Finding Form
Disrupting Space/Creating Space
14 June – 30 July 2010

Exhibiting Artists:
Left to right: Jacek Wankowski, Morgan Shimeld, Corrigan Fairbairn, Patsy Payne, Emily McIntosh, William Lungas
Foreword

We connect with sculpture on a very visceral level. It often transforms our perception of space and how we relate to and interact within it.

Having just curated the fourth UWS Sculpture Award and Exhibition on our Campbelltown Campus, it never ceases to intrigue me, that by placing a sculpture within a landscape it changes how the public both utilises that outdoor exhibition space and behaves within it. Somehow by placing an artist’s creation, beside nature’s, enhances and deepens one’s appreciation of both. Similarly, the thoughtful composition of contemporary sculptures, which Dr Anna Lawrenson has selected for the exhibition, *Finding Form, Disrupting Space/Creating Space* complements and contrasts with the internal architecture of the UWS Art Gallery, which is by no means the traditional white cube. This exhibition space has textured walls, planes of glass and steel surround an atrium that descends to another gallery below.

However, what I appreciate the most about this exhibition, is the diversity of form and the materials used in the construction of space via porcelain, steel, glass, wire and canvas which resonates strongly with the existing architecture encasing these sculptures. This exhibition invites the audience to rethink its spatial and social relationships and to particularly ponder the inspiration behind each form that an artist has been driven to create.

Monica McMahon  
Art Curator  
University of Western Sydney
Sculpture, by its very physicality, disrupts the spaces that we occupy as human beings. The viewer is forced to engage with the work in an active manner: they change their path to move around it, contort their bodies to peer into it, move through it and observe it from afar. Beyond this physical engagement, the pieces of sculpture on show in this exhibition also force the viewer to conceptualise their notions of space on a metaphysical level. The works provoke the viewer into questioning how they perceive their own world, both natural and man-made.

This exhibition features the work of Corrigan Fairbairn, William Lungas, Emily McIntosh, Patsy Payne, Morgan Shimeld and Jacek Wankowski. These artists all work in a distinctive manner even though some of their influences and materials are shared. Fairbairn creates large-scale animated steel structures that have a fluidity and lightness of spirit in spite of their size and medium. Shimeld also employs steel in his work to reinterpret the built environment and reflect on the architectural forms that dominate. Lungas works in porcelain creating highly tactile and immersive pieces that belie their fragile nature. Fragility is a quality of McIntosh’s work too. It consists of hand blown glass objects that, when amassed, recall a sea of organic natural forms that effortlessly conceal the labour intensive nature of their creation. Conversely, Wankowski takes the soft fluid forms of sea creatures as the basis for his angular, seemingly abstract, large-scale constructions in steel. Patsy Payne also reflects on the patterns of nature in her silhouetted human forms that are slightly larger than life size and dominate the viewer.

All of these artists have also been supported, in various ways, by Brenda May Gallery. Brenda May has been a major advocate of new sculpture in Sydney. In 1998, as director of Access Contemporary Art Gallery, she established January as ‘sculpture month’ and this tradition continues in her own self-named gallery within the 2 Danks Street complex in Waterloo. She has created a unique space for the exhibition of sculpture and cultivated a significant audience for its appreciation.
Corrigan Fairbairn – *Linescape*

This past year I have been working with prefabricated metal rods, which I have manipulated and welded into various compositions. I have contrasted these metal structures with stretched canvas to create tensile surfaces. All of the sculptures stem from my keen affection for drawing. They are a development of my drawing skills, where rods are drawn lines and the canvas is used to create a sense of broader marks or filling in.

The imagery associated with this body of work has come out of a fascination with outer space. I was looking at specific imagery of black holes and ideas of wormholes, as well as different possible geometries of space itself.

If space (the universe, solar system) is thought about in two dimensions there are three possible geometries or curvatures defined. The sphere represents a finite universe much like the earth, where travelling in one constant single direction long enough will lead to the original point of departure. The rectangle and hyperbolic sphere represent an infinite universe which is forever expanding. These two curvatures represent the idea that travelling in a single direction will never result in the same path being traversed. In *Linescape* I tried to use these shapes to create my vision of a sublime ‘outer space’-like, landscape.

**Group Exhibitions**

2010 *Sculpture 2010*, Brenda May Gallery, Sydney
2009 *Next Generation*, Back Street Gallery (Annex to Wilson Street Gallery), Sydney
2009 *Blake Prize Director’s Cut* on-line exhibition
2009 *Honours Show*, National Art School, Sydney
2009 *Plate Show*, National Art School, Sydney
2009 *Twilight Zone*, Back Street Gallery, Sydney
2008 *Mosman Youth Art Prize*, Mosman Art Gallery, Sydney
2008 *Summer Days Summer Nights*, Stairwell Gallery, National Art School, Sydney
2008 *Fishers Ghost Art Award*, Campbelltown Arts Centre, NSW
2008 *Degree Show*, National Art School, Sydney

**Prizes & Awards**

2008 Mosman Youth Art Prize (First Prize Drawing Section, HC Print Section)
2008 Coonamble Shire Council & Rosemarie Dustman Sculpture Award
2005 Fishers Ghost Art Award, Labour Party Councillors Award
2006 Mosman Youth Art Prize (Third Prize Drawing Section)

**Collections**

National Art School; Private Collections in Australia
William Lungas – ARCA Series

Jacques Derrida suggests, in Archive Fever, that the human need to archive – to leave evidence through autobiography, memorials and monuments – is premised on an a priori anticipation of death. Our conservation of the past can in turn be seen as an attempt at immortality – sustaining the past as part of the present.

In medieval times, an arca was a memory box. The skins of my ARCA Series are boxes that contained printing paper and letter writing kits, inscribed with mementos of existence. I purposefully selected these containers as they signified a potential, and in some instances, a trace of the actuality of writing. Only the memory remains, the old referenced in the new. The forms in my ARCA Series are compacted, dense and abstracted. They become a kind of ‘Chinese whisper’ – barely, if at all, recognisable as the concrete objects they once were. The children’s game clearly demonstrates how different versions of the originary whisper evolve just as my ARCA Series differ from their originary form, they nevertheless demonstrate the resonance of their initial structure.

These sculptures are records of the traces of existence. They behave like fossils revealing their intricate construction of a past trace.

Solo Exhibitions
2009  Arca-Type, Mr. Jones Contemporary Art Space, Bermagui, NSW
2008  Generations, Horus & Deloris Contemporary Art Space, Sydney

Selected Group Exhibitions
2010  Sculpture 2010, Brenda May Gallery, Sydney
2009  Willoughby Sculpture Prize, The Incinerator, NSW
2009  5th World Korean Ceramics Biennale, Icheon World Ceramic Centre, South Korea
2009  Earth to Form, Tin Sheds Gallery, University of Sydney, Sydney, NSW
2009  Ceramic Revisions, Brenda May Gallery, Sydney
2009  Willoughby Sculpture Prize 09, Willoughby Council, NSW
2009  3 Artists 3 Mediums, Gallery Adagio, Glebe, NSW
2009  Ceramics Triennale, Horus & Deloris Contemporary Art Space, Sydney
2009  Set, Delmar Gallery Ashfield, NSW
2009  NYU, Horus & Deloris Contemporary Art Space, Sydney
2009  Hope House, SCA Gallery, Rozelle
2009  I Love 3D, Sydney Opera House Foyer, Sydney

Selected Bibliography
2009  Gordon Foulds, ‘Gold Coast International Ceramic Art Award’, Craft Arts International, #75, pp.91–93
Emily McIntosh – *Amass and Amalgamation*

Through accumulation the hidden and shy gain strength and worthiness. The transparent glass, like light and air, corresponds to the invisible and intangible qualities of the human condition; the fragile, precious and ephemeral aspects of existence. In the amassing and containing of objects and experiences we lay down memory and soothe our anxieties. We keep balance in our internal world.

**Solo Exhibitions**

2010  Brenda May Gallery, Sydney (forthcoming)  
2007  Emily McIntosh @ Counter at Craft Victoria, Melbourne  
2004  *Amass & Amalgamation*, Span Galleries, Flinders Lane, Melbourne

**Selected Group Exhibitions**

2009  *Willoughby Sculpture Prize*, The Incinerator, NSW  
2009  *Sculpture 2009 – Animal Farm*, Brenda May Gallery, Sydney  
2008  *Memento Mori*, Brenda May Gallery, Sydney  
2008  *M16 Sculpture Show*, M16 Art Space, Canberra, ACT  
2008  *Sculpture 2008 – In the Elements*, Brenda May Gallery, Sydney  
2007  *The Freedman Foundation: Travelling Scholarship for Emerging Artists Successful Recipients past Exhibition*, COFA SPACE, UNSW  
2007  *Young Talent*, (also Co-curator), Glass Artist Gallery, Sydney  
2007  *Shadowbox*, Dianne Tanzer Gallery, Fitzroy, Melbourne  
2007  *Young Glass 2007*, Ebeltoft Glass Museum, Denmark

**Selected Bibliography**


**Collections**

Ebletoft Glass Museum, Denmark
Patsy Payne – *Inside Out*

Technology mediates between experience and understanding, and also creates the codes with which we represent both our environment and our selves. Medical imaging technologies ‘non-invasively’ open windows into secret depths of the body and brain, allowing visual interpretations of the interface between the visible and invisible, providing a connection between the external and internal dimensions of being.

I developed these ‘anatomies’ out of systems from a range of sources including Diderot’s 19th Century encyclopaedia, Vesalius, the Congdon anatomy collection at Siriraj Hospital in Bangkok and the Comparative Anatomy Museum in Paris. The anatomies were hand drawn and then laser cut in steel at a factory in Bangkok during my residency at Silpakorn University at the end of 2008. Architectural features such as gates, screens and security meshes, ubiquitous in Bangkok, inspired me to create a suite of body screens, utilising the technology available.

The *Inside Out* series explores the shifting spaces between reality and illusion – edges and boundaries become permeable, allowing the inside out and the outside in.

**Selected Solo exhibitions**

2009  *Chimera*, Brenda May Gallery Sydney  
2009  *Inside Out*, Tadu Contemporary Artspace, Bangkok  
2008  *Natural Systems*, Helen Maxwell Gallery Canberra

**Selected Group Exhibitions**

2010  *Crossfire2 print and glass*,  
      Wagga Wagga Regional Art Gallery, NSW  
2010  *Sculpture 2010*, Brenda May Gallery Sydney  
2008  *Clay and Print: Collaboration*, M16 Artspace, Canberra  
2008  *Memento Mori*, Brenda May Gallery Sydney  
2008  *Still Life*, Brenda May Gallery Sydney

**Collections**

Amcor Paper; Artbank; AGNSW; National Gallery of Australia; Australian National Library; Silk Cut Collection; Queensland State Library; Queensland University of Technology; School of Art Library, ANU; School of Art, ANU; Canberra Legislative Assembly; Canberra Museum and Gallery; Southern Cross University, Lismore; Sydney College of the Arts Library; Wagga Regional Gallery
Morgan Shimeld – *Projecting Structure*

I use solid templates, or maquettes, to create these wire pieces. I make original templates by cutting and assembling shapes to make solid forms. I then observe these objects and recreate them in wire, sometimes altering them or inverting some of the shapes during the process. Are they constructions or deconstructions? I start with a solid form and end up with something light and transparent. The process is intuitive and fluid, a lot of it happens in my mind as I observe and construct, the effect is quite immediate and satisfying.

This work challenges the viewer to see the solidity of the shape through its emptiness. If it is viewed from one angle the lines can appear to flatten causing the shape to collapse. However if you engage with the piece and walk around it viewing it in motion the surfaces of the planes begin to emerge. Differing from solid objects, which can only be seen one way, these illusory shapes can be seen in different ways in terms of their positive and negative space.

**Solo Exhibitions**

2006 *Architectural Evolution*, Brenda May Gallery, Sydney

**Group Exhibitions**

2010 University of Western Sydney Acquisitive Sculpture Award and Exhibition, Campbelltown, NSW
2010 *Sculpture 2010*, Brenda May Gallery, Sydney
2009 Winner – *Royal Show*, glass category
2009 *Encore*, Glass Artists Gallery, Sydney
2009 *Collect*, Saatchi Gallery, London
2009 *Sculpture by the Sea 09* Bondi, Sydney
2008 *Open Slather*, Ausglass Conference members exhibition, ANU, ACT
2008 Winner – Hisglass trade show award, Ausglass Conference
2008 Winner – *Hunters Hill Council Art Prize*, sculpture category
2008 Finalist, *Ranamok* Glass Prize

**Selected Bibliography**

2009 *Collect* (catalogue) p.85
2009 *SMH, Spectrum, Open Galleries*, 18 April, p.13
2009 *Inside Out Magazine Jan-Feb 2009*, p.136
2008 *Ranamok Glass Prize* (catalogue), pp.56, 57
2008 *Artist of the month* Art Alliance for Contemporary Glass

**Collections**

Artbank, Private collections
Jacek Wankowski – *Rift 1* and *Rift 2*

I am fascinated by the underwater world: the strange, fragile life forms that live there and the huge forces of tide and current that surge around them. I have explored this world in depth during my early professional life as a Marine Biologist in Scotland, Papua New Guinea and Australia. My practice offers a dynamic, personal perspective on this world and builds on the abstract Modernist traditions of international sculpture.

*Rift 1* and *Rift 2* explore how environmental forces interact with and are reflected by the complex external forms of small invertebrate sea creatures. In this case the inspiration was deep-water goose barnacles sucked into a vortex created by a strong oceanic current. The silver galvanised steel represents the sea. It is awkwardly angled to allude to the compressive force of the ocean current. The naturally-oxidised corten steel elements represent the barnacles. Steel is hard and unyielding, while animals are by their nature soft, flexible and pliable – these pieces capture this spirit of a hard-edged industrial object even as they describe biomorphic forms. My intention is to keep the industrial nature of the work clear and unambiguous – still recognisable as steel. The pieces are pre-formed and joined symbiotically. Thus, they relate to each other as surfaces, as individual entities and as parts of the whole. The interplay of the spaces between the components is as important as the individual parts themselves – tension results from the desire to integrate these spaces and to explore how they interact with each other.

**Solo Exhibitions**

2010  *New Sculptures*, Brenda May Gallery, Sydney

**Selected Group Exhibitions**

2010  *Process*, Burghley House Sculpture Garden, Stamford, Lincs, United Kingdom
2010  *Heart, Head and Hands*, University of Leicester, Leicester, United Kingdom
2010  *Newby Sculpture Exhibition*, Newby Hall Sculpture Park, Yorkshire, United Kingdom
2010  *Sculpture 2010*, Brenda May Gallery, Sydney
2009  *Celebration of British Sculpture 2009*, University of Leicester, Leicester, United Kingdom

**Other**

Associate Member Royal British Society of Sculptors
Sculptures in private collections and on public display in the UK and Australia
List of Works
(measurements H x W x D in centimetres)

**Corrigan Fairbairn**
*Linescape*
2009
steel rod, wire, canvas
265 x 550 x 316cm – three pieces

**William Lungas**
*ARCA Series*
2010
black stained porcelain
nine pieces – dimensions variable

**Emily McIntosh**
*Amass and Amalgamation*
2010
hand blown and cold worked glass
15 x 140 x 180cm (variable)

**Patsy Payne**
*Inside Out 10*
2008
laser cut steel drawing
220 x 65 x 0.3cm

**Morgan Shimeld**
*Projecting Structure*
2010
mild steel and enamel
120 x 90 x 60cm

**Jacek Wankowski**
*Rift 1*
2009
Corten steel and hot-dip galvanised steel
104 x 72 x 50cm

**Jacek Wankowski**
*Rift 2*
2009
Corten steel and hot-dip galvanised steel
68 x 127 x 62cm

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Acknowledgements

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UWS Art Gallery
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(14 June – 30 July 2010)

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Anna Lawrenson

Anna Lawrenson graduated from UWS Nepean in 2000 with a BA Hons in Art History and Criticism. Following on from this she completed a PhD in Australian Studies at the Australian National University. Anna managed Brenda May Gallery while completing her doctorate and continued in this position until early 2010. She has taught at a number of tertiary institutions including ANU, COFA, CDU and UWS. Anna also works with Hazelhurst Regional Gallery and Arts Centre providing curatorial and research support on the development of exhibitions and catalogues. Most recently she has been appointed as Coordinator/Lecturer in the Hong Kong Program of the Museum Studies Department at the University of Sydney.
Exhibiting Artists:
Left to right: Corrigan Fairbairn, Emily McIntosh, Morgan Shimeld, Patsy Payne, Jacek Wankowski, William Lungas