2017
SCULPTURE AT
SCENIC WORLD TEAM

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Sculpture at Scenic World would like to acknowledge the traditional owners of the land, the Darug and Gundungurra peoples.

SCULPTURE AT SCENIC WORLD

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Sculpture at Scenic World
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Sculpture at Scenic World has gone from strength to strength since its inception in 2012, earning a position as one of the most iconic regional sculpture exhibitions in the country. The exhibition continues to push the boundaries of art and nature while increasing access to art and nature for families, art lovers, couples and children. It’s an achievement we’re incredibly proud of at Scenic World, and one that we look forward to continuing for years to come.

Now in its sixth year, the exhibition has developed a strong following among the arts community, with over 550 artists from across the globe entering Sculpture at Scenic World since its inception. Artists have dedicated countless hours to creating meticulous sculptures that harness the natural beauty of the ancient rainforest, and the calibre of the artworks continues to impress tens of thousands of visitors each year.

Selecting the finalists is an incredibly involved process that comes from lengthy conversations with artists as their creations evolve - from submission proposal to installation. The curation of works considers artistic themes, the viewer experience, and the physical attributes of each work, and all artworks are carefully considered to assess their environmental impact to maintain the exhibition’s 0% ecological footprint.

Importantly, the exhibition’s impact extends far beyond the realms of the art world. While Sculpture at Scenic World continues to make a valuable contribution to the cultural landscape of Scenic World, it also plays a key role in bolstering the local Blue Mountains community.

Recognised as a regional flagship tourism event by Destination NSW for the third time in 2017, Sculpture at Scenic World has received high acclaim for its value in boosting overnight visitation to the region and showcasing the unique character, culture and attributes of the Blue Mountains. This is an incredible achievement that is a testament to Scenic World’s vision to host the exhibition, the calibre of artworks, and the attention to detail that goes into each and every exhibition.

We’re proud to welcome you to another year of Sculpture at Scenic World.

Enjoy,

Justin
Sculpture Otherwise showcases the diverse array of sculptural practice and small scale works by exhibiting artists.

Hear more about Sculpture Otherwise & Woodstock at a lunchtime talk with exhibiting artists and Justin Morrissey, Exhibition Manager & Curator – Sculpture at Scenic World. Free with gallery admission.

Curator & Artist Talk: Sculpture Otherwise & Woodstock
Blue Mountains Cultural Centre, Katoomba
Saturday, 22 April 11.30am – 1pm

Woodstock is an exhibition of sculpture, drawing inspiration from the medium of timber, sprawled across iconic destinations in the Blue Mountains.

Featuring some of Australia’s finest sculptors, the art trail extends across the Upper Blue Mountains and can be viewed at the following venues:

- **Braemar Gallery**
  Ludwig Micek, Salvo Spatium
- **Fairmont Hotel**
  Ian Swift, A collection from the series Avant Guard Dogs
- **The Carrington Hotel**
  Simon Hearn, In Formative Dawn
- **Blue Mountains Cultural Centre**
  Dale Miles, Scared Space
- **Scenic World Plaza**
  Elyssa Sykes-Smith, Geometry of Expression
- **Hydro Majestic**
  Stevie Fieldsend, Cauter Series
Our workshops are designed specifically for small people who enjoy learning new skills and making exciting things. Running every Saturday and Sunday from 10:30am in the Sculpture for Small People Makerspace, located on level 3 at Scenic World, this program promises to challenge and inspire! All workshops are $15.

Please note: upon arrival at the workshops, parents/caregivers must sign in their children and provide a mobile telephone contact.
Sculpture at Scenic World Route

2. Jacek Wanikowski 20. Kaya Yokoyama
3. Tully Arnot 21. Adam Rish
4. Mark Durrees 22. Elfin and Keino
5. Emily Kaar 23. Jennifer Cochrane
7. Hartie Fasher 25. Christopher Trotter
  Francois Limondin 27. Georgina Humphries
11. Aldo Bilotta 30. Martin George
12. Louis Pratt 32. Chris Bencie
13. Sally Simpson 33. Jan Cleveringa
15. Sally Kidall 35. Julian Pereira
17. Billy Gunner, Graham Davis King & invited installation
  Craig Johnston
18. Marta Ferratin
MERRAN ESSON

Remnants (Catchment II series) (2016)
NSW, Australia
Dimensions variable
Ceramics
$10,800 for set or individually sold
Stella Downer Fine Art

Remnants are a grouping of ceramic drums and buckets assembled together in the landscape. Their function to collect and store water is negated by the holes that are eroding away at their original purpose. As sculptures, they are in a meeting place as though in quiet contemplation and inviting the audience to consider the changing ways of collecting, the monumental story of climate and change, and of the dire necessity for us to take more notice. Inspired by old water tanks and buckets, often with rusted metal and distorted shapes and lying discarded in a farm gully or machinery yard, Remnants are a reminder of the impermanence of material. They are mnemonic devices, placed here on the valley floor and under the canopy of the trees to intervene in the landscape, suggesting the way that old discarded drums from previous usage leave their mark. As a material, clay can mimic a metal surface, poetically exploring textures, surface and the marks of time.
JACEK WANKOWSKI

Observatorium One (2017)
NSW, Australia
Dimensions variable
Timber (treated pine)
Commissions available

Observatorium One is an intervention – a disruption to the normal process of viewing and communing with nature along the rainforest trail. All of a sudden, visitors are separated from the forest: from its trees, rocks, flowers, mosses and ferns, and forced to peer through small observation slots in a screen at what lies beyond. Looking round the ends of the screen doesn’t help as the rainforest habitat which lies behind the screen is visible only through the carefully-crafted observation slots whose positioning has been pre-determined by another. ‘The other’ therefore regulates what the viewer can see and delimits the size and scope of the visitor’s visual field.
TULLY ARNOT

*Digital Forest 2* (2016)

NSW, Australia

Dimensions variable

Kinetic sculpture attached to existing plants (microcontrollers, servo motors, electronics, sensors and movement.)

NFS

*Nervous Plant* (2014) was a deconstructed artificial fern, with servo motors attached to the base of each branch. These programmable motors connect to a microcontroller and light sensor. When light hit the sensor the plant would wiggle, but in shade it would stand motionless. This expands upon the natural process of plants depending on light to live, turning it into an exaggerated digital relationship. As the only shadows falling on the plant were from audience members standing too close, it appeared that the plant became shy in their presence. This work was expanded to 400 artificial robotic plants for the installation *Digital Forest* at Cockatoo Island for Underbelly Arts Festival 2015. In *Digital Forest 2* I will install these same robotic components, but carefully attached to plants living on the forest floor. A gentle support structure will connect to each servo motor, which will be wired to a central microcontroller and sensors. When the sensors detect the audience’s presence, all of the motors will start moving in unison, bringing the forest to life – though doing so in a subtle way that at first could be mistaken for a breeze sweeping through the plants.
MARK SURTEES
*Cut Here* (2017)
Blue Mountains, Australia
150 x 5 x 150cm
Steel and flexible neon
NFS

*Cut Here* pulls on many threads. At its core the work is about the environment and our relationship with it both positive and negative. Humans consume the world around us in many different ways and what and how we take from the environment affects us greatly. The work asks the viewer to think about their impact on the environment, what and how they consume it and try to have a deeper, more harmonious and empathic understanding of it. 🌿
EMILY KAAR

*Anthropocentric Rhizome* (2016)

Blue Mountains, Australia

Dimensions variable

Hebel, aerosol paint, string and roots

NFS

*Anthropocentric Rhizome* looks at synergies between the spread of humanity and spread of weeds. Like root rhizomes humans can be broken in individual and collective locations, but we will merely forge new roots and connections that will emerge elsewhere as we invasively spread and slowly eclipse ecosystems in pursuit of progress.

The work addresses how humans like invasive plant rhizomes are capable of operating by means of ‘multiplicity, variation and expansion’. Rhizome and human multiplicity is causing the degradation of the planet.

The work was inspired by a tension between manmade and plant associated with my concerns of erasure of natural habitats in order to make room for urban environments. Inhabited by a series of different invasive weed species, the manmade concrete blocks connect the rhizome roots as one invasive system whilst allowing consideration on humanities many shared pervasive qualities with invasive plant species. Each has the ability to take over ecosystems and rapidly spread out of control.

Whilst the work is reflective of nature’s ability to conquer, this spreading invasive root sculpture may also be interpreted as a ‘multiplicity’ symbolic of our own adaptive invasiveness. We try to control the invasiveness of other species in order to benefit ourselves but paradoxically cannot control our own.
KOICHI ISHINO

Re-title; in the depth of the forest (2015)
NSW, Australia
100 x 80 x 250cm
Stainless steel and granite
$30,000
Janet Clayton Gallery

My work was made for the seaside, where the wind is blowing around the stone. I felt a gentle wind from the sea. The atmosphere gives me a clear idea, which is connected with bright light, air, the sea sound, and the smell of the ocean. I love the atmosphere of evening twilight, it is the sign of the universe. I believe, all of the things surrounding me are clear.

It would change my imagination if this work is sitting in the depth of the forest. Perhaps, we can find a sacred place or a mystical atmosphere. I believe the gods are living in everything and everywhere, trees, plants and rocks, that is the Japanese religion called SHINTO. The sculpture looks like a big plant in the forest, the fairies, the dwarves and the elves are surrounding there. That I believe and it will be the beginning of the story.
Henrietta is named after the first huntsman I engaged in conversation. A year spent living in a tree house taught me to keep the company of spiders rather than succumb to fear. On a formal level, the arthropod’s structure embodies qualities core to my artistic practice. The lyrical lines and animated grace of a spider’s movement intrigue me. My sculptures are, in essence, drawings in space; capturing movement and energy in a static form. Initial studies for this sculpture describe the body as a horse. The horse is a common thread throughout my practice, its form used as a metaphor for myself. Perhaps in Henrietta I become the spider. I now pose the question to myself: is imposing the horse on the spider a desire to gain control of the darkness?
La Subida Rhizome is a representation of the beauty and richness of the elements that make up soil and what is beneath it, that which we do not see, but know exists. We see beauty in the minerals and rocks extracted from the earth, we rely on the richness of the soil for existence. The work utilises steel and geosynthetic membranes, materials originating from the minerals extracted from the depths of the earth. A series of assembled prism like structures are covered by colourful membranes representing the colours of the elements on the periodic table as a reminder of the complex and often fraught relationship we are in with the earth we rely on for food and air.
LOUISA MAGRICS
3D Webs (2016)
NSW, Australia
Dimensions variable
Crocheted acrylic yarn
$8,000

Inspired by music theory and organic patterns, 3D Webs is a tangible representation of time. The woven structures translate rhythmic beats from sound into material forms. These material compositions interact with the environment in a unique site-specific performance, temporarily augmenting the natural architecture. Thoughts of coding, numerical sequencing and algorithms are meditated upon as the artist assumes the role of conduit or 3D printer. Poetically this subject matter aims to reflect the existence of interconnected and symbiotic systems, both in real world environments and the digital realm of the internet. Part of a broader series of installations exploring movements through time and temporary occupations of space, 3D Webs has been performed in various public sites throughout Qld, SA, Vic and NSW.
KEVINA-JO SMITH

The Dance of the Peacock Spider (2017)

Blue Mountains, Australia

Dimensions variable

Up-cycled materials

POA

NAVA

This piece is inspired by the 2015 discovery of seven new Peacock Spider species in Western Australia. The spiders sparked momentary excitement, with their superb mating dance and the incredible patterns and colours that earned them their name.

My aim hasn’t been to imitate the Peacock Spider’s actual web but rather celebrate the vibrant colours and playful dance through my own practice of knitting, weaving and meditating in a personal protest against the imminent environmental disasters we face together.

It is in reality a metaphor for the responsibility I feel entangled in to create awareness as an artist.

My practice is driven by the environment and wanting to shift focus from alarming information and instead celebrate positive news.

This exhibition is an exciting opportunity to play with the scale of the forest using a symbol that is so often associated with fear. Through my use of up cycled materials on a large scale I hope to inspire exploration and play.
ALDO BILOTTA

*Inspiration* (2016)

Vic, Australia

500 x 120 x 150cm

Aluminium and steel

NFS

The paint tube evokes the pursuit of the artist and artist’s ideas. This work represents the pressure of the man made on our environment. The work placed in the rainforest setting juxtaposes the industrial against the natural. The highly lustrous finish of the metal against the organic rainforest environment represents the struggle to find a balance between the two.
LOUIS PRATT
Consumption (2016)
NSW, Australia
Dimensions variable
Fiberglass, steel, coal and gold leaf
POA
Nanda Hobbs Contemporary

Consumption is a collection of super-sized apple cores made from coal and gold leaf. It explores many issues; from energy consumption to food, the economy, greed and the environment. Coal has been for Australia a cheap way of making dough but we cannot live by dough alone. These are complex issues with no simple answers.
These masks belong to a continuous cross cultural tradition of humans attempting to understand and influence the forces of nature through ritual objects. My work explores the way our values for nature have changed throughout history, and I attempt to express the contemporary sense of loss experienced as climate change and human activity impact on the wonder of diversity. For these masks I use marine debris, including collected rope and plastic, which are re-worked, stitched and detailed to create ritual masks for a ‘future museum’. Transforming waste materials collected from Australian beaches into finely crafted sculptures, I intend to question what is precious in our moment in history. ✦
SELENA SEIFERT & CHRIS WELLWOOD

*Kolorhaus* (2017)
NSW, Australia
200 x 150 x 180cm
Stained glass mosaic on perspex
$21,000

Wild Valley Art Park

*I was completely astonished by the beauty of nature. Our eyes see just a small fraction of the light in the world. It is a trick to make a coloured world, which does not exist outside of human beings.* – Albert Hofmann

*Kolorhaus* is an immersive sculpture that aims to capture the light, and use it to make a sculpture that the viewer will desire to enter. Once inside the viewer has an immersive experience in the realm of colour. *Kolorhaus* plays with the tradition of stained glass creating an experience of a spiritual space, one whereby the viewer may feel and see the colour.

In this exhibition the sculpture is the antithesis of the dark black coal-miners hut below it. The rainbow of diffracted colours intensify the colours of the surrounding rainforest, amplifying our mood inside and outside of sculpture. While consciously secular in conception, it is hoped those experiencing it will be subject to the same involuntary ‘uplifting of the spirit ’ felt when entering an old church embellished with stained glass, no matter what one believes. It is impressive that colour alone can have this effect.
SALLY KIDALL  
Portable Containment: cradle to cradle (2017)  
NSW, Australia  
Dimensions variable  
Environmental ephemeral installation  
Commissions available  

Through site-specific environmental installations, I seek to challenge the predictability of expectations & ‘cultural homogeneity’. Recently I have explored the impacts of creating contemporary interpretations of commemorative memorials and monuments as a way of initiating conversations, increasing awareness of the value and security of our natural resources and the ecosystems that shelter them. This conceptually multi-layered intervention is inspired by my research into the social, environmental and historical impacts of natural resource mining. Through examining the value of ‘home’ and the transient nature of mining communities, I have created a memorial intervention using this coal miner’s cottage as a platform to accommodate this complex inside/outside work. It is part of a series of my site-specific projects located in various decommissioned mines and quarries, and contains salt-coated works created during my recent residency at Hill End. I created site-based interventions, at this historic NSW gold mining town, investigating the value of possessions and their relationship to the impacts of resource extraction while exploring notions of displacement narratives/nomadism. The focus of my practice is the concept of transition, including notions of unpredictability, vulnerability and ephemerality. It is informed by issues relating to human ecology, cultural displacement, consumption, materialism and adjusting climates. ✨
CLAIRE BECKER  

Monumentum (2016)  
Mexico  
250 x 250 x 250cm  
In site installation with plexiglas, photography transfer on fabric and nylon thread  
$9,000.00 1 of 3  

Monumentum is an installation of hundreds of white butterflies that are all converging in one place, “spontaneously” and “momentarily” forming a human skull while resting on rusty rods that suggest an ongoing, unfinished, undefined construction. This piece reflects on the fugacity of life and the futility of most of our life’s constructions, since with few exceptions, we eventually leave them unfinished, misunderstood and bound to be trashed and forgotten. A skull is only proof of humanity, not individuality; our existence in the physical realm as individuals will vanish; few individuals however, do not care to leave a mark in that physical world and prefer to find the path to escape altogether from its life and death cycle. The colored butterflies that escape from the “third eye” of the skull in a spiralling movement upward, symbolize that, as human beings, we have the possibility to free ourselves from our physical envelope that is bound to decay and return to nature, and recognize our immortality as part of the divine creation. The contrast of an absurd construction in a stunning natural environment and real-looking butterflies attracted to it, enhances the preciousness of life and questions our freedom to choose meaningfulness over uselessness.
BILLY GRUNER, GRAEME DAVIS KING & CRAIG JOHNSTON

New Gnurra 2 (2017)
Blue Mountains, Australia
Dimensions variable
Forested pine, sarking, repurposed fur and mesh
$5,000

The work is part of a collaborative series of constructions or installations between artists Graham Davis King, Billy Gruner and architect Craig Johnston. These new works titled Gnurra by Graham Davis King come in various designs. ‘Humpy’ in colloquial speech have been made by indigenous people for thousands of years providing shelter from cold, wind and rain. They also provide a place for stories to be taught or retold under the night sky. The local ‘Skyworld’ dreaming has its distinct account and tribal beliefs particular to the Blue Mountains regions. Like other star shelters Gnurra’s are important in tracking the movement of stars. The stars likewise represent specific tales, figures and the story of Wantanganura. The emu and orchid spirits. The new Gnurra also had to fulfil its traditional role as temporary dwelling and protection, but above be a real star shelter to continue observing Wantanganura (or skyworld). The new version is made from modern low cost, easy to obtain materials.
MARTA FERRACIN

NSW, Australia
Dimensions variable
Mixed media, transfer pipettes, test tubes, flower water vials, luminescent pigment, synthetic resin, rare earth minerals, outdoor lights, timer, stereo speakers and MP3 micro player

POA
University of Sydney
*Organic Chemistry* uses sound and luminescent sculpture to create an enchanting and immersive habitat within the Blue Mountains rainforest. The project aims to create a sense of wonder and generate awareness of the native environment by highlighting the bioluminescence that occurs amongst the fireflies, glow-worms and fungi that live there.

The work consists of a large outdoor installation, set up along the Blue Mountains Scenic World boardwalk. The aerial and grounded components of the installation include an assemblage of multiple transparent test tubes, transfer pipettes and other materials reminiscent of chemistry compounds. *Organic Chemistry* creates an animated ecosystem that slowly glows, oscillates and emits sound. The sculpture is sensitive to natural elements and moves with the breeze, rain and wind. It glows under the effect of luminescent particles, which become chemically charged when exposed to both natural and artificial light sources that have been set up within the installation. The afterglow becomes visible only when the background light returns to a semi-dark condition. A looping, experimental sonic track plays within the installation, furthering the immersive experience of the work. It includes a collage of field recording and experimental sounds that amplify the silent processes of organic chemistry taking place in the forest area. The soundscape is created by Trevor Brown. *Organic Chemistry* is kindly supported by The School of Chemistry at the University of Sydney. It is part of MFA Marta Ferracin’s investigation into the phenomena of bioluminescence and chemiluminescence. †
NOAH BIRCH  

*Forest Composition in Blue, No. 1 (2017)*  
WA, Australia  
60 x 140 x 160cm  
Translucent nylon fabric  
Available for commission

As the work is traversed it changes in both proportion and colour dominance while utilising the natural architecture to provide visual structure. The transluence of the fabric allows the natural world to always be a part, never completely obscured or eliminated. The formal elements highlight the natural environment, and likewise, the natural environment highlights the abstract nature of the shapes in space and the new volumes and relationships created. ♦
KAYO YOKOYAMA

Illusion (2017)

Blue Mountains, Australia

Dimensions variable

Glass

POA

Lost Bear Gallery

Bubbles are one of my absolute favourite things to use when I was a child. Follow where the bubbles go. Sometimes I would run around the yard trying to catch them before they floated out of reach or before they were popped by a tree branch. To this day I’m still fascinated with bubbles.

1. ‘…a ball of gas that appears in a liquid, or a ball formed of air surrounded by liquid that floats in the air.’

That, we know of.

2. ‘…used to refer to a good or fortunate situation that is isolated from reality or unlikely to last’

By Cambridge Dictionary

Is it really!?

What’s the science behind a bubble? Bubbles provide the opportunity to study science concepts such as elasticity, surface tension, chemistry, light, and even geometry. Study tells me that bubbles help children develop self-concept as they learn about themselves and the world around them.

One of my friend’s daughter is fascinated by bubbles. She has a disability and cannot communicate vocally, when she is surrounded by bubbles, it calms her down and makes her smile. I wonder if I could install semi-permanent bubbles in the forest for her where she loves to be.

Bubbles make me smile unconditionally. My philosophy of creating is about happiness, to make ourselves access the good memories that we have forgotten. It is easy to cry by myself, it is hard to smile by myself.
ADAM RISH

_Hollowman_ (2014)

NSW, Australia

90 x 40 x 145cm

Timber

$3,000

Since 2007 Adam Rish has been working on wooden sculptures in Ubud, Bali. Rish designs the pieces on site as scale drawings simply drawn with a 2B pencil and ruler and then makes them from the local Albesea softwood which, when it is green, carves like butter. Rish is interested in word plays, literary quotes and scatological jokes. His imagery is based upon traditional carving from Southeast Asia, specifically tau-tau spirit figures from Sulawesi, which are used in ceremonial burials to represent the deceased in the after-life. His figures often have oversized but detachable genitalia – ‘without sex there is only accounting’. _Hollowman_ is a figure with an inverted head as a negative space with a falling hollow crown. A spirit-bird pecks at his fish eyes. His body is a brick wall and his penis a bone. He carries a Louis Vuitton handbag full of cash. Rish likes the doubling of meaning of this hollow figure being suspended in space, at Scenic World, in the hollow of a tree. Rish’s work is dystopic – he represents a world in confusion – but moderated by a comic humanism. This piece is like a souvenir of front-page violence tamed into a soft, hybrid, folk-art form. 🌿
ELIN AND KEINO

Green Screen (2017)

Finland

Dimensions variable

Wool thread

Commissions available

Green Screen is a site-specific installation, a dialogue between built forms and organic elements – a conversation of sculpture and nature. The work takes its shape from the surrounding trees and creates spaces, sculptural forms that play with the environment. The wall-like elements built out of thread function as silver screens – the nature reflects its movements, shapes, light and shadows onto it. It collects and represents information in several ways and makes us more aware of the nature around us. The fine thread even catches small falling/flying organic elements of nature – leaves, small sticks, feathers etc – bringing them to our attention. The screen serves as a simple laboratory – a canvas that collects visual information while emphasizing the specific forms and volumes of natural elements. Even insects can land on it and can be observed. The installation lives with and adapts to the conditions of nature. The sense of material varies from angle to angle and from the effect of the light. Sometimes there seems to be solid walls, and at moments the shapes become light and transparent elements.
From here… cube stack no more is an ongoing work that is dependent upon interpretation and interaction with a given site to determine its final form. Previously the work consisted of interlocking cubes in layers each consisting of 121 cubes arranged 11 by 11. In response to the site at Scenic World they are now liberated from these forms creating a meandering line occupying surfaces and the spaces in between.
DENISE OATES

Venous Embrace (2016)
NSW, Australia
Dimensions variable
Copper
Commisions available
Stella Downer Fine Art

A sculpture of oxidised copper vines winds its way around a tree. Is it a loving embrace or a malevolent squeeze? 😕
CHRISTOPHER TROTTER

*Foreign Body* (2016)

Qld, Australia

80 x 50 x 200cm

Recycled metal

$5,500

Simms Metal

*Foreign Body* is a reaction to introduced species. Its form is inspired by parasitic rainforest growth and water. The new form incites a viewer to imagine it in an impossible reality while the realisation of actual objects evoke memories.

By matching unrelated materials and textures and combing the inherent forces within them, my aim is to create a new unique entity and energy.

The artwork is a construction designed around the architecture of the pre existing machine made objects. ✦
Cocoons has been inspired by the humble Bag Moth. These cocoons are generally made from fallen sticks but are sometimes made from feathers. These inconspicuous cocoons are often unnoticed. When was the last time you remember seeing one? The cocoons have been made from fallen sticks and tied together with jute onto a hessian base which covers a steel frame. The placement of the cocoons near a termite nest is to draw comparison between them. The termite nest is conspicuous and built by the ‘workers’, hence its size and complexity, whilst the cocoon is an individual effort.
GEORGINA HUMPHRIES

Corridor.of.tents (2016)
Vic, Australia
2500 x 180 x 120cm
Reclaimed tent material, upholstery cotton and cable ties
$10,000

After a weekend of music, many weary festival goers leave huge amounts of camping gear behind. Aiming for a hasty retreat, amongst broken chairs and collapsed gazebos, almost-new tents are left behind. Destined for the rubbish, this colourful outdoor material has been collected and re-stitched together. Cut down to size and sewn back together into a geometric patchwork, this resource of material has not been wasted but pieced together into a collage of colour, guiding pedestrians through their forest walk.

Corridor.of.tents is a kinetic installation, scattered with traces of its former use. Tent windows, air vents and camping logos are neatly embedded in the fabric surface and only reveal themselves to the curious eye of the passing onlooker.

An array of 500 triangles, cut from discarded festival tents, are resewn together into a lattice work of shard-like luminescent pyramids. Spanning a 25-metre passage, this 3-dimensional patchwork hangs down like a canopy of vibrant stalactites, sharp in appearance but soft to the touch. Whether Corridor.of.tents is dripping from the trees above in the still forest air or wafting into a dynamic wave with the passing breeze, the Scenic World boardwalk will be illuminated into a kaleidoscope of colour. ♡
Two years ago, while deinstalling my sculpture at Sculpture by the Sea (Bondi), I heard the installation crew talking about how they witnessed a number of people taking selfies with each sculpture in the exhibition. I had also heard on the radio that selfie sticks were the most popular Christmas gift two years in a row. And this got me thinking, when did we become such a narcissistic society and how does social media create this behaviour. We are losing touch with our environment, community and culture by living our lives through the lens of a mobile phone attached to a stick that will become landfill in the not too distant future.

People are falling off cliffs in the pursuit of the perfect selfie; this self-absorbed Kangaroo is shooting himself in the foot…
MARK BOOTH
Jellybean (2017)
NSW, Australia
230 x 173 x 132cm
U-PVC pipe and nylon netting
$5,750
Conny Dietzschold Gallery

Jellybean relates directly to its surroundings. It is strapped to a tree a few meters off the ground, and appears to be an organic, parasitic growth clinging to its host. Camouflaged nylon netting, closely matching the surrounding fauna, will optically break down the structure of the sculpture and assimilate it into the forest canopy. The placement and height of the object on the trunk will lessen its visibility and render it harder to detect.
RACHEL PEACHEY & PAUL MOSIG

The Great Dying I (2017)

Blue Mountains, Australia

100 x 100 x 180cm

Coal, wood, perspex and natural dyed silk

$1,400

Many of the coal deposits in the Sydney Basin were formed in the Permian period 298-252 million years ago. In swamppy areas around the margins of an inland sea, piles of dead vegetation were buried under sediment, eventually becoming seams of coal. At the end of the Permian Period came the Great Permian Extinction, the Earth’s most severe known extinction event. Through the language of Victorian era museums and memento mori, we attempt to briefly separate coal from it’s inevitable cultural associations. As an energy source it has facilitated the expansion of human civilisation for some. As a major contributor to global greenhouse emissions it’s continued use could expedite another major extinction event and as such it has become a touchstone for competing moralities. It is also a physical connection to a geological timeline that is hard to comprehend. An object of our ingenuity or our villainy, it is also the compressed remnants of forests millions of years old. By absorbing what it actually is, can we glimpse the truth that all human culture, even with its real world consequences is essentially make believe. Can we free ourselves to choose a completely different story? 🌍
MARTIN GEORGE

*My girls up the duff* (2015)

Qld, Australia

120 x 120 x 270cm

Stainless steel, cast pewter and black paint

POA

Brisbane Modern Art Gallery

*My girls up the duff* was originally inspired by my pregnant wife Tilla as she displayed beautiful elegance in movement whilst being wonderfully bulbous. This work tries to explain the dynamism and reinvention evident during pregnancy, spliced together intimately embracing one another as my daughter materialized inside. The extruded shapes have a single entry and ending, the two co-inhabiting the same field. The pewter cast bubble wrap and cardboard symbolises the threshold of one thing to the next, the coming and going, the unwrapping and moving on. Welcome to my baby girl. Metamorphosis is also a constant in the rainforest, a narrative of old and new, now and not yet, death and re-birth, a box half opened, a gift waiting inside. Although humans are intrinsically organic, our interaction with the world today is mostly synthetic. Ready-made objects are a true part of our urban ecosystem. Aesthetically this work owes much to modernist structures. Historically modernism used simple and massive forms to strip everything down to its essential quality. ‘Although the aesthetic of some of my work is familiar, I fuel it with story, something that conflicts with the sensibility of modernism, a fresh tweak to an old theme. ✶
CHRIS BENNIE  

_New Bodies of Water_ (2016)  
Qld, Australia  
70 x 70 x 170cm  
Acrylic on op-shop paintings & garden stakes  
NFS  

_New Bodies of Water_ is an ongoing collection of second hand paintings sourced from op-shops between northern New South Wales and Gympie, Queensland. Each painting is an original work of art (no prints are included in the project) painted onto canvas board or MDF. The paintings have unique frames and are mounted on garden stakes for outdoor display. A number of paintings are signed while others remain authorless. Each painting depicts a landscape that includes within it some form of water (river, creek, lake or ocean). Bennie has overpainted these bodies of water in burgundy acrylic paint. Important for Bennie is the potential for overpainting to resurrect discarded pictures and inject them with a potency that may not be immediately apparent inside a Vinnies or Salvo’s store. By overpainting water Bennie amplifies the differences between foreground and background with a colour that evokes new and potentially more tense associations. What was previously benign and unwanted, albeit in some cases technically masterful, has been repurposed with historical and conceptual weight. ♠
JAN CLEVERINGA
A Moving World (2017)
NSW, Australia
76.5 x 12 x 80cm
Fluorescent light tubes, silicon and wood
$2,100

The artist explores impacts of global cultural change on identity, including technology. A Moving World raises questions about time, sustainability, renewability, the environment and the machine of business. It is about recognising the impact of changing technologies on our environment, our culture, our attitudes and social patterns and what drives these changes. Technological change is sometimes a slow phenomenon, by stealth, where most of us seem oblivious to its effects in the many areas of human interaction like waste, industry, the home and our future.
JODY GRAHAM

The Bower (2017)

NSW, Australia

Dimensions variable

Found urban objects and natural material native to the Blue Mountains

Commissions available

Bowerbirds are a family of twenty species that are native to Australia and New Guinea. The Bower has been inspired by the male Satin Bowerbird which is endemic to Eastern Australia and frequently seen in the Blue Mountains. They are legendary for their distinctive courtship behaviour, where males build an elaborate structure made from sticks and decorate around it with blue coloured objects in an attempt to attract a mate. Some species of bowerbirds also arrange objects to create an optical illusion. By placing smaller items at the front of the bower and scaling them against larger trinkets, the male bowerbird is able to make itself appear larger when the female bowerbird comes for inspection. Male satin bowerbirds are also accomplished dancers and will perform complex moves while waving around their finest blue objects, endeavouring further seduction. Many of the bowerbirds ritualistic mating behaviour can be seen to mirror our conduct when we are seeking a mate, such as showing off the luxury abode, displaying extravagant goods and attempting to seal the deal with exceptional moves on the dance floor. The Bower seeks to draw our attention to how alike we are to our avian counterparts and generate awareness and kinship.

The Bower - Performance

Wagana Dancers. Choreography, Jo Clancy. Dancers, Becky Chatfield and Chris Mifsud. Wagana acknowledge the Darug and Gundungurra People as the traditional custodians of the Blue Mountains.
JULIAN PEREIRA
*Dazzled* (2017)
NSW, Australia
200 x 200 x 200cm
Timber
POA

One of my favourite things about camping is lying in my tent at night, ready to drift off to sleep and just listening to the sounds of the bush. It can be quite deafening if you’re not used to it. But it is always intriguing. I like to pull the sounds apart and let them create shapes and patterns in my mind.
ST CANNICE’S PRIMARY SCHOOL, KATOOMBA

*Canice and the Plastic Reef* (2017)

Plastic shopping bags, water bottles, plastic lids, cable ties, wire, reclaimed wood, wool, beads, piping and various objects

Canice and the Plastic Reef takes a closer look at the impact humans have on the environment. Developed as part of a student project, this work draws attention to the plight of humpback whales and the devastation and loss of reefs and sealife as a result of our over consumption and disposal of plastics. In this artwork, ‘Canice’ the humpback whale is surrounded by a plastic reef made of up-cycled and reclaimed materials which were sourced from the local waste management facility, second-hand and charity shops, and various objects collected by the local school community. Canice and the Plastic Reef forms part of a broader exploration of topics including sustainability, ghost fishing, and the Great Pacific garbage swirl. Not only can we turn waste into incredible works of art, but together, we can also reduce our impact on our seas.

Students from St Canice’s Primary School also created a soundscape which complements the world ‘Canice’ lives in. ♦