

Toyota Community Spirit Gallery presents

# Sculpture2011

# Flourish



8 November 2011 to 17 March 2012

Toyota Australia, 155 Bertie Street, Port Melbourne, Victoria  
Gallery Hours Mon - Fri 9am to 5pm or by appointment. Inquiries Ken Wong 0419 570 846





# Toyota Community Spirit Gallery



The Toyota Community Spirit Gallery is an initiative of Toyota Community Spirit, Toyota Australia's corporate citizenship program. Toyota Community Spirit develops partnerships that share Toyota's skills, networks, expertise and other resources with the community.

The Toyota Community Spirit Gallery aims to provide space for artists, especially emerging artists to show their work. The space is provided free of charge to exhibiting artists. No commission is charged on sales and Toyota provides an exhibition launch and develops a catalogue for each exhibition. The gallery has now shown works by over 700 artists. This project is mounted in consultation with Hobsons Bay City Council and the City of Port Phillip.







# \$10,000 Toyota Community Spirit Artist Travel Award

All exhibitors in the Toyota Community Spirit Program are eligible to apply for the \$10,000 Toyota Community Spirit Artist Travel Award. The Artist Travel Award is an initiative designed to provide artists with an opportunity to advance their career and expand their horizons through travel. The award invites artists to conceive a project involving travel either interstate or overseas that they believe has the potential to significantly enhance the development of their artistic career. A \$2000 Encouragement Award will also be presented to one of the finalists.

The Toyota Community Spirit Artist Travel Award project is mounted in consultation with the Australia Business Arts Foundation, Hobsons Bay City Council and the City of Port Phillip. For further information about the award winners, visit [www.watcharts.com.au](http://www.watcharts.com.au)



## 2011 Finalists & Projects

### Santina Amato



My proposed travel project and itinerary is to spend three months undertaking an international artist-in-residence program at New York Art Residency and Studios (NARS) Foundation, U.S.A.

### Megan Evans



I wish to travel to America to continue my research and work on bees as a metaphor for social transformation. Humanbeeing is a project that explores the possibility of the superorganism through art. This opportunity would allow for access to artists, curators and beekeepers and specifically a residency at Dieu Donne in New York, which would forward my project and therefore my career.



## Irianna Kanellopoulou

I propose to study and explore world renowned German and Austrian 18th and 19th century porcelain collections and investigate methods and techniques of exceptional porcelain manufactories which are not available in Australia. My participation in specialised workshops and courses offered by highly regarded craftmasters will form the basis of a new body of work to be exhibited in Sydney 2013.



## James Tapscott

My project revolves around an exhibition that is to take place at 571 Projects in New York in September 2012. My project will also involve a residency at Point B artist studios in Brooklyn.



## Rosa Tato

An international exhibition and residency will assist me towards practical, specialised research and professional development. Gathering of information relating to wallpaper making culminating in new works for an exhibition in Australia. Extensive research in France, Germany and China will greatly enhance my investigations related to objects and processes involved in the reconstructions of historic wallpaper.



# Sculpture2011

## Flourish

### Featuring the works of

Julia M Anderson	Tanja George	Sarah Moore
Emma Anna	Craig Haire	Marlize Myburgh
Helvi Apted	Tegan Hamilton	Ilariu Norian Paicu
Marynes Avila	Peter Hannaford	Marija Patterson
Terry Barclay	Elizabeth Hone	Luciana Perin
Lisa Barmby	Mary-Lou Howie	Kirsten Perry
Rachel Boymal	Cath Johnston	Suzanne Playfoot
Claus Bredow	Kate Jones	David Powell
Annie Broadway	Gaby Jung	Marisa Ramos
James Cattell	Irianna Kanellopoulou	Tracy Sarroff
Jenny Zhe Chang	Danuta Karski	Tara Shackell
Lidia Cirianni	Hanif Khairi	Shoso Shimbo
Julian Clavijo	Jennifer Ashley King	Jenny Steiner
Sean Diamond	Anne-Marie Kuter	Julie Stevens
Dilly	Ange Leech	Kerry Strauss
Frank Duyker	Sandra Levin	Rosa Tato
Ilan El	Marco Luccio	Brendon Taylor
Zoe Ellenberg	David Marshall	The Winged Collective
Eva Ermer	Janice McCarthy	Mary Van den Broek
Veronique Ferrandon-Derville	Nicola McClelland	Liz Walker
Augustus Firestone	Edit Meaklim	Carmel Wallace
Kate Geck	Annee Miron	Cat Wilson

### Thanks to

Tania Blackwell, Hobsons Bay City Council  
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Toyota Community Spirit Gallery Committee  
Katarina Persic, Toyota Australia  
Steve Blakebrough

### Catalogue editing

Ken Wong ([watcharts.com.au](http://watcharts.com.au))

Pre press & Graphic Design Sandra Kiriacos ([watcharts.com.au](http://watcharts.com.au))

IMAGE FRONT COVER *Love* (detail) by Irianna Kanellopoulou, ceramic & glazes, 2009.

INSIDE COVER *Lawn Sound Off & Fan Force Field* by Sara Moore, mixed media, 2010.

IMAGE THIS SPREAD *Emerald Green* (detail) by Kerry Strauss, recycled glass & hand woven recycled copper wire, 2011.

IMAGE FOLLOWING SPREAD: *Life Cycle* (detail) by Shoso Shimbo, Branches & found object (plastic net), 2010.

The opinions and points of view expressed by participants through the artworks and artists statements in this exhibition and catalogue are those of the individual person or persons and are not intended to reflect the position of Toyota Australia.

# Ken Wong

Curator

**T**his is the 27th exhibition for the Toyota Community Spirit Gallery and our 7th annual sculpture exhibition in a program that has run continuously since June 2004.

As were its predecessors, Sculpture 2011 *Flourish* is designed to showcase the diversity and excellence of sculpture practice in Victoria. The exhibition includes object based, installation, multi media and ephemeral works developed from a vast array of methodologies and materials by a cross section of artists that runs the gamut from aspiring emerging artists to those with well established and long standing professional careers.

The word 'flourish' in the title of this years show relates to the exhibition and individual works on multiple levels, but in no way more so than describing the healthy flourishing state of sculpture practice in Victoria. With the works of 67 artists represented, the depth and diversity of Victorian sculpture is self evident. This is also reflected in a statewide exhibition schedule that includes Lorne Sculpture, McClelland Sculpture Survey, the Melbourne Prize for Urban Sculpture, the Montalto, Yering Station and Torak exhibitions and many more. All of these continue to grow and expand in both scale and quality, a strong reflection of the vigorous growth in Victorian sculpture practice in recent years. I would like to think that the concurrent development in the Toyota sculpture exhibition as a valuable opportunity for sculptural artists to exhibit work and develop their practice over the past 7 years not

only reflects this, but has also made a small, but not insignificant contribution to it.

In the second instance, the title alludes to the artistic flourish that not only relates to the 'bold or extravagant gesture or action' of particular work, but also describes the practice of one who is 'at the height of one's career' (i.e. flourishing)! Another definition I came across in the dictionary was 'to wave (something) around to attract attention'. However given the reticent ego attached to most artists I know, I would never presume that this definition relates in any way to our exhibition.

It is interesting though, that this desire to attract attention is not something peculiar to mankind, but critical to all living creatures in the biological processes of mating and reproduction. Humanity though, has become a master of enhancing its reproduction and survival, to a point now where the sustainability of the exponential growth in our species is being called into question on a myriad of fronts. Many of the works in this exhibition challenge us to think about what will be required now and into the future to allow humanity to continue to flourish in the generations to come. In this, art as a tool for communicating complex cultural and intellectual ideas, has a critical role to play.

A flourish is also a musical fanfare, announcing something important or significant. I believe the burgeoning development of Victorian sculpture practice in recent years is just such a thing.

Welcome to Sculpture 2011 *Flourish*.

Ken Wong is the Director of Watch Arts, a Victorian based contemporary arts consultancy. He has worked in the fine arts industry for over fourteen years in both commercial and community arts, curating and managing a host of projects including gallery and outdoor sculpture exhibitions.



10 Julia M Anderson  
11 Emma Anna  
12 Helvi Apted  
13 Marynes Avila  
14 Terry Barclay  
15 Lisa Barnby  
16 Rachel Boymal  
17 Claus Bredow  
18 Annie Broadway  
19 James Cattell  
20 Jenny Zhe Chang  
21 Lidia Cirianni  
22 Julian Clavijo  
23 Sean Diamond  
24 Dilly  
25 Frank Duyker  
26 Ilan El  
27 Zoe Ellenberg  
28 Eva Ermer  
29 Veronique Ferrandon-Derville  
30 Augustus Firestone  
31 Kate Geck  
32 Tanja George  
33 Craig Haire  
34 Tegan Hamilton  
35 Peter Hannaford  
36 Elizabeth Hone  
37 Mary-Lou Howie  
38 Cath Johnston  
39 Kate Jones  
40 Gaby Jung  
41 Irianna Kanellopoulou  
42 Danuta Karski  
43 Hanif Khairi  
  
44 Jennifer Ashley King  
45 Anne-Marie Kuter  
46 Ange Leech  
47 Sandra Levin  
48 Marco Luccio  
49 David Marshall  
50 Janice McCarthy  
51 Nicola McClelland

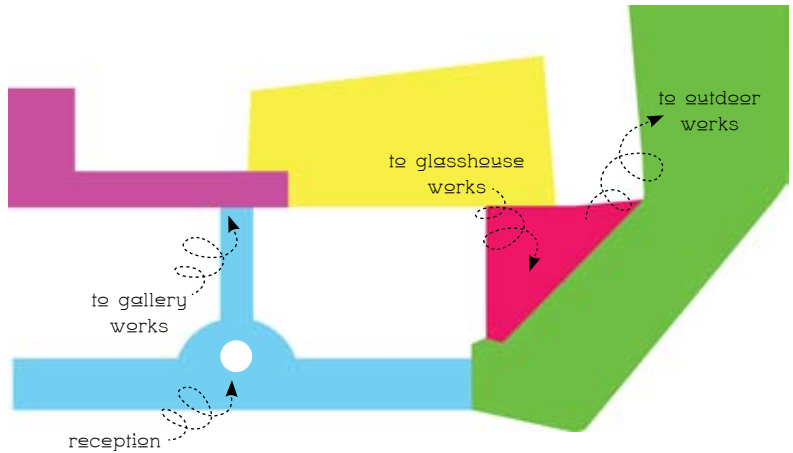
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59 Kirsten Perry  
60 Suzanne Playfoot  
61 David Powell  
62 Marisa Ramos  
63 Tracy Sarroff  
64 Tara Shackell  
65 Shoso Shimbo  
66 Jenny Steiner  
67 Julie Stevens  
68 Kerry Strauss  
69 Rosa Tato  
70 Brendon Taylor  
71 The Winged Collective  
72 Mary Van den Broek  
73 Liz Walker  
74 Carmel Wallace  
75 Cat Wilson





Sculpture2011

*Flourish*



Sculptures are located in four separate areas;  
Atrium, Gallery, Glasshouse & Outdoors.

-  Atrium
-  Gallery
-  Bistro
-  Glasshouse
-  Outdoor

# Julia M Anderson



This sculpture belongs to a series using rocks and their nomad-like movements as both material and metaphor, exploring a sense of place and displacement. The rock came from the floodplain of the Yarra River where nature had randomly guided it or where it had been moved forcefully by mankind – recently pushed aside for a new housing estate. The pedestal of this sculpture is made of bluesstone off-cuts from recent building around Melbourne. The bronze cast of the track of a worn forklift tyre goes up one side of the main pedestal and down on the other like the track of an animal - which in this case is man. A big bronze bell in the shape of a Red Gum nut is suspended above the pedestal as a symbol of fertility. Crowning the bell is the ancient noble looking basalt rock which belongs to the Yarra River floodplain.

Nomad: Fertility Totem (for the Yarra River flood plain)  
Bronze & basalt, 170x64x71cm, 2010  
\$11,000

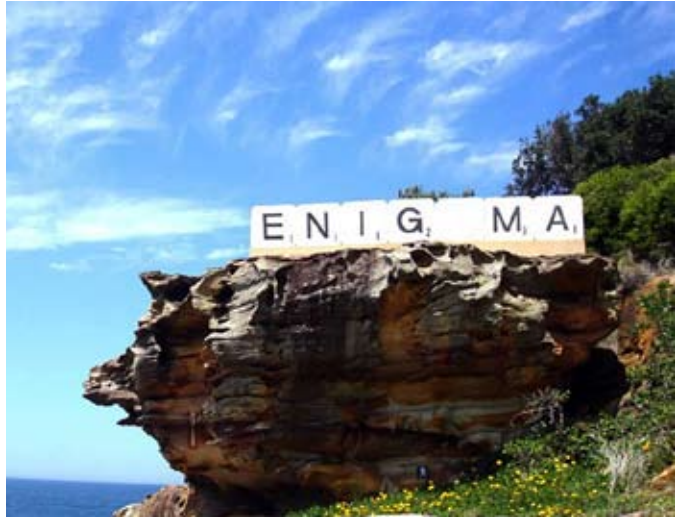
Julia completed a degree majoring in music composition with a sub-major in media before becoming a music teacher. She then began designing sound-sculptures but her practice went into recess while raising her family. In 2007 she began making sculptures in stone and metal. Her practice is strongly linked to the local environment.

## Emma Anna



his new  
sculpture  
is an  
evolution

of my well-known  
public work *imag\_ne*.  
Using the same letters  
in a new form, *enig\_ma*  
speaks of the power of  
transformation and the  
mysteries of the soul.



enig\_ma

Timber & acrylic, 90x400x40cm, 2011, \$5000



he power  
of the  
imagination  
offers poetic

sanctuary in an often  
hostile world.



Maquette for *imag\_ne* (edition of 10)  
Timber & acrylic, 12x70x5cm, 2011, \$700

Emma Anna is a visual artist, creative producer and writer whose practice draws upon a diverse range of professional and personal experience. She has worked as a senior designer and communications specialist within the design and architecture industries. This experience, combined with her tertiary qualifications in communications, graphic design and public art, have enabled her to establish a career as a professional artist, working both nationally and internationally across a range of media. Emma completed a Masters of Art (Art in Public Space) at RMIT University in late 2009. Her MA project *imag\_ne* was originally exhibited as part of Sculpture by the Sea in Bondi in 2008. Invitations to exhibit *imag\_ne* nationally, and internationally as part of the inaugural Sculpture by the Sea, Aarhus, Denmark, have greatly expanded the audience for this work. Her work is held in a number of international public collections and private collections in the USA, South America, Europe and Australasia. She currently divides her time between Melbourne and Barranquilla, Colombia, where she is undertaking sculpture studio studies and lecturing in public art at the Universidad del Atlantico.

# Helvi Apted



Bust II  
Synthetic fabric, thread & polyester, 35x40x30cm, 2011, \$450

**B**ust II is one of a series of works that consider the interrelationship between the body and the human condition. It directly references ancient Greek and Roman portrait sculpture, which typically represents the upper torso and head. However *Bust II* eschews the classical human form idealised in this tradition, instead suggesting the remnants of a tired, worn out body. The work is constructed from distressed fabric covered in markings. Its shape implies a headless and armless torso, slumped shoulders, and a rounded back. The marked, blemished fabric suggests the wear and tear that inevitably imprints the human body over time. In this way, the work hints at vulnerability, as well as the familiarity and worn out beauty that accompanies well-used objects.

Helvi's sculptures and installations explore the body, sexuality, family, animals and botanical subjects. Fabric and discarded materials often feature in her work, an expression of her broader concern with materiality, texture and contemporary craft. Helvi has developed her art practice through independent and formal study, most recently at the Victorian College of the Arts. This year her work was exhibited in Melbourne at Trocadero Art Space and Blindside.



# Marynes Avila



*Emergent II*  
Flexible Ducting – Multiple Units, Dimensions variable, 2011, \$8000



*Indifference*  
1200 Eroded sea glass pieces, found objects, sand, 40x46x35cm, 2007/11, \$4000

**E***mergent II* extends my ongoing research on the concept of multiplicity as a way to sculpt the public arena. It creates a unique narrative by echoing the 'latent' underground activity of earthworms, simulating waves of muscular contractions and movement through their tunnels, which stop erosion and fertilize the soil. Utilizing multiple units and a mundane, unorthodox medium, the installation draws parallels between the intrinsic quality of materials, the potential of things and our own human potential. It evokes internal processes that cannot be seen on the surface but are of vital importance, definitely present and constituting the very fabric of life.

*Indifference* extends my project *The Public Narrative of Multiples*. The product of 6 years of continuous collection, it consists of approximately 1200 sea glass pieces and recycled objects, reflecting on oblivious human behaviour and the concept of mankind running out of time to address the crucial subject of global warming.



Marynes completed a Bachelor of Education in Buenos Aires, Argentina and migrated to Australia in 1988. She has pursued her interest in visual arts for many years through education and exhibition, including a Masters of Arts – Art in Public Space with distinction from RMIT University. She has participated in 45 group shows including Agora Gallery in SOHO, New York and McClelland Gallery and Sculpture

Park and has held 7 solo shows in Melbourne and at the Embassy of Argentina, Canberra. She is recipient of many art awards and has completed twenty-one public art projects including a collaborative work for the foyer of the Australian Centre for Contemporary Art and works for the Frankston City Council; City of Greater Dandenong and Shaanxi University of Art and Textiles in China.

# Terry Barclay



The Juggernaut of profit and loss, Painted wood, 45x26x75cm, 2010, \$750



My artwork starts as a series of random ideas most of which I don't always act on immediately. They often remain dormant until some other (often unrelated) idea links it to other ideas and a concept begins to form. I like to push and pull the concept around in my head for a while and make a number of rough drawings before starting the final work. I want my artwork to engage the viewer and for them to interpret the work in whatever way they choose.

Terry lives near Frankston but was born in the North of England where he studied design at Bradford College of Art. After graduating he worked as a commercial artist for several years before he and his wife migrated to Australia where he has worked as a designer with both government departments and consultancies including NGV and The State Library of Victoria. Since retirement in 2007, he has

returned to painting and sculpture and is currently studying a Diploma of Visual Arts at Chisholm Institute. He has exhibited his work at the Oakhill Gallery, Mornington, Brightspace Gallery, St. Kilda, Cube 37, Frankston and was a finalist in the Mary & Lou Senini Student Art Award for Sculpture at the McClelland Gallery.

# Lisa Barmby



What is it about the gondola poles mysterious aura? Made of solid wood, they suggest the steadying support of nature and remind us that Venice is literally a city built on wooden poles rammed into the mud of the lagoon. Decorated and painted they denote different locations and allegiances. They are announcers of arrival and departure, midpoints of sky, land and water, signposts of our movement in time and space. Today these poles refer to and symbolize the idea of exotic and quotidian travel and perhaps even a Venice of the mind, a place to re-orient oneself in the ebb and flow of life.

Slender Harbour  
Installation & Venetian Soundscape – Paint, gold leaf,  
mixed media, Dimensions variable, 2010, \$11,000



Lisa completed a Diploma of Visual Arts at RMIT in 1999 and has exhibited in solo and group exhibitions in Australia & Europe including Linden Centre for Contemporary Art and Galerie Vivienne in Paris. Her discovery of the Gondola Room in Venice's Naval Museum became an epiphany. She set about learning wood-working, mould making, casting and gold leafing. This led to an entirely new sculptural direction and her first installation; *Peggy and Venice*, 2009, at Mailbox 141 in Flinders Lane, looking at Venice through Peggy Guggenheim's brave,

passionate and theatrical life. In 2010 she completed a residency at La Scuola Internazionale di Grafica, in Venice, funded by the Ian Potter Cultural Trust. Lisa is currently pursuing collaborative projects with the craftspeople of Venice from the El Felze Association of gondola artisans. One of the greatest artisans, Carlo Valesè, invited her to view his casting of brass gondola ornaments. Carlo is the last craftsman in Venice making these using an ancient 13th century sand technique.

# Rachel Boymal

Represented by Hawthorn Studio & Gallery



Simplicity of Form  
Bronze, 59x31x20cm, 2011  
\$1950

Rachel has a B.A in Art History from La Trobe University and a B Ed in Art and Crafts, from Melbourne College of Advanced Education. She paints in oil, pastels and acrylic, and sculpts in wax, clay and metal.



My aim is to work in a simplified, pared back style, reducing the human form to an elegant fluid ribbon in space, yet still reflecting the essence of the person portrayed. As a sculptor, I am primarily concerned with line, a sense of movement and an awareness of negative space. My figures are enduring symbols of the rhythmic grace and energy in the human figure.





# Claus Bredow



My practice focuses on the relationship between human body and built form. I am exploring surface and volume of the human body with particular interest in texture.



Monty  
Concrete, 50x35x35cm, 2011  
\$1800

Born in Germany in 1964, Claus completed a Bachelor of Architecture at the University of Technology in Sydney in 1998. He is currently completing a Master of Fine Art in Sculpture at RMIT. In 2009 he was selected as a Finalist in the Moran Portrait Prize.

# Annie Broadway



Adytum  
Sterling Silver, 35x35x15cm, 2011  
\$8500



My work is inspired by the interplay of geometric shape that is evident in urban and industrial architecture. I am fascinated by the infinite permutations that arise in geometry and I work to employ these forms into sculptural and ornamental objects. I am currently exploring the concept of enclosure of space by both shape and line, by using wire to construct freestanding forms. The use of wire allows me to fabricate objects that create positive and negative spaces.

While studying engineering at university, Annie began making metal jewellery as a hobby. It was from here that her passion for metal work began. After many years of self-teaching she decided to leave her career as a Chemical Engineer to pursue a career in the arts. In 2010, she completed an Advanced Diploma in Gold and Silversmithing at NMIT, where she was awarded 'Best Overall Student'. Whilst studying at NMIT she realised that her concepts were more suited to small-scale sculpture and objects. Most recently she was awarded the Australian Gold & Silversmiths Guild Award for Excellence in Design and Craftsmanship at the Buda Australian Contemporary Silver Exhibition for two of her metal sculptural objects.

# James Cattell



*crank-handle operated machine, from a dream museum or shadowy sideshow alley, displaying fragmentary images from a long-forgotten culture.*

I am fascinated by the workmanship and poignancy of early machinery, and attempt to capture the absurdity and pathos of human life in my own creations. I invite viewers to stop and operate this piece, and hope they will be tantalized by the more intimate world embodied within.



The Moon Lion's Journey  
Timber, metal, ceramic, gears & chain, 175x65x45cm, 2010, \$8600

James was born in 1954 in New Zealand, where he studied law, history, philosophy, literature and art. This has informed his practice as a sculptor, along with his long-held interest in early machinery and sideshow art. After moving to Australia, he worked as a puppeteer and street performer and lived surrounded by dusty sculptures and paintings. In 1988, he and his partner, Dorelle Davidson, started an art business, *Honeyweather & Speight*, producing murals and mosaics; children's books and play-pieces; as well as large site-specific sculptural works. During this time he has continued his studio practice, still surrounded by dusty objects and artifacts that might one day be transformed into visual poetry.

# Jenny Zhe Chang



D tente Reflection XXI  
Wood & acrylic, 35x40x8cm, 2011 \$385



D tente Reflection XX  
Wood & acrylic, 35x40x5, 2011 \$385



*D tente – Reflection* is a series of sculptures which deconstruct and recombines table tennis bats. It's inspired by the international event Ping Pong Diplomacy in 1971; the sport of table tennis paved the way for friendly relations between East and West 40 years ago. The aim of my artwork is to continue to raise an understanding and acceptance between different nationalities and cultures without casting judgement by utilising playful imagery that is accessible to all.

Jenny was born in Beijing, China and moved to Melbourne, Australia in 1988. She holds a Bachelor of Fine Arts in Painting from the Victorian College of the Arts at University of Melbourne and a Master of Computing from Monash University. Since 2001 she has participated in more than 27 group shows and in 2008 had her first solo exhibition, followed in 2009 by the first of her 'microfilm' installations, *Forgotten Flowers*. In 2010 she had a new site-specific installation comprising of over two thousand small sailing boats, *From Micro to Infinity*, at Techno Park Studios Gallery. She has exhibited twice in the USA including *An exchange with Sol Lewitt*, in New York this year. She is the recipient of several awards and prizes including being artist-in-residence at St Vincent's Hospital in 2010. She was also a finalist in the Wallara Travelling Scholarship in 2009 and has just been notified by The 60th Blake Prize for finalist consideration.



D tente Reflection XIX  
Wood & acrylic, 35x40x8cm, 2011, \$385

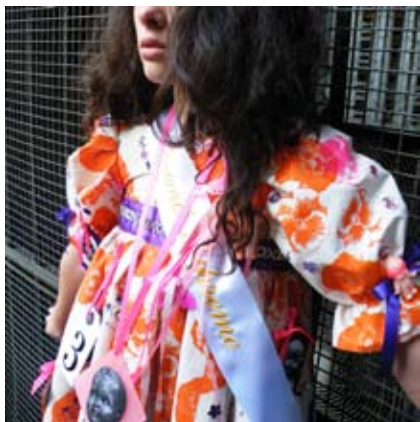


## Lidia Cirianni

**T**his piece explores the theme of child beauty pageants and our society's obsession with youth, beauty, fame and fortune. Our society has embraced this cultural phenomenon; a sequined ritual, a product of consumer culture. Aesthetically pleasing, they are symbols of innocence, purity and prettiness, but this work also contains a suggestion of a darker reality that is far less attractive and often overlooked by society.

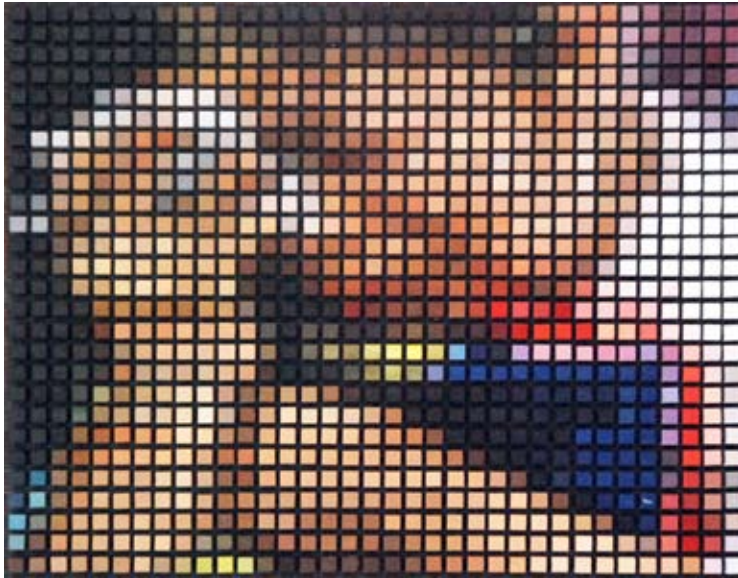


Grande Supreme  
Mixed media, 82x47x47cm, 2010  
\$3500



Through a rigorous background in commercial textile design, botanical illustration and applied arts, Lidia has forged a visual and sculptural language that utilizes a variety of materials including fashion as a vehicle to express her commentary on contemporary culture.

# Julian Clavijo



Stolen Soul  
Wood & acrylic, 70x90x12cm, 2011, \$6950

A native of Colombia, Julian trained as painter and sculptor from the age of six. He has recently completed a Master of Art in Public Space at RMIT University.

The image depicted here is a mother crying hopelessly while she holds the flag of Colombia where her soldier son was assassinated stepping on a landmine. With over 8,000 victims between 1990 and 2009, Colombia sadly holds the record for victims of anti-personnel landmines in the world with more than 1100 new victims each year. Despite the fact that Colombia is the only country with an ongoing civil

war in Latin America, 10 other Latin American countries record land mine incidents on regular basis, still suffering the consequences of twentieth-century wars. The topic is used to represent the notion that the human essence and values are being disintegrated by war, unfaithful politics and senseless material interests. Every element plays a particular role in the overall form, but is distinct from its neighbours, conveying an overall sense of disintegration. From close up,

the viewer can barely make out the image but can see in detail the materialisation of it. On the other hand, viewed from a distance, the observer can perceive the whole image and thus begin to understand what it is about. The act of the viewer being close or far from the artwork becomes implicit to the message, which varies significantly depending on one's distance or perspective.

# Sean Diamond

Represented by Without Pier. Sponsored by Norstar Steel Recyclers



Landscapes from my childhood, somewhere in the Snowy Mountains...



.... Our ageing infrastructure, the older it gets, the less useful in its current form, yet perhaps more beautiful?



Infrastructure Age  
Recycled Steel, 200x200x300cm, 2011  
\$25,200  
(both images detail of work)

Sean is a self taught artist who is passionate about re-expressing waste energy; steel and light.

# Dilly



Mutiny

Mixed medium, 51x140x96cm, 2011, \$1500



My work is predominately focused on themes of animal instincts, brutality and human interaction. My works across the fields of sculpture, furniture, design and illustration have a common connection in attention to detail and an endeavor to satisfy my own aesthetics.

Dilly was born in 1985 in Melbourne to an Australian father and Spanish mother. Having developed a natural talent for woodworking in early schooling years, and design and art in later years, he went on to study Furniture Design at RMIT and Graphic Design at Victoria University. Dilly now works as a freelance graphic designer and illustrator.

# Frank Duyker

**T**his work depicts a man whose life revolves around acquiring wealth. He worships money and so his god is money. He is shackled and smothered by a craving for: real estate holdings, European cars, share portfolios, and climbing the corporate ladder. In doing so he turns his back on a lot of happiness, and the joys of doing simple things like reading good books. Money God is carved from one solid piece of cypress pine taken from a fallen tree and is finished with linseed oil.

Frank originally trained as an electronic engineer but is also a sculptor who initially worked exclusively with traditional materials such as wood, stone and steel. His work is influenced by other cultures, particularly Aboriginal and Oceanic, and more recently by modern technology. This has widened his outlook and he now produces mixed media sculptures that consist of painted wood, beer caps and other every day objects; particularly discarded computer parts. He has produced small kinetic pieces and also designed a large kinetic set for film. In 2003 he utilised his engineering skills to design a computerised control system for fellow sculptor Chris Bell's work, *Sun Drawing*, a large permanent kinetic sculpture at Federation Square. In 2010 he exhibited the mixed media work *Tech Men at the Top* at Montalto Sculpture Prize which was purchased for the Smorgon family collection.



Money God  
Wood, 80x35x25cm, 2010, \$6600



# Ilan El



Ora

Illuminated sculpture (Limited edition of 8), 60x60x3cm, 2010, \$1980



**O**RA is an interactive luminary that engages the viewer in experimentation and exploration of coloured illumination. The work mediates between light and darkness through transparent colour. To control its outcome, three knobs were fitted; each of these adjusts one colour spectrum - red, green and blue. Coloured light can have an emotional meaning and therefore can influence the atmosphere in a space. The form enables personalisation of the artwork and was inspired by celestial worship and meditative symbols. Its name derives from the Hebrew word - Light.

After practicing as an architect overseas, Ilan was enticed to join RMIT's Industrial Design Masters program and to submerge himself in Australia's culture. Experiential illumination is his passion and he designs with philosophical awareness and the enjoyment of the spatial relationships light

creates with environments. Many of his pieces are interactive, contemporary and playful. He has completed a number of bespoke briefs, utilizing his unique understanding of people and spaces, as well as his ability to work with a huge variety of materials.

# Zoe Ellenberg



From the paradise of Bali to the alchemy of the studio, working with bronze is a contradiction; cold hard metal turns into soft satin as I polish. This work is my homage to the Balinese Shadow Puppet that conjures spirits, tells tales and dances throughout the balmy night.

Zoe was born in Melbourne and completed studies at the Victorian College of the Arts in 1997. She has traveled extensively through Asia and Europe and exhibited since the late 1990's in Melbourne and Indonesia. Her work has been recognized in several prizes and awards, including being selected as a Finalist in the Deakin Small Sculpture Award in 2010.

Shadow Puppet  
Bronze on Black Granite, 84x19x10cm, 2009  
\$5500



# Eva Ermer



Pick me up  
Bronze & marble, 47x28x30cm on black marble base 20x30cm, 2011  
\$2950



Most of my sculpture has been classically figurative, but inspired by art and travel around the world, I wanted to create something less formal yet instantly recognizable as the human form. This is my abstracted representation of the urgency of a child's demand for it's mother. It is also the visual expression of the eternal connection between mother and child - an unbreakable, universal bond of love and need that spans all cultures and lifestyles. I believe the viewer is instantly satisfied, like the child, that their gaze is rewarded by immediate recognition of this basic human dynamic.

Eva was born in Lodz, Poland and educated in Russia and France. She arrived in Australia in 1951 where she continued her education at Mac Robertson Girls High School followed by Art studies at RMIT. She had a very successful career in design, manufacture and retail in the fashion industry, but in 1990 retired to pursue her love of art. Her passion is commissioned portrait busts and her sculptures can be found in many private collections in Australia and the United States.

# Veronique Ferrandon-Derville

**I**n 2009, I travelled around the world for a year with my husband and my youngest son and gathered a lifetime of inspiration in South America, Turkey and Africa. Back in Melbourne at the beginning of 2010, I naturally took up my practice again to start to explore some of my ideas. Today I am very much involved in sculpture, as I love the diversity of the material and the constant new challenges that occur with every new idea and creation. This work is my vision of the colourful beauty of the jumping Maasai, this traditional dancer and last survivor from a vanishing culture at the foot of the Kilimanjaro, Kenya.



Last Maasai Dancers  
Hydrazite & wood, 60x50x30cm, 2010, \$1800

Veronique was born in Düsseldorf, Germany in 1964 from a German mother and French father. She was raised in a bilingual environment, as her grandparents lived on either side of the border and she grew up being exposed to both cultures. Her family moved to France, where she finished high school and did an International Baccalaureate Majoring in 2D Art and a Bachelor degree in German Literature and Art. She became a primary teacher and founded a language school where she used music, art and play to teach German and English to French primary students. In 2000, she moved to Australia with her family where she continued to teach language in primary and secondary school. In her free time, she has always pursued her art through part time study and a studio practice, working in ceramics and sculpture over the past 10 years.

# Augustus Firestone



Yellow Cupid with pink dots  
Ceramic & mixed media  
36x13x12cm, 2010, \$500



Red Cupid with Fern  
Ceramic & mixed media  
36x13x12cm, 2010, \$500



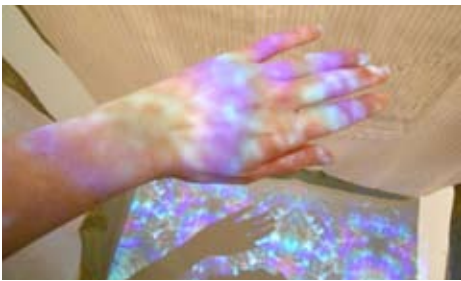
Blue Cupid with Orange dots  
Ceramic & mixed media  
36x13x12cm, 2010, \$500

It was believed that ancient Greek and Roman cultures did not paint their sculpture and buildings until Harvard University proved this to be a myth in 2007. Researchers examined pigments found on ancient Greek sculpture and found they had been painted in bright earthy colours. Their findings contradicted the common belief that the white marble visible in modern times was the finished surface. In the traditional model of Western art schools, the painting and sculpture departments were separate, which explains why artists rarely combine paint and sculpture when they're trained as either painters or sculptors. The art works of ancient cultures would have shown beautiful quality painting applied to sculpture and relief on their ancient sculptures and structures, such as the pillars that supported temples and palaces in ancient Assyrian, Egyptian, Greek and Roman settlements.

Augustus studied at Julian Ashton Art School and the National Art School in Sydney. In 1995 he spent a year at Fortman Studio's in Florence, Italy as the recipient of the Olsen Scholarship. He has worked as a studio co-ordinator and art tutor and teacher in Australia and New Zealand and since 2005, has been leading an international art movement based on the exploration of painted sculpture which can be seen at [www.sculpturepainted.com](http://www.sculpturepainted.com).



# Kate Geck



Soft Energy Chamber #1  
Video Sculpture, 150x200x150cm, 2010, \$2500

Kate is a multimedia artist working across interactive media, textiles, installation and soft sculpture. She has recently completed an MFA at RMIT researching immersive installation, and in 2009 completed honours in Fine Art at QUT researching character based interfaces within interactive total installation. She has traveled through Australia, Japan, China, Singapore, the US, UK and Europe exhibiting and performing over the last 4 years. She has worked as an artist on Australian festivals such as Brisbane Festival, This Is Not Art, 2High, Nextwave and the Freeplay Developer Festival and exhibited at the ICA in Singapore and the Pixelations Festival in Providence Rhode Island. She is a resident artist at the Artful Dodgers studios in Melbourne, and co-directs an artist run space and shop called Hoofkake in Brunswick. She also lectures in multimedia at NMIT.



As an artist, I create meditative, immersive spaces for one. This work consists of four gold and white silkscreen textiles hang from the ceiling. One at a time, the audience can enter the space. A crystalline video loop projects while an ambient soundtrack plays on headphones. The space is designed as an ambient and relaxing chamber for individual reflection and restoration.

# Tanja George



History in a Box - Pick a Box, any Box

Astro Cube: Formply, green astro turf, 125x125x125cm, 2010, POA

Huhtamaki Cube: Formply, apple box trays, fibre glass & paint, 150x150x150cm, 2010, POA

Hiko Cube: Timber, plastic, Hiko tree planter trays, 195x195x195cm, 2010, POA



I like to misappropriate everyday functional objects and put them into a new context in an aesthetic, creative realm. I often like to take a humorous approach to serious issues. Each of the 3 cubes represent a period of time in the history

of our relationship with nature. The Astro cube: mankind's beginning and humans still being part of nature. The white cube, made of cardboard: we are still partly connected to the natural world, but we have begun to alter nature for our convenience. Finally, the

black cube: it is entirely made of black plastic, a material that is derived from nature but that cannot return to nature. But it's not all doom and gloom... there is light shining through the plastic; the function of the planter trays is to grow the next generation of 'nature'.

Tanja was born in Vienna, Austria but grew up in Germany. Her sense of adventure and curiosity led her to Australia and careers in journalism and film. In recent years, Tanja has set out to challenge herself anew, this time as a sculptor.

# Craig Haire



Lifelothers  
Resin & fibreglass, 90x50x110cm, 2011  
\$4000



his image is one that I've explored for over 20 years, enjoying the inherent visual contradictions and but also developing a narrative which, I hope, is accessible and relevant.

Craig has been a sculptor all his life, first exhibiting in the Mildura Sculpture Triennial in 1967. His credits include a solo exhibition at Roar Studio in 1983. Commissions and collections include the Mildura Cultural Centre, Catholic Hospice at the City of Knox and the Springvale Medical Centre. He was recently commissioned by the City of Bendigo for a commemorative sculpture in Bath Lane in the Bendigo CBD.

# Tegan Hamilton



The Artists' Blueprint  
Hot sculpted glass, 22x13x13cm, 2011  
\$2300



Cardiology  
Blown & hot sculpted glass,  
25x11x11cm 2011, \$1100



Tribute  
Hot sculpted glass, 25x11x11cm, 2011  
\$2250



My corporeal objects appear delicate despite their solidity. The organs suspended in thick glass are presented like specimen jars and, like a surgeon, the work exposes the ultimate fragility of our biology. While we live in a society where science and art seem to be worlds apart; in the sixteenth and seventeenth centuries, the study of human anatomy was a way of ordering our approach to the natural world. My cylindrical forms create lenses to magnify the objects inside, alluding to the manner in which anatomy reveals the internal body. The surgeon and artist share an iconic status and privileged gaze which pass through surface structures. The viewer is encouraged to examine the body through a medical gaze which is calculating, inquisitive and penetrative.

Tegan is an Australian glass artist currently working in Melbourne. She completed a Bachelor of Fine Arts with Honours, majoring in glass in 2007, and is currently undertaking her Masters at Monash University. She is an active member of the glass artists' community and has worked with internationally recognised artists in Australia and abroad.

# Peter Hannaford



The rareness and beauty of the Earth's flora and fauna in the vastness of the universe is under many threats. The European honey bee, depicted with trails of life giving pollen, is essential to the flowers, crops and some trees. It is being devastated world wide by a mite. This sculpture is intended to show how precious the flora and fauna are.

Rare, Precious, Sensual  
Acrylic & PVC plastics, casting resin & resin  
pigment, 12V Led's, 51x30x17cm, 2011  
\$1850



Peter was born in NSW in 1945 and became interested in art while in the navy, completing a correspondence course in drawing. After 10 years of pursuing self-taught practice, he eventually completed a Diploma of Visual Arts and Graduate Diploma in 1980. He has continued his practice in various ways since that time, through exhibitions and also through his involvement in humanitarian causes and left wing politics in the production of banners, posters, leaflets and placards.



# Elizabeth Hone



Fanta Anyone?

Laminated timber, aluminium cans, acrylic, glue & estapop, 52x62x11cm, 2009, \$1600

I am attracted to the visual statement graffiti makes in our urban environment. Impressed by the bold colours and complex spatial arrangements evident in these stylistic wall works, I aim to capture this aesthetic in my sculptures. Graffiti-inspired sculpture involves an irony

of sorts: the production of an object of permanence from a fleeting vulnerable mark. The graffiti is transformed into a wooden structure, wrapped in a metal jacket, fashioned from discarded aluminum drink cans. The can's throwaway destiny to become landfill is arrested as it is recommissioned as art. Although my source

of subject is influenced by a contemporary context, my art may be seen as fundamentally traditional in that I reference the work of other (albeit anonymous) artists. The completed sculpture is the end product of my underlying desire to capture the colour, balance, and movement of graffiti.

Elizabeth's formal studies began at Monash University under the direction of Anthony Pryor, Geoffrey Bartlett, and Gus Dall'ava. As a practising artist at the *House Of Windsor* studio, she spent many years working alongside sculptors William Eicholtz and Robert Bridgewater, an invaluable experience for her development as an artist. She now works independently from her own studio in eastern Melbourne.

# Mary-Lou Howie



My focus is installation art, using found objects I have

been collecting over a long period of time without quite knowing why. I am interested in the use of technology in the transmission of narrative. Since discovering my ability to sculpt form from crocheted VHS tape, I find myself obsessed with creating new narratives using the tape component from obsolete technology as a yarn. When I hold the tape in my hands I am profoundly aware that in every few inches there is part of a story embedded in its material. On this tape was recorded a football match and an opera from TV. The surprising interplay between the material and the home craft of crocheting is an unlikely liaison that creates its own beauty, both familiar and unfamiliar.



Collingwood v Carlton & Othello  
Crocheted VHS tape, 238x50x280cm, 2011, \$1980

Mary-Lou is a mature-age art student studying at the La Trobe College of Art and Design. She spent many years teaching before running her own retail business and working in public relations in and around the art world. Travelling and observing the art of western and eastern cultures has been a constant passion in her life.

# Cath Johnston



Handle with Care  
Mixed media, 200x180x220cm, 2011, POA  
or individual bags commissioned for \$1500

We are the product of all we have done and had done to us, everywhere we have gone and haven't been, everyone we have met and those who have not yet influenced us. We carry this around with us. It affects everything we do, say and feel. It is our baggage. We treat it gingerly, protectively, and reverently. We check on it daily. And, it is a heavy load.

After finishing a degree in psychology in 1991, Cath travelled extensively, living and working in Asia and the Pacific before settling in London. During this time she became involved in art and sculptural hand made paper, commencing a Fine Art degree in 1998. She worked as a graphic designer but also continued to make and exhibit sculpture. She returned to Australia in 2005 before becoming a full time practicing artist in 2009. She is passionate about the interactivity and tactility of the sculptural form, and believes art transcends sport and politics in its ability to cross language and boundaries, and generate social momentum and cultural change.



## Kate Jones



Group 6, July 2011  
Terracotta, 30x40x20cm, 2011, \$990

Painters have long been concerned with the problem of creating a perception of space and depth in two-dimensional art. In this body of work, I am interested in exploring and subverting this question through employing a language of marks on a three-dimensional object. By manipulating the density, texture and opacity of terra sigillata finishes over a darker clay body, I am playing with the contradictory ideas of 'painting' depth onto the surfaces of my pieces, while simultaneously flattening them by treating them more like a conventional canvas. There is an oscillation between the impression that the piece is one-dimensional because it has taken on a painterly quality, and the impression of depth, both real and illusory.

Kate is only completing her Diploma of Art in Ceramics at Box Hill TAFE this year, but already her works have been exhibited at Craft Victoria, Stephen McLaughlan Gallery and the Manningham Victorian Ceramic Art Award

Exhibition. She has also been a finalist in the 2010 Pat Emery Award Exhibition, Post Office Gallery, Ballarat and the Clunes Ceramic Award 2011.

# Gaby Jung



Meadow  
Reclaimed plastic, 20x200x200cm, 2010, POA

In our highly industrialized, oil-addicted culture we are rapidly removing ourselves further and further from nature. Using reclaimed plastic rings *Meadow* is a reminder how many natural things we have replaced with oil-dependent products. The temporary and ephemeral nature of the work is highlighted as the grass grows through *Meadow*. The time-lapse video *Earth Abides* (exhibited in collaboration with artist Cat Wilson) is a companion piece to the work that provides a permanent memory of the event. As nature overcomes the artificial, it provides an allegory of hope for the resilience and survival of the natural environment.

Gaby was born in Berlin, Germany, emigrating to Australia in 1979 and eventually settling in Melbourne in 1986. She started as a self-taught sculptor working mainly in stone in 2002. Since then she has exhibited in over 20 group exhibitions including Toorak Sculpture Festival and Yering Station Sculpture Exhibition, where she was awarded third prize and won the Peoples Choice award. Her works are in private collections in Germany and Australia.



# Irianna Kanellopoulou



In the woods  
Ceramic & glazes, 18 x11x11cm, 2010  
\$850



Dreamers  
Ceramic & glazes, 8 x10 x7cm, 2011  
\$600



Love  
Ceramic & glazes, 14x12 x7cm, 2009  
\$850



My practise takes a multidisciplinary approach to creating sculptural work which fuses individual forms to create a narrative, exploring issues of identity and (dis)placement. The work also focuses on the micro, drawing attention to the small details which are often overlooked and ignored. This microcosmos, at times humorous and bizarre, highlights the transformation and personification of the images as a means of making sense of our surroundings, our environment and ultimately ourselves.

Since graduating in 1993 from Monash University in Melbourne, Irianna has exhibited extensively in Australia and also internationally, including Talente in Munich, Germany, SOFA in Chicago USA and Gallery Twentyfive in New Delhi, India. She was invited as Guest Artist in residence to The Clay Studio in Philadelphia, USA where she also exhibited. She has completed various private and public commissions including a large public art project for All Nations Park in Melbourne for Darebin Council.

# Danuta Karski



Reductio Ad Absurdum (Self Inflicted Predicament)  
Bronze & quartz, 18x48x38cm, 2010, \$2800

Through analysing and interpreting information gathered from my surrounding environment, I am striving to express my beliefs through art. This work depicts the two oarsmen paddling in opposite directions while sitting in one boat. The term *reductio ad absurdum* (reduced to the absurd) - commonly refers to anything pushed to absurd extremes. Through my sculpture I encourage viewers to look into their own feelings towards the themes investigated. The audience can react differently and extrapolate from their experiences, giving the viewed work an intimate and personal meaning.

Danuta studied chemistry in her native Poland and has a background in science, but art has always been a major part of her life. She successfully exhibited oil paintings in Poland and New Zealand, but it was only after moving to Australia that she decided to extend her knowledge by studying for a Diploma of Arts at

Gordon Institute, Geelong. She has since completed a Bachelor of Visual Arts in 2010, majoring in sculpture. Her art practice is multidisciplinary, and includes oil painting, fine art photography, sculpture and installation.

# Hanif Khairi



Marriage is like building a house. You need to know what things you consider most important before you build. Make sure those things are included in the plans or you will never be satisfied. Don't just be concerned with how the outside looks. You have to live every day with what is on the inside. A house can look ever so good on the outside, but are you able to live comfortably inside?



Marriage is like building a house  
Recycled plastic & recycled wood, 60x15x15cm, 2011  
\$3000

Hanif was born in Malaysia and is currently a Malaysian government sponsored PhD candidate at the Faculty of Art & Design, Monash University. He is researching the process of transformation of refused materials into works of art. His passion and love for using plastic as a medium in creating art began in 1998 during his commencement in the MA program. Between 2003 and 2007 his direction slightly changed, his intention and style moving more towards sustainable design using recycled plastic.

# Jennifer Ashley King



Carapace  
Kiln Formed Glass, 18x57x47cm, 2011, \$2650



My artistic practice is based on a response to the interconnections between the built environment, light and materiality. The work can be perceived in a multiple of ways, ranging from luminous glass sculptures, to maquettes for impossible and unknown structures, to a dialogue engaging with architectural theory and contemporary sculptural practice. The work is constructed from hundreds of cut glass shards that are formed and manipulated using heat and gravity. Similar to large scale structures in the environment, the work is in a state of visual flux as the qualities of light alter the glass structure from within.

Jennifer has been involved in art for over 10 years and her current practice is informed by contemporary architectural and spatial theory. She has exhibited nationally and internationally and has been selected as a finalist for many high profile awards and prizes such as the Ranamok Glass Prize, Noosa Regional

Gallery Travelling Scholarship and the Deakin University Contemporary Small Sculpture Award. Jennifer recently completed her Masters of Fine Art majoring in glass sculpture and is currently establishing a studio to continue her practice.

# Anne-Marie Kuter



Warped Fire Place

Tissue paper, pva glue, shelf, brackets, lights & cellophane, 120x152x25cm, 2011, NFS



his ephemeral work speaks of our sense of place and the stability we equate with home. *Warped Fire Place* evokes memories of a time preceding *The Block* and *Grand Design*, preserving the memory of time and life passed by. It defines the space that is absent by transforming negative volumes into sculptural forms. Absence becomes presence. By casting space my aim is to reveal its secrets, to show the unseen, to draw attention to parts of the surrounding architecture that would normally be unnoticed or forgotten; drawing attention to the banal. My intention is to connect the 'artwork', the wall, the floor and the site; re-configuring the space and situating, if not controlling, the viewer within it.

Anne-Marie completed her first degree in textile design before travelling extensively around the globe, viewing every art exhibition possible. She lived in the United Kingdom and later in Vancouver, Canada. Since returning to Australia she has worked as a freelance designer and completed another two degrees. She currently divides her time between

working as an administrator and running *Upstairs at the Napier* Artist Run Space with a group of friends. Her current art practice is site responsive and examines binary opposites such as positive and negative, temporary and permanent, solidity and fragility, motion and stillness, chaos and order and material fact and illusion.



# Ange Leech

Represented by Place Gallery



Isolated Display: Booth 2. "The Last Apprentice"

Spotted Gum, jelutong, copper, PVA, velvet, danish oil, wax, glass & rubber, 134x63x63cm, 2011, \$5800



My works address themes of humanity and identity of a personal and public nature, often making metaphoric references to machines, automobiles and athletics and the ways that they alter, relate to and inform contemporary life. I like producing work that is not isolating or remote, but enjoyable and easily accessible for the viewer. This piece is interactive, merging both museum display cabinet and isolation booth into one. The cabinet contains a common tool, fragmented into bone like pieces. I invite the viewer to place their hands in the gloves and assemble and reassemble the work. I aspire to create art that is engaging for a broad public, both aesthetically pleasing and conceptually appealing.

Ange creates three-dimensional sculptural works using a wide range of media. She produces both hand-made and fabricated elements to create human scale sculpture that is both interactive and physically engaging. She has held five solo exhibitions and participated in six group exhibitions as well as being the recipient of six Australia-wide competitive awards. Most recently Leech has been awarded the Traveling Scholarship Noosa Sculpture Prize 2011 and was also awarded an ArtStart Grant by The Australia Council, Canberra.

# Sandra Levin



My art practise has consistently opened my horizons. It

provides an outlet in which there are no rules, no way a sculpture need turn out and no specific way it is to be made. This is very much in contrast to my life as a yoga teacher, in which I teach in a precise, intricate and structured manner. Even so, working with bodies seems to have flowed into the forms I create. This whimsical piece seeks to capture the essence of secrets and wonder, and questions the notions of what exactly do people talk about in private? Wouldn't we all love to know? It also addresses play and a time gone by pre the computer age.



In Private  
Clothing, wire, blanket, stuffing & fake grass, 55x85x100cm, 2009  
\$1500

Sandra has been working and studying as an arts practitioner for 10 years, spending 4 years at the CAE completing preparatory learning followed by a Diploma of Visual Arts. She has travelled extensively, both to view the great icons of art as well as explore more contemporary and conceptual works. Her desire to continue studying at a higher level led her to RMIT where she has spent the last four years pursuing her BA and expanding her interest in the area of sculpture. She was recently a finalist in the Toyota Undergraduate Exhibition and Awards.



# David Marshall



cultural history shapes our current day psyche. Despite present day radicals thinking they are at the cutting edge, they are inevitably a product of the past. Revolutionary thinking has spanned many periods and some has survived intact to the present day. That which makes change significant at the time does not guarantee its longevity. Few cultural revolutions encompass several continents; the conduit of music has aided this distribution. Has any similar rebellious intervention been characterised by such visual radicalism? An anti-establishment mentality which aimed to be aggressively modern and scornfully rejected the political idealism around the time of its inception. Punk rock.



Counter Culture 1975 - 2011  
Ironstone, granite, stainless steel, corten & timber, 120x250x110cm, 2011  
\$12,880



Meltdown (detail shown, work in progress)  
Carrara marble, Huon pine & Recycled plastic,  
175x240x120cm, 2011, POA



inspiration for this work was drawn from numerous images of the flowing form painted by Salvador Dali, in particular 'The persistence of memory', 1931. No longer dancing in fields of gold, unable to strike a balance between sustainability and personal materialism, reluctant to acknowledge the reciprocal interplay between man and a changing climate, indifferent to the lack of tolerance for others, blankly staring into a political void, oblivious to the fact that we are spending more than we earn yet convinced that things are as they always were and will remain so.

David worked as a landscape contractor for 30 years, specialising in the design and construction of Japanese gardens/interiors, but in recent times is developing his ideas and pursuing opportunities in the field of contemporary sculpture. In 2008 he was Highly Commended in the Current Outdoor Sculpture exhibition at Wangaratta and his works have been shown in the Woollahra Small Sculpture Prize, Toorak Sculpture Exhibition, Williamstown Festival Contemporary Art Prize and this year the Lorne Sculpture Exhibition.



# Janice McCarthy



Warrior Woman  
Scrap Metal, 170x100x50cm, 2011, \$2300



*Warrior Woman* is fighting Breast Cancer. She is battle-scarred and weary. She lost her will for a time and began to disintegrate, but armed with support from friends and family, she has since rallied. She continues to gain strength and hope.

Janice has exhibited her sculptures at over 20 exhibitions in the past two years including the Herring Island Sculpture Exhibition, Toorak Sculpture Exhibition and the Melbourne International Flower and Garden Show. Most of her works are comprised of found objects including computer parts, scrap metal, cork, hemp, plastic and bamboo.



# Nicola McClelland



Internal Geographies  
 Maps & sculpting wax, 9x58x40cm, 2011, \$3000  
 Smaller groupings available for sale on request

Nicola currently resides in Melbourne, but has lived in England, Germany, West Africa, India and New Zealand. Her family history of migration and work teaching refugee and migrant communities in England and Australia has greatly influenced her practice. She studied Fine Art at Central Saint Martins, London and completed a Masters at the Victorian College of the Arts, Melbourne. Her work has been exhibited in England and Australia and is represented in private, university and corporate collections in England, Italy, UAE and Australia.



ircular sections of diverse geographical locations curl into drifting vessels, biological forms or perhaps oceanic objects. These maps no longer provide a reliable reading or orientation. This work draws on questions around displacement and migration. Out of displacement how does one reform and re-imagine new ground and find new meanings?

# Edit Meaklim



Gone Green  
Resin, 17x33x21cm, 2011, \$500



My work is inspired by the human form. I wish to express not solely an artistic presence but also my skills as a crafts person, with a hands on approach to materials. I have found resin to have unique qualities as it changes through polymerisation from liquid to solid. It may be translucent or opaque and is therefore ideal for small sculptures.

Edit completed a Diploma in Fashion Design and Production and worked in the clothing industry as a pattern maker designer. A few years later she entered the Education Department and taught in the field of textiles, exploring the possibilities of materials and developing a preference for three dimensional objects. She became involved with basketry which made it possible to create structures of generous dimensions. It was by chance that she participated in a “resin” workshop in the hope of offering jewellery and accessory electives to senior students. She was quite smitten and has been exploring ways of making small sculptures in resin ever since.

# Annee Miron

From a series entitled *It will Fall*, these works relate to my time in Paris, where I arrived in 2010 ready to start work by collecting cardboard cartons from the streets. Later I walked through the catacombs to explore underneath the city. What fascinated me most was not the architecturally stacked columns and walls of human bones, but the free form domes that occasionally appeared above us. These I found were the places where the mine excavations had so undermined the land above that it was opening to connect to it. Dated horizontal ochre rings marked the slippage. Were they falling or rising?



They Will Fall 3  
Found cardboard, 300x60x60cm, 2011, \$475

Annee is an Italian-Australian artist whose studio practice is based at Trocadero Art Space, in Melbourne's west. She originally studied Occupational Therapy but 10 years later found herself at RMIT studying art and film. She began exhibiting publicly in 1997, the year she graduated. She has exhibited widely and her projects have received grants from the Chilean Govt., Dame Elizabeth Murdoch, Arts Victoria and the Myer Foundation. In 2010 she took up residencies in Paris and Rome and is now embarked on a new body of work.

# Sarah Moore



Lawn sound off  
Found timber, soil, turf, speakers & audio file  
25x120x50cm, 2010, POA

Fan force field  
Found timber, soil, wild grass, fan, optional audio  
30x195x60cm, 2010, POA



My practice endeavours to prompt thought by creating an interactive experience and suggestion of narrative, while tackling serious issues in a light-hearted way. Where possible I use found and recycled materials. This work is a playful exploration of how humans encounter and interact with our surroundings and how our personal experience of nature is shifting. The human cultivation of the wilderness

has gradually led to a mediated experience of nature and the realisation of the natural world as valuable commodity. We control, contain, manipulate and exploit nature, at once appropriating it into the cultural realm while also physically distancing ourselves from it. By reinterpreting the art historical convention of landscape, novel environments are presented within the context of the domestic and the artificial.

Sarah is a recent graduate of Sculpture at RMIT. She sees art making as a privilege that comprises the ability to realise an idea through a process of play and construction, as well as an opportunity to communicate that idea with a wider audience.

# Marlize Myburgh



I am fascinated with our growing dependence on technology and the relationship between the man-made and the organic. In this work I have placed these two elements in juxtaposition to form a 'technical organism', where man and machine become co-dependent, extending into the realms of virtual reality. My work comments on the loss of connection to ourselves and others, and the evolution of physical and mental interactions with technology. We are connected but not connecting; what we breathe and feel transpires from man-made specifications rather than visceral occurrences.



Connections  
Stoneware Clay & electrical wires, 100x65x65cm, 2011  
\$880

Marlize has a Degree in Jewellery Design from the University of Stellenbosch in South Africa. She is currently pursuing a Diploma in Ceramics at Box Hill TAFE. Over the past couple of years she has completed artist residencies in South Africa and at Cite Internationale Des Arts in Paris, France.



# Ilariu Norian Paicu



Contemporary Angel  
Bronze, 38x20x30cm, 2010, \$7000



Redundant Angel  
Bronze, 50x22x28cm, 2010, \$7000



*Contemporary Angel* represents a statement of the struggle of the traditional angel (who is abandoned and minimized) to find a new niche in the continuously changing contemporary world. The dynamic adaptations and changes of today's society is reflected in the need for reinvention. The *Redundant Angel* is amputating its wings, offering them as an alternative energy source – a new windmill, with no carbon emission.

Norian was born in Craiova, Romania. He studied at the National Art Academy Bucharest specializing in ceramics, glass and metal. He participated in numerous solo and group exhibitions nationally and internationally, receiving numerous awards. He immigrated to Australia in 1999 and has continued to create and exhibit his work. In 2010 he completed a Master of Fine Arts in Sculpture at Monash University and is presently concentrating on installation, sculpture and graphics in his studio in Mount Waverley.

# Marija Patterson

**T**his work grew from the idea of creating a museum object of our food supply and our past. The apple symbolises knowledge, immortality, redemption, temptation, the fall of man into sin, and sin itself; it represents mythical Avalon, and also the fruit of the underworld. Bronze (a material used since the bronze age for weapons, utensils, adornment and art) has been used to cast a man-made object representing something from nature, the shadow is manufactured – both are enclosed in a display case. I like Magritte's work – I find it humorous and provocative.



This is not a shadow (After Magritte)  
Bronze, glass, wood & paper, 33x20x20cm, 2011  
\$2500

Marija was born in Salzburg, Austria in 1947 to Lithuanian parents who migrated to Australia in 1951. Despite studying mainly science at secondary school, she sat a three day exam at the National Art School in Sydney and was awarded a scholarship but had to withdraw after only one year because of family issues. She married and for many years had little time for artistic pursuits. In 1999 when her family was grown, she returned to study, graduating a Bachelor of Fine Art in Sculpture from RMIT in 2003 with First Class Honours. She now shares a warehouse/studio with a large group of artists in Clifton Hill and teaches art to children with special needs.

# Luciana Perin

Represented by ArteGiro Contemporary Art



Untitled (Still Life)  
Aluminium percolators and linen fabric, thread & fabric dye,  
Individual pieces 11x13x7cm, total dimension of work variable, 2007/10  
\$3500



This work uses multiples of the same object.... referencing loss, memory and continuum. It explores the objects, practices and rituals representing ideas of the physical and psychological consequences that arise from human dislocation and upheaval. I use a combination of mediums in my art practice, however more recently I have been experimenting with simple, fragile and recycled materials. This work uses old linen bed-sheets from my mother's dowry. Though well worn through use, the material was hand woven over 70 years ago. It has been salvaged and reshaped to create tight-fitting coverings. Re-using the old fabric extends the life of the material and associated memory. Inside the tight-fitting hand-stitched covering is a "moca" or Italian percolator, which is a culturally iconic object, a well loved item and part of daily ritual. The covered moca becomes a receptacle for the storing and holding of memories.

Luciana began her career in art as a teacher but in recent years has developed a firm and active focus on her own practice, completing her Masters of Fine Art at RMIT in 2006, and participating in numerous exhibitions including four solo shows in Australia and overseas.

# Kirsten Perry



Smoking Seagulls  
Glazed earthenware & wood, 30x20x30cm, 2010  
\$500

I am interested in the anthropomorphic qualities of character design, specifically how characters can be used as imaginary vehicles to transgress social norms and physical boundaries. I am especially influenced by traditional cultures that use masks as part of their religious and spiritual beliefs. Eleven years ago I had cancer and became interested in the healing powers of meditation and visualization. I investigated forms of spirituality and

became fascinated with tribal totems and masks, especially from Papua New Guinea. Concept development and the physical act of making are my favorite processes. I like to work in a variety of media; my blog title 'Repugnant Charm' could sum up the nature of my work. I am interested in the balance between ugly and attractive. I play with bringing enough beauty to an ugly object or making a beautiful object a little bit ugly.

Kirsten has a background in Industrial Design, Fine Art and Multimedia. She teaches Multimedia at Swinburne University and Kangan TAFE.

# Suzanne Playfoot



Suzanne received a BA with Distinction, from VCA Prahran, where she was mentored by Howard Arkley. She was the gallery manager at Niagara Galleries for four years before moving to Paris to study French, where she worked in an art gallery and was short-listed as the Cultural Attaché's personal assistant at the Australian Embassy. Suzanne was accepted into Parson's Art School in Paris but was unfortunately unable to take up the position. On her return to Melbourne, she wrote a paper for Arts Victoria on the participation of migrants in the arts and has continued to exhibit and work in the private and public arts sectors. She was a finalist in the Yering Station Sculpture Award in 2010 and in Lorne Sculpture 2011.

Object of Romance No. 1  
Mixed media, plastic, paint, gesso & glitter, 30.5x27x22cm, 2011  
\$1300



As an avid bowerbird, the idea of recycling otherwise abandoned toys and relics of kitsch appeals to me. Broken and discarded objects are re-invented as sculpture involving a laborious process of gluing and placement of glitter. I value this type of practice as it can be readily interrupted and resumed, a working method often found in the realm of female self-

expression. Gender stereotypes are routinely affirmed in mass-produced toys. Traditional female roles are reinforced in toys resembling domestic items. In stark contrast, those given to boys promote violent and aggressive behaviour. Feminine and masculine toys are juxtaposed, linked by a uniform colour and blanketed in glitter in an effort to change the intent of their original purpose.



# David Powell

David was educated at the Emanuel Grammar School in London and has worked in the creative area of the advertising industry for more than 30 years.



Ship  
Wood & metal, 38x12x38cm, 2010  
\$1250



Maybe in a rebellion against the overworked and over controlled images of my professional life, I look to free my expression through found objects. These are often discarded, worn and rusted and the creativity is making them re live in way for which they were not designed... a second life. I believe that working with these objects helps us look at even mundane items in a new light and hopefully with a new appreciation.

# Marisa Ramos



White Spark  
PVC Plastic, 180x150x100cm, 2011  
\$2800



My research into the process of transformation, embedded with an element of chance, is expressed through 'change' and by sculpting directly in space with the materials themselves. This piece is constructed out of PVC plumbing pipe. The process involves drawing directly in space with the material. The pipe is cut by hand and shaped using rivets to secure the form. The 'element of chance' is active firstly, through a form of automatic drawing, and secondly, through the materials embedded memory. I am interested in the concept of pushing the boundaries associated with the materials limitations. By creating tension throughout an unbroken, continuously moving and curving line my attempt is to suggest energy forces that are in motion.

Marisa completed a Fine Arts Degree Honours in Painting at RMIT in 2010. Since then she has replaced the canvas and paintbrush with industrial materials and tools, to encapsulate the essence of movement through a process that was more tactile. Currently studying for her MA, she is working to 'unleash the containment of active energy forces' by injecting her physical self into works through forceful applications that cause materials to move against their 'grain'; shifting the energy factor provoked by the unbroken, continuously moving line.

# Tracy Sarroff

Represented by Arc One Gallery, Melbourne



Thousand Layers To The Heaven  
Wood, paint, acrylic rods & light component, 135x110x75cm, 2010/11, \$2500

**T**his work takes the shape of a pseudo topographical form/terrace, studded with glowing acrylic rods to resemble hybrid plant-life. References include terrace farming, transgenic rice growing, and the cloning of the green fluorescent protein (GFP). It has been proposed that in the future, the GFP could be used to cause crops to glow in the presence of pollution or to indicate they need

more water. These ideas can be unsettling and controversial and question the future of food production against the background of climate change, while the arctic palette that it's finished in encourages a reading of this broader narrative. The title is taken from Southern China's vast region of spectacular rice terraces 'The Dragon's Backbone' of Longshen that stretches layer upon layer, coiling around from the base of Longji Mountain to its summit.

Tracy graduated with a BA in Fine Art (Hons) from RMIT University in 2001. She was based in London for several years where she exhibited at Departure Gallery, The Bargehouse and Burghley House Sculpture Park, and received a commission from Staffordshire's Arts and Museum Services. She has also undertaken a string of artist residencies and exhibitions in Australia, including Arc One Gallery, The Substation Art Prize and MARS Gallery in Melbourne and *The Space in Between* touring exhibition from the VCA Gallery at Bendigo Art Gallery, Latrobe Art Gallery and Wagga Wagga Gallery.

# Tara Shackell



Place  
Porcelain, stain & glaze, Dimensions variable, 2011, \$1250

I am interested in the relationships between form, line and surface. I work intuitively to create simple objects that express materiality, quietness and space. These vessels are thrown from porcelain on the wheel then inlaid and painted with minimal lines of colour to break up and define the bare surface of the form. Each line relates to the shape and topography of the individual object but also tells a broader story. When several forms are grouped together, the relationships between the different forms and the lines create a continuous feeling of movement and flow.

Tara is a ceramic artist who lives and works in Melbourne. She makes functional tableware and work for exhibition. Tara has always been interested in the method of making things and is interested in the relationship between form, line and surface. She works intuitively, using the wheel as well as pinching, shaping and carving the clay by hand.

## Shoso Shimbo

**I**n the beginning of Ikebana, the beauty of individual flowers was not seen as significant. The aim of an arrangement was to capture the essence of the natural world as represented in each flower. In the modern world the division between the natural and the man made is not as clear as it once was. Ikebana uses natural material to symbolically represent nature, but is it possible to do the same thing using man-made materials? In this work I have incorporated artificial material into the usual natural elements of an arrangement to underline the complexity of our relationship with nature in the 21st century.



Life Cycle  
Branches @ found object (plastic net), 150x100x100cm, 2010, \$3000

Shoso has over 20 years experience in Ikebana and studied under the late Sogetsu Head Master, Hiroshi Teshigahara. He specialises in large floral installations and occasional arrangements. Shoso was selected by Belle Magazine as one of "Australia's top floral designers" and has won multiple awards at the Melbourne International Flower & Garden Show, including the Gold Award in Floral Display. In 2009 Shoso exhibited his work at the Chelsea Flower Show in the UK. His current focus is on Ikebana and modern art, and the relationship between nature and sculpture. Shoso has a BA and MA in Asian Philosophy and PhD in Education. He is a director of JAPEP and an adjunct research fellow at the Japanese Studies Centre, Monash University. He is currently undertaking a Master of Fine Art (Sculpture) at the Faculty of Art & Design, Monash University.



# Jenny Steiner



The same but different (4 of 5 shown)  
Mild steel, copper, glass & brass, Approx 180x450x50cm, 2011, \$4000

**T**his work is a series of cocoons. It is a perfect example of how my work is influenced by nature. These wonderful structures have fascinated me for years - so fragile and yet so strong. They represent change and a tentative emerging of the new very different being. Parallels can be drawn between these creatures (which are as different as they are the same) and the diversity of people and cultures that come to Australia. These vehicles of

change, (cocoons) are many and varied as are their inhabitants, rich in textures, colour and medium, no different to cultures. Each butterfly or moth has its own methods of construction, choice of materials and favoured sites and yet they are all 'the same - but *different*'. Is it a metamorphosis that occurs in the individuals who arrive in Australia to find they must change, develop and adapt to a new life - or is it *us* that are changing in response?

Jenny graduated in Interior Design at RMIT. She became involved in graphics and followed a career in Market Communications in the Computer industry for 9 years. In 1988 she established and ran her own graphic design studio with work focusing on the corporate market. She worked as a muralist for both the private and public sectors for 4 years and has recently completed a Post Graduate in International Public Art at RMIT. Currently her main focus is in the area of Public Art with over 20 works in Australia and overseas including murals, cenotaphs and memorials. She also runs workshops where her love of a variety of media including paint, mosaic, metal and glass come into play.

# Julie Stevens



Half Life  
Foam, chair, iron, pc screen & faux turf, 99x166x116cm, 2011, \$800



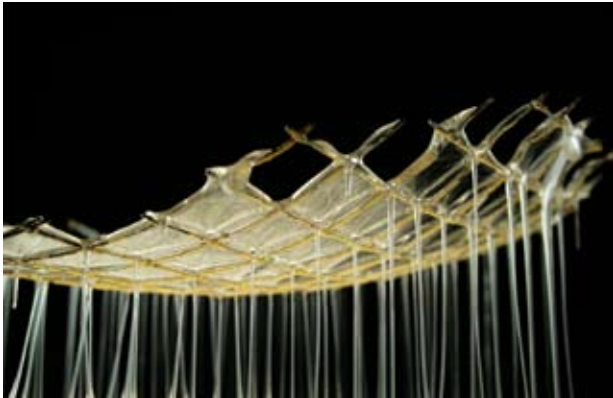
My work seeks to reveal a distinct pop sensibility in the construction and treatment of objects, manipulating their social context to imply subtexts relating to violence, grief and social responsibility. This piece explores consumer behaviour and the inner-suburban streetscapes of Melbourne.

Julie is a Melbourne artist working with found objects, assemblage and surface treatment. Her long history as a professional mosaicist informs her practice, extending an overall fascination with notions of surface to her broader arts practice. Her work has been exhibited in the Linden Gallery, Hawthorn Town Gallery, Gasworks Albert Park and Trocadero Artspace and is held in both public and private collections across Melbourne. She was a finalist in the Toyota Community Spirit Gallery Emerging Artists exhibition in 2008 and was twice a finalist in the Smorgan Steel Contemporary Art Prize in Williamstown.

# Kerry Strauss



Emerald Green  
Recycled glass & hand woven recycled copper wire, 36cm diameter x 30cm, 2011  
\$1950



Crystal Palace  
Recycled glass & wire, 36cm diameter x 25cm, 2009, NFS

Discarded glass objects are often avoided for re-heating due to their unknowable histories and unpredictable outcomes. I am captivated by the metamorphic alchemy of discarded glass and heat. A large, old, platter is transformed into an intricate object flowing and floating, seemingly suspended in time. I take inspiration from an area of salt lake in the Mallee, North West Victoria, where I grew up. The lake's foreshore is a 'luna-esque' scape as the detritus of vegetation, animal and farm debris is transformed over time by the heat and salt of that arid landscape into the most amazing skeletal shapes.

Kerry's fascination with glass began when she did an elective in warm glass at the RMIT Meat Market in 2001. She has continued a rigorous exploration of this medium through a sculptural practice since completing her Bachelor of Fine Art in Sculpture in 2003. She currently works from "Luminous Glass" - her home studio in Brunswick East - and sits as an executive committee member with the Contemporary Sculpture Association.

## Rosa Tato



Glance at the Sun (detail)  
Mild Steel (sealed), 300cm diameter x3mm, 2011, \$3850



My practice is a way of identifying and connecting with cycles of important memories and past events; a construct of patterns and motifs that are reminiscent of people, places and moments once known and loved. According to Hildegard von Bingen (1098 –1179), the wheel is the symbol best suited to explaining the working of the macrocosmic plan. Hildegard was a religious leader, visionary, composer, poet, naturalist

and writer of medical treatises. This artwork re- interprets the writings and knowledge of Hildegard and combines it with my research on the transformative forces and relationships of the four seasons.

*“Glance at the sun. See the moon and the stars. Gaze at the beauty of the earth’s greenings. Now, Think.”*

Hildegard von Bingen

Rosa completed a Bachelor of Fine Arts [Sculpture] with Honours at RMIT University in 2007. In 2010 she was the recipient of an ArtStart Grant (Australia Council for the Arts) to further develop her arts practice and her sculptural work has been exhibited in solo and group exhibitions nationally and internationally. She has received several public and private commissions in Victoria for clients including a work at Crown Casino for Bates Smart and other works for Mills Gorman Architects and the City of Melbourne.

# Brendon Taylor



Lights Out

Laminated wood veneer, epoxy resin, dowel, acrylic & steel rod, 152x170x43.5cm, 2011, \$1800



Working at Museum Victoria, you get to see some amazing things. One of those things is the anglerfish. A fish that dwells in the darkness of the deep sea. These fish are almost cartoon like with their out of proportioned head, long menacing teeth and strange light attached to their heads to lure their prey. As I like to distort and/or exaggerate my sculptures this seemed to be the perfect subject. These fish are quite small in reality but I have exaggerated aspects of the creature. The title "Lights Out" refers to a more serious side, pointing out the fragility of our sea creatures and the possible end of the species. This is skeletal remains and it's light has gone out forever.

Brendon was born in Victoria in 1960 but grew up in Devonport, Tasmania. He always had a keen interest in art and when his parents passed away when he was eighteen, he took up an invitation to live with relatives in Gippsland by stowing away on the Devonport to Melbourne Ferry. He worked in heavy industry for a

short time before enrolling in visual arts at Gippsland Institute of Education, receiving his Post Graduate Diploma in 1987. He currently works full time at Museum Victoria as a Preparator and passionately pursues his sculpture practice from his home studio.



# The Winged Collective



a glimpse through the trees  
Alucobond panels, adhesive, alloy pegs & braces, 151x400x400cm, 2011  
\$16,500 or \$3300 per tree (image of maquettes shown)



his mini forest of mirrored trees reverse the idea of catching a fleeting glimpse of someone or something moving between tree trunks. The trees reflect the audience and the built environment showing instead a forest of people. It is what is reflected on the tree surface rather than what is between the trees that is of interest. When you move between two reflected surfaces you have disappeared and are no longer part of the work.

The Winged Collective is a collaboration between multi-disciplinary artists, Carla Gottgens and Dana Falcini. They are united by their desire to create sculpture and installation that engages the art audience as well as being accessible to the general public. A constant theme within their work is to draw on inspiration from nature and how that can be reflected by influences from the urban environment.

# Mary Van den Broek



Mary grew up on a dairy farm near Terang, in Western Victoria and worked as an Occupational Therapist for over 20 years, but has been pursuing her interest in sculpture over the past 9 years. In that time she has been making work and exhibiting at various exhibitions including the Melbourne International Flower and Garden Show where last year she was awarded the Emerging Artist Prize. She has been a member of the Victorian Sculpture Society since 2003 and the Contemporary Sculptors Association since 2008. She has completed public art commissions including a work for the St John of God Hospital in Ballarat and in 2009 completed Honours in Visual Art (Sculpture) at the University of Ballarat. Her works can be viewed at [www.marysculptor.com.au](http://www.marysculptor.com.au).

The year of the Metal Rabbit  
Stainless Steel, 60x22x22cm, 2011  
\$1750

I am interested in the position of humans in the world at present, where they place themselves in both the built and natural environment. The mathematics and geometry that are present in our universe and seem to allow us and other fauna and flora to exist is also a source of inspiration for my work. This piece was inspired by a residency at Imagine Gallery Beijing in China earlier this year. 2011 is the year of the Metal Rabbit, which was a nice coincidence for me as I work mostly with metal. The hand shadow puppets as a rabbit, depending on your point of view, sometimes it is merely a hand. I also liked the idea of the rabbit as the western symbol of magic, and it has a small resemblance to 'Budda'. The work symbolises the delusion of humans as masters of the planet, when our earth and solar system are always in charge and we are but shadow puppets.

## Liz Walker



Stacks- everywhere you look there are stacks. Stacks of people, stacks of cars, stacks of new apartment blocks. Stacks of everything. Stacks of stacks.



Stacks  
Recycled aluminium pot lids, 54x18x18cm, 2011  
\$400

Liz completed her Bachelor of Fine Arts at RMIT in 2006, going on to complete her Masters in 2008. Her work is underpinned by the reuse and conversion of materials and the exploration of social and political issues utilizing domestic items, found materials, our everyday environment and the people in it. She works at J Studios Artist Community in North Fitzroy, where she manipulates recycled materials and found

objects into sculptural forms that ultimately defy their own materiality. She has shown widely in both group and solo exhibitions, and has been awarded a number of prizes, grants and residencies including the Emerging Artist Award in the Lorne Sculpture Exhibition, 2009, the S.A.F.E. Rural art prize and the Laughing Waters Artist –in-Residence in 2011.

# Carmel Wallace



Marine Totems  
Fishing floats & steel, 3 works with bases 38x38cm  
Heights: 230cm, 195cm & 200cm, 2010  
\$4750

Living in a fishing port, I have come to appreciate the forms of objects used in the fishing industry. My collection - acquired on regular beach-walks - includes a multitude of floats, some of which are incorporated into this work. The rusty, weathered surfaces allude to time at sea and subjection to the elements. The totemic structures themselves invite a more formal reading in the context of contemporary art.

Much of Carmel's artwork evolves from time spent in the elements and the objects she finds whilst beach-walking along the southern coast of Victoria. She took her PhD from Deakin University in 1999 and has exhibited regularly in solo exhibitions at Gallery 101 in Melbourne and in selected exhibitions such as the Blake and Wynne Prizes in Sydney, and the Lorne, Montalto and Yering Station sculpture exhibitions in Victoria. In 2004 Carmel co-curated *Surface Tension*, a printmaking exchange exhibition shown in New York and Melbourne. Major projects also include *Walk*, where eight artists walked the 270km Great South West Walk track in Victoria and produced interpretative environmental works for a national touring exhibition through NETS Victoria and VISIONS Australia; *Fresh and Salty*, a Regional Arts Victoria state wide project addressing the issue of water use; the multi-disciplinary *Stony Rises Project* developed by RMIT Design Research Institute; and a pyrotechnic sculpture for *Illuminated by Fire*, shown on the Yarra River at Federation Square in July this year. Carmel's website is <http://carmelwallace.com>

# Cat Wilson



Earth Abides  
Video, 1:00 looped, 2011, POA (video still shown)

Cat is a theatre director and producer who more has recently began making video installations. Her new work utilises time-lapse to explore rhythm and perception and she collaborates with other artists to produce process time-lapse videos of their practice. This work is a collaboration with sculptor Gaby Jung based around her work *Meadow*.



We have produced more plastic in the last decade than in the entire previous century. Time-lapse captures the memory of two meadows, one reclaimed plastic the other grass. As time passes we see the natural overcome and reclaim the artificial.

*“Men go and come, but earth abides.”*  
Ecclesiastes 1:4



# Sales

# Enquiries

Sales enquiries for any of the works in the catalogue can be made by contacting the curator Ken Wong on 0419 570 846

If you are interested in becoming involved in the Toyota Community Spirit Gallery program or wish to be added to our mailing list to be kept informed of upcoming events, email [info@watcharts.com.au](mailto:info@watcharts.com.au) or visit [www.watcharts.com.au/toyota.html](http://www.watcharts.com.au/toyota.html) or phone 03 58214548.





