



HIDDEN

Satellite Exhibition

Catalogue 2022

HIDDEN Satellite Exhibition

17 September to 8 October 2022

Artists: Tina Fox, Priscilla Bourne, Karen Golland, Cybele Cox, Clare Nicholson, Chris Dolman, Eduardo Wolfe-Alegria, Mark Booth, Stevie Fieldsend, Pamela Leung, Lachlan Warner, Whimbrel Wilson, Jacqui Malins, Suzanne Davey, Alan Tulloch, Jayanto Tan, Anne Zahalka, Leisa Sage, Kathie Najar, Philippa Hagon, Danica I. J. Knezevic.

Curator: Kath Fries

This catalogue has been produced by **Poppy Fu** and **Courtney Burke** as part of their internships with **HIDDEN Rookwood Sculptures 2022**.

Photography: Courtney Burke and Poppy Fu

Catalogue graphic design: Poppy Fu

Catalogue text: Courtney Burke

The HIDDEN Satellite Exhibition has been made possible by the partnership between **HIDDEN Rookwood Sculptures** and **The McGlade Gallery, ACU Strathfield**.

The McGlade Gallery, ACU Strathfield, 25a Barker Road Strathfield.

Open: Monday to Saturday 11am-4pm

www.hiddeninrookwood.com.au

The HIDDEN Satellite Exhibition features **behind-the-scenes developments of twenty-one of the artworks** in HIDDEN Rookwood Sculptures. Just as satellites orbit around the Earth to aid in communication, the HIDDEN Satellite Exhibition is a short distance away from Rookwood and it shares additional information, ideas, insights and the working processes from twenty-one of the HIDDEN 2022 artists, as they developed their sculptures and short films for exhibition at Rookwood Cemetery.

Content

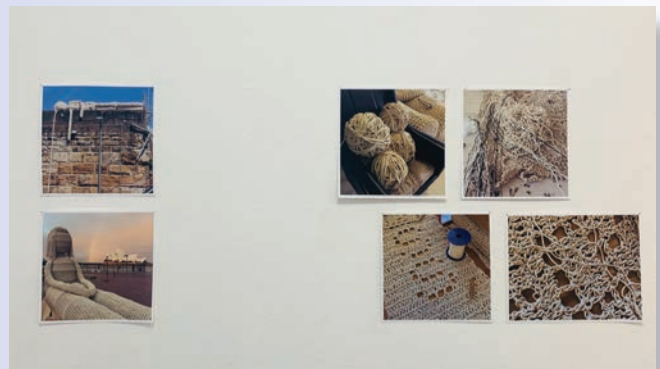
Tina Fox	4
Priscilla Bourne	5
Karen Golland	6
Cybele Cox	7
Clare Nicholson	8
Chris Dolman	9
Eduardo Wolfe-Alegria	10
Mark Booth	11
Stevie Fieldsend	12
Pamela Leung	13
Lachlan Warner	14
Whimbrel Wilson	15
Jacqui Malins	16
Suzanne Davey	17
Alan Tulloch	18
Jayanto Tan	19
Anne Zahalka	20
Leisa Sage	21
Kathie Najar	22
Philippa Hagon	23
Danica I. J. Knezevic	24

Tina Fox _ *Distress Signal*

Tina Fox is exhibiting her work *Distress Signal* at HIDDEN Rookwood Sculptures. It is a handmade, large scale, woven piece. It is 1m wide by 10m long. The method used is called philic crochet, useful as it creates geometric shapes and interesting textures. The nature of the process creates open and closed squares in the textile. The words “Distress Signal” have been spelled out lengthways down the piece. These words have been chosen as they reflect the current times of Covid lockdowns, social inequity, and climate change. It was born from the frustration Tina, and most other people felt, during this time of immense crisis. It is suspended from a structure at Rookwood, unravelled and allowed to drape down the steps like a banner. Her background in architecture, interest in technology and mass manufacture has also been threaded into her craft, making what she calls “craft fictions”. She enjoys using unique venues and unusual settings to display her work as it contributes meaning and greater scope for interpretation. She hopes the viewer, despite the softness of the textile, can see an unexpected strength and power in her work.



Scan the QR code to listen
the artist explain their work



Photos: previous large public rope crochet sculptures, Dolly and Rapunzel, which were unravelled, and the rope recycled to be crcheted into Distress Signal

Photos: work-in-progress

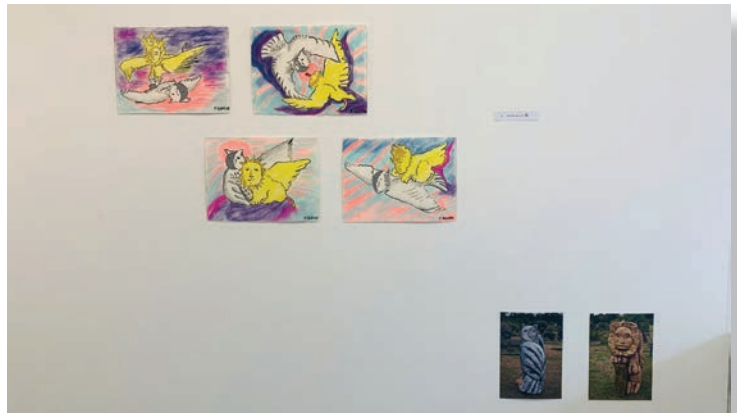
Material example: crocheted cotton rope

Photo: Distress Signal, (crocheted cotton rope), installed in Rookwood's 1940s American Store building for HIDDEN Rookwood Sculptures 2022

Priscilla Bourne _ *Night & Day*

Priscilla Bourne has created her work, *Day and Night*. These two figures are made from heavy polystyrene. They are shaped with an angle grinder and painted to reveal the texture. The first was inspired by a Powerful Owl she saw one night, being especially taken by its size and presence. She then felt a lion with a face of the sun was a nice complement to the owl. These large gargoyle-like forms are seen as protectors and guardians of our passage through this life and the next.

They are therefore suited to the Rookwood exhibition for this reason. Priscilla enjoys making things that are gestural and imaginative through the use of different materials. The mythology and other worldliness of these creatures has really captured her interest and creativity. She wants the viewer to feel a sense of reassurance as they too are protected by these beings. She believes that the more gargoyles you are surrounded by, the better.



Drawings: *Night & Day* - studies i, ii, iii, iv,
ink and pastel on paper

Photos: *Night & Day* sculptures, (polystyrene and
acrylic paint), installed at Rookwood for HIDDEN
Rookwood Sculptures 2022



Scan the QR code to listen
the artist explain their work

Karen Golland _ *Your one wild and precious life*



Photo: *Your one wild and precious life*, (artificial flowers and wire), installed at Rookwood for HIDDEN Rookwood Sculptures 2022.

Mary Oliver poem, *The Summer Day*. Karen borrowed the last line of this poem for the title of her sculptural installation, 'your one wild and precious life'

Photo: *Your one wild and precious life* on Kamilaroi Highway

Photo: *Your one wild and precious life* at Walgett

Photo: *Your one wild and precious life* on Barwon River

Photo: *Your one wild and precious life* at Hill End

Photo: *Your one wild and precious life* at Brewarrina

Material example: artificial flowers

Karen Golland, an artist based in Bathurst, is exhibiting *Your One Wild and Precious Life*.

Her sculptures take the form of kangaroos.

This was inspired by her involvement in rescuing a swamp wallaby from the middle of Bathurst, that was displaced during a motor racing event at Mount Panorama. When rescuing the animal, a joey was found in its pouch, giving Karen a greater sense of connection with it.

She, at first thought the work might take the form of topiary, i.e. a pruned shrub.

The final result uses topiary frames, covered in chicken wire. Artificial flowers were then attached.

These were chosen as flowers are used to memorialise people who have lost their lives.

They also add what Karen describes as a kitsch

look. She wants the viewer to grow their appreciation towards native wildlife, rather than

have situations where kangaroos are largely

viewed as pests. She wants the viewer to understand

how sad it is that these animals are undervalued

and to appreciate them more.



Scan the QR code to listen the artist explain their work

Cybele Cox _ *The Red Shoes Vanitas*

Cybele Cox is presenting her contemporary installation, *The Red Shoes Vanitas*, at the Hidden in Rookwood event. It represents femininity, life and death. It portrays the cycle of life. It is composed of a large totemic structure relating to mythical and fantasy worlds. It also depicts fashion trends with shoes, baggy pants and frills. It investigates fetishes, the most desirable aspects of womanhood and pleasure. She feels she is building a new belief system in regards to the female body, elevating the overlooked or underestimated aspects of it. Being a vertical piece it is statue-like with stacked symbols and figures added. This relates to the grave stone structures at Rookwood as they too, are tributes that memorialise life and death. She wants the viewer to see humour in the work, touch it, and form conversations around the work.



Marquette: *The Red Shoes*, glazed ceramic

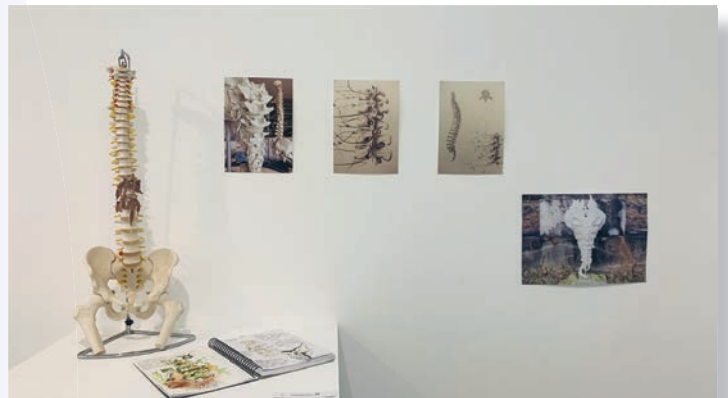
Photo: *The Red Shoes Vanitas*, (glazed ceramic),
installed in front of Rookwood's Elephant House
(heritage Victorian-era rest house) for HIDDEN
Rookwood Sculptures 2022.



Scan the QR code to listen
the artist explain their work

Clare Nicholson _ *Butterfly Effect*

Clare Nicholson has created her work *Butterfly Effect* especially for Rookwood. It is made from clay and is 55cm tall, 24cm wide, and 24cm deep. Intentionally small scale and fragile, it is designed to portray a sense of vulnerability, intimacy and emotion. It is a highly scientific piece that models the human vertebrae and pelvic bones. The pelvis is angled upward on either side, similar to butterfly wings. Plants are intertwined to represent the interaction between the human body and nature. The way they are tangled speaks to the body and environment as being one. The piece is placed under an angel memorial statue to again mirror that upward sweeping motion. The surreal nature of this piece plays to epigenetics, that being the way our genes work in relation to external factors. With a deeper understanding of memory and ancestral links, makes Rookwood, as a reflective place, ideal for Clare's work. The diverse flora and fauna of Rookwood also relative. The blending of art and science makes way for further curiosity and intelligent conversation.



Marquette: *Butterfly Effect*, plastic, metal and monster clay

Sketchbook with working drawings and illustrated notes for *Butterfly Effect*

Photo: work-in-progress in the studio

Photos: planning drawings and studies

Photo: *Butterfly Effect*, (earthenware, steel and concrete), installed at Rookwood for HIDDEN Rookwood Sculptures 2022.



Scan the QR code to listen the artist explain their work

Chris Dolman _ *Only Passing Through*

Chris Dolman is exhibiting *Only Passing Through* at the Hidden satellite exhibition. The work resembles heaven-like gates made from steel, ceramic and stained glass. Within the gates is a spider web formation with clay sausages, a chicken drumstick and fruit caught in it, as though everyday items could literally try to pass through a gate. In the middle, is a profile of a face, resembling the artist, in place of where a spider might otherwise be. The word EXIT is written at the top, as though it were a one way gate, with no entry. His sense of humour, irony and deep thought is evident throughout his practice, often playing into notions of life and death. The work causes a viewer to notice each component of the structure and decide exactly why the artist may have done this.



Sculpture: *Only Passing Through*, steel, ceramic, stained glass

Drawing: *Only Passing Through*, initial proposal drawing



Scan the QR code to listen the artist explain their work

Eduardo Wolfe-Alegria _ *Opening Ceremony*

Eduardo Wolfe-Alegria is exhibiting his installation, *Opening Ceremony*, at HIDDEN Rookwood Sculptures 2022. It is reminiscent of his time living on a remote property on Walbunja Country (The Southern Tablelands), in NSW. It plays to observations of grasses and other plants being once dry and then springing back to life during La Nina weather events. He noticed the presence of Dandelions

in particular, which have become a prominent feature in this piece. This cycle of life represented in this sculpture is therefore appropriate to Hidden. Eduardo brings in his fascination with plants and their “personality” which is easily overlooked. Made from a mix of materials, it is the faux fur that gives this piece a wonderfully textural and curious visual feature. The work encourages the viewer to observe the small things.



Photos: work-in-progress drawings and planning

Photos: *Opening Ceremony*, (wood, rocks, plywood, plaster, polymer, polyurethane, fabric, acrylic paint, resin, epoxy, aluminium, steel and faux fur), installed inside Rookwood's Elephant House (heritage Victorian-era rest house) for HIDDEN Rookwood Sculptures 2022.

Material example: internal structure. Plywood, rocks and wire.

Material example: internal structures and work-in-progress, plywood, rocks, wire, plaster, polymer, polyurethane, fabric, resin, epoxy and faux fur.



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Mark Booth _ *Tumulus*

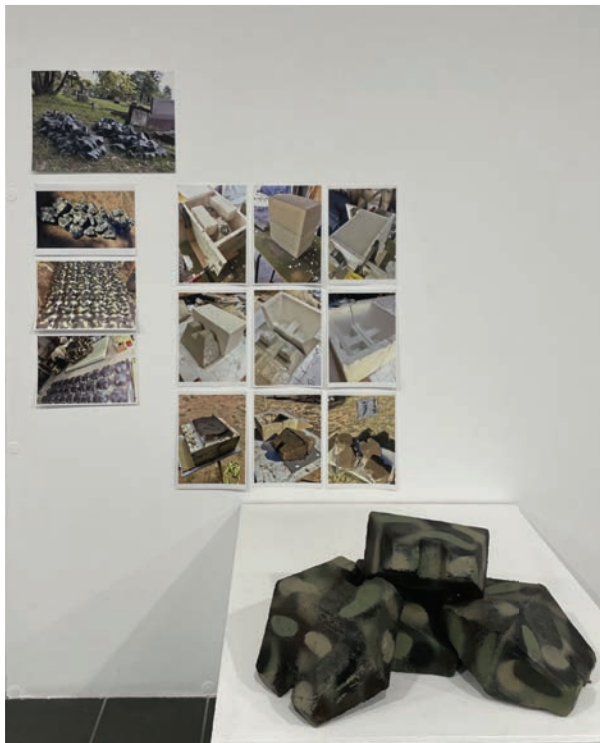


Photo: *Tumulus* (earth, ultra-flat enamel paint and polymer emulsion) installed at Rookwood for HIDDEN Rookwood Sculptures 2022.

Photos: work-in-progress, mould making, casting and painting

Sculpture: *Tumulus*, earth, ultra-flat enamel paint and polymer emulsion.

Mark Booth is presenting his work *Tumulus* at the HIDDEN Rookwood Sculptures exhibition. Tumuli are substantial mounds of earth and stone, placed over graves. This practice took place in early human history. Mark describes his work as a negotiation between artwork and landscape. Each component is arranged in a random modular configuration, coming together as a whole.

The materials consist of earth bricks (pods) cast from plaster moulds. They are coloured according to the surroundings at Rookwood such as the grey of tombstones and ochre colours found in lichens. The pods are sealed with polyurethane to prolong their existence. They would otherwise break down if left untreated. The geometry of each piece is particularly fascinating, especially when presented in a cluster. The work plays to themes of life and death. It relates to local habitat and function. It also relates to deaths caused by Covid, giving it a stark relevance and allowing the viewer to reflect on this issue.



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Stevie Fieldsend _ *STILL (once trees)*

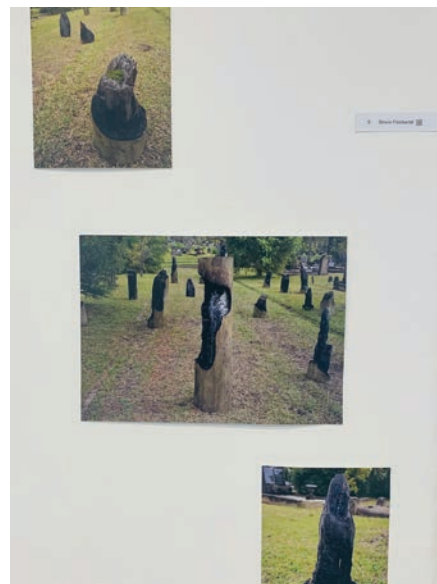
Stevie is exhibiting her work *Still (once trees)* at Rookwood. It is comprised of twenty telegraph poles that were destroyed during the 2020 Black Summer bushfires. She found them near a campsite in the Lake Conjola, NSW area. She describes the experience as like walking into a blackened still life.

Some of the telegraph poles had been burnt down to around 40cm tall; a stark reminder of the breakdown in communication, power and lack of Government response to the situation. She retrieved the telegraph poles from a council truck, taking twenty and leaving just four behind. They were then kept in Stevie's yard where they were allowed to grow moss for over two years. The only thing Stevie has done to them is seal them and put them over a spigot.

This installation relates to Rookwood due to it's proximity to death. The loss of plants, wildlife, human life and the ecological destruction that fire events such as this, cause. Stevie wants the viewers to realise that, when living in Sydney it is easy to forget about the surrounding ecology and communities of people who are still recovering and rebuilding. Stevie would like to see better land management in preparation for future fire events.



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the artist explain their work



Photos: *Still (once trees)*, burnt telegraph poles,
installed at Rookwood for HIDDEN

Rookwood Sculptures 2022.

Material example: split burnt telegraph pole stump

Pamela Leung _ *SILENCE*



Photos: Work-in-progress in the studio

Marquette: *Silence*, timber and paint

Photo: *SILENCE*, (timber and paint) installed at Rookwood for HIDDEN Rookwood Sculptures 2022.

Video: *Voice For The Voiceless*, single channel video, created and edited by Pamela Leung



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the artist explain their work

Pamela Leung is contributing her work *Silence* to the Rookwood exhibition. This work takes the form of a large wooden billboard which represents a protest banner. It will contain messages written on it, some of which are engraved. Layers of white paint are then continually applied and sanded back.

This work represents the political situation in Hong Kong, where Pamela is from. It alludes issues of voting rights, national security laws and Chinese control of Hong Kong. It symbolises the way in which people fighting for freedom and democracy are not having their voices heard. They are being silenced, as the title of the work suggests. The words on the board can be read if you look closely enough.

Pamela wants the viewers to consider what it's like to have their ability to express themselves, removed.

She wants her audience to feel empathy for Hong Kong and other countries affected in this way. *Silence* is site specific to Rookwood and the work relates to Hidden as those buried in cemeteries, also cannot speak.

Some of the words on the board use the phrase "Add oil" as it adds fuel to the fire of protest.

Lachlan Warner _ *Reading for the Living and for the Dead*

Lachlan Warner is an artist based in the inner west of Sydney. He uses a range of materials for his projects. He has used raw clay, compost and Easter egg wrappers as these materials in fact relate to the themes he is interested in. Lachlan's works are largely inspired by his Buddhist faith and ideas of life and death. The work he is presenting at Rookwood consists of a small garden with a reclining Buddha in it. This is both a meditation pose as well as the position Buddha is said to have died in. The work is appropriate to Rookwood as it considers how we can live more fully

in this life. He wants the viewer to see it as an introduction to Buddhist ideas and to see it as an immersive and uplifting experience.

Especially as these values differ to most Western traditions. There are some Buddhist tributes in the Chinese section at Rookwood, so Lachlan's work relates to this. He is giving readings twice a week from early Buddhist texts, giving a more performative component to the work.



Marquette: *Reading for the Living and for the Dead*, painted cardboard

Photo: *Reading for the Living and for the Dead* (reflective film on aluminium, wooden furniture, growing and dying flowers) installed at Rookwood for HIDDEN Rookwood Sculptures 2022.

Planning drawings, site photos and example of reflective film

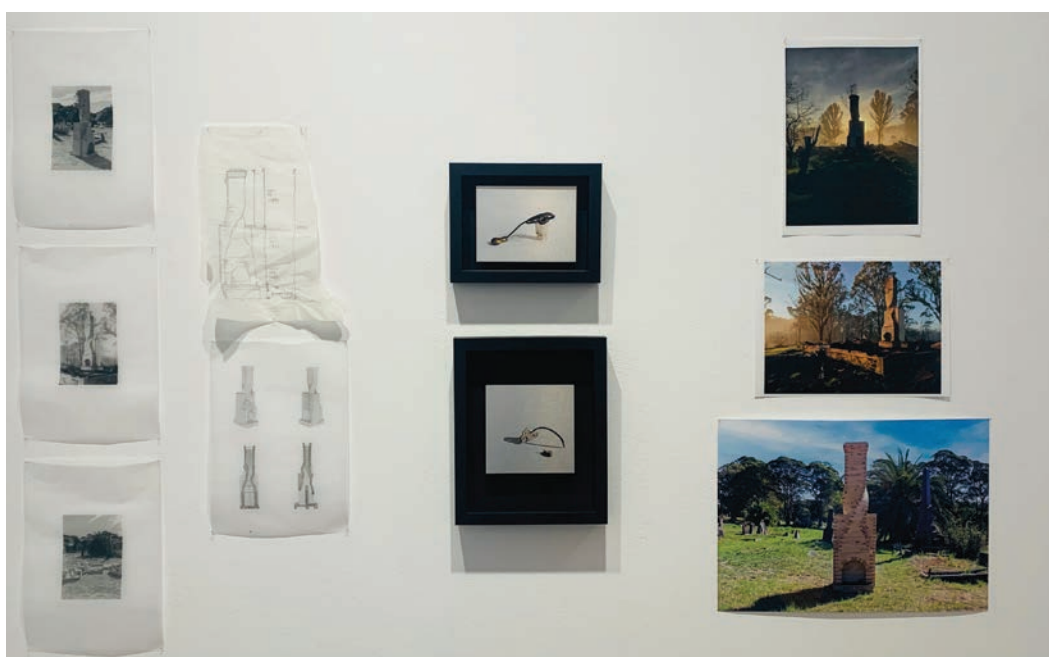


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Whimbrel Wilson _ *Hearth*

Whimbrel Wilson is exhibiting *Hearth* as her piece for HIDDEN Rookwood Sculptures. It is a replica of a fireplace that was part of her grandparent's 1800's cottage, which was burnt down in the 2020 bushfires in Kiah, NSW. Whimbrel recalls sifting through piles of rubble to see what had become of the things destroyed by fire. She notes their changing value, particularly of possessions that no-one really cared about before; there was now a newfound value in them as they had survived the fire. She observed the transformation of items such as lightbulbs, spectacles, cups, saucers and children's toys. When homes were destroyed, it often just left the fire-

places as stand-alone memorials on the landscape. The twist in Whimbrel's fireplace had a purpose in the original, that being to draw smoke up and out of the chimney. Whimbrel says that *Hearth* relates to Rookwood cemetery as it symbolises permanence, impermanence. Presence and absence. The past and memory. When the Hidden exhibition is finished, she would like to transport the work to Kiah, place it next to the original and light a fire in it. She hopes the story behind her work is enriching to the viewer. Her photo series Remnants, complements the piece.



Photos and drawings: research and work-in-progress on tracing paper Remnants i & ii, dye sublimation on brushed aluminium, edition of 3

Photos: original chimney after the bushfire

Photo: *Hearth* (pine, formply, glue and nails) installed at Rookwood for HIDDEN Rookwood Sculptures 2022.



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Jacqui Malins _ *Spires*



Examples of working process: drawings on film and photos

Video: *Spires*, single channel with audio,
02:29 minutes

Jacqui Malins is presenting her work *Spires*. In this work, she combines poetry and film to depict those buried at Rookwood, speaking to the birds passing over and through the cemetery. She sourced soundtracks of the relevant birds and combined that with her own voice. Jacqui spent time at Rookwood making observations on the birdlife there. She also photographed graves and monuments of differing cultural and spiritual significance. Whilst there is digital input in the video, Jacqui says her predominant media is text, drawing, photography and voice. She has deliberately given the piece a handmade aesthetic. The piece is relevant to Rookwood as the location held a certain mystery for Jacqui when she was growing up. Knowing it was there, but only having visited for the first time, fairly recently. The work points towards the things that bring together the living and the dead. The human and non-human. This is Jacqui's second hand-drawn animated documentary.



Scan the QR code to listen
the artist explain their work

Suzanne Davey _ *Catch me, I'm falling*

Suzanne Davey's work is titled, *Catch Me, I'm Falling*. The concept was borne from an experimental art project. It consisted of a suspended form made from jute, covered in clay and resembled an uprooted plant. It was originally suspended from a tree branch, allowing it to swing in the breeze. *Catch Me, I'm Falling*, expands on this idea. For *Hidden* she wanted to create an installation where plants seem like they are ascending from the earth to the sky. During a site visit at Rookwood she intentionally chose an exposed, windy site for her work. She developed a stable wooden structure from which to hang her plant sculptures. She has played to the notions of plants in use during mourning rituals and funerals. The way flowers and gardens are used to commemorate loved ones and mark graves. The way Rookwood has it's own formal, manicured gardens. Suzanne hopes the viewer will have an emotional response to the work, giving them a chance to reflect. She wants the viewer to feel a sense of empathy for the plants dangling, subject to forces of wind and rain, just as it can be hard to control ones own life.



Sculpture: *The Contortionist*, bamboo, dried flower, thread, textile, clay, roots
Material examples: textiles, terracotta clay, plants and soil

Photo: *Catch me, I'm falling* (plants, soil, perlite, textiles, shock cord, terracotta clay, steel and timber) installed at Rookwood for *HIDDEN Rookwood Sculptures 2022*.

Photos: work-in-progress in the studio
Drawings: working drawings, pencil on paper



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the artist explain their work

Alan Tulloch _ *Vigil*

Alan Tulloch's screen prints are unique, in that he uses dry media instead of ink, to form his images. He has experimented with materials such as powdered charcoal and instant coffee. In the case of *Vigil*, 2022, he has utilised Rookwood soils. *Vigil* commemorates the life of Louisa Lawson. She was a journalist, suffragist and created public knowledge of women's affairs. She was also the mother of bush poet, Henry Lawson. Alan's works are ephemeral in nature as the dry media is vulnerable to disturbances from wind, rain or birds landing on it. The images are formed flat on top of a plinth; from there, more layers of media can be added as required. This gives the image a 3D quality. Alan then stays with the print and cares for it during the exhibition. He literally holds vigil over it. This installation is appropriate to Rookwood as Louisa is buried there. It gives recognition to her that she may have missed out on during her life, as she was perhaps overshadowed by her son Henry's fame. The method Alan is using, plays to the phrase "dust to dust" as a metaphor.



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the artist explain their work



Example: dry screen print of Louisa Dawson
with powdered Rookwood soil on paper

Material example: powdered Rookwood soil on
paper

Example: screen with dry print, powdered
Rookwood soil on paper

Example: dry screen print of Regent Honeyeater

Screen for dry printing decorative boarder

Photo: *Vigil* (screen-print, powdered Rookwood
soil and sealer on Rookwood

concrete block) installed at Rookwood for
HIDDEN Rookwood Sculptures 2022.

Photos: work-in-progress and details

Jayanto Tan _ *And Then, Pai Ti Kong (A praying The Heaven God)*



Jayanto Tan is exhibiting thousands of ceramic fortune cookies for Hidden. The title of his work is *And Then, Pai Ti Kong (A praying to the Heaven God)*.

He engaged members of the community during the making of these, so that they could all contribute to the display.

The cookies are around the same size and shape as edible ones. They represent utopian family gatherings and connect with the loss of Jayanto's family members.

This has also made Rookwood an appropriate place to display the cookies. His practice relies on Eastern and Western methods. He hopes to form his own unique community through this project. The items symbolise spirituality and sharing. Fortune, misfortune, life and death are paralleled themes in the work. To please his mother, sisters and friends who Jayanto could not bring together when they were still around, is also a hope. The fact that others were involved in the project, brings in extra layers of meaning, especially as some people chose to etch messages into the wet clay before shaping them. The cookies are bisque fired and painted with multi-coloured underglaze, making this a truly colourful and unique addition to Hidden.

Photo: *And Then, Pai Ti Kong (A praying The Heaven God)*, ceramic installation amongst tree roots and old sandstone paving at Rookwood for for HIDDEN Rookwood Sculptures 2022.

Poster: Ceramic Fortune Cookies Workshop, The Granville Centre

Video: Ceramic Fortune Cookies Workshop, 2022. Filmed and produced by Hon Sze Fergus Chan.

Workshop Participants: Kristy and Summer Gordon; Erika and Peter Tabach; Stella and Jack Fitzpatrick; Samuel, Anita and Winston Lo; Cindy and Elizabeth Wu; Maria, Aina and Carol Tran; Patti Gough; Diamando Koutsellis; Poppy Fu and Courtney Burke. This documentary shares Jayanto Tan's community workshop at The Granville Centre where 200+ of the ceramic fortune cookies were made, thanks to the partnership between HIDDEN Rookwood Sculptures and Cumberland City Council.



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Anne Zahalka _ *May their memory be a blessing*

Anne Zahalka is exhibiting *May their memory be a blessing*, 2022. This work was developed by Anne and her cousin Dorit Braun.

It reflects on the events of the Holocaust and remembers those who died without a grave or appropriate resting place. Anne and Dorit have used their own Jewish heritage as the catalyst for this project. The work is set out in training graves at Rookwood cemetery and will be a monument to those who lost their lives under such needless circumstances. Family and friends have also helped with handwriting the names on

each grave as handwriting the names felt more meaningful. Stones will be placed on each grave as a sign of visitation as they are more permanent than flowers. Visitors should feel a sense of loss and absence as they experience the work. The journey towards this work has been immensely personal and challenging.

The installation complements an existing Jewish memorial at Rookwood.

It is hoped that the work evokes a sense of shared humanity. On display here are photos and test pieces from the process.



Material example: printed adhesive vinyl and gold paint

Photos: work-in-progress and planning

Photos: installing *May their memory be a blessing* on Rookwood granite training graves with printed adhesive vinyl and stones.

Video: time-lapse video of work-in-progress, with

Vivien and Dennis Altman, Jane Becker,

Ella Dreyfus, Juno Gemes, Su Goldfish, Jeanie

Kable (née Zahalka), Julie Robb,

Monica Robinson, Alisa and Thommy Sharon,

Sue and Sandy Saxon, Leslie Solar, Naomi and

Anita Ullmann; who contributed to this work in commemoration of their families.

Material examples: writing on polished granite and pebbles Folder of research notes and development of the project



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the artist explain their work

Leisa Sage _ *Your embrace is my fondest memory*

Leisa Sage has played into her childhood memories of time spent with her grandmother when growing up. Long drives during the Christmas holidays to visit her nan and being greeted with a warm smile and hug upon arrival. Leisa has used quilting for her work *Your Embrace Is My Fondest Memory*. She has placed items such as leaves, dirt, flowers, weeds and branches onto photo-sensitive fabric. These things, when left on the cyanotype fabric in the sun, leave an imprint. A memory. Quilting is an intergenerational craft in her family, hence this technique. She has used a combination of hand sewing, embroidery and machine sewing. The fabric is attached to chairs, stools and rugs as these were a distinct part of her grandmothers loungeroom. Leisa is using her most precious memories and transforming them into something tangible. She is turning something tragic into something beautiful. The work is responsive to Hidden as Leisa is considering the relocation of the mortuary station building from Rookwood to Canberra. The process of construction, deconstruction and rebuilding relates to the quilting process. This is because the fabric is cut up and sewn back together. She hopes it will allow the viewer to remember their own loved ones as they view the work. The work faded throughout the exhibition, as memories also fade over time.



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the artist explain their work



Photos: *Your embrace is my fondest memory*

(cyanotype prints on cotton, timber, metal, polyester and polyurethane) installed at Rookwood for HIDDEN Rookwood Sculptures 2022.

Photographer: Rhiannon Hopley - RH Photography & Design

Material examples: cyanotype prints on cotton and text embroidery experiments

Photos: work-in-progress in the studio and installing at Rookwood

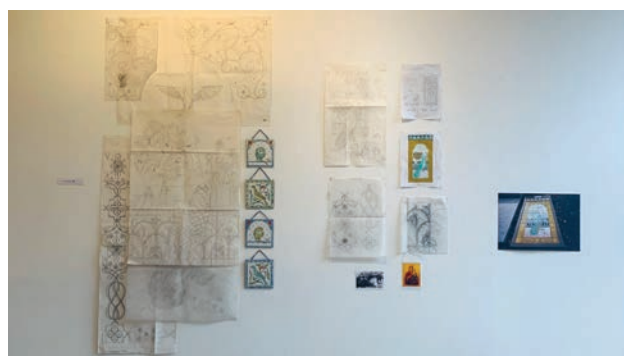
Material examples: cyanotype prints on cotton offcuts

Kathie Najar _ *Ode to Joy*

Kathie Najar has created *Ode to Joy* for Rookwood as a site-specific piece. Given this title as Kathie's mother's name was Joy. It is a horizontal piece, presented as a grave stone. Each hand painted tile contains an image that Kathie associates with memories of her mother. It is placed on the ground with existing graves, so it is easily overlooked or viewed incidentally when walking through the cemetery. The illustrations include Russian Icons, peacocks, doves, olive trees, cook books, white roses and a broken daisy chain. Kathie enjoys creating immersive, visual experiences relating to history and patterns in nature. Her studio practices of drawing, painting, paper folding, tile painting, collage and digital imagery all come together to form her visual language. Kathie revisited a lot of stories and memories of her mother as the work is solely dedicated to her. She hopes her viewers will be able to reflect on their past relationships too.



Scan the QR code to listen
the artist explain their work



Drawings: planning to scale

Material examples: hand-painted tiles

Photo: *Ode to Joy* (marine ply, acrylic mirror,
hand painted ceramic tiles and enamel paint)

installed at Rookwood for for HIDDEN
Rookwood Sculptures 2022.

Drawings and research material

Philippa Hagon _ *The Residents Act #3 Full House*

Philippa Hagon teaches drawing, painting and mixed media. She created this work during her artist in residence program at the Coal Loader Centre for Sustainability. The title of her work is *The Residents Act 3, Full House*. It consists of around fifteen totemic structures. They vary in height, with some being over 2m tall. The structures are painted and visitors can interact with them as though walking through a painting. The sculptures are made from discarded, mass produced items and low-grade materials. It asks the audience to question the worth of these products and alludes to over-consumption. The combination of materials used, means that it breaks down at different rates throughout the exhibition as it is exposed to climatic conditions and animal disturbances. The title, *The Residents*, relates to Rookwood cemeteries own residents. It implies a sense of belonging. The changing and ephemeral nature of the work correlates to cycles of life and the passage of time. It provides the opportunity to notice how everything is connected. Philippa hopes the audience will sense familiarity and humour in the materials used, whilst also providing a thought-provoking experience. She hopes her viewers will see the value in overlooked and discarded things in the world.



Scan the QR code to listen
the artist explain their work

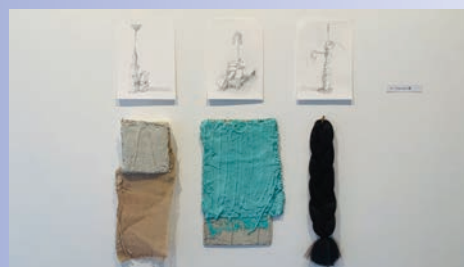


Photo: *The Residents Act #3 Full House*
(common personal, domestic, industrial
and reclaimed readymade objects and
fragments) installed at Rookwood for
HIDDEN Rookwood Sculptures 2022.
Material examples: found broken
concrete sculptures, old phone,
fabric, cardboard, synthetic hair,
and rusted steel.

Drawings: pencil on paper, proposal
drawings

Danica I. J. Knezevic _ *The longest time since I have seen you*



Video: *The longest time since I have seen you*, single channel with audio, 04:06 minutes

Props: bucket and mop

Photos: stills from video

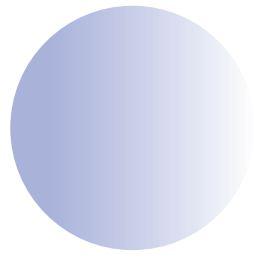
Danica Knezevic is presenting her piece, *The Longest Time Since I Have Seen You*.

Danica's grandparents came from Slovenia and Croatia to Australia when they were young. This documentary is a tribute to Danica's grandmother and her labour.

The piece highlights the connections between mundane tasks, service and caregiving as these actions are essential to everyday life. It reminds Danica of the care and exchange of familial bonds between her and her grandmother. It is only in death that they can no longer care for each other in the same way. The work relates closely to Rookwood as Danica's grandparents are buried there and she has lived in the area for most of her life. She has witnessed the Croatian All Souls Day rituals and maintenance of graves as part of the grieving process. Danica wore her grandmothers dress during the video in which she is scrubbing the floor with a bucket and brush. It is as though her grandmother took over during this as she has no memory of scrubbing the floor, hence, it was only filmed once.



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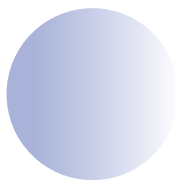
HIDDEN

Satellite Exhibition

HIDDEN
ROOKWOOD SCULPTURES



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more about the exhibition



Thanks to Tracey Clement, Diane Merrilees, Chris Jones, Poppy Fu, Courtney Burke, Damien Nicholls and Carly Armstrong for their assistance with this exhibition.