

HIDDEN

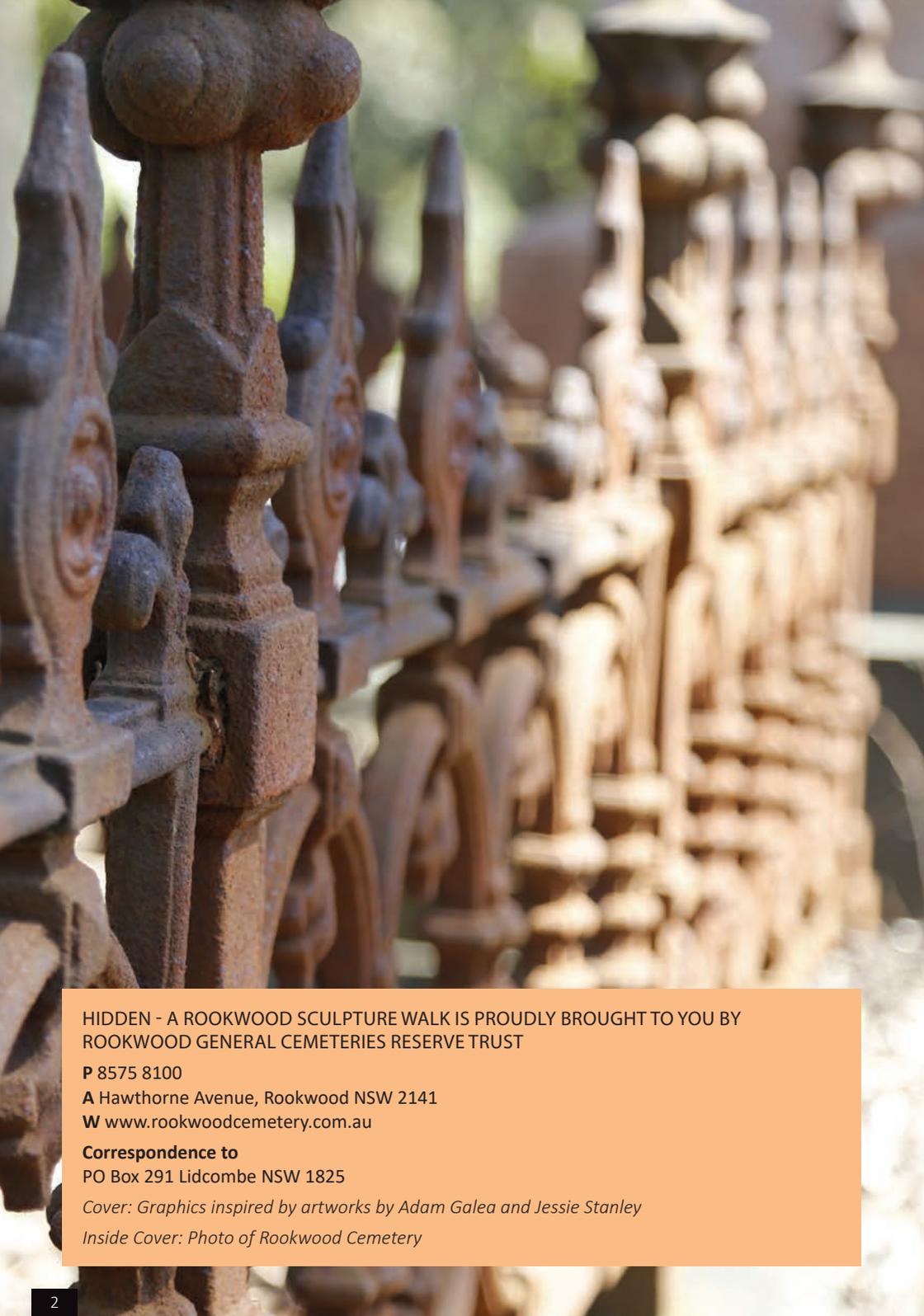
ROOKWOOD CEMETERY SCULPTURE WALK

2016

23 September – 23 October



FREE
ENTRY



HIDDEN - A ROOKWOOD SCULPTURE WALK IS PROUDLY BROUGHT TO YOU BY
ROOKWOOD GENERAL CEMETERIES RESERVE TRUST

P 8575 8100

A Hawthorne Avenue, Rookwood NSW 2141

W www.rookwoodcemetery.com.au

Correspondence to

PO Box 291 Lidcombe NSW 1825

Cover: Graphics inspired by artworks by Adam Galea and Jessie Stanley

Inside Cover: Photo of Rookwood Cemetery

WELCOME TO HIDDEN – A ROOKWOOD SCULPTURE WALK



On behalf of Rookwood General Cemeteries Reserve Trust, it gives me great pleasure to present our annual outdoor sculpture exhibition, HIDDEN – A Rookwood Sculpture Walk.

HIDDEN is the signature event within our public engagement program, which exists to enable the wider community to experience the historical and cultural significance of the Rookwood site.

Now in its eighth successful year, HIDDEN showcases not only the artworks, but Rookwood itself, with the cemetery's varying typographies, gravesites and historical masonry becoming an eye-catching backdrop to the works of art on display.

Rookwood Cemetery is the oldest, largest and most multicultural working cemetery in Australia. It will forever be special to so many people and HIDDEN invites artists and the public alike to experience the uniqueness of this site.

The 2016 exhibition consist of forty-three (43) carefully selected artworks, all of which uniquely address the themes of History, Culture, Remembrance and Love. These artworks are strategically “hidden” throughout one of the oldest sections of Rookwood, enabling visitors to wander through a little piece of our country's heritage.

We hope you enjoy HIDDEN 2016 and we thank everyone involved for making this years' show a success. Once again, the artists, curator, judges and sponsors have helped us to create a wonderful opportunity for the community to experience our iconic Rookwood Cemetery.

George Simpson

Acting Chief Executive Officer

Rookwood General Cemeteries Reserve Trust



ARTISTS

- 1 **Madeleine Challender**
Office of the Imagination (OOTI), Research and Development Dept - Rookwood Field Office
- 2 **Diamando Koutsellis**
Lotus Labyrinth
- 3 **Stefano Di Lorenzo**
65.15.13.12
- 4 **Barbara Wulff**
i-Muse
- 5 **Sue Ryan**
Guardians of Rookwood
- 6 **Mary Thi Nguyen**
Coral is Life and Koi Carp
- 7 **David Asher Brook**
Father and Daughter
- 8 **Marina DeBris**
Unendangered Species
- 9 **Sandra Winkworth & Lisa Woolfe**
In Flight
- 10 **Alma Studholme**
Vanishing Point - The Point of Contact
- 11 **Lucy Barker**
Sign-off
- 12 **Barbara Licha**
Listen time passes ... (Hidden)
- 13 **Antone Bruinsma**
Resurrection
- 14 **Jane Gillings**
Twist of Fate (Widow-maker)
- 15 **Nina Knezevic**
Mourning Picnic
- 16 **Graeme Pattison**
A Wake Up Call
- 17 **Amanda Bruhn**
Moonlighting
- 18 **Kassandra Bossell**
Wing Tunnel
- 19 **Jan Cleveringa**
The Passing
- 20 **Sian Watson**
Hollow Hounds
- 21 **Joel Cunningham**
Timeless
- 22 **Kirsty Collins**
Tears & Courage
- 23 **Alessandro Berini & Selina Springett**
Shades
- 24 **Janet Long**
Mute Bells
- 25 **The Ryan Sisters (Natalie and Pip)**
Between the Light and the Dark
- 26 **Michael Garth**
Expiry Date
- 27 **Clara Adolphs**
Headstones
- 28 **Donita Hulme**
Qi Dau Vanumia Haraga (I Am Always Remembering)
- 29 **Adam Galea**
Speak with Dead
- 30 **Jacek Wankowski**
In My /beginning Is My End
- 31 **Linde Ivimey**
Bella Donna, (Deadly Night Shade)
- 32 **Angela Bekiaris**
A Study of Convergence
- 33 **Hidemi Tokutake**
Fairy Rings
- 34 **Rhonda Castle**
Prism of Life
- 35 **Rachel Sheree**
Peace in Death
- 36 **Brigid Vidler**
Empty Chairs
- 37 **Richard Tipping**
Breathe (Be Breath Breathe, We Wreathe the Wreath)
- 38 **George Catsi & Anne Kwasner**
Now I Lay Me Down To Sleep
- 39 **Robert Hawkins**
The End of the Conversation
- 40 **Gary Deirmendjian**
strata – rookwood
- 41 **Kate Rae**
Big Spiders
- 42 **Fiona Kemp**
Ghost Lane
- 43 **Jihye Min**
Lamentation- Largo

SELECTION PANEL



Judith Blackall

Judith Blackall is Curator and Gallery Manager at the National Art School. She is responsible for NAS Gallery's program of exhibitions, including two student exhibitions at year-end, as well as the development of the Collection and other projects. She lectures on curatorial and professional practice and contributes to the Art Forum program of weekly lectures. Judith was previously Head of Artistic Programs at the Museum of Contemporary Art Australia, responsible for exhibitions, touring projects and off-site initiatives, as well as the development of the MCA's collection, management, display and interpretation. Judith has worked directly on more than 40 contemporary art exhibitions and projects, touring exhibitions internationally and a range of innovative outreach projects. Highlights include Rosemary Laing: effort and rush and Bill Culbert at NAS Gallery in 2015; Craig Walsh: Embedded exhibition at the MCA, Sydney and IMA Brisbane (2013-14); Craig Walsh: Digital Odyssey a national tour and artist residency to rural and remote communities across Australia (2011-12); Rafael Lozano-Hemmer: Recorders (2011); YAYOI KUSAMA: Mirrored Years (2009) developed in collaboration with the Museum Boijmans Van Beuningen, Rotterdam. From 1982 to 1997 Judith was working in Italy. She established a studio and residency for Australian artists in Arthur Boyd's family residence in Tuscany and also worked in contemporary art organisations in Florence, Prato and Milan. She is a member of the City of Sydney's Public Art Advisory Panel and Museums and Galleries of NSW panel of peers.



John Monteleone

John Monteleone has previously worked in the private sector and with the Department of Education and Training as a Visual Arts teacher in High School and in adult education. He has been involved in various roles and capacities within the arts industry since 1995 and has curated and managed a number of exhibitions which have toured both nationally (William Yang: SELECTED PHOTOGRAPHS 1968 – 2003, Pallingjang: Saltwater) and internationally (Tracking Cloth, Zhongjian: Midway). He was the Deputy Director at Wollongong City Gallery from 2000 to 2008. He has been Program Director at Wollongong Art Gallery since 2009.

ABOUT THE CURATOR



Cassandra Hard Lawrie

Cassandra Hard Lawrie is an Independent Curator, Sculptor and Installation Artist who has exhibited at the Tin Sheds, Incinerator Art Space, UWS Gallery, SCA Galleries, Penrith Regional Gallery, Government House and Laperouse Museum. She has been a finalist in the Willoughby Sculpture Prize 2009, the UWS Sculpture Award 2008, Blacktown City Art Prize 2012 and the Fishers Ghost Award 2012. Cassandra has been the curator of Sculpture in the Vineyards (2009-11) and In Situ: The Mosman Festival of Sculpture and Installation for 2011 and 2013. Since 2012 she has directed the inaugural Hungry for Art Festival for the City of Ryde. For this council, she has also curated the Youth Environment Prize (YEP) 2013, the International Women's Day Art Prize 2013 and 2014 and the Sustainable Waste 2 Art Prize (SWAP) 2014 and 2015. She has curated a number of themed exhibitions including Langué at the Peacock Gallery for Auburn City Council and the inaugural exhibition at the Warringah Creative Space—Certain Nature—for Warringah Council. Cassandra has been the curator of HIDDEN - A Rookwood Sculpture Walk since 2011.

FREE PUBLIC PROGRAM

GARDEN PARTY LAUNCH

Sat 24 September, 3pm

Official opening of HIDDEN and the announcement of the \$10,000 Rookwood Cemetery Sculpture Award winner. There will be music, refreshments and art activities for the kids.

CURATOR TOURS

Sun 25 September, 11am / Sat 8 October, 1pm / Thu 13 October, 11am*

Our Curator will take you through parts of the walk with interesting information about the works.

* Afterwards, join us for refreshments at the All Souls Chapel and a presentation on RGCR's *Hidden Stories and Artefacts* led by the Friends of Rookwood (13 October only).

PHOTOGRAPHY WORKSHOP

Sat 1 October, 11am – 4pm

Join HIDDEN artist Madeleine Challender at *The Office of the Imagination - Field Office* to learn how spirit photographs may have been created and experiment with lighting and other apparatus to create special effects. BYO camera (or mobile). All ages welcome, children under 7 require supervision.

MEET THE ARTISTS

Sun 9 October, 2pm – 4pm

Exclusive chance to meet some of our talented artists at their works to talk inspiration, creative practices and all things 'hidden'. Come and meet the real person behind your favourite artwork.

SCHOOL HOLIDAY ART WORKSHOPS

27 - 30 September and 4 - 7 October, 10am - 4pm daily

Children aged between 8-16 years are encouraged to participate in these workshops focusing on themes around personalities, identities, characters and creatures. This year workshops will be held at The Cottage @ Rookwood Cemetery as well as at our partner venue, The Armory Theatre @ Sydney Olympic Park.

BOOKINGS ARE ESSENTIAL

To book your **free** spot on a tour or workshop please contact RGCR:

P 8575 8100

E hidden@rookwoodcemetery.com.au

W www.hiddeninrookwood.com.au

AWARDS

\$10,000 ROOKWOOD CEMETERY SCULPTURE AWARD

Rookwood General Cemeteries Reserve Trust is again offering a non-acquisitive award of \$10,000 for one artist. All artists participating in HIDDEN 2016 are eligible for this award. The successful artist will be selected by Judith Blackall (Curator and Gallery Manager, National Art-School) and John Monteleone (Program Director, Wollongong Art Gallery). The award recipient will be announced at the HIDDEN launch on Saturday 24 September.

\$500 PEOPLE'S CHOICE AWARD

Rookwood General Cemeteries Reserve Trust is also offering a \$500 people's choice award. All artists participating in HIDDEN 2016 are eligible for this award. Audiences have the opportunity to vote for their favourite sculpture, either onsite or via the HIDDEN website. The award recipient will be notified the week after HIDDEN closes.

ARTIST AT THE ARMORY AWARD

Sydney Olympic Park Authority (SOPA) has offered a pre-exhibition residency, valued at \$800, for up to three months at Newington Armory for an artist who was selected into HIDDEN 2016. This award, which was selected by Tony Nesbitt (Manager, Arts Programming, SOPA), was awarded to Clara Adolphs. Clara had the use of one of the Armory's studios from early May to prepare her work for HIDDEN – *Headstones*.

PEACOCK GALLERY AND AUBURN ARTS STUDIO RESIDENCY AND MENTORSHIP AWARD

Cumberland Council (formerly Auburn City Council) has supported an emerging Western Sydney artist by offering a pre-exhibition residency and mentorship at the Auburn Arts Studio, valued at \$1,000. This award, which was selected by Jenny Cheeseman (Arts Coordinator, Cumberland Council) and HIDDEN 2016 Curator, Cassandra Hard Lawrie, was awarded to Rachel Sheree. Rachel had the use of the Auburn Arts Studio to assist her develop and create an artwork for HIDDEN 2016, and was also given the support of established artist Sam Valenz, to assist in preparing her work for HIDDEN – *Peace in Death*.





SPONSORS

Proudly brought to you by:



Sponsored by:

PEACOCK
GALLERY



AUBURN
ARTS STUDIO



SydneyOlympicPark

Supported by:



Friends of
Rookwood



01 Madeleine Challender



Office of the Imagination (OOTI) Research and Development Dept - Rookwood Field Office

- Materials** Tent, office furniture and stationary, books, drawings, photos, mixed media and apparatus
- Dimensions** Variable
- Price** Not For Sale

STATEMENT

The *Office of the Imagination (OOTI)* has been deployed to Rookwood to further important initiatives, for which direct inquiry and interaction with the public is a priority. The objectives of the unit are: site-research and documentation of subjects (spectral); recording public accounts of unexplained incidents; phenomenological database development; case studies (retrieval and rehabilitation of spirits); testing lures and traps. Community engagement activities include spirit photography and fishing trips. Other special projects may take place as deemed important upon approval of Prof. Charles Rentoul, Director - OOTI. Includes drawings of Rookwood's ravens by OOTI Field Illustrator, Ms Ceinwen Hall.

BIOGRAPHY

Madeleine was born in Sydney and studied Painting at Canberra School of Arts and Philosophy at UNE. She has exhibited in Paris, Vancouver, Manila, and around Australia; most recently in *Flushed, Red, Rubicund* at See Street Gallery. Madeleine creates children's books illustrated with light-scapes about unexplored environments and imagining possibilities yet to be. She also works in remote communities coordinating arts education activities and art centres. Her current interest is in the relationship between art, sacred practices and the economy.

02 Diamando Koutsellis



Lotus Labyrinth

- Materials** Ceramic and rock pebbles
- Dimensions** 600 x 600 cm
- Price** \$150 for each small lotus flower
\$1,500 for large lotus flower

STATEMENT

The lotus has been a symbol of rebirth, enlightenment and coming out of the murky pond to growth and beauty to the other side. Death and rebirth and walking the labyrinth of life are part of the soul's evolution.

BIOGRAPHY

Diamando Koutsellis has been a practising artist for over twenty years. She is an interdisciplinary artist; her mediums include public art, ceramics, painting, and community cultural development projects and programs. Diamando has exhibited extensively across Australia and abroad. Her works are in public museums in China where she was selected to represent Australian Ceramics at an international ceramics symposium. She has over twenty permanent public artworks across Australia. In 2011 Australia Council for the arts funded her to go to New York City to further develop her community cultural development projects. Her ceramics was selected for 2014 the Australian Ceramics biennale at Manly museum. She continues to create works prolifically, pushing boundaries, and creating ideas into reality.

03 Stefano Di Lorenzo



65.15.13.12

Materials Steel
Dimensions 140 x 140 x 580 cm
Price \$3,000

STATEMENT

65.15.13.12 - 65 days 15 hours 13 minutes and 12 seconds.

This nihilistic work reflects as a symbolic element of time. The time that it took to order materials, construct and install this work is relevant to the time that is represented within the title. The construction of a steel rectangular prism is something that is represented to us in our everyday architecture, inhabiting our surroundings and falling back into space, allowing our surroundings to disappear with ease. This bold and heavy structure is not just an artwork but a tool to re-evaluate space and its constructions, questioning the definition of sculpture as something that we admire and reflects a sense of beauty or allows us to imagine and question the foundations in which we stand.

BIOGRAPHY

Throughout my artist career I have exhibited in Sculpture in the vineyards in 2012 and the Laneway festival *Sunday Punch exhibition* in 2015. Through my growing practice I have completed my studies at Sydney College of the arts and continued my studies in Design Architecture continuing to learn and grow as student and practitioner.

04 Barbara Wulff



i-Muse

Materials Plywood, clear acrylic sheet, resin, light and solar panel
Dimensions 72.5 x 142.5 x 11.5 cm
Price \$7,400

STATEMENT

We are obsessed with phones. The moment I put my own flat shiny screen to my ear I perceive it as a kind of 'kiss'. I love watching peoples' fingers hovering over the touch screen meniscus with a concentrated look on their faces. I may glimpse from my car a man leaning back with "that gesture" of holding a phone to the side of his head. Couples on street corners texting oblivious to one another. I call this "The Flat Ear Society".

The design process was series of paintings where a *Sleeping Muse* is listening to the sea. Brancusi's seminal sculpture depicts unconsciousness. *i-Muse* is awake and the ear has turned inside out emphasizing receptivity.

BIOGRAPHY

Artist born 1964 Hornsby and travelled by ship to Germany in 1972 at the age of nine. She returned in 1980 to attend Hornsby Girls High School. She graduated in sculpture at VCA, participating in the Neo-Geo movement. Her work was exhibited during *Perspecta 91* at the Art Gallery of NSW followed by a Visual Arts Board scholarship to Paris in 1992. A retrospective, *My Kidney and other Animals* appeared at Art Space on The Concourse Chatswood last year. She works as a relieving teacher and at Madame Tussauds.

05 Sue Ryan



Guardians of Rookwood

Materials Ghost net, fishing line, beach thongs, synthetic beach rope, glass eyes, galvanised wire and chicken wire

Dimensions Variable

Price \$4,500 each for small dog
\$5,500 each for large dog

STATEMENT

Up until the Victorian era it was common practice to bury a dog in a cemetery to protect the cemetery and the souls of people buried there. Dogs were also buried to guide the recently deceased into the afterlife. Appearing to the living as spirit dogs they were known as 'Church Grimms' and it is said that all historical cemeteries have one. It is unlikely Rookwood doesn't have its own Grim, a forgotten unmarked grave amongst the necropolis, the church yard protector and spiritual guardian for those who have passed.

BIOGRAPHY

Sue Ryan was born in Cairns and still lives in the region. In 2001 Sue became the Manager at the indigenous Lockhart River Art Centre where she remained until 2007. In 2008 she researched the potential for ghost net to be used as an art material in the remote indigenous communities where it was washing up and was subsequently retained as Art Director for GhostNets Australia to implement the recommendations of her report. Sue continues to work with ghost net making life-sized dogs which she exhibits at Martin Browne Contemporary in Sydney. Although dogs feature as a theme in her work she recently completed a 4.5M sawfish for Kelvingrove Museum in Glasgow.

06 Mary Thi Nguyen



Coral is Life and Koi Carp

Materials Plastic safety tape, plastic bottles, plastic wire, weather proof spray and metal

Dimensions Variable

Price \$1,500 for Coral is Life
\$800 for Koi Carp

STATEMENT

Constructed from plastic safety tape, plastic bottles and waste casted in unnatural colours, the sculpture eerily reminds us of the damage and loss of life that has been done to Australia's own marine ecosystem. The sculpture is a conceptual exploration of industrial waste materials that engage the audience through their experience of colour. This fish and coral sculpture is a symbolic representation on the cyclical nature of life. In many cultures and religious folklore, the fish was a symbol of life being a source of sustenance, as well as representing fertility and evolution.

BIOGRAPHY

Mary T Nguyen is a Sydney based creative artist, who is a Vietnamese refugee to Australia. After many years of hard work raising a family in Australia, she continued her artistic pursuits, gaining her Bachelor of Fine Arts from the College of Fine Arts (COFA), 2013. Mary has dedicated many years to her professional practice during her time in Vietnam; having won some awards in Australia and having also been fortunate to participate in a number of solo exhibitions in Rome 2015, Melbourne 03/2016 and Sydney 09/2016. She has also been in collaborative exhibitions and a finalist in many Australian Art prizes.

07 David Asher Brook



Father and Daughter

Materials Sandstone with enamel and stone-sealer

Dimensions 480 x 420 x 420 cm

Price \$6,000

STATEMENT

Father and Daughter is a sculptural tribute to my daughter who passed away four and a half years ago at the age of 16 days and is buried in one of the baby sections at Rookwood Cemetery. There is no monument on her grave, as my wife and I felt it would be best for her and for us not to be attached to her through a specific physical place. Instead we each chose other ways to honour her memory that would keep her in our home and our hearts.

BIOGRAPHY

David Asher Brook is a visual artist working primarily in painting and video art. He is a qualified stonemason and a musician and is merging these into his art practice. He has been a finalist in the Brett Whiteley Travelling Artist Scholarship, the Paddington Art Prize, the NSW Parliament Plein Air Painting Prize (3x), the Blake Prize and the Salon Des Refuses.

08 Marina DeBris



Unendangered Species

Materials Washed up plastic

Dimensions 15 cm x 30 cm x 15 cm

Price \$400

STATEMENT

Sydney artist Marina DeBris has been picking up trash along beaches and creeks for over a dozen years. Her mission began when she moved from Bondi Beach, to Los Angeles. "In the beginning I would just pick up stacks of Styrofoam cups and bring them to the local 7-11, but I soon realized that this wasn't really attacking the root problem. I needed a creative way to draw attention to it. The whole idea of making beach detritus into art began in 2009 with the realization that the waste we create always comes back to haunt us".

BIOGRAPHY

Trained as a graphic designer at Rhode Island School of Design, Marina's interest in the intersection of art and the environment has been a constant. After running a successful international design studio, her focus turned to the arts and the environment. Her work has been shown in galleries in Los Angeles, New York, Berlin and Sydney and published in the Sydney Morning Herald, Elle Australia, featured on CCTV America, KTLA, and ABC News Australia. Her 'trashion happenings' have taken place at Sculpture by the Sea, Festival of the Winds and the Smithsonian's National Zoo in Washington D.C. In 2016, she was awarded an artist in residency through Waverley Council.

09 Sandra Winkworth & Lisa Woolfe



In Flight

Materials Flyscreen, shade cloth and wire
Dimensions 300 x 122 cm each panel
Price \$7,000

STATEMENT

We have been drawing and painting birds individually as ways to explore our interest in Nature. The Raven perhaps seen as the unglamorous, overlooked and even considered irritants. Throughout history, the Raven appears in mythology of many cultures always linked to, or as, a mediator animal between life and death. *In Flight*, where it is full of birds, the raven becomes abstracted as it moves across open sky and transforms into a powerful symbol of freedom and hope through loss.

BIOGRAPHY

Sandra has exhibited extensively in solo, group and collaborative projects and residencies worldwide. In 2015, she was short listed for Hazelhurst Art of Paper, invited to produce a solo installation at the Portland's Nigel Art Space and worked for the Virtual Arboretum Project funded by Regional Arts Victoria. Lisa Woolfe has a BFA Hons from CoFA/NAS, and Dip Fine Art from Meadowbank TAFE. Lisa has exhibited widely in group and solo exhibitions since 2009. She has been a finalist in numerous art awards across Australia. She is also an independent curator recently co-curating a major exhibition of contemporary drawing at Newcastle Art Gallery.

10 Alma Studholme



Vanishing Point - The Point of Contact

Materials Ceramic, synthetic padding and steel rod
Dimensions 300 x 50 x 50 cm
Price \$1,200

STATEMENT

The title *Vanishing Point - The Point of Contact* is descriptive of both the physical and the symbolic aspects of the sculpture. The two forms start as a circle; one from the ground and the other from the above; and they each gradually narrow into a single sharp point. Beyond these points is the space where they meet; in the empty space between the two. This void is filled with tension and potentiality, and is the key element of the sculpture. It invites and encourages contemplation of the spiritual dimension of life after death.

BIOGRAPHY

I am an emerging sculptor living in Sydney. My practice includes mixed media and multimedia installations, often explored in the context of ceramics as my core medium. I am a recent finalist of the Tom Bass Prize for Figurative Sculpture and I currently hold residencies at the North Sydney's Coal Loader Centre for Sustainability and Brand X Studios in St Leonards. I am also enrolled as a PhD candidate at the University of Sydney, working on an interdisciplinary project designed to extend my sculptural practice across cognitive sciences, neuroscience and contemplative religious traditions.

11 Lucy Barker



Sign-off

Materials Sandstone
Dimensions 68 x 68 x 7.5 cm
Price \$2,400

STATEMENT

Sign-off is part of a larger body of work that considers our lives within the context of the geological time scale. It is one of several artefacts that take a back-to-the-future look at the potential for digital evolution and human extinction.

BIOGRAPHY

Lucy Barker's art practice is concerned with the relationship between our digital and physical worlds and focuses on where the two meet. She draws on observations of social and environmental change to create works that often involve the audience in non-traditional ways and spaces. Barker has held solo exhibitions at Gosford (2009) and Maitland (2011-12) Regional Galleries and has exhibited in Sculpture By The Sea 7 times since 2009. She is a regular finalist in sculpture prizes including: Woollahra Small Sculpture Prize, Sculpture at Sawmillers, Willoughby Sculpture Prize, Sculpture at Scenic World. Barker has a bachelor degree in Design, Visual Communication, and is completing a Masters in Digital Design and Culture. She has works in the permanent collection of Maitland Regional Gallery and the private collection of Gene Sherman, plus other private collections both nationally and internationally.

12 Barbara Licha



Listen time passes ... (Hidden)

Materials Galvanised wire and metal bars
Dimensions 240 x 100 x 120 cm
Price \$13,000

STATEMENT

This is a sculpture from the series *Listen time passes...*—the first of which I started four years ago. Some have been made to hang from the branch of the tree, some made for interiors, or as a freestanding outside sculpture. I thought it would be a good idea to make a special edition of *Listen time passes ... (Hidden)* for viewers at Hidden cemetery sculpture exhibition. The placement at Rookwood Cemetery will enrich the meaning and sense of the sculpture as it talks about people, about the time and existence, about reflections of human being.

BIOGRAPHY

I was born in Poland and immigrated to Australia 1982. I have completed a Graduate Diploma of Fine Art from the City Art Institute, Sydney in 1989. I have been a practicing Artist for 30 years and have held numerous solo and group exhibitions across Australia and in Europe, including Sculpture by the Sea, Bondi and Cottesloe. In 2015 I won the Sculpture by the Sea Waverley Council Mayor's Prize.

13 Antone Bruinsma



Resurrection

Materials White Helidon Freestone
Dimensions 130 x 180 x 95 cm
Price \$12,000

STATEMENT

Resurrection symbolises the earthly and spiritual aspect of our organic existence. The flower represents a culmination of life experiences and understanding of our purpose, and therefore blooms to express beauty in realisation. The leaves represent the fragility of life – one lifting towards the sky and the other resting on the earth.

BIOGRAPHY

Antone Bruinsma's sculptures can be found in many parts of the world, including the Shanghai Sculpture Park, China, and Yu-Zi Paradise Sculpture Park in Guilin, China, Hualien and Shihmen Reservoir in Taiwan and throughout Australia in the collections of local councils and private collectors. As a young sculptor, he initiated the first international stone sculpture symposium in Australia, bringing stone sculptors together to create works of art in public view. He has participated in many sculpture symposiums since then in Australia and overseas. Recent sculptures commissioned include a marble lily flower for the Lockyer Valley in Queensland, representing the natural lines and beauty of the local landscape, a granite crocodile in collaboration with indigenous artist, Thomas Illin, for Jezzine Barracks sculpture walk, Townsville, and a quartzite eagle for Wyaralong Dam, Queensland, representing one of the totems of the first peoples of the area, as well as the symbol of the RAAF who shared that land prior to the dam construction.

14 Jane Gillings



Twist of Fate (Widow-maker)

Materials Used champagne corks and wire
Dimensions Variable
Price \$7,000

STATEMENT

Turning corks back into a tree. My fear of things falling on me, cranes, aeroplanes and branches, specifically. Trees from which branches fall and randomly kill people are called widow-makers. The artery that was blocked and nearly killed my husband is commonly referred to as the widow-maker. Heart disease, like many human health issues, is often linked to alcohol consumption. Our lives are measured by choice and circumstance. Paths can change in an instant, or reveal themselves slowly. Tread carefully and don't forget to look up.

BIOGRAPHY

Using predominantly recycled and discarded materials for her sculptural work, Jane Gillings has been exhibiting for over 30 years in conventional art galleries as well as large-scale outdoor sculpture exhibitions including *Sculpture By The Sea*, *Sculpture at Scenic World*, *North Sydney Art Prize*, *Art and About*, *Willoughby Sculpture Prize*, *Sculpture in the Vineyards*, as well as regional sculpture exhibitions. Her work typically addresses issues around waste, overconsumption and loss. These themes make reference to environmental issues, but her work also provides a metaphor for more personal human struggles. Gillings facilitates sculpture workshops for the National Art School, *Sculpture By the Sea*, councils, schools and other arts organisations. Jane recently won the Sustainable Waste 2 Art Prize.

15 Nina Knezevic



MOURNING PICNIC

Materials Sandstone, plaster and picnic blanket
Dimensions 10 x 150 x 150 cm
Price \$5,600

STATEMENT

In *Mourning Picnic*, replicas of decorations found on Victorian tombstones and retired gravestones debris are arranged lovingly in the corners of a picnic blanket, hand-embroidered with a Victorian-inspired wreath design. Echoing the Victorian experience of picnicking at the cemetery, I invite guests to picnic and reflect on today's meaning of cemeteries and mourning rituals. Through a process of collating objects embedded with such symbolic value and reinterpreting historic rituals, this work explores our layered mythologies and complex belief systems.

BIOGRAPHY

Immigrating to Australia after the Bosnian war, Sydney-based Nina Knezevic's experiential drawing practice is fuelled by the exploration of her identity and memory. She has exhibited in Sydney ARI's Peloton, Horus and Deloris, co-founded and curated a drawing exhibition at Workshop Showroom. Nina was awarded an MVA from University of Sydney (SCA) and moved to Melbourne in 2010; exhibiting at Melbourne ARIs Bus and c3. In 2013 and 2014, she exhibited at Sydney ARI 55 Sydenham Rd, Marrickville, where she was also Communications Manager. Her art practice has developed to include sculpture, installation and performance, examining ideology and belief systems. She was a Finalist in the Hutchins Art Award in 2015. Her work is held in private collections in Australia, NZ and Serbia.

16 Graeme Pattison



A Wake Up Call

Materials Sandstone, metal pipe and plate, solar panel, electronics and loudspeakers
Dimensions Variable
Price \$12,000

STATEMENT

A Wake Up Call is an interactive sound sculpture with an environmental message. Australia is witnessing the decline of many native animal species including birds and frogs. This artwork is a memorial to the individual animals already lost and encourages the community to take action before more pass away. The species listed on the headstone are all suffering population decline. Their songs and calls are held as digital memories in the headstone and will play aloud when the switches on the pillar are touched. *A Wake Up Call* also comments on our society's change from text recorded in physical form (E.g paper and gravestones) to multimedia information held and distributed electronically.

BIOGRAPHY

Graeme has a special interest in interactive sculptures and increasing the community's environmental awareness. He has exhibited at Bondi Sculpture by the Sea three times, at Hidden in 2015 and at Sculpture in the Vineyards 2015. Graeme also liked the experience of participating in small grittier sculptural events in Newtown and Marrickville. His interactive sculpture at Scenic World earlier this year provoked many comments. Graeme also works as a professional engineer in traffic management and electronic systems in Sydney.

17 Amanda Bruhn



Moonlighting

Materials Wire mesh, wax, natural and dyed raffia, paint, expandable foam and cement
Dimensions 160 x 160 x 90 cm
Price \$650

STATEMENT

Hidden as my history
My child mother rode horses through this cemetery
At night, under moonlight, I imagine
Maybe my mother's mother is buried there
Maybe many others
Our connection's knowledge broken
Mental illness cut ties ...Still
Rookwood marks a place
Containing shadows
Fleeting images on the periphery, shifting focus,
remaining unclear

BIOGRAPHY

I was born in Southport QLD in 1962. I joined my sisters in Brisbane in the 1980's to study Fine Arts. There I worked as an artist doing school holiday workshops with Brisbane Community Arts Centre. In 1985 I moved to Sydney where I continued to work and exhibit. Tracey Moffat also invited me to be set designer for her first film *Nice Coloured Girls*. With the wish to complete formal studies I moved to Adelaide and completed a Visual Arts Degree (studio studies) in 1991. I have lived in Brisbane, Sydney, Adelaide, Lithgow and Canberra and have worked in and participated as a community artist in artist's groups and taught children and adults. Now I have a roof over my head, my children are grown and I have ideas to express about the life I have led as well as the one I am yet to weave.

18 Kassandra Bossell



Wing Tunnel

Materials Black bamboo, cane and fabrics
Dimensions 250 x 150 x 3000 cm
Price \$2,000

STATEMENT

In depicting cicada wings, I want to stimulate conversation and meditation on life cycles and the interdependence of life forms within ecosystems. Cicada 'nymphs' burrow into the ground and live underground for 2 - 17 years eating tree sap before they emerge into the light and shed their exoskeletons, to grow wings and search for their mate. Their emergence from the underworld into flight echoes many different conceptions of afterlife. As a part of nature, we are reminded that the only thing we can rely on is change and transformation. As such, this sculpture pays tribute to our shiny ephemeral lives.

BIOGRAPHY

Kassandra Bossell works in sculpture and installation. Her activities span visual, professional and performing arts, including work for exhibition, dance, film, theatre, museums, festivals, public and private commissions. She has had solo and group exhibitions both in Australia and overseas and is a current MFA candidate at UNSW. Kassandra was awarded an Art on the Greenway Grant 2016 from Leichhardt Council, an Artist to Artist Grant from NT Arts, 2010, a CASPA Regional Art Grant in 2010 and a Pat Corrigan Grant in 1993. Kassandra has been selected as finalist for numerous prizes and won some too.

19 Jan Cleveringa



The Passing

Materials Fluorescent light globes, wood panel, Branches, woodchip, Silicon glue and resin

Dimensions 80 x 240 x 70 cm

Price \$9,500

STATEMENT

Jan Cleveringa is a contemporary artist who explores impacts of global cultural change and identity. *The Passing* is made from fluorescent light bulbs which are being replaced by LED lighting. The Installation is a representation about slow cultural change, waste and renewal. It raises questions about time, sustainability, the environment and the machine of business. It is about recognising the impact of changing technologies on our culture, our attitudes and social patterns and what drives these changes. It is a slow phenomenon where most of us seem oblivious to its effects in the many areas of human interaction like industry, the home and our future. Will it change architecture, the backyard BBQ, mining, travel and reception areas? Are we recognizing these changes and impacts?

BIOGRAPHY

Jan Cleveringa, (b. 1969), has a Bachelor of Arts from University of Sydney. He has an emerging arts practice and has been a finalist in numerous Sydney prizes such as the Mosman Art Prize, Blacktown Art Prize and the Campelltown Art Prize. He has been commissioned for public artworks by Landcom and by Blacktown City Council. He has been awarded three Studio Residencies and recently received a grant from the Blacktown Arts Centre 2016.

20 Sian Watson



Hollow Hounds

Materials Grout, chicken wire, steel and paint

Dimensions Variable

Price \$2,200

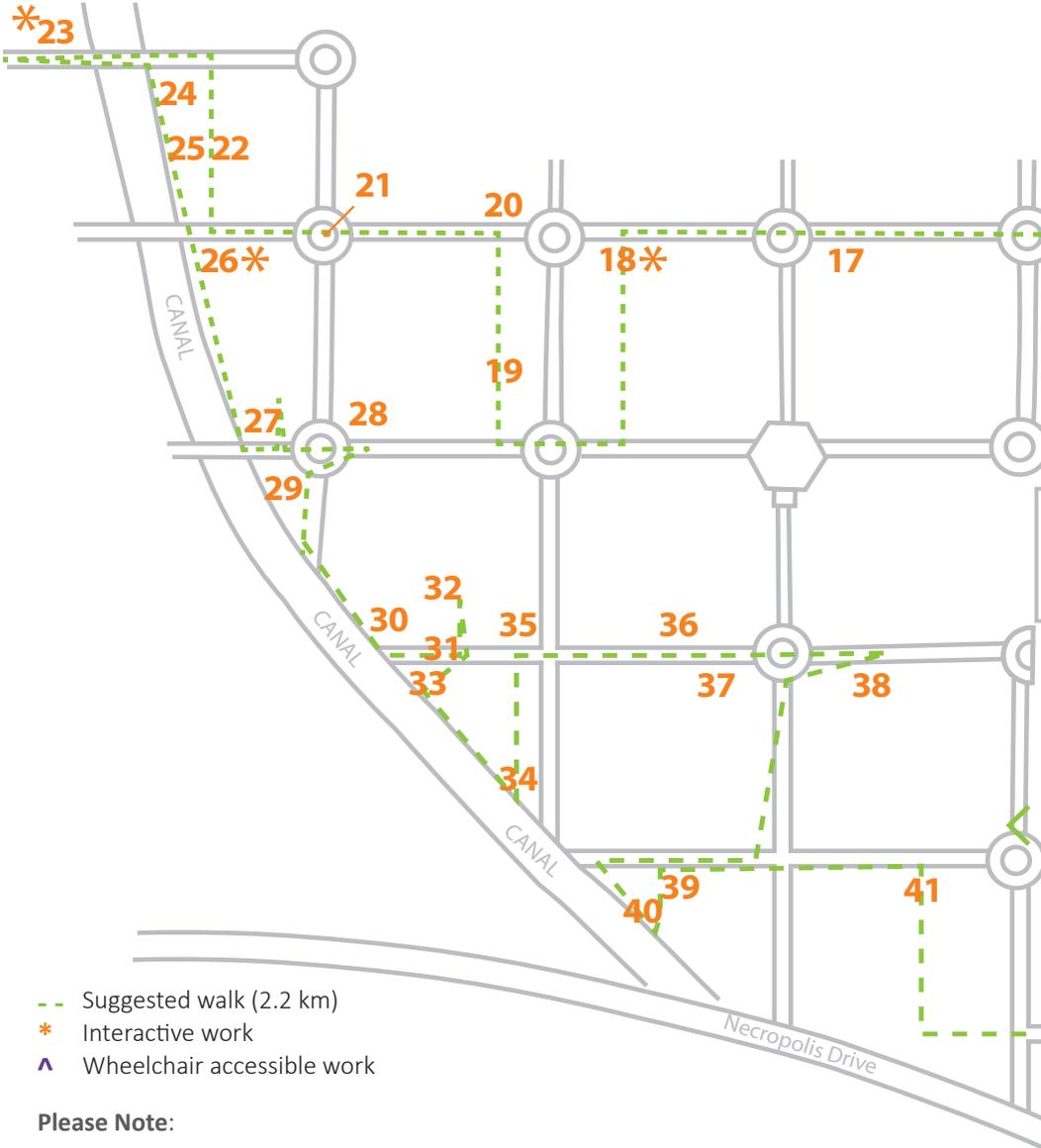
STATEMENT

Growing up on a rural property, I experienced firsthand the effects the elements have on the landscape and the continual cycle of life and death. These familiarities have developed into recurring themes within my work, incorporating processes such as decomposition, repetition and the placement of familiar animals within the human landscape. I infuse a semblance of life into my exaggerated and emaciated dogs, allowing them to embody a captured moments in time, looking to evoke a visceral reaction.

BIOGRAPHY

Sian is a regional emerging artist. She has recently graduated from the Australian National University with a BVA Honours (First Class) in 2015. Upon graduating Sian was awarded multiple ANU Emerging Artist Support Scheme Awards including the prestigious Margaret Munro Mentorship, a public commission with Crafted Development Inc. as well as the M Contemporary Exhibition Prize. Sian is currently undertaking two concurrent artist residencies at Canberra Grammar School and at Strathnairn Arts.

EXHIBITION MAP



Please Note:

Sculptures are pieces of visual art and are not intended to be climbed on or touched, unless specified as an interactive work.

We appreciate some visitors may find concepts expressed in some artworks culturally sensitive.

21 Joel Cunningham



Timeless

Materials Found wood, found metals, boat and house paint

Dimensions 180 x 113 x 256cm

Price \$8,000

STATEMENT

These figures are on a journey of self exploration. Each personality hovering between moments of clarity and disruption; evoking the intangible aspects of our existence - a sense of enduring, timeless energies that move through and beyond the physical body and structures of thought. These energies are often experienced through the remembrance and love we have for others and heightened when mourning or in times of grief. *Timeless* harnesses these energies and embodies the essence of what it is to be human, and the various emotions in which each person endures throughout their lives.

BIOGRAPHY

Joel lives and works in Sydney. He completed his studies at Sydney College of the Arts where he attained a Bachelor of Visual Arts with First Class Honours. Joel exhibits his work throughout Australia and internationally. He has been a finalist in Sculpture at Scenic World in Katoomba - NSW, Hunters Hill Art Prize, Sculpture in the Vinyards in the Hunter Valley, Sculpture in the Gardens in Mudgee - NSW and Sculpture on the Greens in Wyong - NSW where he won the Emerging Artist Prize. Joel has received a major commission to exhibit a large scale installation at Eden Gardens in Macquarie Park in October 2016.

22 Kirsty Collins



Tears & Courage

Materials Aerated concrete, steel reinforcement, consecrated earth, paint and sand

Dimensions 80 x 1200 x 30 cm

Price \$3,500

STATEMENT

Kirsty's artworks are a series of ongoing creative experiments that seek self-transcendence beyond the individual's ego. A practice in making and finding meaningful connections. *Tears & Courage* is inspired by the book *Man's Search for Meaning*. "But there was no need to be ashamed of tears, for tears bore witness that a man had the greatest of courage", Viktor E. Frankl. Psychiatrist Frankl survived three years in concentration camps during World War 2. Writing from both a personal and a professional perspective he explains how we can find meaning in our lives even when we feel hopeless, sick or dying. His writing has helped in her life with a child with Autism and losing her hearing.

BIOGRAPHY

Kirsty Collins is an artist working in Sydney in painting and multi-sensory sculpture. With a Masters of Fine Arts in Electronic Art at SCA and doing a diploma in ceramics at TAFE. Her work has been exhibited at *Leichhardt Fringe Festival*, *Beams Art Festival*. She has collaborated with Sandra Winkworth on a joint exhibition, *Ornitho-logical*. Kirsty has been a finalist in the *Melbourne Laneways Art Commissions*. She has had artworks selected for the exhibitions *Hatched and Drift* at the Perth Institute of Contemporary Art.

23 Alessandro Berini & Selina Springett



Shades

Materials Audio composition, 12 x re-purposed gourds, speakers, amplifiers, micro-controllers, sensors and solar panels

Dimensions Variable

Price \$10,000

STATEMENT

I walked a mile with Sorrow

And ne'er a word said she;

But oh, the things

I learned from her

When Sorrow

walked with me! --Robert Browning Hamilton

All traditions, all customs have words which resound over our passings. Words spoken to comfort; words of solace. Their meaning floats like shades out into the universe, songs made so by our singing. Not only in the moment but past our own lifetimes. What is left when there is no more? Only shades of our departing.

BIOGRAPHY

Alessandro Berini and Selina Springett's work explores ways of representing environmental and social issues through sound based installations, radio and public art works. Their work has won a number of awards including International Women's Day Art Prize, Cooks River Art Prize, Wildflower Art and Garden festival Art Prize, Rockdale Outdoor Gallery Art Prize, Sculpture at Scenic World Artist's Peer and Staff Choice award and SWAP Sustainability Prize.

24 Janet Long



Mute Bells

Materials Ciment fondu, hand made steel fixtures, wax, old chain, hessian and sand

Dimensions Variable

Price \$4,500 installation
(Individual bells by negotiation)

STATEMENT

Mute Bells addresses the theme of loss and lost potential. The work consists of a group of cast concrete bells, with metal rings attached; lashed together with chain. The bells sit on sandbags to tide the flow of emotion. The bells will never ring as they are made of concrete, a material opposing this function. The work elicits a poetic but felt response to express our shared human experience of death and grief, often beyond words. I am interested in creating sculptural works that express aspects of the human condition like impermanence, emptiness and failure. I attempt to convert ideas into material form, often juxtaposing industrial materials with objects derived from nature, often using casting processes. My sculptures are epitaphs to assist the traversal of life and to lead more embodied lives.

BIOGRAPHY

Janet Long is an award winning sculptor. Recently she received the emerging artist prize at Clearwater Sculpture Prize in Queanbeyan in 2015. She graduated from ANU School of Art in 2012 with First Class Honours. She has received numerous awards and prizes, in local exhibitions and residencies as well as some further afield including a recent residency in Finland. Her work is held in private collections in Canberra and regional Australia.

25 The Ryan Sisters (Natalie and Pip)



Between the Light and the Dark

Materials Resin, metal rod and wax candle

Dimensions Variable

Price \$4,500

STATEMENT

Between the Light and the Dark depicts sculptures of human arms emerging from their environment each holding a candle that has been lit at some point in time. The work explores ideas of loss and memory using the candle as a symbol of bereavement.

BIOGRAPHY

The Ryan Sisters is a collaboration between sisters Natalie Ryan and Pip Ryan which exists outside their own practice. Recent exhibitions include *1,000 Forms of Fear* curated by Carolyn Kavanagh at the Australian Experimental Art Foundation, *Sign O' the Times* NotFair 2016 curated by Kirsten Rann, *Horror Show* curated by The Ryan Sisters at Strange Neighbour and Gippsland Art Gallery Sale, *Slump* curated by Made Spencer-Castle at Dudspace, *The Big East* curated by Kiron Robinson at Ringwood Scout Hall, *Wish You Were Here* at Linden New Art, *Hit Me Baby One More Time* at Linden New Art and *Guess Who* at C3 Gallery. Recent awards include the inaugural Nicholas Projects Award for NotFair. Recent publications include *Horror Show* by Melissa Pessa - Art Almanac, *Wish You Were Here* by Dan Rule - The Age and *Funny Games* by Pip Wallis - Stamm Magazine.

26 Michael Garth



Expiry Date

Materials Foam, fibre glass resin, steel armature and mountings and permanent marker

Dimensions 100 x 800 x 800 cm

Price \$7,500

STATEMENT

When I was 15 years old I had a dream that I would die at 45. This affected me to the point that I LIVED my life and enjoyed as much as I could. On reaching 45 my friends held a Wake/Birthday party and I was buried at sea, (I was actually thrown into a dam dressed in what they considered funeral attire) As I emerged from the dam my second life began.

BIOGRAPHY

For the best part of 30 years I have been making and teaching sculpture. The work I enjoy most is commissioned based as the interaction with a client is usually the major source of my inspiration. My work is collected nationally and internationally.

27 Clara Adolphs



Headstones

Materials Clay
Dimensions Variable
Price Not For Sale

STATEMENT

My practice explores the notion of memory, and the fragile, fleeting existence of humanity. I am fascinated by the question of what remains, after a moment in time passes. Having family members buried in Rookwood, I have a strong relationship with the space. The cemetery itself is an environment like no other, it has a powerful feeling of dormant, yet permanent life. My pieces are an expression of this notion. Life suspended in time. My sculptures are directly related to my painting practice. I create figures with life, but shy away from direct likeness and specific detail. I want my materials to have enough movement of their own to create this life.

BIOGRAPHY

Clara Adolphs is an artist based in the Southern Highlands of New South Wales. Clara completed her bachelor degree in Fine Arts at the University of New South Wales in 2008. She has since held three solo exhibitions with MiCK Gallery in Sydney. Figurative painting is her primary practice, but has recently branched out into sculpture. Clara has been a finalist in numerous awards including the Archibald Prize and Brett Whiteley Travelling Scholarship, and won first prize in the BDAS Sculpture Prize in 2014 and the Mosman Art Prize Emerging Artist Award in 2012.

Clara was the recipient of this year's Artist at the Armory Award.

28 Donita Hulme



Qi Dau Vanumia Haraga (I Am Always Remembering)

Materials Fabric
Dimensions Variable
Price Not For Sale

STATEMENT

My mother's people in Fiji observe 100 nights of mourning after losing loved ones. Marking every 10 nights provides a structure within which to gather regularly, remember stories and ultimately, have company in your grief. But even after the 100th Night passes, what lies ahead of you? This work speaks to the uncharted, bittersweet drifts of memory— the warmth of remembering, the pain of remembering, and the challenge/promise of knowing that life will go on.

BIOGRAPHY

Donita Hulme documents the energy and activity of what she describes as 'suburban ceremonies', traditional iTaukei (indigenous Fijian) rites as they take place in Sydney backyards, lounge rooms and community halls. In early 2016 Donita created a video work informed by research into the lost practice of female tattooing in Fiji. The resulting work, *Isa Lei Gauna* featured in The Veiqia Exhibition at St Paul St Gallery 3 (AUT) as part of the Pacific Arts Association XXII International Symposium in Auckland, NZ. In March 2017, Donita will be exhibiting new video works and a collaborative artwork for an exhibition at the Fiji Museum, Suva.



Speak with Dead

Materials Concrete, PVC, Steel and exterior paint
Dimensions Variable
Price \$2,000

STATEMENT

Ancient Mesopotamians believed that the netherworld was located only a short distance beneath the earth's surface.

BIOGRAPHY

Adam Galea has a Diploma of fine arts from St George TAFE and a Bachelor of fine arts from the National Art School, majoring in sculpture. He won first prize in the Rockdale Outdoor Gallery Art Prize and The St George Art Prize 3D category in 2014. He has been a finalist in other sculpture exhibitions including Sculpture @ Sawmillers, Harbour sculpture and Cooks River Small Sculpture Prize



In My Beginning Is My End

Materials Galvanised steel pipe
Dimensions Variable
Price Not For Sale

STATEMENT

My practice seeks to encode sculpture with a spiritual meaning—to create metaphors for the eternal cycle of life, growth and death. These graves are old, mostly 19th and early 20th century, the natural stone slowly eroding as nature and the elements take their toll. Imbued with a gentle spirituality, arranged in rectangles they slowly decay. In contrast, the galvanised steel is new. Freshly-forged and galvanised in molten zinc, they are bright, clean, fresh - newly-minted Man-made steel: a material that does not exist in nature but requires human technology to make. The title is from T.S. Eliot.

BIOGRAPHY

Jacek is based in Sydney and the Hawkesbury River valley. He trained and worked internationally as a marine biologist, is a keen SCUBA diver and international traveller and draws upon these experiences to inform his practice. Since graduating in 2006 with a BfA (Hons) from the National Art School, he has exhibited internationally in 87 group and 5 solo exhibitions in London and Sydney, throughout the UK and Australia. His work is in private collections in Australia, the UK and Europe. Jacek is a Member of the Royal British Society of Sculptors (MRBS) and of The Sculptors Society NSW.

31 Linde Ivimey



Bella Donna, (Deadly Night Shade)

Materials Steel armature, natural and cast bird and animal bone, natural fibre and wax candles

Dimensions 65 x 65 x 70 cm

Price \$10,000

STATEMENT

Bella Donna, (Deadly Night Shade) is a work that references botany within the cemetery. The union of botanical science, medicine and a very beautiful plant that offers berries and flowers as well as roots and leaves inspires this work. The plant is steeped in folklore as heartily as it is in science and history. Using the medium of bone to create a chandelier, it follows the botanical dissection of the plant. *Deadly Night Shade* incorporates candles and suggests activity is 'illuminated' at the site out of hours, in the dark of night. It is a gathering place.

BIOGRAPHY

Born in Sydney 1965, Linde has lived in London, Perth and Melbourne. Ivimey enjoyed a teaching career including residencies and public speaking events. *Close To The Bone*, at Heide Museum was her first solo exhibition, ten years later, Linde was honoured with a second survey exhibition, *If Pain Persists*, at UQ Museum, coinciding with the ABC commissioned documentary *'Artists At Work'*. Ivimey's artwork often returns to religious themes, spiritual content and self portraiture, her work being predominantly recognised for its fetishistic use of materials, you will find her works in many public and private collections in Australia and overseas.

32 Angela Bekiaris



A Study of Convergence

Materials Card, recycled clay, resin and sugar

Dimensions Variable

Price \$1,700 for whole installation or \$20 - \$30 for individual pieces

STATEMENT

35 million people travel the world each year through human trafficking.

800,000 people travelled to Germany this year, seeking asylum.

30,000 people sought asylum in Australia last year.

We share this planet with humans other than ourselves. Strangers converge together in a single moment of confluence and then disperse; at a bus stop, a shopping mall, an airport. Within these congregations we carry our stories like mud on our back as we continue the journey.

Every human has a story, a scar, a smear of mud across our brow, each equally important as the next. Do we accurately perceive the enormity of human movement around the world? Do we acknowledge the enormity of every story?

Of course not, there are 7 billion of us.

BIOGRAPHY

Angela Bekiaris is a sculpture/installation artist who is currently completing a Master of Art at UNSW Art + Design. She explores concepts of interconnectedness which all people experience, regardless of race, religion or colour. This is explored through meditative movements and alchemic art processes in her work.

33 Hidemi Tokutake



Fairy Rings

Materials Ceramic
Dimensions Variable
Price \$100 each

STATEMENT

I aim to capture the underlying pulse of the natural Australian environment and translate this sensibility into my work. I work with clay, a natural material, and almost always use the hand-building method. Hand-building means my finger marks form part of the surface, an effect I supplement with deliberate pinching to create textures inspired by Australian native forest. The works are similar in size, shape and colouring, echoing the patterns that can be found in nature.

BIOGRAPHY

Hidemi is a Japanese born ceramicist. She has made considerable contribution to international ceramic art having studied at Seto Yogyo College in Japan and received her MFA from the National Art School in Sydney. She has taken part in prestigious International Art Residencies in Morocco, Denmark, Scotland, Taiwan, United States and Australia. Her works have been displayed in numerous International public and private collections such as at the World Heritage site Scenic World in the Blue Mountains, Australia. Most recently Hidemi's work was accepted into Sydney's highly competitive Sculpture By The Sea for the third time. Hidemi's passion for ceramics has extended to teaching where she has worked as an artist-in-residence at the Potter's Society in Canberra, Australia and Longwood University in America.

34 Rhonda Castle



Prism of Life

Materials Mirror finish Perspex and clear Perspex
Dimensions 230 x 120 x 120 cm
Price \$3,450

STATEMENT

The Perspex pyramid represents the exterior world, whilst the mirrored oblong mounted inside represents one's self and also represents the armour we put up to protect ourselves. The true self cannot be seen by the external viewer because they are only able to perceive you through the fog and mirrors that they hide behind.

BIOGRAPHY

Rhonda Castle is a mixed media artist. Her work integrates stainless steel, Corten, sandstone, acrylic, timber and found objects. Rhonda explores and experiments with the use of these materials and techniques to produce sculptures that aim to convey emotional energy through form. Her background in construction and graphic design lends itself to her expressive world. Castle has exhibited widely including Sculpture in the Vineyards – Hunter Valley, Hunters Hill Harbour sculpture, Coal Loader Art Exhibition – Waverton, Rosby – Sculpture in the Garden, Rockdale ROGAP and Sculpture on the Greens Kooindah Waters Central Coast. Castle has been commissioned for works and has won awards including: Winner Acquisition Prize, Highly Commended Awards and Major Stipend Winner. Rhonda Castle has curated the Mercure Kooindah Waters Sculpture on the Greens for the past 2 years, Yarramalong Old School Sculpture Trail, History Past and Present and Forest of Tranquillity, National Environmental Week.

35 Rachel Sheree



Peace in Death

Materials Ceramic, plaster and dirt

Dimensions Variable

Price Not For Sale

STATEMENT

Rachel Sheree is a mixed media, 3D and experimental artist heavily influenced by the natural world. *Peace in Death* is an artwork that embodies love and death through remembrance where a body is immortalised in 'stone', never ending, never dying, whilst at the same time being reclaimed by the earth signifying the cycle of life, with flowers representing love and an overflow of affection. This artwork creates a sense of forever, of one never being forgotten.

BIOGRAPHY

Rachel studied a Bachelor of Fine Arts Studies at the University of Western Sydney, before completing her Honours degree in Visual Arts – Object and Design at Sydney College of the Arts. She has had a number of exhibitions across Sydney and London, including the group exhibition 'Grounded Light' at the Brick Lane Gallery in London and the group exhibition 'In The Beginning' at the ArtSHINE Gallery in Chippendale to celebrate the launch of CoSydney – a co-working space for artists and creatives. In 2013 she also was Highly Commended for her sculptural work 'Bumper Bark 2013' in the Blacktown City Art Prize.

Rachel was the recipient of this year's Peacock Gallery Auburn Arts Studio Residency and Mentorship Award.

36 Brigid Vidler



Empty Chairs

Materials Old wooden chairs, White Beech, Pine and Lime timbers

Dimensions Variable

Price \$4,200

STATEMENT

Empty Chairs beckon questions. The prescient absence of a table stripping the chairs of their domesticity. The chairs are eroded by time, fading away, parts of their structure removed and replaced. Soft furnishings transformed, transient traces semi preserved in wood. Each chair represents one of the children orphaned when Mary Davidson, my Great Grandmother, who is buried at Rookwood, died.

BIOGRAPHY

Brigid trained in wood carving in Turin, Italy in 2011-12, and bronze casting in Spain in 2009-10. She was a Resident/ Assistant technician at the Scottish Sculpture Workshop in Lumsden, Aberdeen 2012. For the past three years she worked as a sculptor for an artist in a studio in London, during which time formed part of the Loopart Collective. Brigid's works react to the social and political. She uses multifarious materials to inform meaning, though casting and carving have come to characterise her work. She has shown work in the UK, Italy, Spain, Australia and USA.

37 Richard Tipping



Breathe (Be Breath Breathe, We Wreath the Wreath)

Materials Basalt on marble with plastic
Dimensions 22 x 100 x 50 cm
Price \$15,000

STATEMENT

B REATH E

Breathe is a one-word poem, embodied in natural stones. The word breathe is separated into three parts, by the imposition of two spaces, becoming: b reath e. This word contains 'be' and 'breath' and 'breathe' and 'the'. The poem becomes: Be Breath, Breathe, Breathe The Breath. The central part of the word 'reath' sounds the same as 'wreath'. This creates a second sequence, a resonating echo: We Wreath The Wreath. So breath and wreath become interleaved. Our life is breathing, until our last breath brings death. And then the wreath, with a circle representing eternal life and symbolising both mourning and remembrance.

BIOGRAPHY

Richard Kelly Tipping was born in Adelaide, and studied humanities at Flinders University. He completed an MA and doctorate at UTS, and has published ten books of verbal and visual poems. He is best known as a sculptor and word-artist through exhibitions in many Australian cities, as well as in Europe and the USA. Examples of his sculptures and prints are held in public collections including the Australian National Gallery in Canberra and the Art Gallery of NSW, and substantially in the print collections in the British Museum and the Museum of Modern Art, New York. Tipping explores physical qualities of language and making art with words, getting poetry off the page and into the street.

38 George Catsi & Anne Kwasner



Now I Lay Me Down To Sleep

Materials Cast metal bed, ribbon, bell and ceramic
Dimensions 90 x 100 x 200 cm
Price Price On Application

STATEMENT

A contemplative work that reflects on the notion of being laid to rest. Ribbons, a sign of mourning, draw us back and forth between the earth and the bed. The clang of a bell, traditionally a noisy reminder of an active life. The bed, a transient place, a carriage transporting us between awakes and asleep, dreams and consciousness, a lifetime of breathes to the final exhalation, then slumber, restless or relaxed, eternal or interminable.

BIOGRAPHY

In 2015 Anne and George Catsi worked together on North Sydney Art Prize, Sculpture in the Vines, Hidden and Shoalhaven Contemporary Art Prize. Anne is a multi-disciplinary artist with an honours degree from National Art School. Select exhibitions - finalist Redlands Art prize and Hutchins Drawing prize. George is an award winning producer, writer, performer and artist. National winner of Kit Denton Fellowship. His installation art includes: performance / projection – BEAMS art festival, Audio visual installation Bunker B (ammunitions) + Are We There Yet? Installation with soundscape (with Anne Kwasner), Newington Armoury.

39 Robert Hawkins



The End of the Conversation

Materials Timber, ceramic and fabric
Dimensions 200 x 300 x 40 cm
Price \$4,000

STATEMENT

The work presented is a dialogue with the (un)reality of grief, where nothing makes sense, including that the person at the other end of the table isn't really there. The world becomes confined, emptied of the extraneous. There are the few reminders, in this conversation, of the life once lived, though ultimately these remain simply as bare reminiscences of the absurd. The work questions who it is we are talking to when we persist in this dialogue. Ultimately the necessary conversation is one that we have with ourselves.

BIOGRAPHY

Robert Hawkins is an artist based in Sydney's Inner West. Robert completed his bachelor degree in Fine Arts at the National Art School (NAS) in 2005. He also has a Bachelor Of Science majoring in Geology (UNSW). Robert has exhibited in Sculpture by the Sea (2003), has been published in the art journal *Dumbofeather*, and has been featured in an SBS documentary (2003), his sculptures have been exhibited at the Festival of the Winds (2012-14). He has held numerous solo and group exhibitions with galleries in both Sydney and Melbourne. After an extended break to raise 2 children, Robert has returned to the Studio.

40 Gary Deirmendjian



strata – rookwood

Materials Non organic household rubbish salvaged from the streets; toys, electronics, furniture etc.
Dimensions Variable
Price Not For Sale

STATEMENT

The pit holds bare the actualities of our ways ... stuff ... owned and thrown ... all now of equal value ... unprejudiced worthlessness of cost and consequence. Our collective behaviour in having become obedient mass consumers, appears to have been teased and ushered ... oh in so very slow and deliciously clever ways. Neither mass production nor mass disposal can possibly come free from the shackles of supremely rational and inevitable consequence.

BIOGRAPHY

Working predominantly in public/shared space, Gary is broadly recognised for creating thought provoking works that are physically and conceptually challenging. He has exhibited extensively and received numerous awards and new work invitations and commissions for private and public artworks, as well as site-specific projects, realised broadly in Australia and several internationally. He holds an MFA in Sculpture from the National Art School (2006), where he is currently a Lecturer. Prior to turning to full-time artistic practice, he trained as an Aeronautical Engineer (Honours, UNSW, 1990) becoming significantly active in Defence R&D and then Industrial Design through establishing private practice and teaching (Lecturer, UWS, 1996 - 2001).

41 Kate Rae



Big Spiders

Materials PVC plumbing pipe and joints, basket balls, baby balls, plastic strap, aluminium plate and Tuff tape

Dimensions Variable

Price Price On Application

STATEMENT

Spiders are in our gardens and in our dwellings. Two venomous spiders, the Sydney Funnel Web and the Red Back spider are synonymous with the Australian landscape experience. Throughout history, art and culture, the spider qualities and abilities have been revered and reviled. The spider is a predecessor of the zombie and the vampire and more recently in cinema as the superhero. This group of objects are simple representations of spiders constructed from everyday objects and DIY hardware. *Big Spiders'* intention is to feed on your quintessential fears!

BIOGRAPHY

I am Painter and a Sculptor. My works often focus on the human condition and I like to create works that reflect the light hearted side of being human. *Big Spiders* evolved from the dismantling of a home plumbing project. The Spiders were first displayed in 2015 Harbour Sculpture at Dawes Point. On a more serious note, in 2005 I was commissioned to make a life size figure of the 'Madonna Addolorata'. This figure is housed at the Pauline Fathers Monastery in Sutton Forest. I make more paintings than I do sculpture - last year I was hung in the 'Naked and Nude' exhibit at the Manning Regional Art Gallery, and in 2014 my portrait of 'Norm Hetherington OAM (Mr Squiggle) and Friends' was acquired by the National Portrait Gallery of Australia.

42 Fiona Kemp



Ghost Lane

Materials Sheet metal, plastic recycled water bottles with lids

Dimensions 22 x 100 x 2100 cm

Price \$5,000

STATEMENT

Like the ocean we are a body of water, and water, a basic building block of life, permeates our collective memory. *Ghost Lane* has been constructed from recycled empty plastic water bottles with translucent lids. These containers for water are very seductive. They appeal to a sense of purity and good health. They have been assembled into the shape used to demarcate one of the lap lanes typically painted onto the bottom of 25-metre public swimming pools. The plastic bottles in their multitude, have been individually and painstakingly collected from our recycling bins. However, many of their relatives have found their final resting place underground, hidden from sight. Assembled en masse, they provide a testament to their numbers, their history and their lifespan. The viewer is invited to take a stroll down Ghost Lane.

BIOGRAPHY

Fiona Kemp is a multidisciplinary artist whose body of work explores the way certain objects, images and repetitive practices resonate memory. Her sculptures, video works, paintings, installations and archival collections have been featured in solo and group exhibitions, including SWELL Sculpture Festival, Queensland; CEMENTA_13 Contemporary Arts Festival; Sites of Memory at Tin Sheds Gallery and in House of Exquisite Memory at State Records Gallery.

43 Jihye Min



Lamentation - Largo

Materials Ceramic
Dimensions Variable
Price \$8,900

STATEMENT

Between countless births and deaths, people undergo thousands of little 'ends' in their life. Some 'ends' function as 'terminal', but some are not proper 'ends'. Between these never-ending 'ends', I conduct a funeral of my past to terminate unpleasant memories. The project *Lamentation - Largo* is the non-grief farewell of my past; the past years are represented by the ceramic vessels. When the life's lament resonates largo, my annual stories in the vessels are sorrowful but decisive. The vessels may talk to people especially those who have interior conflicts, emanating from their past.

BIOGRAPHY

Jihye Min is a Korean born Sydney and Melbourne based artist who works on multidisciplinary projects. She exhibited her works in Seoul, New York, Washington, Antwerp and Melbourne before completing her Master's degree at UNSW Art and Design in 2015. She recently showcased her live performance in the National Art Gallery, Canberra, a duo show in the Michael Reid Gallery, Murrurundi, outdoor-installation in Sculpture at Scenic World, the Blue Mountains and many other artistic events in the Sydney region. After several more exhibitions including Sculpture at Sawmillers in Sydney she will attend artist residency programs in Dandenong and Box Hill, Victoria in 2017.



Friends of Rookwood

To discover more of Rookwood Cemetery, join us on one of our tours held on the first Sunday of every month.

UPCOMING TOURS

Sunday 2nd October

10am – 12.30pm

Heritage Walk Part (1) OR
Ships & Shipwrecks

Sunday 6th November

10am – 12.30pm

Heritage Walk Part (2) OR
Plague & Pestilence

Sunday 20th November

5.15pm – 7.30pm

Twilight Tour

Funds raised from our tours assist in the restoration of projects within the cemetery.

Tours cost only **\$15.00** per person (\$10.00 for members).

Children 11-16 years half price.

Children under 11 are free.

For more information visit friendsofrookwoodinc.org.au

SCHOOL HOLIDAY WORKSHOPS

27 – 30 September & 4 – 7 October

Rookwood General Cemeteries Reserve Trust (RGCRT) is holding a number of free artmaking workshops across a variety of mediums, techniques and disciplines.

These workshops, which form a part of our annual sculpture exhibition, Hidden- A Rookwood Sculpture Walk, will give our younger audience the opportunity to create an artwork that focuses on themes around personalities, identities, characters and creatures.

This year we will host workshops at The Cottage @ Rookwood Cemetery and at one of our partner venues, The Armory Theatre @ Sydney Olympic Park.

Workshops will be split into two age groups: 8 – 13 years and 11 – 16 years and will run from 10am-4pm each day.

DATE	TUESDAY 27 SEPT	WEDNESDAY 28 SEPT	THURSDAY 29 SEPT	FRIDAY 30 SEPT	TUESDAY 4 OCT	WEDNESDAY 5 OCT	THURSDAY 6 OCT	FRIDAY 7 OCT
VENUE	ROOKWOOD CEMETERY	ROOKWOOD CEMETERY	ROOKWOOD CEMETERY	SYDNEY OLYMPIC PARK	ROOKWOOD CEMETERY	ROOKWOOD CEMETERY	ROOKWOOD CEMETERY	SYDNEY OLYMPIC PARK
AGE GROUP	8 to 13 Years	11 to 16 Years	11 to 16 Years	8 to 13 Years	8 to 13 Years	11 to 16 Years	11 to 16 Years	8 to 13 Years
TUTOR	Patrizia Biondi	Nitsua	Olev Muska	Madeleine Challenger	Marina DeBris	Kassandra Bossell	Sky Carter	Zuzu
Title of Workshop	Portrait Garden Fantasy	Stencil, Spray and Sticker!	Remembering My Future	Light Journey to the Future	Animal Rescue	Puppet Factory	Weave Your Inner Creature	Aliens, Monsters and Machines
Medium	BOOKED OUT	Graffiti-inspired art	Audio-visual	BOOKED OUT	BOOKED OUT	Puppet making	Weaving	BOOKED OUT

BOOKINGS ESSENTIAL

All workshops are free!

For more information or to register please contact Krystle-Leigh at RGCRT:

P 8575 8100
E hidden@rookwoodcemetery.com.au
W hiddeninrookwood.com.au

Places are limited and a registration form must be completed and signed by a parent/guardian to secure your place.



OPERATION ART 2016

FREE ENTRY Daily 10am – 4pm

10 September – 30 October 2016

Armory Gallery, Jamieson Street
Newington Armory,
Sydney Olympic Park

School bookings 9714 7870
For more information, visit
sydneyolympicpark.com.au



Operation Art is an initiative of The Children's Hospital at Westmead in association with the NSW Department of Education and in collaboration with Sydney Olympic Park Authority.

Partners



Major sponsor



Other sponsors



PEACOCK
GALLERY



AUBURN
ARTS STUDIO

LOCATION

Auburn Botanic Gardens
Corner of Chiswick and Chisholm Roads
AUBURN NSW 2144

GALLERY OPENING HOURS

Tuesday - Sunday, 11am-4pm

OBJECTS IN SPACE: ARTISTS IN THE GARDEN

Curated by
GLENN BARKLEY

6 August - 23 October 2016

Peacock Gallery and Auburn Arts Studio & Auburn Botanic Gardens



Balancing on Stones, Keiko Matsui 2016

OBJECTS IN SPACE: ARTISTS IN THE GARDEN

Curated by **GLENN BARKLEY**

Featuring **MERRAN ESSON · STEVE HARRISON · CHRISTOPHER HODGES
KEIKO MATSUI · MITSUO SHOJI · ABDULLAH M. I. SYED · GARRY TRINH
TONI WARBURTON · CAMERON WILLIAMS**

and the *Woollen Fernery Project* by local arts and craft groups



Bonsai 2, Garry Trinh 2008

The great English landscape designer Russell Page described Japanese gardens as a demonstration of 'the relationship between objects in space.'

Using this as a cue, *Objects in Space: Artists in the Garden* considers the influence of both 'the garden' and Japanese aesthetics on contemporary art forms. It explores the botanical as a source of inspiration to makers and the ongoing Anglo-Japanese tradition that underpins much contemporary craft, with a particular emphasis on ceramics.

Spread across the garden itself and into the Peacock Gallery, the show turns on the relationships between the inside and outside, bringing the garden into the gallery space and the gallery space into the garden.

Lastly it considers the garden as an object in itself and asks audiences to consider the relationships between plants – foliage, flower, texture and shape – and sculptural incursions into the garden as a way of articulating form, time and space.

GLENN BARKLEY

PEACOCK GALLERY PUBLIC PROGRAM

Creative Connections (drop in art workshops, suitable for all ages) - every Sunday 12pm-3pm

School Holiday and Artist Programs - visit www.auburnpeacockgalleryartsstudio.eventbrite.com.au

Email: peacockgallery@cumberland.nsw.gov.au

Phone: 8745 9794



Like us on Facebook:
Peacock Gallery Auburn



Trade & Investment
Arts NSW



Village at Rookwood

Café • Flowers • Functions • Research

Rookwood General Cemeteries Reserve Trust is pleased to announce the opening of our new community facility



Encompassing a contemporary Café, Florist, Function Centre* and Research Hub.

Enjoy fresh, local produce at the café, purchase beautiful floral arrangements at the florist, and make use of the research hub to learn more about Rookwood's interments.

- ample parking at the door
- covered alfresco dining area
- secure landscaped children's playground

CAFÉ OPENING HOURS

7.00am – 3.30pm, 7 days
Reservations not required

FLORIST OPENING HOURS

9.00am – 3.30pm, 7 days

Cnr of Memorial Ave and
Necropolis Drive, Rookwood
Cemetery NSW 2141

** the existing Reflections at Rookwood
Café is currently being transformed into a
condolence venue and will re-open at the
end of the year*

THE ARTS, LIFESTYLE AND YOUR WORLD...



AVANT
CARD

AVANT 
OUT OF HOME MEDIA

Found in over 1,580 venues
across Australia
avantcard.com.au



hiddeninrookwood.com.au