



## Sue Anderson

### *Back beach dune*

**Materials:**

Raku clay slips and glazes

**Technique:**

Hand built, with a variety of slips and glazes, multi fired

**Artist statement:**

*Inspired by the dunes on the back beach of Point Lonsdale, in Wadawurrung country, this vessel represents the strength and fragility of this unique strip of land. Buffeted by ocean winds, this remnant fragment of bush is a wild walk between domestic suburbia and the untamed ocean.*

Courtesy of Australian Galleries



# Geoffrey Bartlett

## *Study No 1*

### Materials:

Bronze and painted timber

### Technique:

3D modelling, bronze casting

### Artist statement:

*This sculpture is one in a series of small works based on earlier large sculptures I made some time ago. After relooking at these earlier works, I developed and changed them through drawings. Once I am happy with their new form I use a computer-aided design (CAD) program to model my original drawings. This process allows me to reduce their scale and create a 3-D printed model, which can then be cast in bronze. I have been attempting to develop small sculptures during my entire career and now, through new digital technology, it is possible to explore big ideas on a smaller scale.*

Courtesy of Australian Galleries



## Dean Bowen

### *Jar of Stars*

**Materials:**

Bronze

**Technique:**

Lost wax

**Artist statement:**

*The Jar of Stars is a universe in miniature, its points of light captured for all to see, full of optimism, full of joy, overflowing with the marvels of life.*



## Peter Burgess

*Package – London Tube Station, 1978  
(Republished in 2021)*

**Materials:**

ABS-like resin

**Technique:**

Stereolithographic print (unique state)

**Artist statement:**

*In 1978, I tried to enter a London tube station late at night. The gates at the bottom of the stairs had been locked only moments before. As I walked back up the stairs, an explosion occurred. The next day the press reported a package had been detonated. Anything can happen.*

Courtesy of Milani Gallery, Brisbane



## Jock Clutterbuck

### *Sunrise*

#### Materials:

Cast silicone bronze, sheet phosphor bronze

#### Technique:

Cast silicone bronze base with fabricated phosphor bronze components welded together

#### Artist statement:

*I have great admiration for the ancient cultures of our world, for the mystery and sense of presence, which envelopes much of the museological record in our museums. 'Sunrise' is such a sculpture and grew out of my admiration for this, silent, mute, and wordless, yet resonating with these deeper ancient qualities.*

Courtesy of Australian Galleries



## Philip Cooper

### *In Sunshine or in Shadow*

**Materials:**

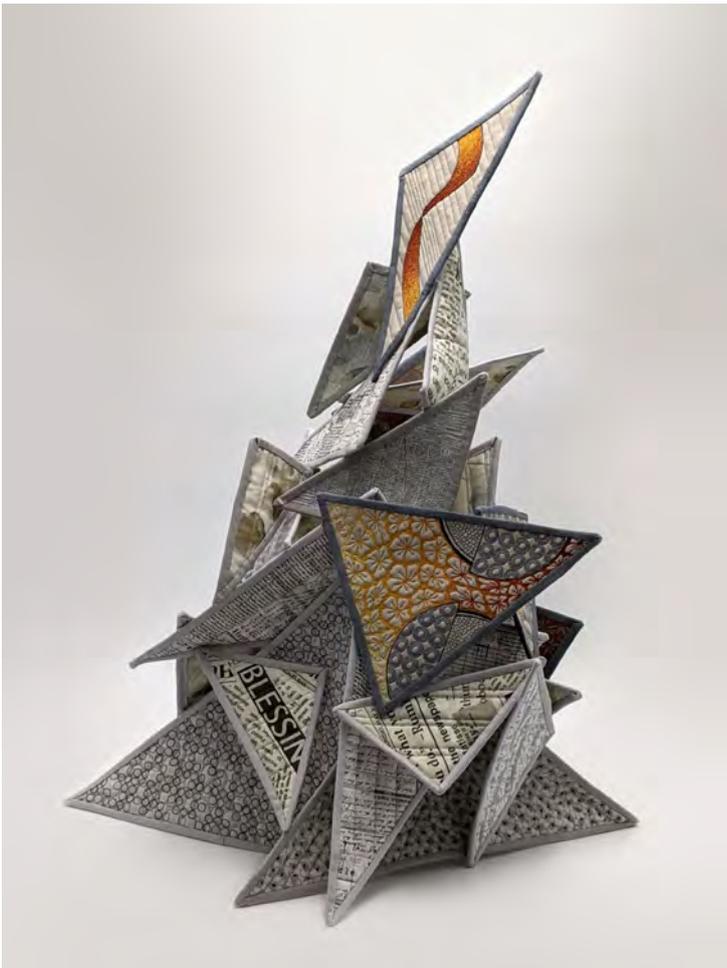
Wood

**Technique:**

Carved

**Artist statement:**

*My work reflects on the mutuality which exists between our sense of self and our relationship with forms and place. The things we make incarnate the stories of the maker and show us who we are, just as forms begin to incarnate stories and stories appear to resonate within forms.*



## Robyn Cuthbertson

### *This is a Quilt*

#### Materials:

Cotton fabric, cotton wadding, cotton thread, wire

#### Technique:

Free motion machine quilting, hand sewing

#### Artist statement:

*This three-dimensional abstract representation of a traditional scrappy quilt seeks to challenge the viewer's perception of quilting. By fragmenting and restructuring traditional quilting techniques I invite the viewer to consider what is, in fact, a quilt? And where may the future of quilting lie?*



# Augustine Dall'Ava

## *Paradox no 2*

### Materials:

Natural and painted wood, painted macadamia nut, stainless steel wire, marble

### Technique:

Carving and assemblage

### Artist statement:

*Paradox no 2 is one of several sculptures produced during COVID19 lockdown in Victoria. Paradoxically during this time and subsequently we have suffered uncertainty and ambiguity, taking us outside our usual expectations and way of thinking.*



# Adrienne Doig

## *Self-portrait as Aphrodite*

### Materials:

Cotton, linen, polyester and beads

### Technique:

Sewing, embroidery and quilting

### Artist statement:

*Imagining myself as the goddess Aphrodite this work playfully explores the politics of a feminine ideal, beauty myths and female archetypes. Using techniques, materials and aesthetics associated with women's craft adds to the symbolism of my personification of female power.*

Courtesy of Martin Browne Contemporary



## Michael Doolan

### *Cautionary Note*

**Materials:**

Ceramic, aluminium and auto enamel

**Technique:**

Hand modelled

**Artist statement:**

*My sculptures explore the uncanny underbelly of popular children's fairy tales. Their form fused with a high gloss, all seeing, highly reflective surface, view as a serene but also pensive portal to an unfolding narrative loaded with anthropomorphic tension.*

Courtesy of Bett Gallery, Hobart



# Carolyn Eskdale

## *walking hand objects II*

### Materials:

Cast aluminium, raw steel

### Technique:

Casting and welding

### Artist statement:

*The work is a pair of cast objects made from wax voids formed in the cupped palms of my hands as I move about. They are from the series 'walking hand objects'. The aluminium forms extend the ends of a cantilevered steel frame that offers the 'hands' into space.*

Courtesy of Sarah Scout Presents



## Harrie Fasher

### *Self Portrait after Bufano/First Fire*

#### Materials:

Bronze and steel

#### Technique:

Initially constructed in wax, timber, string and steel, *Self Portrait after Bufano/First Fire* was cast in bronze using the Italian Renaissance lost wax method. The sculpture was cast in a bronze foundry recently built by the artist in Portland NSW, the Portland Foundry. This sculpture is significant being the first produced from the foundry's inaugural firing.

#### Artist statement:

*Self Portrait after Bufano/First Fire* marks a turning point in my creative trajectory. I cast her in the inaugural firing of my newly constructed bronze foundry, The Portland Foundry. Drawing on the dance work of Pina Bausch and Lisa Bufano the sculpture balances with unlikely grace on three organic appendages. Her poise describing simultaneously the freedom and precarious nature of a creative life.

Australian Galleries, Melbourne and King Street Gallery on William, Sydney



# Graham Fransella

## *Figure and Dog*

**Materials:**

Bronze and wood

**Technique:**

Lost wax casting

**Artist statement:**

*The sculpture Figure and Dog investigates the human's relationship with animals.*

Courtesy of Australian Galleries, Melbourne & Beaver Galleries, Canberra



## Brad Gunn

### *VOOG*

#### Materials:

Gypsum polymer, synthetic fibres

#### Technique:

Sculpted in oil clay, moulded and cast in gypsum polymer and coated in a velvet flock

#### Artist statement:

*This work is a throwback to nostalgic storybook characters. A faceless form whose character is conveyed through movement, gait, colour and playfulness.*



# Pamela Irving

## *Upcycled Arthur*

### Materials:

Recycled ceramics, Venetian glass, doll hands

### Technique:

Assemblage/mosaic

### Artist statement:

*I work with found objects which normally find their way into landfill. This work is made from hand cut, discarded ceramics. The pieces were originally a mug from the 1970s, a Dresden flower, back stamps cut into pieces to create the words and Venetian Glass. Arthur is my upcycle avatar.*



# Linda Judge

## *Our daily bread*

### Materials:

Recycled plastic, wood, glue

### Technique:

Bread tags are arranged in blocks and then attached to the wood with wood/plastic glue

### Artist statement:

*After seeing photographs of albatross that had died after ingesting small plastic fragments I began to collect bread tags. This assemblage highlights the tragic irony wherein our own nourishment is inadvertently contributing to the destruction of species from starvation and reframes the ubiquitous 'use-by date' as a call to action.*



## Jo Lane

### *childhood memories*

#### **Materials:**

Teal, ultramarine blue, yellow ochre, cadmium red pigments in hydrostone

#### **Technique:**

Mixing raw pigments into hydrostone and molding into balloons in order, when one previous hardened piece can be set into next piece before setting.

#### **Artist statement:**

*This work emerged from the harsh reality of isolation in 2020. Starting the work with the concept of petrifying breath, balloons became the way to contain and preserve breathing. Contrasting the hard material with the soft look, these works come together from puzzled states, balancing to create the memory and hold it fast.*



# Michael Le Grand

## *TRANSIT*

**Materials:**

Painted steel

**Technique:**

Welded/fabricated

Courtesy of Australian Galleries



# Barbara Licha

## *Three Sisters*

### Materials:

Braze wire, galvanised mesh, coloured tissue paper

### Technique:

Mixed media

### Artist statement:

*My recent works are based from my latest trip from Sydney to Perth through the Nullarbor in March 2021, and inspired by a powerful exhibition 'Song lines tracking the Seven Sisters' which I saw in Perth.*



# Yoshihito Machida

## *Angelo & Bella*

### Materials:

Clay and wood base

### Technique:

Fired clay

### Artist statement:

*In the mornings I often see Angelo, an old man with his elderly dog Bella. As they walk, Bella lags behind her master, who stops and waits for her to catch up before continuing on. The work expresses the purity of their relationship, which is captured in this simple act.*



## Donna Marcus

### *Struck*

#### Materials:

Repurposed aluminium kitchenware, aluminium, stainless steel

#### Technique:

Cast and welded aluminium with lathe turned stainless steel

#### Artist statement:

*'Struck' is derived from the nose cones of decommissioned RAAF aircraft, the Canberra Bomber and its successor, the F-111. The forms of these two successive generations of war machines struck from service have been used to strike a new flowering form cast from obsolescence.*

Courtesy of Andrew Baker Art Dealer



## John Meade

### *Space Elipsoid MK.75*

**Materials:**

Solid nylon

**Technique:**

SLS 3D print

**Artist statement:**

*This sculpture is a solid three-dimensional ellipsoid form with a centre void cut through it, and another 25% L-shaped cut which allows it to free-stand. The sculpture is based on an early 2000 drawing of an ellipse with a centre hole, which refers back to the suspended sculpture, *Nighttime#3* (1997).*

Courtesy of Sutton Gallery



## Dónal Molloy-Drum

### *Model*

#### **Materials:**

Stainless steel, found wood, marine plywood veneer

#### **Technique:**

Welded steel

#### **Artist statement:**

*This sculpture revisits a childhood fascination with modernist architecture, introduced to me through 1970s encyclopedias.*

Courtesy of Flinders Lane Gallery



## Mika Nakamura-Mather

### *Flowers will bloom again*

#### **Materials:**

Japanese indigenous timber, transparency photo sheets, natural Japanese pigments, steel hinges

#### **Technique:**

Photographs taken by the artist are manipulated digitally and then transferred to timber to be hand etched and coloured.

#### **Artist statement:**

*A miniature Japanese painted screen. The panels depict shared family moments connected by seasonal flowers. The golden clouds that link the screens traditionally indicate the passage of time in Japanese art. The work includes one of my last memories of my father and celebrates my mother's strength to carry on.*



## Marija Patterson

### *Over the Sea to a New Beginning*

**Materials:**

Bronze

**Technique:**

Modelled in wax and cast in bronze using lost wax method

**Artist statement:**

*Whilst this work is about an extraordinary woman, who escaped war-torn Europe and arrived in Australia in 1950s, she represents people who have fled their homes for whatever reason, sometimes travelling alone or with only their child/children (birds) and future family (eggs).*



# Sonia Payes

## *Emergence*

### Materials:

Bronze, wood

### Technique:

Lost wax casting method, burnt wood

### Artist statement:

*The mutability of nature and its ability to adapt to external conditions is fluidly conveyed in Emergence. This multi-faceted sculpture gradually cedes from one cracked, misshapen mask-like relic of a fallen civilization, crushed by the weight of time.*

Courtesy of Scott Livesey Galleries, Melbourne



# Kenny Pittock

## *Symphony Orchid-stra*

### Materials:

Glaze and acrylic on earthenware ceramic

### Technique:

Hand sculpted, hand glazed, kiln fired

### Artist statement:

*Symphony Orchid-stra is a series of three ceramic sculptures of potted orchids playing musical instruments. This work was made in response to the ongoing climate crisis and serves as a playful reminder to listen to what nature has to say.*

Courtesy of MARS Gallery



## Hedley Potts

### *Dude De-accessing a Staircase*

**Materials:**

Ceramic

**Technique:**

Hand modelled

**Artist statement:**

*The Lockdown focussed creativity on 'A Number of Figures' developing a theme established in 2019. Motivation for some of the 'Number' was the exhibit at AGNSW of Duchamp's infamous painting. The whole 'Dude' thing is an interesting phenomenon from the ubiquitous backwards American caps to the half shaved scalps and man-buns.*



## Jo Ryan

### *All about me*

#### Materials:

Old acrylic signage, vinyl and aerosol displayed on interwoven wooden display signage carousel base

#### Technique:

Assemblage, Dremel, hand-cut vinyl with spray can paint

#### Artist statement:

*Social media has many voices vying for attention; but they become more or less the same after a while. Different fonts represent different people in identical voice bubbles with different numbers behind them; the asterisk emphasizing their point. From above the voice bubble continues in the shape of a bullseye. The whole piece spins because the voices never stop!*



## Bart Sanciolo

### *The Stillness of Silence II*

**Materials:**

Painted mild steel

**Technique:**

Cut and shaped mild steel is then ground, welded and finished in matt enamel

**Artist statement:**

*Since the 1980s I have been exploring the juxtaposition of line and shape to attain a three dimensional form. This work is part of a series of works completed following an art residency in Italy. I enjoy distilling complex imagery to arrive at a visual summary that provokes and inspires.*

Courtesy of Fox Galleries, Collingwood



# Michael Sarkis

## *Citric Sculpt*

### Materials:

Cement, paint, crate and lemon extract

### Technique:

Each lemon was set and shaped in silicone moulds that I created and individually painted by hand. Also, the lemon extract is home made with the lemon tree that sourced the inspiration for this piece.

### Artist statement:

*I watch the lemon tree outside my studio change each season, but it never ceases to reproduce the bold lemons that need constant harvesting. Lemon is a fierce and distinct fruit, while a common fruit, its citrus palate and pigmented hue deems powerful to all the human senses.*



# Morgan Shimeld

## *Passage 7*

**Materials:**

Bronze

**Technique:**

Fabricated

**Artist statement:**

*An angled crevice leads the viewer visually into the piece, separating the upper and lower sections. The top element floats weightlessly, juxtaposed to the grounded, heavy lower element, creating a push-pull of positive and negative space. Shimeld's reductive process results in a perfectly balanced form of understated beauty.*

Courtesy of Martin Browne Contemporary



## Leigh Sloggett

### *Mother's Love*

#### Materials:

Stained boxwood with inlays of water buffalo horn

#### Technique:

Wood carving

#### Artist statement:

*Scale influences how we perceive objects and how we react to them emotionally. The smaller the object the more intimate the relationship. A sculpture small enough to hold in your hand is experienced on another level which is tactile. With this work in that relationship a story is told.*



## Nicholas Smith

### *Worship Me*

**Materials:**

Pit-fired stoneware

**Technique:**

Hand built ceramics

**Artist statement:**

*'Worship Me' grapples with the artist's Catholic upbringing in relationship to his queer identity. The ceramic vessel depicts iterations of 'The Man of Sorrows', an iconic devotional image of Christ. Each sculptural depiction focuses on the homoerotic undertones of this genre and references medieval to seventeenth-century Western paintings.*



## Vipoo Srivilasa

### *When I discover who I am, I'll be free IV*

#### **Materials:**

Mass production porcelain figurines made in China, handmade porcelain flowers made in Melbourne and BluTack

#### **Technique:**

Variety of techniques

#### **Artist statement:**

*I decorate factory made Chinese porcelain figurines with porcelain flowers I made in Australia. The flowers are once fired, unglazed and individually painted by hand with cobalt pigment. I combine the mass production figurines and the individual made flowers together using BluTack as adhesive. This technique creates delicate and breakable connections which required care and patience when handling the work. Using a delicate connection to combining the two elements together is a metaphor of how two different cultures can come together as one but it is a fragile and delicate matter. We do need to treat it with respect, care and understanding.*

Courtesy of Scott Livesey Galleries



## Mark Stoner

### *Rift*

**Materials:**

Onyx

**Technique:**

Stone carving

**Artist statement:**

*These two pieces of onyx were found 20 metres apart in a stone-yard in China, I shaped them separately and only later realised they were from the same piece; rift apart along the fault line. Rift reveals the Continental drift and separation of land mass which gives rise to differing environments on the same underlying geology.*



# Catherine Stringer

## *Dance of the Deep*

### Materials:

Marine macroalgae paper, acrylic stand

### Technique:

Numerous different types of marine macroalgae (seaweed) were individually processed to form a variety of pulps. The different pulps were combined in water to form the paper pieces for the dress, which were dried and then connected using acrylic medium. The finished dress was stiffened using a water-based wood hardener.

### Artist statement:

*This work alludes to the joy I experience whilst immersed in the ocean's waters. The ocean provides me with physical, emotional and spiritual nourishment. It supplies the inspiration for my art practice, and is the source of the unpredictable, surprising, extraordinary medium of macroalgae for my papermaking process.*



## Todd Stuart

### *What Next Mama?*

#### Materials:

Fibreglass/resin with finishing of faux Italian Carrara marble pattern

#### Technique:

Originally carved in clay to create positive form; reverse form taken with silicon moulds, then positive form re-cast with resin reinforced fibreglass with gel coat top layer. Carrara veining applied by hand and protected with a clear top coat.

#### Artist statement:

*What's Next Mama?* represents a scene of unspeakable desperation, in which the dependence of a polar bear cub is directly linked to an acute sense of parental powerlessness. Like polar ice caps, the body of the adult polar bear is melting in a scenario that mirrors our own existential situation.



## Kim Tarpey

### *A new Look at Jonah*

#### Materials:

Ceramic and glass

#### Technique:

Ceramic sculpture, press molds of applied decoration (bottles and plastic bags) melted glass

#### Artist statement:

*Inspired by ceramic traditions, I became influenced by communicative ceramics. I seek to draw comparisons with historical and contemporary attitudes toward the environment. In this instance I am using the story of Jonah but I have put the 'Great Fish' in a wave swamped with the by-products of tourism and consumerism.*



## Wendy Teakel and Janet DeBoos

### *Nestle*

#### Materials:

Ceramic, fabric

#### Technique:

Mixed media/soft sculpture

#### Artist statement:

*The soft clay, fired and transformed to hard ceramic vessel, was passed to other hands. An ever-present studio jumper, sleeves rolled up and ready for work, enfold the vessel, encapsulating hard with soft. Jumper and vessel volumes transformed through conversations, and collaborative making hands, form a new thing: Nestle.*

Courtesy of Beaver Galleries, ACT



# Sherna Teperson

## *Purple (The Seer)*

### Materials:

300gsm watercolour paper, PVA, spakfilla, acrylic

### Technique:

Each truncated octahedron unit is made from a flat sheet of die-cut watercolour paper. To keep the geometry accurate the sides have been joined internally. The units were then glued together and reinforced with another layer of watercolour paper.

### Artist statement:

*The Covid-19 death toll overseas last year led me to pursue a form and colour that symbolically, might hold Death at bay – an equivalent Cerberus – guarding entry to the Underworld. An interlocking construction of handmade paper truncated octahedrons were used to explore this concept.*



## Peter Widmer

*Number 42 from the 'House Hunting' Series*

Materials:

Wood, glue

Technique:

Building

Artist statement:

*Sometimes you find it and sometimes you don't.*