in both nature and life itself.

Hilde A Danielsen works mainly with spatial art, sculpture and site-specific art. She often uses materials and techniques used in building construction and architecture, such as brick and wood. Another theme of interest to this artist, is change within the cultural landscape and industry evident along the coastline of Norway. Some of her site-specific artwork visualises these fast changes in contemporary lifestyle with a humorous comment.

Artist Biography

Hilde A Danielsen was born and raised in Northern Norway. Since completing her MA in Specialised Art in 2003 at Bergen Academy of Art and Design she has been based and working in Bergen. She has had an extensive education in different creative disciplines from textile, music, photography, film and fine art. She has participated and site-built spatial artwork in several interdisciplinary projects and at art venues in Norway and various places around the world.

Hilde A Danielsen work has been shown in exhibitions in Australia, South Korea, Poland, the Netherlands, Great Britain, Denmark and in Norway. She has been awarded with Per Spillingprisen in 2011 from Harstad Kunstforening and was awarded 3rd Prize in the Bergen International Woodfestival in 2008. Danielson has received several Norwegian government artist work grants between 2011 and 2013.

The artist would like to acknowledge support received from Bergen Kommune, Norwegian Association for Arts and Crafts, Sculpture by the Sea and Jeld Wen.

Selected Group Exhibitions

2013  Gyeonggi International Ceramic Biennale, Iceon, South Korea
2013  Sculpture by the Sea, Cottlesloe
2013  Baasher Ghor, Parallel Horizons at Stephen Lawrence Gallery, Great Britain
2012  Sculpture by the Sea, Bondi
2012  Material information at KODE1, Art Museum of Bergen, Norway
2011  Sculpture by the Sea, Aarhus, Denmark
2011  Down at the farm, Pure Art by KhiB &ASP Dluzew, Poland
2011  Festival artist at Trænafestivalen, Norland, Norway
2011  ‘Spilletid(digital games meets theatre), spatial art and design’, Children’s Culture House, Bergen, Norway
2010  Bergen International Wood festival, Norway
2010  Urban Reality Rural Fantasy, Warsaw, Bergen
2010  Academy of Arts and Design (KhiB) and Academy of Fine Art (ASP) Warsaw Poland
2010  Architectural Ceramic Art-Now and New, Clayarch Gimahe Museum, South Korea
2010  ‘Press Play, the art of digital games, spatial design/scenography’, KODE1, Art Museum of Bergen

Public Commissions

2012  Spatial art at Rodeløkka kindergarden, Art in Oslo, Norway
2011  Sculptural divide wall in entrance hall at Ibestad Culture house, Troms, Norway
Hilde A Danielsen

_Upside Down Again_

2012
Artist Statement
This work, made primarily from e-waste, reflects on the nature of technological obsolescence and the rise of post-biological “life” – a field which spans from artist Theo Jansen’s Strandbeests, to the animal-inspired military robotics of companies like Boston Dynamics.

Aesthetically, it takes its cues from bonsai tree pruning, a sculpturally related field balancing a duality of extreme and artificial control to achieve an idealised “natural” form – a recurring goal throughout the history of art.

Artist Biography
Matt Godden is a Sydney based artist, with a practice covering sculpture, photography and graphic novels.

He has a Bachelor of Fine Arts in Sculpture from the National Art School, where he was awarded the Sydney Olympic Park Sculpture Residency, and is a recipient of the Australia Council’s ArtStart grant.

The artist would like to acknowledge the sponsor of materials used in this sculpture, Convoluted Technologies Pty Ltd.

Selected Group Exhibitions
2013 PhotoStart, Australian Centre of Photography
2012 University of Western Sydney Sculpture Award and Exhibition
2011 Graduation Show, National Art School
2011 We Love Art, St Vincent’s Hospital fundraiser
2010 Heavy Metal, Stairwell Gallery, National Art School
2009 Supanova Popculture Expo, Sydney

Awards and Residences
2013 ArtStart Grant, The Australia Council.
2011 Sydney Olympic Park Artist-in-Residence Sculpture prize, National Art School
2009 FONAS Second Year Art History & Theory Prize, National Art School

Collections
St Vincent’s Hospital
St Vincent’s Private Clinic
AMANDA HALE AND KAREN FARRELL

Artists’ Statement
The river metaphor proves useful for its evocation of place and movement, community cohesion and cultural exchange. It represents transformation, change and growth.

‘Many being one and one being many’ preserves the uniqueness of the individual while paying homage to the whole.

Artists’ Biographies
Karen Farrell is a ceramic artist/teacher living and working in Sydney. Her Advanced Diploma in Ceramics was received from Hornsby TAFE. Subsequent to that she completed a Certificate in Fashion Design and a Certificate in Graphic Design.

Amanda Hale is a ceramic artist/teacher living and working in Sydney. She has a Diploma of Fine Art and an Advanced Diploma in Ceramics from Hornsby TAFE.

Over the past 15 years, Karen and Amanda have experimented with and studied clay in the hope of bringing the craft closer to the art world.

“We are loyal to the clay as both a practical medium and aesthetically. It lends itself beautifully to be complemented with organic matter, materials given by the land. For us, the beauty is already present within these mediums; we just have to arrange them to highlight it.”

Selected Group Exhibitions
2013 Clay at the Concourse, The Concourse Art Space, Chatswood, NSW
2013 Willoughby Sculpture Prize, Incinerator Art Space, Willoughby, NSW
2013 HarbourSculpture, Woolwich, NSW

Awards
2013 Peoples’ Choice Award, Willoughby Sculpture Prize
2013 People’s Choice Award, HarbourSculpture, Woolwich, NSW
Amanda Hale and Karen Farrell

Many being one and one being many

2013-2014
**SALLY KIDALL**

**Artist Statement**
This is a commemorative/memorial work and challenges the tradition of monumental structures. As an ephemeral, transient installation reflective of the communities it remembers, “Nomadic City: lest we forget” invites the viewer to participate and engage with the escalating world issue of community displacement, whether caused by changes in the climate, social and religious conflict/wars or economic environments. This work is informed by issues relating to the adaption of humanity to an increasing society of nomadic communities forced from their homes to survive a life of insecurity and vulnerability in search for a new home.

“Through site-specific environmental installations and photography I seek to challenge the predictability of expectations 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 systems work 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. It is informed by issues relating to human ecology, cultural displacement, consumption and materialism.”

**Artist Biography**
Since gaining her Sculpture Degree at Norwich School of Art in 1983 and later completing her Masters at Portsmouth University in 2006 Kidall has worked consistently in developing her art practice. She has exhibited throughout the UK, Australia and recently the Ukraine, representing Australia at the inaugural International Contemporary Sculpture Festival 2012 organised by Kyiv Sculpture project in collaboration with the Yorkshire Sculpture Park. Her passion for making site-specific environmental installations and showing art works beyond the confines of the gallery led her to a variety of opportunities to create art works out in the natural environment or in buildings of interest.

In 2012 Kidall first took the challenge of creating a work in the lake at the University of Western Sydney Sculpture Award. Kidall has also been a finalist in Sculpture by the Sea, in 2008, 2010, 2012 and 2013, where she received the Sydney Water Environmental Subsidy Award last year. Recently short listed for a commission as part of the Environmental Arts Festival Scotland 2014 and the Environmental Arts Biennale/Residency Program at I-Park, USA. She will be showing a work at Palmer Sculpture Biennale, SA, early 2014 and has her work published in the catalogue for the Geumgang Nature Art Biennale, Korea 2014.

**Selected Group Exhibitions**
- **2013** Sculpture by the Sea, Bondi
- **2012** UWS Sculpture Award and Exhibition, Campbelltown
- **2012** Sculpture by the Sea, Bondi
- **2012** International Contemporary Sculpture Festival, Kyiv
- **2011** Sculpture by the Sea, Bondi
- **2010** Sculpture by the Sea, Bondi
- **2010** Weereewa Festival, Lake George, Bungendore, NSW
Sally Kidall

Nomadic City: lest we forget II

2013
Artist Statement

"The borderlands between reality and (mythology) fantasy open up the dangerous possibility of entering what Lacan termed the 'real' .... the inexpressible space of being before language is thrust upon the speaking subject and it enters the symbolic."

At first glance the half man, half 'wookiee'2 hybrid, stands out as odd and slightly amusing. Existing on the fringe of myth and culture, inhabiting both worlds simultaneously, embodying all we come to take for granted and the nothingness that it potentially is. Like a boat leaving the shore at dusk, the half man, half 'wookiee', occupies a space in-between; a future uncertain, a course not quite discernible in the half-light.

Artist Biography

Chris Leavers studied at Sydney College of the Arts from 1984-86. He majored in painting and since then has been painting on and off, exhibiting in group and solo exhibitions. He completed postgraduate studies in Design at UTS in 1990. In 2012, he completed a Masters in Studio Arts at Sydney College of the Arts, in Sculpture and Installation. In 2006 he started producing sculpture with a collaborative work for Sculpture by the Sea and since then sculpture has dominated his arts practice.

He has been a finalist in Woollahra Small Sculpture Prize, Sculpture by the Sea and twice in UWS Sculpture Award and Exhibition. In the 2012 UWS Sculpture Award, his sculpture Antipodean Vision, won The Landcom People’s Choice Award. He also exhibited sculpture in the Sydney Olympic Park, Bicentennial Park, 25 years show, in May 2013.

2 Wookiee, translates to, the People of the Trees, who were a species of tall, hairy humanoids that were inhabitants of the planet Kashyyyk in the movie “Star Wars”. One of the most noteworthy members of the species was Chewbacca. http://starwars.wikia.com/wiki/Wookiee
Chris Leaver
*Borderlands*
2014
LUDWIG MLCEK

Artist Statement
I am intrigued by contrast of forms, changes of light and shade and the relation of organic shapes and geometrical planes.

Creating sculpture is an adventurous journey in the open space of dream and fantasy. Beginning with a lump of wood seeing where it is going to take me ... or where I’m going to take it ... which way to take ... what to do next ... utilising gum blood veins ... insect trails... geometry ... colour, through this process evolves sketches, detailed drawings and precise machining.

Artist Biography
Ludwig Mlcek was born in Czechoslovakia, now the Czech Republic. Whilst studying Civil Engineering and Art, he spent all his free time in the wood workshop and atelier of his two uncles, cabinetmakers and sculptors. This period of subtle training, under the guidance of his uncles was crucial to his lifelong attachment to wood and art.

Mlcek migrated to Australia in 1968, settled in the Blue Mountains and founded a woodworking company that brought him back to an arts practise utilising wood.

Selected Group and Solo Exhibitions
2013  Sculpture in the Vineyard, Wollombi
2013  Sculpture in the Garden, Mudgee
2012  Sculpture in the Scenic World, Katoomba
2012  Sculpture on the Hill, Rylstone
2011  Sculpture in the Vineyard, Wollombi
2010  Crockett Group Art Price, Katoomba
2009  Sculptors Symposium, Ostrava, Czech Rep.
2009  Art with Attitude, SOPA, Newington Armoury
2008  Sculpture by the Sea, Bondi
2008  Studio Furniture 08, Bungendore
2007  Sculpture by the Sea, Bondi
2007  Out of Woodwork, Historic Houses Trust, Rouse Hill
2007  Retrospective, National Trust, Woodford Academy
Ludwig Mlcek
Object in Landscape
2013
DENENE OATES

Artist Statement

Tripla Forza is a sculpture which refers to the human tendency to maintain hope and spirit and generate new ideas, which led to the theme of propagation and growth. The inspiration arises from the make-do practice of propagating plants in reused containers.

The exaggerated scale of the Tripla Forza coffee cups containing seedlings springing into life, serves to draw attention to the practice of what usually exists on a small scale and is a visual synonym for a common practice.

Oates transforms metal into carefully crafted objects that range from the biological to the botanical. Her organic forms convey the ebb and flow of nature and remind us of its remarkable capacity to regenerate, proliferate and multiply into a myriad of forms. She captures flora in different stages of development: budding, sprouting, branching and tangling. The manipulation of copper and patina suggests beauty in the wildness of nature and a sense of hope in new growth.

Artist Biography

Born in Orange, NSW, Denese Oates studied at the Alexander Mackie College of Advanced Education in Sydney (now College of Fine Arts, UNSW). Since 1976 Oates has exhibited in over eighty group exhibitions and twenty-six solo exhibitions. Her work is extensively represented in both public and private collections including Artbank; Burnie Regional Art Gallery; Christchurch City Art Collection, NZ; Eden Gardens Sydney; New England Regional Art Museum; Orange Regional Gallery; Rockhampton Art Gallery; University of New South Wales; University of Sydney Union; University of Western Sydney; Wollongong City Art Gallery.

Selected Group Exhibitions

2013 Small Works, Beaver Galleries, Canberra
2013 The Woollahra Small Sculpture Prize Exhibition, Sydney
2013 Artisans in the Gardens, Royal Botanic Gardens, Sydney
2013 Sculpture Walk, Royal Botanic Gardens, Sydney
2013 HarbourSculpture, Woolwich, NSW
2013 Gallery Artists, Stella Downer Fine Art, Sydney
2013 The North Sydney Art Prize, Sydney
2012 Small Works, Beaver Galleries, Canberra
2012 Melbourne Art Fair (Stella Downer Fine Art, Sydney)
2012 UWS Acquisitive Sculpture Award, Sydney
2012 Sculpture 2012, Stella Downer Fine Art, Sydney
2011 Willoughby Sculpture Prize, Incinerator Art Space, Willoughby City Council, Sydney
2011 Sculpture Ten, Incinerator Art Space, Willoughby City Council, Sydney
2010 Artisans in the Gardens, Royal Botanic Gardens, Sydney
2010 Sculpture at Sawmillers, Sydney
2010 UWS Acquisitive Sculpture Award, Sydney

Selected Solo Exhibitions

2014 Denese Oates: New Sculpture, Stella Downer Fine Art, Sydney
2012 Hybrids, Beaver Galleries, Canberra
2011 Denese Oates: Sculpture, Maitland Regional Art Gallery, NSW
2011 A Walk in the Woods, Stella Downer Fine Art, Sydney
2010 Sculpture, Coffs Harbour Regional Gallery, NSW
Denese Oates

*Tripla Forza*

2014
Artist Statement

The ‘tepee’ design is common across many cultures and histories. It has been used in arid to arctic terrain. It represents a low environmental impacting, simple but stable dwelling with the added ease of transportability. The large triangular structure also was used to suspend pots of food for the family. Materials which once divided neighbours now suggest sheltering and community - or the promise of such. Each bundle - if reconstructed - would make a small hut. Many early immigrants to NSW imported their homes as ‘kits’ from overseas.

The stark presentation of these ‘bollards’ offers a recognizable silhouette. Upon closer inspection, it is seen that they are actually useless fragments from another civilization. Many of our ‘shelters’ are soon discarded and replaced, at great cost to global resources. It is time to consider their real cost and impact.

The mystery of art and spirituality are found together in Peitsch’s multifaceted installations, an inquiry into the everyday environment of changing family relationships and the emergence of self. Clearly a spirituality exists in Australia that is no longer associated with religion. The starting point for this spirituality is in the everyday. A microcosm of society, it exists in families as in communities. This is where life’s ultimate questions seem to be answered –Where am I? Why am I here? Who am I? Without a hint of sentimentality, the art is about community values and the ties that bind, both in a spiritual and physical sense.

Peitsch’s art follows the personal yet collective journey of being an immigrant finding place and space in Australia. SPLACE is the new term coined to denote the creative context of the artistic self, wherein one constructs meaning.

All this serves as an entry point for community to profoundly dialogue spirituality, the environment and globalization in relation to the spiritual self. Conceptual depictions of the familiar become unusual metaphors, offering thought provoking fertile ground.

Artist Biography

Dr. Flossie Peitsch, a Creative Thesis PhD from Victoria University, Melbourne, is an acclaimed, internationally exhibiting multimedia, performance, and installation artist residing near Sydney. Also an interdisciplinary artist, academic and art educator, Peitsch is a ‘visual art’ theologian with interests in contemporary spirituality and community. ‘SPLACE’ is her invented term, engaging the voice of art for the self-realisation of being. Her commissions for public and community art found in Melbourne’s challenged western suburbs, are projects noted for their expansion of the definition of Fine Art. An immigrant of long standing - from Canada to Australia as a young adult - she is grounded in the everyday by 151 concurrent years of mothering her six children.

Selected Group Exhibitions

2014  Sculpture by the Sea, Cottesloe, WA
2014  Palmer Sculpture Biennial, Adelaide Festival Fringe, Adelaide, WA
2014  UWS Sculpture Exhibition Award and Exhibition, Campbelltown, NSW
2013  Sculpture by the Sea, Aarhus Denmark
2013  Sculpture by the Sea, Bondi NSW
2013  Hunting & Gathering, Cessnock Regional Art Gallery, NSW

Solo Exhibitions

2014  Bowhill Beckons, Collaborative Residency, Adelaide Festival Fringe, Bowhill, SA
2013  A Difficult Dinner Party, Nan Giese Gallery, Charles Darwin University, Darwin, NT
2013  The Idea of North, Framed Gallery, Darwin, NT
2013  Not Black and White : Flossie Peitsch, Ferguson Gallery, Concordia University , Chicago, USA
2013  E ISFOREXPRESSION, ANU Foyer Gallery, ACT

Awards

2013  North Sydney Art Prize, Winner of Tenis Award for Innovation
2013  Australian Artist’s Grant, NAVA
Flossie Peitsch

Transportable

2014
JOHN PETRIE

Artist Statement
The recycled slate comes from Sydney roofs and has the patina of aging. Varying shades of greys, greens and purple combine with areas of moss. Stacked into columns, the irregular pieces create a rich texture with angles and flickering shadows. The layers reflect geological process and are also a metaphor for time.

In general rock formations and mountains have a figurative quality. In the flat Australian landscape they can rise up out of nowhere. Although it’s a mere coincidence of forms, seeing figuration in the landscape can move us to identify more specifically with the land albeit on a metaphorical level.

In this work we see columns of stone. The mass could refer to a mountain, a rock formation and human figures at the same time.

Artist Biography
John Petrie is a Sydney based sculptor who works primarily in stone. The main influences in his work are the numerous stone outcrops and stone formations in the Australian landscape and the figurative resonances they generate.

He has lived and worked in Asia, Europe and the USA. In 2012 he was invited to participate in the International Stone Project in South Korea. In May this year he will be making a work for a sculpture park in Latvia.

Selected Group Exhibitions
2013 North Sydney Council Art Prize
2012 Iksan International Stone Sculpture Project 2012, South Korea
2012 UWS Acquisitive Sculpture Award and Exhibition, Campbelltown, NSW
2012 Brenda May Gallery, 2 Danks St Waterloo
2011 Willoughby Sculpture Prize
2011 Sculpture by the Sea, Cottesloe, WA
2010 Sculpture by the Sea, Bondi, NSW
2010 UWS Acquisitive Sculpture Award and Exhibition, Campbelltown, NSW

Awards
2011 Judge’s Acknowledgement. Willoughby Council Sculpture Prize
2011 Commissioned sculpture as Artist-in-Residence Australian Botanic Garden Mount Annan, NSW
John Petrie
Figures In The Landscape
2014
MICHAEL PURDY

Artist Statement
This sculpture is one of a series of works in which I am attempting to create non-religious sacred objects. Based in the principles of Hatha yoga where opposites paradoxically combine to create oneness, the balancing of positive and negative space in the design aims at achieving a soothing simplicity, despite the busy complexity of its individual elements. Originally conceived while camping in Murrarang National Park, its conception is testament to the saying…..’relaxed is who we are…. stressed is who we think we should be’.

Artist Biography
I studied landscape architecture at University of New South Wales and learnt to work with stone while creating sandstone based landscapes around Sydney. Though I have lived on the South Coast of NSW for ten years, my works are best known by regular visitors to Bondi’s Sculpture by the Sea where I have exhibited seven times, winning four awards including People’s Choice in 2005. Commissions include Fraser Motorcyles at Concord, Argyle Hotel at The Rocks and the Sydney Seafood School at the Sydney Fishmarkets.

Selected Group and Solo Exhibitions
2014  Sculpture at Sawmillers, Sydney
2014  Sculpture on the Edge, Bermagui
2013  Maunsell Wickes at Barry Stern, Gallery, Sydney
2013  Sculpture on the Edge, Bermagui
2012  Sculpture by the Sea, Bondi
2012  Sculpture on the Edge, Bermagui
2012  Maunsell Wickes at Barry Stern, Gallery, Sydney
2011  Arts in the Valley, Kangaroo Valley
2011  SXS Bondi, Sydney
2011  Maunsell Wickes at Barry Stern, Gallery, Sydney
2010  Sculpture by the Sea, Bondi
2010  Sculpture by the Sea, Cottesloe, WA
2010  Maunsell Wickes at Barry Stern, Gallery, Sydney

Commissions
2010  Surfrider Foundation Commemorative Bowl
2009  Sydney Seafood School
2008  Fraser Motorcycles, Concord, Sydney
2008  ‘Steel’ restaurant, Wynyard, Sydney
2008  Students’ memorial, Dapto High School, Illawarra

Awards
2013  Sculpture on the Edge, Emerging Artists
2013  Shoalhaven Contemporary Art Prize, Highly Commended
2011  Arts in the Valley, Highly Commended
2010  Sculpture by the Sea, Bondi, Inaugural Sculpture Inside Curator’s Prize
Michael Purdy

Oneness

2014
TANYA ALEXANDER RICHARDS

Artist Statement
My work is always site-specific, created to complement and reflect the specifically selected sites. As an improviser I play with the notions of space and its polar opposites such as: light/shadows, white/black, frailty/strength, positive/negative spaces invading and transforming the space through affects. Affects that impact the nervous system creating a sensation, what Deleuze refers to as ‘action of invisible forces on the body’. Affect in this case is not an idea but a pre-personal abstract emotion centred in the realm of sensation.

The aim of Unfolding of Lights, Shadows and Reflections is to create a space of lightness and silence, using basic elements of line, light and shadows. The porcelain, hand extruded shapes resembling delicate drawings are suspended in space, creating shadows, their complexity varying according to the seasons and time of the day. The objective is to create a relationship between the viewer, space and the reflections: a way of seeing that precedes analogy.

Artist Biography
Tanya Richards completed a Bachelor of Visual Arts, majoring in painting and ceramics at the University of Western Sydney in 2001. She also obtained a Bachelor of Visual Arts (Honours) at Sydney College of the Arts, University of Sydney in 2002, as well as a Masters of Visual Arts (Research) in 2006. In 2008 she completed an Advanced Diploma in Ceramics at Sydney Institute and in 2014 she began her PhD at University of Sydney.

Group and Solo Exhibitions
2011 2011 International Lace Award, Finalist
      Powerhouse Museum
2010 Above, Below and In-Between, UWS, Werrington
      Art Gallery
2009 Moments of Improvised Play, Gosford Regional Art
      Gallery
2009 Sediments of Haptic Play, Maitland Regional Art
      Gallery

Awards
2014 Australian Postgraduate Award (APA) recipient
2013 Australian Postgraduate Award (APA) recipient
2013 Postgraduate Research Award Scheme (PRSS)

Commissions
2011 Canopy of Lights and Shadows, UWS Blacktown
      Clinical School, Blacktown Hospital

Collections
NSW Premier’s Department
UWS Collection
Private Collections
Tanya Alexandra Richards

Unfolding of Lights, Shadows and Reflections

2014
MORGAN SHIMELD

Artist Statement
The work of Sydney based sculptor, Morgan Shimeld is primarily concerned with the aesthetic and theoretical concepts of the interaction of internal and external spaces. Shimeld’s work is characterised by attention to structure and form, with strong and grounded monolithic shapes, using perspective and precisely angled planes. These geometric elements act to draw the viewer into the work and opposing sides will often have quite a different sense of balance and perspective.

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

Selected Group Exhibitions
2014    Sculpture at Scenic World, NSW
2013    Sculpture 2013, MiCK Gallery, Sydney
2013    Mt Buller Sculpture Award, Victoria
2013    Montalto Sculpture Prize, Victoria
2013    Sculpture at Scenic World, NSW
2012    Heat, Tim Olsen Gallery, Sydney
2012    Au Courant, Tim Olsen Gallery, Sydney
2012    Sculpture in the vineyards, NSW
2012    6 inch show, Defiance Gallery, Sydney
2011    Sculpture 11, Brenda May Gallery, Sydney
2011    Group show, Maunsell Wickes Gallery, Sydney
2011    Self Portraits, China Heights Gallery, Sydney
2011    Willoughby Sculpture Prize, Sydney
2010    Sculpture 10, Brenda May Gallery, Sydney
2010    UWS Acquisitive Sculpture Award and Exhibition, Campbelltown
2010    Finding Form Creating Space/Disrupting Space, UWS Art Gallery, Penrith
2010    Sawmillers Reserve Sculpture Prize, Sydney
2010    Deakin University Contemporary Small Sculpture Award, Melbourne

Solo Exhibitions
2011    Converge, Brenda May Gallery, Sydney
2008    Tracing Constructs, Brenda May Gallery, Sydney
2007    Architectural Evolution, Brenda May Gallery, Sydney
CHRISTINE SIMPSON

Artist Statement
Long Day’s Journey, is a multifaceted installation employing light, colour and sonic vibrations via natural phenomena to visually convey one year’s documentation of the artist’s daily sojourns by car, through Sydney traffic to and from Sydney College of the Arts.

Traffic lights are recorded as fluorescent dashes on 32 clear, monofilament strings of approximately 4 metre lengths. These strings are vertically tied under tension from a steel frame, down and through a hollow, circular, steel drum, which serves as a sounding board for the work. The work will reverberate the air’s movement, flowing through the UWS grounds, subliminally recreating the hum of distant traffic, whilst fluorescent codes wink and flash in the light of day.

Long Day’s Journey’s purpose is to engage the maker and the onlooker in energy exchanges that transform the particularity of an everyday activity into an awareness of our existence in the eternal now.

Artist Biography
Christine Simpson is a Visual Artist, whose practice engages with energy exchanges. Her work transcends physical boundaries via light, colour, static movement and sonic relationships in a quest to uncover the mysteriousness of being. This way of making informs the artist to be with the unendingness of the Now that is universal energy, honouring the belief that our deeper reality is as one with perpetual abundance. The work created is akin to spiritual/meditative exercises that can be accessed through the mundane, choice less activities we encounter in everyday living.

Born in Sydney, home to the Eora People, Christine Simpson received a Diploma of Teaching, UTS in 1982. She completed a Master of Studio Art at Sydney College of the Arts, University of Sydney, 2011, and is a current candidate in a Master of Fine Art at the Sydney College of the Arts. Simpson has exhibited since 2002 both at home and abroad, and engaged in solo and collaborative events, with several public and private commissions to her credit.

Selected Group Exhibitions
2013 “Hidden”; Rookwood Cemetery Sculpture Walk
2013 Art in Odd Places, Sydney
2013 Sculpture in the Vineyards, Wollombi
VANESSA STANLEY

Artist Statement

*Your Time Machine*, 2014, is a telescope that reinterprets the comprehension of light, space and time. Through observation, abstraction and play, the intangible phenomena became a strategy to target the primal and immediate moment, to magnify, frame and connect the observed with the individual. Light itself is manipulated into an altered state as the distorted reflections within the telescope create shifting images and shapes. A sense of play is encouraged as the viewer surveys and frames their altered perception of reality. Stanley distorts the objects and tools of Astronomy to reshape observations and perceptions of light, space and time.

The sculpture is primarily composed of painted kiln formed glass constructed into the shape of a distorted telescope. The telescope swivels and tilts enabling the viewer to survey their surroundings.

This work is influenced by Stanley’s engagement with science. Since completing a residency with astronomer Dr Brad Carter, of the University of Southern Queensland, Stanley has been involved in making different viewing devices. The engagement with intangible phenomena as displayed by the artists James Turrell and Olafur Eliasson has been a major influence. Their objective is to target the extremes of visual perception so as to magnify the immersive process in which the viewer engages.

Artist Biography

Vanessa Stanley is interested in the interfaces between art and science, in particular astronomy and physics. Stanley adopts the role of the ‘visual’ scientist. She explores how art and perception might be used to express hypothesis and theory normally associated with other disciplines. Her exploration and reinterpretation of the hidden and intangible aspects of the environment and scientific research is concerned with visually capturing varying states of change.

The fascination of these intangible and changeable ‘spaces’, impel us to question our existence. Stanley explores these spaces through observation, surveillance, framing, abstraction and interaction. These tools are used to intrigue and engage the viewer, and to ultimately touch and transform perceptions of the world. A Brisbane based artist, Stanley has exhibited nationally and internationally since completing a Bachelor of Fine Art Honours in 2009, creating large scale public art and studio installations.

Selected Group Exhibitions

2014 A Torch A Knife, The Hold Artspace, Brisbane
2013 Art with Altitude, Skygate Brisbane Airport, Brisbane
2013 Addition 6, Addition Gallery, West End, Brisbane
2013 Skylab 3, Latrobe Regional Gallery, Morwell, Victoria
2013 Generate Art, Mirvac & iAM, Waterfront Park, Newstead
2013 Swell Sculpture Festival, Finalist, Currumbin Beach, Gold Coast
2012 Jing’an International Sculpture Project, Shanghai, China
2012 Knock Knock, Tsukiyo to Syonen Gallery, Osaka, Japan
2012 3 Tonnes, Sandavinci College of Art & Design, Aimoto, Hyogo, Japan
2012 University of Western Sydney Sculpture Award, Campbelltown

Selected Solo Exhibitions

2012 Hassell Architects Vestibule, Brisbane

Awards and Residencies

2012 Residency at Aimoto Studiom Sanda Vinci College of Art and Design, Osaka, Japan
Vanessa Stanley
Your Time Machine
2013-2014
ELYSSA SYKES-SMITH

Artist Statement
The nature of this work is site specific. I was originally attracted to the grove where it is installed for its subtle beauty. The body of trees that make up this site have a stable yet fluid visual movement, and create a quiet and contained space. I saw the possibility of sculptural figures moving as a trio in a circular motion and emphasising the contained movement already existing in the site. It is important, in site specific work, for the sculpture to respond to the environment and my aim is to bring life to this site. The timber is a natural, but modified material. Cut into geometric shapes it is an ideal medium to translate the space, movement, form and plane that exists in the body. The relationship to drawing is made using the white and black painted timber pieces to highlight the form and movement.

The title of the work ‘Together We Move’ refers to the movement, interaction, and creative potential between a group of figures and their environment. It highlights the drama and tension that exists in the seemingly simple, but often mystifyingly complex, nature of communication between people. In sculpture the physical evokes the emotional; this work is a physical expression of collective human experience and potential.

Artist Biography
Elyssa Sykes-Smith is a Sydney based artist currently exploring the figure through sculpture and working within the fields of site-specific sculpture and installation. Through sculpture Sykes-Smith seeks to translate and evoke the expressive qualities of the figure. Exploring form, space and movement, drawing from life studies and Cubists aesthetics to push the figure towards abstraction. When the sculpture not only responds to, but brings a site alive, a dynamic relationship is created between the audience, artwork and surrounding environment.

She has recently completed a Bachelor of Fine Art Honours in Sculpture at the National Art School. Sykes-Smith has also taken part in the Heath Ledger Young Artists Oral History Project, a series of interviews to record artistic progress over the span of 20 years run by the National Film and Sound Archives. Her work is in the Saatchi & Saatchi Sydney collection.

Selected Group Exhibitions
2014 Sculpture at Sawmillers, Sydney
2013 Sculpture by the Sea, Bondi
2012 Sculpture by the Sea, Bondi
2011 Art in the Valley, Kangaroo Valley

Awards
2014 People’s Choice Award, Sculpture at Sawmillers, Sydney
2013 Staff Choice Award, Sculpture by the Sea Bondi
2012 Clitheroe Foundation Mentorship Award, Sculpture by the Sea, Bondi
2012 Julian Beaumont Sculpture Prize
2011 People’s Choice Award, Art in the Valley, Kangaroo Valley

Collections
Saatchi and Saatchi, Sydney Collection
Elyssa Sykes-Smith
Together We Move
2014
GREER TAYLOR

Artist Statement
In a forest a tree might fall, but sometimes, if it is not too heavy for its neighbour, or falls slowly enough, it is caught and is able to live on, saved from destruction by its position in the forest. Sometimes this reprieve will enable the tree to regain a strong connection to the earth allowing it to live on, even if its support crumbles.

This dynamic creates new spaces within a forest, often resulting in the most sculptural of trees. It is though, a dynamic that is only really ‘allowed’ to happen in a wild forest…

Artist Biography
Greer Taylor has worked in many fields of the visual arts: fashion, textile art, graphic design, all providing resources for her current fine art practice.

Her work uses simple geometry, transparency and repeated elements to explore space, vulnerability and change.

Taylor exhibits in annual solo exhibitions, while regularly contributing to group exhibitions. She is actively involved in promoting the arts in the Illawarra as a founding member of Illawarra Association for the Visual Arts.

She is deeply passionate about the natural environment.

Selected Group and Solo Exhibitions
2014   Sculpture 2014, Brenda May Gallery, Waterloo, NSW
2013   ‘zero&one’, solo exhibition, [MARS] Gallery, Port Melbourne, VIC
2013   Sculpture by the Sea, Bondi, NSW
2013   Sculpture at Scenic World, Katoomba, NSW
2013   Montalto Sculpture Prize, Mornington Peninsula, VIC
2012   Sculpture at Scenic World, Katoomba, NSW
2012   University of Western Sydney Sculpture Award and Exhibition, Campbelltown, NSW
2012   Sculpture by the Sea, Bondi, NSW
2011   Montalto Sculpture Prize, Mornington Peninsula, VIC
2011   Swell Sculpture Festival, Currumbin, QLD
2011   Lorne Sculpture, Lorne, VIC
2011   Sculpture by the Sea, Bondi, NSW
2010   ‘Local:Current’, group survey, Wollongong City Gallery, NSW
2010   Montalto Sculpture Prize, Mornington Peninsula, VIC
2010   Yering Station Sculpture Exhibition and Awards, Yarra Valley, VIC

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

Commissions
2014   Melton Waves Leisure Centre Public Art Project, ‘Rain Stories’, Melton City Council, Melton, VIC

Collections
Orange Regional Gallery, NSW
Darwin Museum of Arts and Sciences, NT
Hamton Homes, VIC
Greer Taylor
reprieve
2014
TERRENCE WRIGHT

Artist Statement
Terrence Wright is an emerging Yuin Koori artist (South Coast Aboriginal) who wants people to have a sensory experience both with the eye and touch. Terrence operates under the banner of Yabundja Designs - Yabundja from his grandmother’s language meaning ‘to make’. Yabundja Designs use the natural beauty of timber combined with the simplicity of glass, making didjeridus and kiln formed slumped glass. Terrence describes his work as being “art in the first instance - just that some is usable art and some playable art”.

The sculpture’s name “Bukurung Dendroglyph” is derived from Dhurga language. Bukurung, means “sun” and dendroglyphs are carved trees unique to New South Wales. Terence draws inspiration primarily from dendroglyphs (carved trees) as well as family and nature. Terence sees his role as an educator extending into his arts practice. He wants to not only reinvigorate the unique Aboriginal tradition of carved trees, but also to influence how this tradition may evolve via the use of other materials. He sees his use of the engraved glass within his wooden sculptures, as another interpretation of this traditional art form.

Terrence in August 2014 will be exhibiting at Shoalhaven City Arts Centre’s exhibition, “Peace and Conflict”. Yabundja Designs has limited works in private collections in Western Australia, New South Wales and America.

Group Exhibitions
2014  Sculpture at Sawmillers
2014  Sculpture at Scenic World
2013  Telstra National Aboriginal and Torres Strait Islander Art Award
2013  Parliament of NSW Aboriginal Art Prize
2012  ArtFelt Prize Exhibition Ballina
2012  Parliament of NSW Aboriginal Art Prize
2012  Blacktown City Art Prize Dual Winner Sculpture Award and Aboriginal Artist Award
2011  Parliament of NSW Aboriginal Art Prize
Terrence Wright

*Bukurung Dendroglyph*

2014
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Louisa Dawson

New Arrivals 2012

Winner of the 2012 UWS Sculpture Award
Chris Leaver
Antipodean Vision 2012
Winner of Landcom People's Choice Award 2012