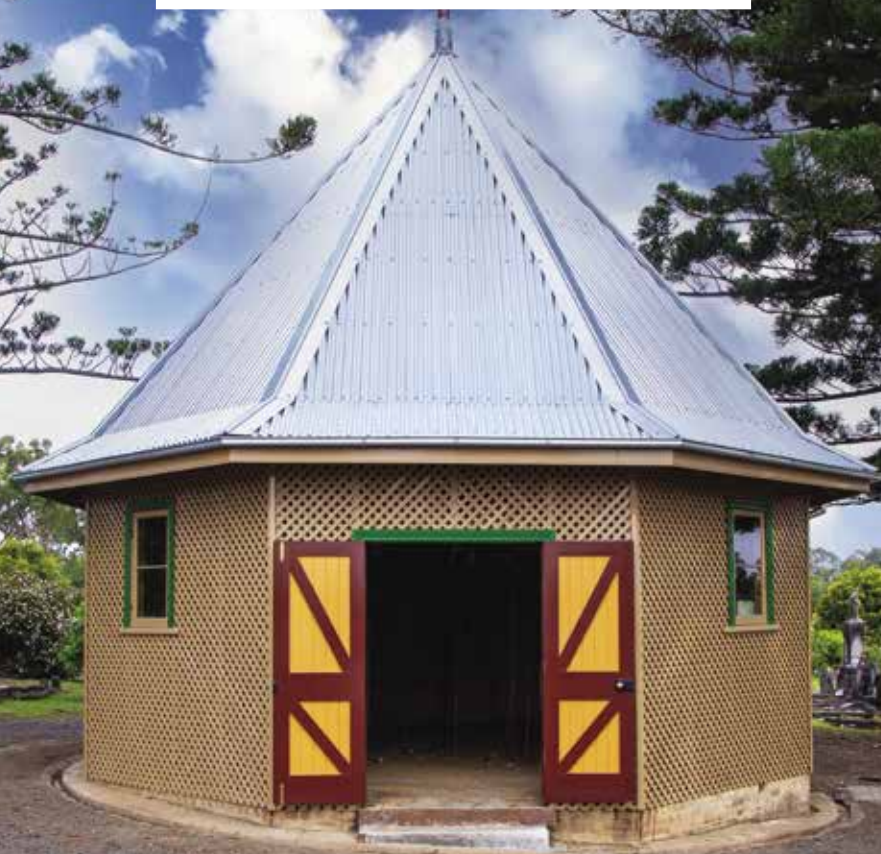


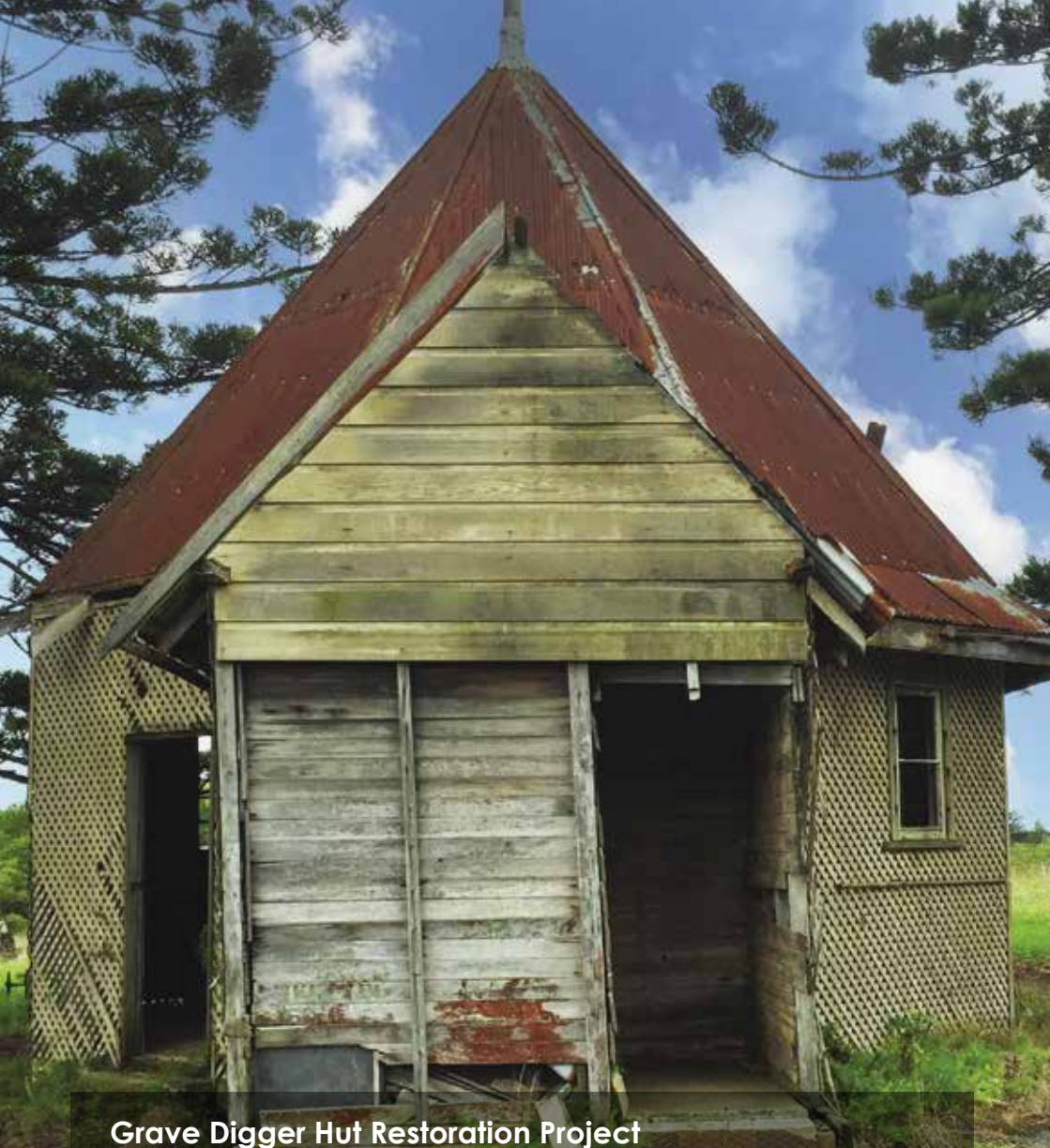
HIDDEN

ROOKWOOD SCULPTURES



2022 EXHIBITION

10 SEPTEMBER - 9 OCTOBER



Grave Digger Hut Restoration Project

The Grave Diggers Hut was originally built in the 1900's as a rest house for grave diggers, sextants, funeral directors and hearse drivers. In 2018 Rookwood General Cemetery embarked upon a large repair program, in conjunction with Design 5 Architects and Southern Building Restoration, to retain the historic nature of the dwelling. This project was funded through a generous donation made by the Friends of Rookwood, grant funding provided by the NSW Office of Environment and Heritage, and HIDDEN catalogue sales.

WELCOME TO ROOKWOOD CEMETERY'S 12TH ANNUAL SCULPTURE EXHIBITION



I am pleased to announce that HIDDEN Rookwood Sculptures is back in 2022. This year over 70 established and emerging artists, including school students and community groups, are participating in this iconic sculpture walk.

The open-air exhibition invites the public to engage with the richness of Australian sculpture against the backdrop of Rookwood Cemetery's diverse cultural landscape.

HIDDEN was established in 2009 as a platform for community engagement that simultaneously showcases Rookwood's historic monuments and gardens. Today it encompasses a range of art forms, including sculptures, installations, performances, and short films: each with their own layered narratives and unique connection to the cemetery.

Rookwood is an ideal setting for artists to present their works, while honouring communities of the past, present and future. We are delighted to invite the HIDDEN artists into our cemetery, and we thank them for their continued support and engagement.

I would also like to thank our dedicated curator, Dr. Kath Fries, who is responsible for HIDDEN's creative direction. Kath has worked passionately with our artists to enable visitors to engage with creative arts in one of Australia's most historic locations.

HIDDEN also attracts valuable support from local businesses and industry, enabling the exhibition to go from strength to strength. We are pleased to continue key partnerships with Dharug Strategic Management Group, Cumberland City Council and Friends of Rookwood, along with a huge range of sponsors and supporters.

We hope that you enjoy the return of HIDDEN Rookwood Sculptures, including the launch, the range of public program activities, and of course, the exhibition walk itself.

Robert Pitt

CHIEF EXECUTIVE OFFICER

OneCrown Cemeteries

Office of
OneCrown
Cemeteries

HIDDEN
ROOKWOOD SCULPTURES

HIDDEN
ROOKWOOD SHORT FILMS

HIDDEN
ROOKWOOD STUDENTS

Rookwood General Cemetery is a part of the Office of OneCrown Cemeteries: A Government initiative entrusted to bring together Rookwood General Cemetery, Northern Metropolitan Cemeteries and Southern Metropolitan Cemeteries, while the Government determines the final operating model for the Crown cemetery sector.



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CURATORS INTRODUCTION

DR KATH FRIES

I'm delighted to welcome you to HIDDEN Rookwood Sculptures 2022 on Dharug Country. It's been a great pleasure working with our artists, judges, partners and the team at Rookwood General Cemetery and OneCrown Cemeteries. This is the first HIDDEN exhibition since 2019, due to the COVID pandemic. All the artists in this year's exhibition were initially selected for HIDDEN 2021 and postponed to 2022. My sincere thanks to them for their commitment and flexibility in adjusting to our changing timelines and capabilities.

This additional time has been positive, allowing the artists more visits to the cemetery and deeper reflection on the potency of creating a site-responsive artwork in this contemplative place. All the artworks in HIDDEN are personal in different ways, several conjure individual experiences of grieving, paying tribute to a family member who has passed away. Some share an element of their ancestral traditions; whilst others engage with contemporary social and environmental issues. There is a common connecting thread exploring the poetics of remembering, back into history and across generations, as well as recent events like the Black Summer Bushfires and the ongoing impact of COVID. Collectively all the artworks invite us to ponder our relationships with other people and our world, opening deeper philosophical questions about how we live today.

The diversity of our artists in HIDDEN is reflected across cultural, religious, social, language, and immigration backgrounds. Our artists' ancestry is also expansive, hailing from Indonesia, Korea, Norway, Iran, Eastern and Western Europe, Hong Kong, Lebanon and New Zealand; to Samoa, Russia, India, UK and the Australian First Nations of Barkindji, Wiradyuri, Dharug, and Bundjalung.

The gathering of these artists and their works amidst the gardens, memoriams, history and heritage of Rookwood, significantly

contributes to our wider understandings of grieving and remembrance.

Although the subject of death is often avoided in our everyday lives, that's not necessarily the case in the creative arts. Across cultures and throughout history, artists have always been emotively drawn towards trying to understand death and dying, which is an essential part of being human. During our lives we will all experience our loved ones passing away and eventually we too will also die. Taking the time to engage with these artworks and the special setting of Rookwood Cemetery, encourages such conversations, which in turn prompt us to consider how we live, how we spend our time, what we value and celebrate.

I hope you enjoy looking at the works in HIDDEN and listening to the artists share in their insights, via the audio tour. There is a unique generosity in the way that the artists express their creative processes, personal stories, memories, and responses to place, and I invite you to explore these ongoing conversations.

Biography:

Kath Fries is a curator and artist, who lives on Gadigal Wangal Country in the Inner West of Sydney. She has been the curator of HIDDEN Rookwood Sculptures since 2019, focusing on site-responsive practices that engage with layered histories to open-up new perspectives, relationships, and interconnections. Over the past 20 years Kath has been involved in artist-run galleries, community spaces, artist-in-residence programs, local government initiatives, not-for-profit organisations and education institutions, working as an artist, curator, researcher, board member, lecturer, writer, and mentor to emerging artists.



MEET THE PANELLISTS

Sculptures - Elyse Goldfinch

Elyse Goldfinch is Curator, Public Programs and Publications at the Australian Centre for Contemporary Art, Naarm and Co-Chair of Firstdraft, Gadigal Country. In 2022 she was on the curatorial team for the Australian Pavilion at the 59th Venice Biennale and lead curator of Artspace's NSW Visual Arts Emerging Fellowship exhibition held at National Art School.

Sculptures - Tim Silver

Tim Silver is a multidisciplinary artist, who has been exhibiting internationally for more than a decade. Originally from Hobart, Tim is based in Sydney and represented by Sullivan+Strumpf. Exploring the interface of time and decay, Tim's practice occupies a space between the beautiful, political and poetic, as his work precipitates a poignant awareness of the preciousness and fragility of human life.

Films - Talia Smith

Talia Smith is an artist and curator of Samoan, Cook Island and New Zealand European heritage. Her practice examines themes of time, memory, ruin and the landscape. Talia has recently curated at Artbank Sydney, Centre for Contemporary Photography Melbourne, Ideas Platform Artspace Sydney, Cement Fondu Sydney and is currently the curator at the Granville Centre Art Gallery, Cumberland Council.

Students - Wendy Ramsay

Wendy Ramsay is a visual arts educator and Director of Professional Learning, Visual Arts and Design Educators Association (VADEA NSW) developing professional learning programs with VADEA executive for visual arts teachers. Wendy has extensive experience in primary, secondary and tertiary education

contexts, including head teacher, state consultant, deputy principal, lecturer and tertiary supervisor at UTS.

Western Sydney Artist Award - Kristina Tito

Kristina Tito is an arts and cultural producer and artist living and working on Dharug Land, who works across ceramics, drawing, painting and performance. Kristina has worked in the arts sector for over 15 years and is the Arts and Cultural Projects Producer for Cumberland Council.

Muru Award - Julie Clarke-Jones

Julie Clarke-Jones is a proud Dharug woman, traditional custodian and knowledge keeper. Julie is also a consultant, educator, mentor, dancer and is the Director of Dharug Strategic Management Group.

Elite Funeral Directors Award - Diane Luccitti

Diane Luccitti is the Director of Elite Funerals. Following her own life-changing circumstances twenty-eight years ago, Diane chose to enter the funeral service as a new career. Since then Diane has arranged over 3000 funeral services.

Scan the QR code to learn more about our panellists



AWARDS AND HONORARIUMS

<p>ROOKWOOD SCULPTURE AWARD - \$10,000</p>	<p>Rookwood Cemetery is offering a non-acquisitive award of \$10,000 for one artwork exhibited in HIDDEN Rookwood Sculptures. All artists that are selected to participate in HIDDEN Rookwood Sculptures 2022 will be eligible for this award.</p>
<p>ROOKWOOD SHORT FILMS AWARD \$2,000</p>	<p>Rookwood General Cemetery is offering a non-acquisitive award of \$2,000 for one artwork exhibited in HIDDEN Rookwood Short Films.</p>
<p>ROOKWOOD STUDENTS AWARD VALUED AT \$1,000</p>	<p>Rookwood General Cemetery is offering a \$1,000 art materials voucher for one artwork selected in HIDDEN Rookwood Students.</p>
<p>MURU AWARD \$2,000</p>	<p>Dharug Strategic Management Group is offering a non-acquisitive \$2,000 award to a First Nations Australian Artist exhibiting in HIDDEN Rookwood Sculptures, Short Films or Students.</p>
<p>CUMBERLAND COUNCIL PD AWARD</p>	<p>Cumberland Council is offering a professional development award to an artist (or collaboration), to support them in the development of a 2022 project that creatively and directly engages with the Cumberland community.</p>
<p>ROOKWOOD SENSORY AWARD \$1,000</p>	<p>Rookwood General Cemetery is offering a non-acquisitive award of \$1,000 for a sculpture that successfully engages the senses with more than just the sense of sight by incorporating tactile, auditory and/or olfactory elements.</p>
<p>THE WEST JOURNAL AWARD FOR WESTERN SYDNEY ARTISTS \$1,000</p>	<p>The WEST Journal is offering a non-acquisitive award of \$1,000 to support the thriving art scene of Western Sydney. Artists exhibiting in the Sculptures, Short Films or Student categories will be considered for this award, if they have a connection to Western Sydney through residence, family, work and/or study.</p>
<p>NERINE MARTINI MEMORIAL AWARD \$1,000</p>	<p>Rookwood General Cemetery is offering a non-acquisitive award of \$1,000 for a work that engages with a current social issue and/or involves working with a community group. This award commemorates Nerine Martini's vibrant life (1968–2019) and art practice, specifically her socially engaged creative work with community groups and participation in HIDDEN.</p>
<p>ELITE FUNERAL DIRECTORS AWARD \$1,000</p>	<p>Elite Funeral Directors are offering a non-acquisitive award of \$1,000 to the artwork exhibited for HIDDEN Rookwood Sculptures that best addresses the conversation around end-of-life and the ways in which we honour our departed, while best serving our own mourning journey.</p>
<p>PEOPLE'S CHOICE AWARD \$500</p>	<p>Rookwood General Cemetery is offering a \$500 people's choice award. Visitors have the opportunity to vote for their favourite work in HIDDEN Sculptures, Short Films or Student. The award recipient will be notified the week after HIDDEN closes.</p>
<p>STAFF CHOICE AWARD \$300</p>	<p>Staff at Rookwood enjoy hosting HIDDEN and voting for their favourite works. The award recipient will be notified the week after HIDDEN closes.</p>

FRIENDS OF ROOKWOOD FUNDRAISER

All monies raised from the purchase of the HIDDEN catalogue will support The Friends of Rookwood to restore the grave of George McRae.

George McRae was a government architect responsible for the design of many notable Sydney buildings, some of which are heritage listed today. These include Glebe Tram Sheds, Corn exchange building and the Department of Education building. He was also working on St James Station at the time of his death.

His grave is located in Rookwood Cemetery, Zone A, Presbyterian 2B, plot 5692

For more information visit friendsofrookwoodinc.org.au



PUBLIC PROGRAM

EVENTS

Bookings recommended

Saturday 10 September 2.30pm – 5.30pm

Public Launch Event

The Rookwood Village Green

Sunday 11 September 2.00pm – 4.00pm

Photography & Videography Meet-Up

Meet at the All Souls Chapel

Thursday 15 September 4.00pm – 6.30pm

VADEA Connect - for Secondary School Visual Arts Teachers

All Souls Chapel

Saturday 17 September 2.00pm – 4.00pm

HIDDEN Satellite Exhibition Launch

McGlade Gallery, ACU Campus - 25A Barker Road, Strathfield

Saturday 24 September 10.00am – 4.00 pm

Shape Note Singing - The Sydney Shape Note Singing Group

All Souls Chapel

Saturday 24 September 2.00pm - 4.00pm

Photography & Videography Meet-up

Meet at the All Souls Chapel

Sunday 2 October 2.00pm – 4.00pm

Commitment to Country Ceremony and Dharug Yarning Circle

With Dharug traditional custodians and knowledge keepers Julie Clarke Jones and Raelene Billedo Locke

The Rookwood Village Green

Sunday 9 October 10.00am – 4.00pm

Family Picnic Day

The Rookwood Village Green

CURATOR TOURS

Bookings recommended

Wednesday 14 September 4.00pm – 6.00pm

Dusk Tour

Departing from the All Souls Chapel

Sunday 18 September 2.00pm – 4.00 pm

Afternoon Tour with Rainbodhi

Departing from the All Souls Chapel

Wednesday 21 September 4.00pm – 6.00pm

Dusk Tour

Departing from the All Souls Chapel

Saturday 24 September 10.00am – 12.00pm

Morning Tour with Tactile Engagements

Departing from the Friends of Rookwood Tent

Wednesday 28 September 4.00pm – 6.00pm

Dusk Tour

Departing from the All Souls Chapel

Saturday 1 October 10.00am – 12.00pm

Morning Tour with Horticultural Highlights

Departing from the Friends of Rookwood Tent

Wednesday 5 October 4.00pm – 6.00pm

Dusk Tour

Departing from the All Souls Chapel

Saturday 8 October 10.00am – 12.00pm

Morning Tour with Auslan interpreter and D/deaf friends

Departing from the Friends of Rookwood Tent

Sunday 9 October 3.00pm - 5.00pm

Curator: Afternoon Closing Tour

Departing from the front of the Rookwood General Cemetery Office

HISTORIC TOURS

Bookings recommended

Saturday 17 September 11.00am & 12.30pm

Friends of Rookwood Tour

Departing from the Friends of Rookwood Tent

Saturday 24 September 11.00am & 12.30pm

Friends of Rookwood Tour

Departing from the Friends of Rookwood Tent

Sunday 9 October 2.00pm

Friends of Rookwood Tour

Departing from the Friends of Rookwood Tent

ARTISTS PERFORMANCES

Alan Tulloch - Vigil Performance

Daily 9:00am - 10 to 18 September

Meet at Artwork 21

Lachlan Warner - Performative Reading

Every Sunday 10.00am – 12.00pm

Every Wednesday 4.00pm – 6.00pm

Meet at Artwork 17

Maissa Alameddine - Songs for Sitti

Saturday 10 September 3.30pm

Sunday 9 October 1:00pm

Meet at Artwork 6

Joanne Makas - Sound Bath Performance

Sunday 11 September 11.00am -12.00pm

Meet at Artwork 30 in the Grave Diggers Hut

Jayanto Tan - Mindful Gathering

Sunday 9 October 2.00pm

Meet at Artwork 42

Szymon Dorabioalski

Sunday 9 October 3.00pm

At Artwork site 2 (part of the Curator's tour)

SHORT FILM SCREENINGS

All Souls Chapel

Every Sunday 9.00am – 4.00pm

Every Wednesday 2.00pm – 4.00pm

Online 10 September to 9 October

Visit: hiddeninrookwood.com.au

FAMILY DAY

Come along for a day of fun. Bring your picnic rug and stay for a few hours or stay for the whole day!

Sunday 9 October 10.00am - 4.00pm

The Rookwood Village Green

Explore this historic site, whilst enjoying time with your family and friends. Activities will include:

- Talks
- Tours
- Performances
- Music
- Community BBQ
- Jumping Castles
- Fairy Floss
- Craft
- Games
- Bubble Blowing

Scan the QR code
to book your tour





PHOTOGRAPHY COMPETITION

This year HIDDEN Rookwood Sculptures invites photographers to enter a photography competition for their chance to win! This competition invites photographers of any level to express their talent and let the whole world discover their most beautiful images.

How to enter?

1. Take an amazing photo of one of the Hidden artworks
2. Post it to Facebook and/or Instagram
3. Use the hashtag #HIDDEN2022

PRIZES

Win \$100 for the best all round photo
Win \$100 for the most creative photo

And have your image displayed on the HIDDEN website.

Tips

- The time of day can change a photo, try sunrise or sunset
- Get creative! Think about different angles and make sure the artwork is the centrepiece

AUDIO TOURS

Immerse yourself with the HIDDEN Rookwood Sculptures audio tours. These free self-guided audio tours, which are also transcribed, enable you to listen to each artist tell you about their work in their own words. During the exhibition walk, you will find a QR code on display at each sculpture, scan the QR code and click play to listen to the artist explain the meaning behind their work. You will also find audio tour QR codes on each artist page in this catalogue. Before starting the tour, scan

the QR code here to listen to the curator, Kath Fries, introduce HIDDEN Rookwood Sculptures.

**Scan the
QR code for
more info**



HIDDEN ROOKWOOD SCULPTURES 2022

is proudly brought to you by



Award Partners: Dharug Strategic Management Group, The West Journal, Elite Funerals

Exhibition partners: ACU Strathfield and Dharug Strategic Management Group

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GOLD SPONSORS



SILVER SPONSORS



BRONZE SPONSORS



ARTISTS

- 1 **Bernadette Smith**, *Waters of Life*
- 2 **Szymon Dorabialski**, *The Bell Tolls for Three*
- 3 **Anne Zahalka**, *May their memory be a blessing*
- 4 **Niall Robb**, *Aura Reader*
- 5 **Pamela Leung**, *SILENCE*
- 6 **Maissa Alameddine**, *Songs for Sitti: prayers for my grandmother*
- 7 **Stevie Fieldsend**, *STILL...*
- 8 **Kate Dunn**, *Memory*
- 9 **Clare Nicholson**, *Butterfly Effect*
- 10 **Em Ingram-Shute**, *Irony in Flow*
- 11 **Olga Svyatova**, *Letter to the void*
- 12 **Maddison Gibbs**, *Mother Scar Tree*
- 13 **Ellen Dahl**, *Field Notes from the Edge #5*
- 14 **Philippa Hagon**, *The Residence - Act #3 - Full House*
- 15 **Mahalya Middlemist and Laurence Hall**, *Ambrosial Epitaph*
- 16 **Mark Booth**, *Tumulus*
- 17 **Adam King**, *Mani*
- 18 **Lachlan Warner**, *Reading for the Living and for the Dead*
- 19 **Eduardo Wolfe-Alegria**, *Opening Ceremony*
- 20 **Cybele Cox**, *The Red Shoes Vanitas*
- 21 **Alan Tulloch**, *Vigil*
- 22 **Whimbrel Wilson**, *Hearth*
- 23 **Karen Golland**, *Your one wild and precious life*
- 24 **Cabramatta High School**, *The Rhythm of Lamentation*, HIDDEN Students - School
- 25 **Barker College**, *Making Connections*, HIDDEN Students - School
- 26 **Kristy Gordon**, *Catching Fallen Stars*, HIDDEN Students - Emerging Artist
- 27 **Hurlstone Agricultural High School**, *In Contemplation of Loved Ones Past*, HIDDEN Students - School
- 28 **Benita Laylim**, *a maus called liam*, HIDDEN Students - Emerging Artist
- 29 **CAT (Cumberland Artists Together)**, *Rockwood Rocks Remembrance*, HIDDEN Students - Community Group
- 30 **Joanne Makas**, *The Forest That Sighs*

- 31 **Louisa Maxim**, *Utter...* HIDDEN Students - Emerging Artist
- 32 **Farnaz Dadfar**, *Exilica*
- 33 **Chris Dolman**, *Many Parts Make a Whole*
- 34 **Priscilla Bourne**, *Night & Day*
- 35 **Basketry NSW**, *Ye who are weary, come home*, Community Group
- 36 **Suzanne Davey**, *Catch me, I'm falling*
- 37 **Josee Vesely-Manning**, *Juliet of the Spirits*
- 38 **Hyun Hee Lee**, *Spiritual Connection*
- 39 **Kathie Najjar**, *Ode to Joy*
- 40 **Leisa Sage**, *Your embrace is my fondest memory*
- 41 **Jayanto Tan**, *And Then, Pai Ti Kong (A praying The Heaven God)*
- 42 **Tina Fox**, *Distress Signal*

HIDDEN SHORT FILMS - ALL SOULS CHAPEL

Every Sunday 9.00am-4.00pm and
Wednesday 2.00pm-6.00pm.

Online Screenings: twenty-four-seven

hiddeninrookwood.com.au/hidden-rookwood-short-films

Showreel duration: 37 minutes

1. **Amala Groom**, *The Visibility of Blackness*
2. **Jacqui Malins**, *Spires*
3. **Natasha Cantwell**, *Andrei*
4. **Lynn Dennison**, *From Here to Eternity*
5. **Tom Blake**, *the small space of a pause*
6. **Danica I. J. Knezevic**, *The longest time since I have seen you*
7. **Rubyrose Bancroft**, *The Seven Deadly Sins*
8. **Jacqui Mills**, *Breath*
9. **Monica Rani Rudhar**, *Mother of Millions on Whitford Road*
10. **Elise Harmsen**, *Last Sentences*

WATERS OF LIFE, 2022

Bernadette Smith

Dye sublimated photographs on aluminium circles and waterproof fabric attached to a dry concrete fountain

DESCRIPTION

Waters of Life commemorates the ongoing need for climate justice and water sustainability as access to fresh water is the most basic of human and non-human rights. In places like the Murray-Darling basin, First Nations people and others are mourning the loss of their river, experiencing massive fish kills and unsafe drinking water because of water mismanagement by authorities. Here in Greater Sydney underground coal mines have cracked and drained rivers, also causing fish kills and contaminating drinking water catchments. In *Waters of Life*, images of water are placed as memorials onto a dry concrete fountain at the entrance to the Rookwood Cemetery office.

BIOGRAPHY

Bernadette Smith lives on Gadigal Wangal Country in Sydney's Inner West. She works with photomedia and installation to explore water sustainability and the non-human world. In 2020, Bernadette's work was featured in the 10th Canberra Festival of Art and she has been a finalist for the Mosman Art Prize, Fishers Ghost Art Award, Eden Unearthed, Sunstudio Emerging Photographers Prize and SCA Showcase at Verge Gallery, University of Sydney. Bernadette has exhibited at Maitland Regional Art Gallery, Perth Centre for Photography, Newcastle Art Gallery, the State Library of NSW and most recently was selected for a Bundanon artist residency.



Scan the QR code
to listen to the artist
explain their work

 @bernadette_smith_artist

 bernadettesmithart.blogspot.com.au



The artist would like to thank Simplicity Funerals for their support and assistance with this project.



THE BELL TOLLS FOR THREE, 2022

Szymon Dorabialski

Plantation pine from fallen tree, copper, found marine rope, gloss enamel, stained glass and mirror

DESCRIPTION

This bell tower stems from three earthly pillars, the triad being a sacred dynamic of symbolism throughout major belief systems, linking the physical world with the divine realm. The toll of a bell holds deep significance for people of so many religions, mythologies and esoteric disciplines historically and throughout the world. The resonating sound invokes a vibrating passage between worlds. It is a calling of a community to a place of worship, the warding off of evil spirits, the voice of the divine, a meditative ritual of farewell at funerals; or as a prompt for the soul to disengage from the body in an incantation of sound.

BIOGRAPHY

Szymon Dorabialski lives on Gadigal Country in Sydney's Inner West. His practice exists as a personal enquiry into transcendental states of consciousness and as an observation of how the 'divine' experience comes to manifest within the restricted scopes of human epistemology. Stemming from interests in religion, pseudo science, eastern European paganism, metaphysics and psychedelics, Szymon's sculptural installations and performances seek to take everyday objects, tools and refuse and ostensibly reconfigure them into symbols of worship. Szymon completed his MFA at Sydney College of the Arts in 2018. He has exhibited at Firstdraft, Our Neon Foe, MCA Art bar, Interlude Gallery and Cementa festival.



Scan the QR code
to listen to the artist
explain their work

 @szymondorabialski

 szymondorabialski.com

*Szymon will be performing with his work at the
HIDDEN Family Day. Sunday 9 October, 3pm*



MAY THEIR MEMORY BE A BLESSING, 2022

Anne Zahalka

Photographic vinyl adhesive, gold paint and pebbles

DESCRIPTION

The ghosts of murdered family are part of our childhoods. We confront this past to name those who died, to acknowledge that they lived, loved, mattered. As no graves exist, naming family allows us to honour and commemorate them. Placing pebbles is an act of remembrance and signals visitation.

This memorial artwork was conceived with my cousin Dorit Braun and is based on her research of family who perished in the Holocaust and the extensive research of Alisa Sharon into our family tree.

Other friends with shared histories have been invited to contribute their family names to this artwork. As the second generation of survivors who established new lives in Australia, we carry our parents' trauma and grief. May their memory also be a blessing.

BIOGRAPHY

Anne Zahalka lives on Gadigal Country in Sydney's Inner West. She is a photomedia artist whose work explores issues of identity, belonging, memory and place. With a migrant background, Anne constructs new narratives that reflect on diversity, gender, and difference within Australian society.

The artist would like to thank: 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.

 @annezac

 zahalkaworld.com.au



Scan the QR code
to listen to the artist
explain their work



AURA READER, 2022

Niall Robb

Mild steel, galvanised steel and wire cable

DESCRIPTION

Aura Reader is a sculpture that acts as a kind of tool or instrument to read the aura of its site at Rookwood. The sculpture's faceted form references crystal gazing and aura readings popularised by the Victorian Spiritualist movement which flourished in the late 1800s when Rookwood Cemetery was founded. It also evokes the original Greek meaning of the word 'aura' which translates as breeze or breath; as its panels ripple in the spring wind it embodies the ephemeral airways of Rookwood Cemetery.

BIOGRAPHY

Niall Robb lives on Ngunnawal and Walbunja Country in the NSW Southern Tablelands. He is an interdisciplinary artist whose work investigates materiality, surface phenomena and visual trickery. More recently Niall's work has responded to his experience of building an off-grid studio, developing an affinity for DIY building materials and processes and incorporating them into his practice. His work has been featured in numerous prizes and exhibitions in Sydney including the David Harold Tribe Sculpture Award, Redlands Konica Minolta Art Prize and New Contemporaries at Sydney College of the Arts.



Scan the QR code
to listen to the artist
explain their work

 [niall.robbs](https://www.instagram.com/niall.robbs)

SILENCE, 2022

Pamela Leung

Timber and paint

DESCRIPTION

SILENCE is a site-specific sculpture created for the cemetery environment. This work voices for the people in Hong Kong - my hometown - and the people from other countries that are currently fighting for democracy.

The plain white wooden billboard has hundreds of hidden messages under the thick layer of white paint, which symbolises how public opinion in Hong Kong has been wiped out under tyranny. People are being arrested even for holding up a blank piece of paper.

They are being silenced, and like those who lie here in the cemetery, can say no more.

BIOGRAPHY

Pamela Leung was born in Hong Kong and now lives on Cammeraygal County in Sydney's North. She has a Master of Fine Art from the National Art School, 2016 and was awarded the Emerging Artist Prize in the 65th Blake Prize 2018. Pamela exhibits widely in Australia, Hong Kong, Taiwan, Sweden, Paris and London. With her installation, video, sound, sculpture and painting, Pamela explores everyday life, relationships, connections, displacement and the diaspora. Colours have a significant symbolic status in her work, as well as white, red is important as it is the colour that runs through all people, no matter the colour of their skin.



Scan the QR code
to listen to the artist
explain their work

 @instapamit

 pamelaleung.net



SONGS FOR SITTI: PRAYERS FOR MY GRANDMOTHER, 2022

Maissa Alameddine

Family prayer rugs, tape deck and wooden pallets, camping stools and soundscape

DESCRIPTION

I never had to bury anyone in the soil or the seas of this land. I come from a small migrant family. I never said goodbye to Sitti, my grandmother, and her passing always seems like a dream. This work honours her legacy amongst the trees on the beauty of Dharug Land. I carry with me her red prayer rug, her white chiffon scarf, and her voice. I use prayer rugs offered with blessings from family and friends. The soundscape is layered with my voice singing from Sitti's repertoire, old tape recordings of her voice with family, as well as the call to prayer I recorded while visiting my hometown in 2019. I invite visitors to sit, listen, meditate, and remember those who we never said goodbye to.

BIOGRAPHY

Maissa Alameddine grew up in Lebanon and now lives on Cammeraygal Country in Sydney. She is a multidisciplinary artist and vocalist, who explores the idea of migration as a chronic injury and uses her voice as a provocation and a response. Maissa has been part of the contemporary Arab Australian arts community for over twenty years. She is a founding member and one of the creative producers of Western Sydney based Arab Theatre Studio. Maissa is currently artist in residence with Parramatta Artists' Studios Open Digital Residency and the Creative Director and vocalist in Ensemble Dandana. She has performed in LIVE DREAMS Performance Space, Carriageworks, The Sydney Opera House, The Art Gallery of NSW, and Documenta Fifteen in Germany with Indonesian Collective Gudskul.



Scan the QR code
to listen to the artist
explain their work

 @maissa

Maissa will be performing with her work at the HIDDEN launch Saturday 10 September, 3.30pm and HIDDEN Family Picnic Day, Sunday 9 October, 1pm.

STILL..., 2020

Stevie Fieldsend

Burnt telegraph poles

DESCRIPTION

Burnt, truncated telegraph poles are barely standing at the edge of the road; the black summer fires have made their own memorial. I rescued them from Lake Conjola area on Dharawal Yuin Country. The 20 ravaged poles now located at Rookwood Cemetery on Dharug Land – it becomes another memorial – asking us to be present with it on an intimate level, with the stillness of death and silence of Country after the unprecedented catastrophe.

Whilst the pandemic may have blunted the memory of the devastation, it is necessary to remember the land, people and animals are still deeply affected. And that the fires will come again.

BIOGRAPHY

Stevie Fieldsend is of Samoan and European heritage, she was born in Aotearoa (New Zealand) and currently lives on Wangal Country in Sydney's Inner West. She studied glass at The Jam Factory Craft and Design Centre in Adelaide and has a Master of Fine Art from Sydney College of the Arts. Stevie's work has been presented at Sydney Contemporary, Melbourne Art Fair, Art Central Hong Kong, Moreton Bay Regional Gallery, Caboolture Regional Art Gallery, Cessnock Regional Art Gallery, and Blacktown Arts Centre; and collected by Artbank, Macquarie Group Collection and Bridging Hope Charity Foundation Collection. Stevie is represented by Arterial Gallery Sydney.

 @steviefieldsend_



Scan the QR code
to listen to the artist
explain their work



MEMORY, 2021

Kate Dunn

Wood, fabric, cardboard, paper, clay and plastic

DESCRIPTION

It's been almost ten years since gran passed. She lived interstate, so I didn't get to see her much. Most of my memories are of her apartment, resplendently decorated with all manner of knick knacks from nearly one hundred years of life. I only have two photos of her place, but I can see the rest in my mind. In *Memory*, I use the static world of the diorama as a means of preserving my memories of this place, and her. The diorama, left uncovered and subject to the elements, reflects the wearing down of my memories over time.

BIOGRAPHY

Kate Dunn lives on Gadigal Wangal Country in Sydney's Inner West. Their practice explores experimental sculpture, diorama, zine making and costume making. Graduating with a Master of Art from UNSW Art and Design in 2019, Kate has been focusing on the relationship between creation and destruction in their works, engaging in a process of creating dioramas and subsequently destroying them, exploring the beauty of disrepair. Kate has exhibited at Scratch Art Space, Gaffa Gallery, Chrissie Cotter Gallery and Kudos Gallery.

 @moonfurhat



Scan the QR code
to listen to the artist
explain their work



BUTTERFLY EFFECT, 2021

Clare Nicholson

Earthenware, steel and concrete

DESCRIPTION

Butterfly Effect pays tribute to the invisible complexity of heritable ancestral traits and exterior environmental influences that shape and mould our bodies, minds and experiences. This sculpture fuses human anatomical bony structures with flora, morphing into an ascending surreal butterfly. In this way, *Butterfly Effect* contemplates the entangled embodiment of peripheral attributions that continually and cyclically imprint upon us, as we too imprint upon others and nature. This work brings a visual imaginary of the multiplicity of exterior effects, perpetually producing and reproducing our worlds.

BIOGRAPHY

Clare Nicholson lives on Gadigal Wangal Land in Sydney's Inner West. She is a sculptor and educator, with a PhD in epigenetic maternal-foetal programming from UNSW Art & Design. Clare has held several solo shows within Australia and exhibited overseas. Along with presenting at international conferences, Clare has co-authored 'Sustaining Seas. Oceanic Space and the Politics of Care', published by Rowman & Littlefield. Clare taught at UNSW Art & Design and currently teaches from her Haberfield studio.



Scan the QR code
to listen to the artist
explain their work

 @clarenicholsonsculptor

 clarenicholson.com



IRONY IN FLOW, 2020

Em Ingram-Shute

Concrete cloth and powder coated mild steel

DESCRIPTION

In producing this work, *Irony in Flow*, I contemplated the passage of time across generations and how the mind, propped by a fragile ego, clings to the apparent solidity of day to day life. Yet beyond mind is an awareness of a fluidity that connects us to all, past and present, beings. The materials in this work engage with this subterranean flow, recall their own memory and reveal the nature of mind with its potential of becoming. In the process, the materials present a paradox between hard and soft, offering an essential metaphor for contemplating this precious conditioned life.

BIOGRAPHY

Em Ingram-Shute lives on Gadigal Wangal Land in Sydney's Inner West. Her art practice involves investigating psychic and political themes through intuitive material combinations. Em's work taps into themes of presence and absence, presence being the molecular nature of the object in the here and now, whereas absence is the intergenerational memories held within. She seeks to transform these latent memories through the act of making. Em completed her BFA at National Art School in 2020 where she was the recipient of the Sculpture by the Sea, Brandon Trackman and John Olsen Awards. She has also exhibited at Dominik Mersch Gallery, Articulate and Gaffa Galleries.



Scan the QR code
to listen to the artist
explain their work

 @emryn_ingramshute

 emryn.me



LETTER TO THE VOID, 2021

Olga Svyatova

Calico, embroidery, rope and solvent transfer

DESCRIPTION

Letter to the Void looks into my personal memory of my grandparents. Being far away from the original roots of my family, I try to recall memories of them. *Letter to the Void* is about diving deep into emotions that reach across time, as I search for answers about who they were, who I am, and how our ancestors shape our perception of ourselves.

BIOGRAPHY

Olga Svyatova is an interdisciplinary artist whose work deconstructs and examines themes of everyday, personal and collective memory, identity, intimacy, and interconnectivity. Working across photography, printmaking, and textiles she compels viewers to reflect on the connections that sustain our everyday lives. Born and raised in Russia, and now based in Gadigal Country, Sydney, Olga's experience of cultural, geographic, and personal relocation drives their practice. Olga has exhibited at Our Neon Foe Project Space, Tiles Lewisham, Back Space, Verge Gallery, Hurstville Museum.



Scan the QR code
to listen to the artist
explain their work

 @osvyatova

 olgasvyatova.com



MOTHER SCAR TREE, 2022

Maddison Gibbs

Mirrored acrylic

DESCRIPTION

Mother Scar Tree is an acknowledgment to the Dharug people who have held the knowledge on how to care this place for thousands of years. The female spirits are our ancestors they are hiding in plain sight. It is only when you stop to listen and watch that the spirits reveal themselves. They represent Aboriginal culture, effortlessly camouflaging and complementing the existing landscape, creating symbiotic relationships that has lasted for 100,000 years plus. The answers on how to care for the country have been ignored for 251 years and we are now at a deficit. It's time to listen to culture and act before it's too late.



Scan the QR code
to listen to the artist
explain their work

BIOGRAPHY

Maddison Gibbs is a proud Barkindji woman, currently living on Gadigal Country in Sydney. Maddison's artworks are based on her culture and surroundings, engaging with vital activism and culturally feminine intuitive visual poetics. She has studied at UTS and Eroa College. Maddie is a member of Boomalli Aboriginal Artists Co-operative and has exhibited in 'No Show' at Carriageworks; the Vivid Light Show; Sydney Fringe Festival; Hobiennale at Moonah Arts Centre Tasmania; and RANZCO Live Painting at the MCA. Maddison has been awarded the 2019 Australian Museum Young Indigenous Artist Fellowship; the Rotary Club of Sydney Soukup Animation Grant; the Bob Morgan International Scholarship and Winner of the Yapang Emerging art Prize, Lake Macquarie.

 @gibbsmaddie

 madwings.com.au



FIELD NOTES FROM THE EDGE #5, 2022

Ellen Dahl

Photographic image on aluminium composite, sandbags and timber

DESCRIPTION

A foreign landscape drifts displaced, suspended in a moment of reprieve on the other side of the world. Frozen in time as a memento mori, it reminds us of what is about to be lost.

This incredibly remote site is on the Norwegian Arctic Archipelago of Svalbard, about 1000km south of the North Pole. While renowned for its pristine nature and projection of deep time, the stain of human activity is visible across the receding glacial topography.

BIOGRAPHY

Ellen Dahl was born in Norway and now lives on Gadigal Country in Sydney's Inner West. Working across photography, video, sound and installation, her practice explores the expanded field of the photographic medium and its potential to engage new critical, poetic and aesthetic conditions for assembling ecological meaning and geological imagination. Ellen has exhibited extensively throughout Australia, including Australian Centre for Photography Sydney, National Portrait Gallery Canberra, Centre for Contemporary Photography Melbourne, ANU Gallery Canberra, Hazelhurst Regional Gallery and Dominik Merch Gallery Sydney. Ellen holds an MFA from SCA, University of Sydney and is a PhD candidate at School of Creative Arts, University of Tasmania.



Scan the QR code
to listen to the artist
explain their work

 @ellendahlfoto

 ellendahlartist.com



THE RESIDENTS - ACT #3 - FULL HOUSE, 2022

Philippa Hagon

Common personal, domestic, industrial and reclaimed readymade objects

DESCRIPTION

The Residents - Act #3 - Full House plays with absurdist notions and poetics of the everyday lived experience. Totemic structures act out as present 'beings', as residents, citizens, and co-habités. They embody fragility and vulnerability, they awkwardly loiter, suspended, interrupted, hover and jostle, rearranged and rescheduled. We are confronted by ourselves, curious to seek who we are, how to behave, and what to value in this familiar yet puzzling contemporary situation. Materials act together, unified for a certain time before a shift or shed to new ontological associations, forms or bodies allowing a visible decay or entropy to exist in the cycle or passage of time.

BIOGRAPHY

Philippa Hagon lives on Gadigal Country in Sydney. She recently completed her MFA at the National Art School and was the 2020/21 Coal Loader Centre for Sustainability artist in residence. Philippa works in the conceptual, spatial and hybrid expanded field of painting utilizing physical and digital materials, assemblage and installation. She has exhibited at Articulate Project Space Leichhardt; The Bondi Pavilion Gallery; Airspace Gallery Marrickville; ESD Gallery East Sydney; and Chrissie Cotter Gallery Camperdown. Philippa's practice examines the use of everyday common and reclaimed materials to think beyond their useful/literal function, her reclaimed materials invoke the socio-cultural excesses of late-capitalism.



Scan the QR code
to listen to the artist
explain their work

 @philippahagon



AMBROSIAL EPITAPH, 2021

Mahalya Middlemist and Laurence Hall

Tetragonula carbonaria (native stingless sugarbag bees) hive and colony, pine wood, cast plaster, stone, artificial flowering plants and plastic flowers

DESCRIPTION

Bees have a mythic connection with the afterlife. The role of a cemetery is healing and, beyond this, a cemetery embodies history and landscape; incorporating a whole which manifests as a unique ecosystem. *Ambrosial Epitaph*, is a colony of stingless Australian Native Bees, living in and working from a hive mausoleum. *Ambrosial Epitaph* communes with the environment; a living sculpture within the specific entity of the Rookwood biota. The visual layout and hive design becomes part of the landscape whilst the bees' industry and virtue is carried in the vitality of a resident *Tetragonula carbonaria* colony.

BIOGRAPHY

Mahalya Middlemist lives on Gundungurra and Dharug Country in Katoomba. Mahalya has been a practicing professional artist and filmmaker for over 30 years, producing a range of object, screen-based and installed works and has exhibited extensively both in Australia and internationally. Her current research explores the connections between memory, biography and loss.

Laurence Hall lives on Gadigal Wangal Country in Sydney's Inner West. His public artworks utilise a range of media including interactive works, sculpture, film, video, audio, performance, pyrotechnics, water and light-shows. He has exhibited in Sculpture by the Sea and created public artworks for South Sydney Council, Centennial Park and Marrickville Council.



Scan the QR code
to listen to the artist
explain their work

 @mahalyamiddlemist



TUMULUS, 2021

Mark Booth

Earth, ultra-flat enamel paint and polymer emulsion

DESCRIPTION

The earthwork *Tumulus* is a negotiation between artwork and landscape. An accumulation of biomatter arranged in a random modular configuration, individual components cluster and conglomerate to form a multitudinous whole that represent tumuli (ancient mounds of earth and stones traditionally raised over graves). *Tumulus* is a cyclic signifier of life and death, a marker that memorialises the detritus contained in the graves underneath them. More than mere imitators of nature, the mimetic pods aim at a more authentic and holistic rendering of an artworks' relation to local habitat and function.


BIOGRAPHY

Mark Booth lives on Wonnarua and Wiradjuri Country in the Upper Hunter Valley. He has an Master's degree from UNSW. Mark has exhibited at Bathurst Regional Art Gallery, Canberra Contemporary Art Space, Conny Dietzschold Gallery, Hazelhurst Regional Gallery, Blue Mountains Cultural Centre and Cementa15 in Kandos. He won the Major Award at Sculpture at Scenic World 2017 and Sculpture in the Vineyards 2013. Mark has received NSW Artists' Grants and undertaken residences at The Armory in Sydney Olympic Park and Phasmid Studios in Berlin.



Scan the QR code
to listen to the artist
explain their work

 @marktbooth

 markboothsculptor.com



MANI, 2022

Adam King

Laser cut steel and concrete

DESCRIPTION

Dharug language *Mani* means ghost, apparition or spirit. As a Dharug artist, I feel it is very important to have our art show on our land. Rookwood is on Dharug Country. *Mani* is a spirit designed in the old way, made in the new way using laser cutting machines. The spirits protect us and look after our people and clans.

BIOGRAPHY

Adam King is a proud Dharug man who currently lives on Guringai Country, Central Coast NSW. He started his art practice 30 years ago when living in Sydney. Adam was taught by professional artists, learning his skills in the old traditional ways. Over the years he has also been learning about culture and the way of life of his people and the respect of this land. Adam has also worked in building, construction, and design, using CAD software, plasma cutters and CNC Waterjet Cutting Machines. By bringing his art, construction, metal working and CAD design skills together, Adam creates strong statements. He hopes to teach the next generation, to open-up careers and job opportunities for Aboriginal young people.



Scan the QR code
to listen to the artist
explain their work



READING FOR THE LIVING AND FOR THE DEAD, 2022

Lachlan Warner

Reflective film on aluminium, wooden furniture, growing and dying flowers and live readings

DESCRIPTION

Reading for the Living and for the Dead follows Early Buddhist traditions where talks and recitations were conducted out of doors, particularly in groves. I've created this site for the reading as a sanctuary for people to pause, sit and listen. In this case the recitation will be from the 'Last Days of the Buddha' Sutta. The text was traditionally memorised then recited or chanted to groups of listeners. In recent centuries it has been translated into English and studied in its written form. On selected days of the HIDDEN exhibition, I will read the Sutta text aloud in English for two hours, within the grove of my installation. The chosen text focuses on the Buddha's passing with themes of life, death and transience.

BIOGRAPHY

Lachlan Warner was born on Wiradjuri Country in western NSW and now lives on Wangal Country, in the Inner West of Sydney. He completed his MFA at Rutgers, then later completing his PhD at Sydney College of the Arts. Lachlan won the Blake Prize 2001, the Campbelltown Contemporary Art Prize 2005, and the Burwood Art Prize 2019. He has exhibited in Australia, Thailand, the United States, Japan and the Netherlands. Lachlan describes himself as a stumbling Buddhist. He is a member of the Association of Engaged Buddhists. Over the last decade Lachlan has explored imagery of Siddhartha Gautama (the Buddha) when describing the human condition of Dukkha (suffering).



Scan the QR code
to listen to the artist
explain their work

 @warner_lachlan

 lachlanwarner.com

Live readings: Join the artist, Lachlan Warner, every Wednesday 4pm-6pm and Sunday 10am-12pm during the HIDDEN exhibition, and listen to him Reading for the Living and for the Dead.



OPENING CEREMONY, 2022

Eduardo Wolfe-Alegria

Wood, plywood, plaster, polymer, polyurethane, fabric, acrylic paint, resin, epoxy, aluminium, steel and faux fur

DESCRIPTION

In *Opening Ceremony*, I recall the grasslands and fields of the remote rural property that I lived on in Walbunja Country, NSW for the past five years. During the La Nina weather cycle, these fields and understories erupted with an abundance of native flowers, fungi and introduced exotics, forming entangled mats of texture and colour. One flower was decidedly ubiquitous however – the introduced yellow Dandelion. During this time, I became fixated with its unrelenting spread, a persistent reminder of the Anthropocene and the environmental imbalances that it has heralded. Conversely, I was entranced by its beauty and subtle behaviours; petals closing up nightly and slowly reopening each morning to greet the sun, a daily ritual or ceremony serving as a poetic reminder of the interconnectedness of life.



Scan the QR code
to listen to the artist
explain their work

BIOGRAPHY

Eduardo Wolfe-Alegria lives on Ngunnawal and Walbunja Country, in the NSW Southern Tablelands. He has a Master of Fine Art, from Sydney College of the Arts and has exhibited at Airspace Projects, Hazelhurst Regional Gallery, Gaffa Gallery and The Bearded Tit. He also teaches Illustration and drawing at UTS. Eduardo draws from tropes of fantasy and mythology to reinterpret his environment, creating imagery that is at once metamorphic, psychedelic and surreal. Laced with a distinctly queer sense of camp and humour his fantastical artworks seek to remind us of our connection to the natural world, with its seen and unseen forces.

 @eduardowolfealegria

 eduardowolfealegria.com



THE RED SHOES VANITAS, 2021

Cybele Cox

Glazed ceramic and concrete base

DESCRIPTION

The Red Shoes is a large totemic sculpture fusing symbols from the mythic world and elements of fashion with fantasies of a recalibrated western art canon. It depicts fetishes stereotypically associated with female desirability: posing, fashion and breasts. These symbols of vanity are positioned as amusements that act as a veil of obscurity, but which also humour and celebrate the fecundity of life and the futility of pleasure. In building up these stacked and loaded parts, I am building up a new belief system from remnants of old ones, discarding the broken and bad parts and elevating those which were previously underestimated or hidden. This piece inverts the hierarchy of the cerebral over the corporeal by reprioritising the essential, the nourishing and the pleasurable.



Scan the QR code
to listen to the artist
explain their work

BIOGRAPHY

Cybele Cox lives on Garigal Country, in Sydney's Northern Beaches. She explores ancient feminine symbols and mysticism, using hand built ceramic totems and figures, painting, drawing and costume. Cybele completed her MFA at Sydney College of the Arts with an exchange to The Vienna Academy of Fine Arts, where she exhibited in Rundgang and Aa Collections. Cybele has also exhibited at Lismore Regional Gallery, First Draft, Coma Gallery, Strange Neighbour Melbourne, Hawkesbury Regional Gallery, The Ideas Platform, The MCA Art Bar and Kudos Gallery. Cybele won the 2017 Stonevilla Wearable Art Prize and was awarded a one year studio residency at Artspace in 2018.

 @cybele.cox

 cybelecox.com.au

VIGIL, 2022

Alan Tulloch

Screen-print, powered Rookwood soil and sealer on Rookwood concrete block

DESCRIPTION

Life has a brevity in terms of years and memories of the deceased. Ceremony can revive past lives. *Vigil* memorialises Louisa Lawson (1848-1920), Rookwood resident, writer, publisher, suffragist and feminist. *Vigil* materialises as an analogue 3D screen-print using Rookwood soil as dry-media to allude to Louisa's strengths and dark side. Echoing the saying "dust to dust", the print is always threatened by the weather and animal or human activity. *Vigil* is ceremoniously (performatively) re-enacted by regular reprinting, rain or shine, live or via video, as a dedication to a life almost completely overshadowed by her son Henry's literary work.

BIOGRAPHY

Alan Tulloch lives on Jagera Country, in Ipswich Queensland. Since completing undergraduate studies in 1999, Alan has created site/time specific ephemeral work for outdoor exhibitions such as Strand Ephemera 2003, Canberra Domain 2004, art+arch infinite 2004, Portside Public Art's Portaplay 2007, Peel Island Residency 2010, print2print in Noosa 2019, and Tiny Gems in Port Adelaide Enfield 2020. Since 2015, he has been developing a method of screen-printing using (oft-metaphorical) dry media such as powdered charcoal, paperbark, soil, coal, sand and instant coffee where the prints have an ephemerality, affected by the weather and human or animal activity.



Scan the QR code
to listen to the artist
explain their work

 @shift_print2print

 alantulloch.wordpress.com

You can watch the artist holding *Vigil* and ceremoniously reprinting his work, at 9am daily during the first week of the exhibition 10th – 18th September.



HEARTH, 2020

Whimbrel Wilson

Pine, formply, glue and nails

DESCRIPTION

Hearth is based on a brick fireplace that stands as the last surviving part of an 1800s cottage in Kiah, which was destroyed in the fires of January 2020. A fireplace without a house is a jarring sight – as a stripped back and estranged object, it stands as a memorial. Half the size of the original, and built of combustible material, this replica has reduced both the scale and the endurance of the original fireplace. Highly flammable, *Hearth* anticipates its own end, and at the same time speaks of the ultimate impermanence of the original fireplace at Kiah.

BIOGRAPHY

Whimbrel Wilson lives on Cammeraygal Country in Northern Sydney. She uses and responds to found existing objects in her work. Whimbrel is interested in collection and arrangement, and the narratives, transformations, and histories that objects hold. She thinks of objects' histories as her collaborators, and of her intervention as a single point in an object's evolution. Whimbrel graduated with a BFA from the National Art School in 2020.

 @whimbrel



Scan the QR code
to listen to the artist
explain their work



YOUR ONE WILD AND PRECIOUS LIFE, 2022

Karen Golland

Artificial flowers and wire

DESCRIPTION

At one point in time, you would have seen kangaroos hopping around Rookwood Cemetery. Now you'll mostly see foxes and rabbits. Where I live in Bathurst, I still see kangaroos in the paddocks on my early morning walk. I see more on the side of the road when I drive to work, but these ones are dead. On the same stretch of road, there are memorials marking the places where our human loved ones have died. Handmade from artificial flowers, those memorials retain their vitality in the region's extreme weather, unnatural reminders of our mortality. We don't mark the places where creatures from the more-than-human world die, there are too many deaths. And besides, they were in our way.

BIOGRAPHY

Karen Golland lives on Wiradjuri Country in Central West NSW. She works across sculpture, site-specific installation and textiles, and has presented solo exhibitions at Bathurst Regional Art Gallery and Western Plains Cultural Centre. Karen has been curated into group exhibitions including 'No Show' Carriageworks; 'Occupied' Blue Mountains Cultural Centre; 'With every breath' Blue Mountains Cultural Centre; 'Curiouser and Curiouser' Bathurst Regional Art Gallery. Karen presented work at Cementa15, and Here and not here, Cementa19, and is currently working as an artist educator at Orange Regional Gallery to develop public programs and workshops. She is a founding member of WAYOUT artist collective in Kandos and was appointed to the Firstdraft Board of Directors in 2021.



Scan the QR code
to listen to the artist
explain their work

 @karen_golland

 karengolland.com



THE RHYTHM OF LAMENTATION, 2022

Cabramatta High School

Ceramic, resin and wire

DESCRIPTION

The Rhythm Of Lamentation

This artwork explores the cycle of grief. Tears are shed, and memories are shared. They sway in the breeze and can be heard from afar.

These tears fall into a fountain that collects the grief and sorrow, then the water gives life to new growth.

This artwork is a testimony to our collective loves and losses.

BIOGRAPHY

Cabramatta High School is on Dharug Country.

Teachers: Belinda Kyprianou, Sandra van Dyk, Bethaney Waters and Tan Nguyen

Students: Andy Sofyan Majeed Al Banaa, Will Baverstock, Ngoc Diem Quynh Bui, Ellie Carmady, Tiare Castro, Kim Trang Dang, Lyn Duong, Prayer Mataio, Tamia Ngo, Charlynn Nguyen, Ha Thi Nguyen, Ngoc Tu Tran (Trista) Nguyen, Christian Nissan, Amy Pham, Fadi Sakoo, Jaylan Sammut, Hawa Sengu, Basel Shamou, Ofa Tamale, Dang Thao Ngoc Tran, Thu Vu, Karen Vuong, Isabelle Wakley, Dalen Alkes Hanna, Chhay Kim Ang, Stephanie Guan, My Huynh, Sulaeman Fadi Jallad, Worship Kailea, Elie Kashi, Carter Krich, Monica Le, Thida Oum, Kitana Pham, Natalie Pham, Champathong Phar, Sodaneth San, Vundara Sivilay, Lesina Soolefai, Leata Annie Tagoai, Onel Tamoo, Vivian Tieu, Phong Tran, Eliza Ung, Media Maher Butrus Zoori.



Scan the QR code
to listen to the artist
explain their work

MAKING CONNECTIONS, 2022**Barker College**

Ceramic and rope

DESCRIPTION

Each ceramic sphere represents an artist and the connections they hold with family and friends. As each strand develops, new links are created and connections deepen. Joined together, the spheres unite cultural traditions, values and family identities creating lines of heritage which pass through the generations.

BIOGRAPHY

This work has been made by students from all year groups, kindergarten to Year 12, across the three Barker campuses: on Darkinjung Country (Yarramalong), Ngarralingayil Country (Wollombi) and Guringai Country (Hornsby).

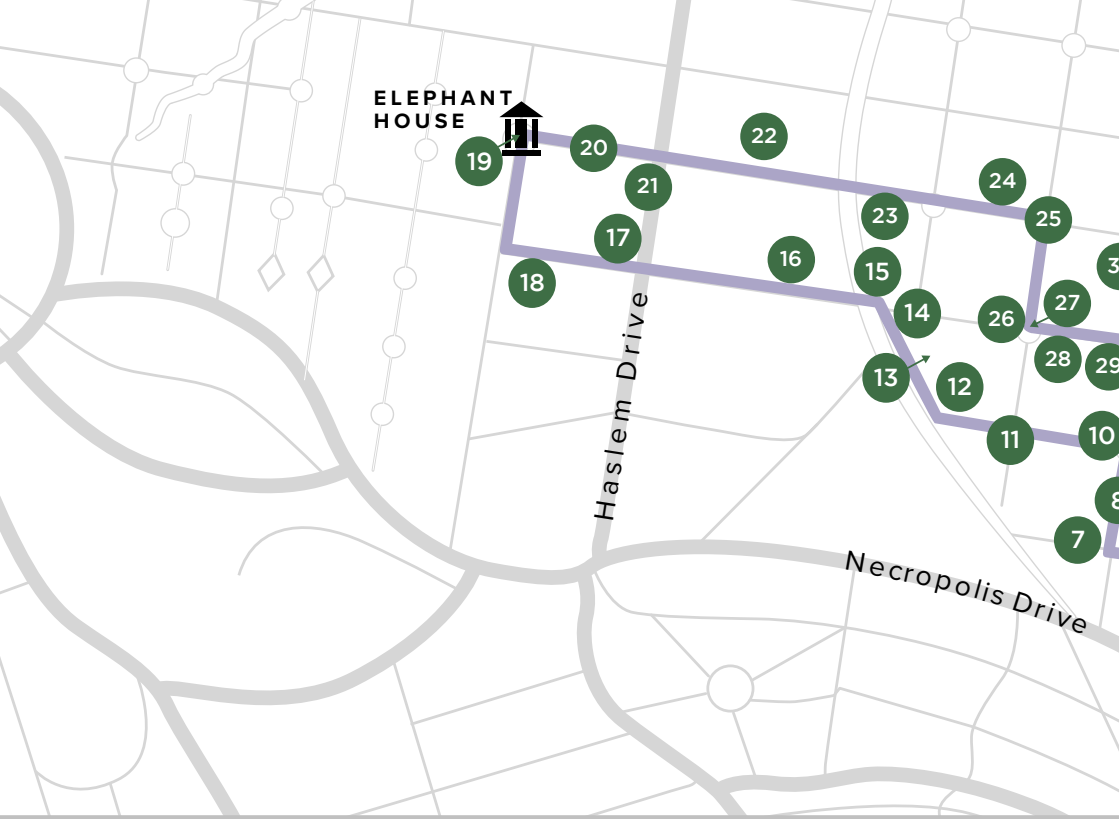
Teacher: Ellen Macdonald



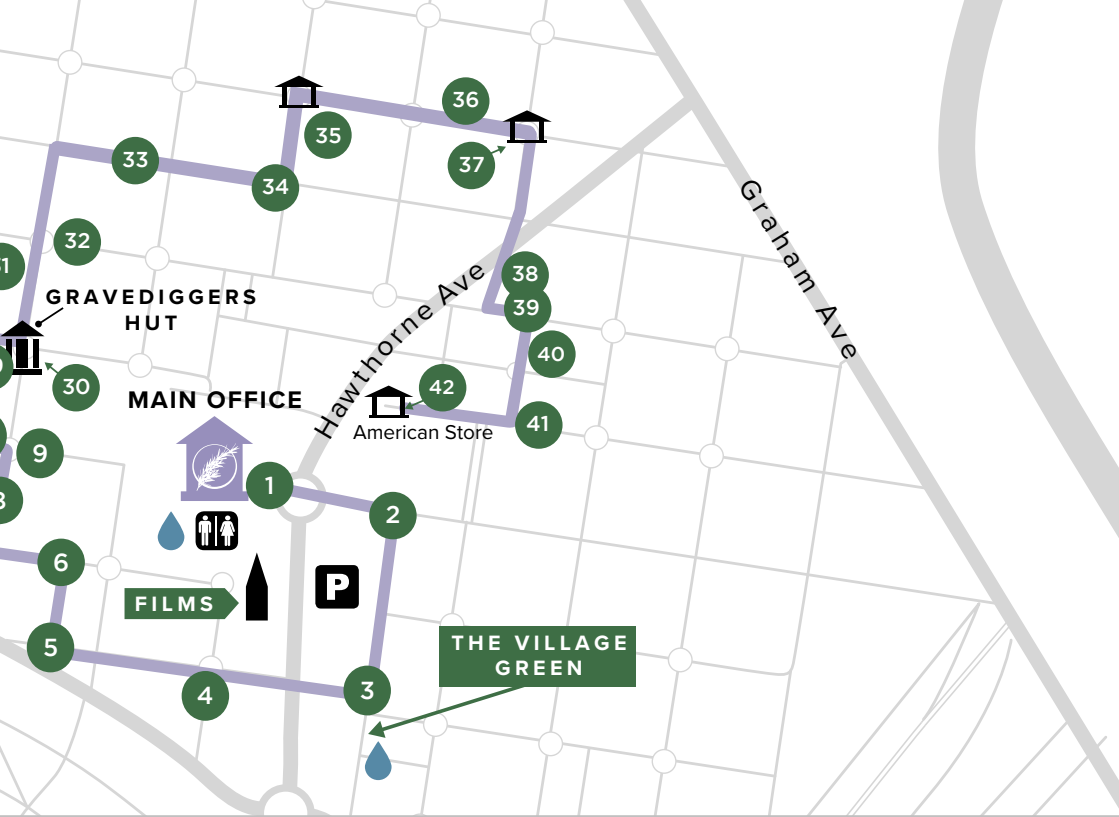
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to listen to the artist
explain their work

 @barkercollege

 barker.college



- 1 Bernadette Smith**, *Waters of Life*
- 2 Szymon Dorabialski**, *The Bell Tolls for Three*
- 3 Anne Zahalka**, *May their memory be a blessing*
- 4 Niall Robb**, *Aura Reader*
- 5 Pamela Leung**, *SILENCE*
- 6 Maissa Alameddine**, *Songs for Sitti: prayers for my grandmother*
- 7 Stevie Fieldsend**, *STILL...*
- 8 Kate Dunn**, *Memory*
- 9 Clare Nicholson**, *Butterfly Effect*
- 10 Em Ingram-Shute**, *Irony in Flow*
- 11 Olga Svyatova**, *Letter to the void*
- 12 Maddison Gibbs**, *Mother Scar Tree*
- 13 Ellen Dahl**, *Field Notes from the Edge #5*
- 14 Philippa Hagon**, *The Residence - Act #3 - Full House*
- 15 Mahalya Middlemist and Laurence Hall**, *Ambrosial Epitaph*
- 16 Mark Booth**, *Tumulus*
- 17 Adam King**, *Mani*
- 18 Lachlan Warner**, *Reading for the Living and for the Dead*
- 19 Eduardo Wolfe-Alegria**, *Opening Ceremony*
- 20 Cybele Cox**, *The Red Shoes Vanitas*
- 21 Alan Tulloch**, *Vigil*
- 22 Whimbrel Wilson**, *Hearth*
- 23 Karen Golland**, *Your one wild and precious life*
- 24 Cabramatta High School**, *The Rhythm of Lamentation*, HIDDEN Students - School
- 25 Barker College**, *Making Connections*, HIDDEN Students - School
- 26 Kristy Gordon**, *Catching Fallen Stars*, HIDDEN Students - Emerging Artist
- 27 Hurlstone Agricultural High School**, *In Contemplation of Loved Ones Past*, HIDDEN Students - School
- 28 Benita Laylim**, *a maus called liam*, HIDDEN Students - Emerging Artist
- 29 CAT (Cumberland Artists Together)**, *Rockwood Rocks Remembrance*, HIDDEN Students - Community Group



- 30 Joanne Makas, *The Forest That Sighs*
- 31 Louisa Maxim, *Utter...* HIDDEN Students - Emerging Artist
- 32 Farnaz Dadfar, *Exilica*
- 33 Chris Dolman, *Many Parts Make a Whole*
- 34 Priscilla Bourne, *Night & Day*
- 35 Basketry NSW, *Ye who are weary, come home*, Community Group
- 36 Suzanne Davey, *Catch me, I'm falling*
- 37 Josee Vesely-Manning, *Juliet of the Spirits*
- 38 Hyun Hee Lee, *Spiritual Connection*
- 39 Kathie Najjar, *Ode to Joy*
- 40 Leisa Sage, *Your embrace is my fondest memory*
- 41 Jayanto Tan, *And Then, Pai Ti Kong (A praying The Heaven God)*
- 42 Tina Fox, *Distress Signal*

 **Water bottle refill station**

HIDDEN SHORT FILMS - ALL SOULS CHAPEL

10 September - 9 October

Every Sunday 9.00am-4.00pm and
Wednesday 2:00pm-6:00pm.

Showreel duration: 37 minutes

- 1. Amala Groom, *The Visibility of Blackness*
- 2. Jacqui Malins, *Spires*
- 3. Natasha Cantwell, *Andrei*
- 4. Lynn Dennison, *From Here to Eternity*
- 5. Tom Blake, *the small space of a pause*
- 6. Danica I. J. Knezevic, *The longest time since*
- 7. Rubyrose Bancroft, *The Seven Deadly Sins*
- 8. Jacqui Mills, *Breath*
- 9. Monica Rani Rudhar, *Mother of Millions on Whitford Road*
- 10. Elise Harmsen, *Last Sentences*



CATCHING FALLEN STARS, 2020

Kristy Gordon

Fibre/cement composite and polyester fibreglass, polyester resin, glass embellishments, recycled satellite dish, acrylic paint, acrylic ink, LED lighting and solar panels

DESCRIPTION

I invite you to look slowly
 to spend time with the stars
 to experience a natural reverie
 and let your thoughts drift on the air.
 I invite you to be still
 let the stars anchor you here.

My slow art practice uses time as a raw material. Via laboured repetitive mark-making using tools of the present's velocity, I enter a meditative place, drifting from physical awareness into a mindful, liminal space in contemplation of the night sky. This time focussed on nature has a slowing affect, achieving for me a sense of personal resonance about what it means to feel human in the world today.

BIOGRAPHY

Kristy Gordon is an emerging artist who lives on Darkinjung Country, in Central Coast NSW. She is a current PhD candidate at UNSW Art, Design and Architecture, where her research explores repetition and contemporary slowness. She has exhibited in solo and group shows across Sydney and the Central Coast and has been a finalist in several art awards, including the Gosford Art Prize 2020.



Scan the QR code
 to listen to the artist
 explain their work

 @kristygordon_art

 kristygordonart.com.au



IN CONTEMPLATION OF LOVED ONES PAST, 2022

Hurlstone Agricultural High School

Found objects (metal and timber bench, clothing); sticky tape, plaster, paverpol, ink, acrylic paint, wire and copper

DESCRIPTION

A woman in traditional Victorian mourning dress grapples with grief and memory. 155 butterflies surround her: one for each year that Rookwood has been operational. The site a still and constant space for memory across generations. The figure references the history and function of the site and echoes the many mourners who have lost loved ones and indeed become loved ones lost. Butterflies, symbols of metamorphosis, are often seen as an indication of a loved one's presence. Each one is unique and created in remembrance of deceased family members: adding beauty, hope and a deeply personal element to the work. Audience members are invited to share the bench with the grieving woman and quietly contemplate their own loss and perhaps their mortality.

BIOGRAPHY

Hurlstone Agricultural High School is on Dharawal Country in Sydney's South West.

Teachers: Jo Ross; Melvy Connell and Margo Gabsi

Students: Year 9 Visual Arts Students

Soha Alam; Tammi Chiem; Sophie Cramp; Raja Dasari; Kevin Francis; Lucy Gilbert; Gaven Hua; Barsa Karim; Jasmin Khau; Jenna Lim; Eric Lu; Nathan Luu; Aaron Mak; Kartikeya Mopati; Caitlyn Nguyen Aidan Abola; Jahanvi Arulkumar; Abbey Barnes; Ayush Bendre; Zoe Bonifacio; Aaron Chako; Sarah Chau; Andrew Chen; Bailee Danh; Jay Devarajan; Rachael Do; Niomi Egodapitiya; Areeba Fatima; Ozan Hassan; Aarohie Hirachan; Bonnie Huang; Claire Huynh; Jessica John; Max Lee; Annabelle Lewinski; Jim Ma; Arnab Mane; Cristle Muthupandi; Christian Trifflelli



Scan the QR code to listen to the artist explain their work

 hurlstone-h.schools.nsw.gov.au



A MAUS CALLED LIAM, 2022

Benita Laylim

Rookwood clay, glaze, stains and oxides

DESCRIPTION

This work uses clay collected from Rookwood Necropolis to create a playful assemblage of fictive artefacts. Some works are a direct response to themes surrounding death, while others embody a creative research approach. Places hold stories, just as we embed our personal and collective stories into them. The clay that forms the artefacts is, quite literally, the ground on which the viewer stands. On their surface some parts display the raw clay, while others are decorated with coloured glazes. This creates a playful tension between elemental history and how it is interpreted and reshaped by the individual.

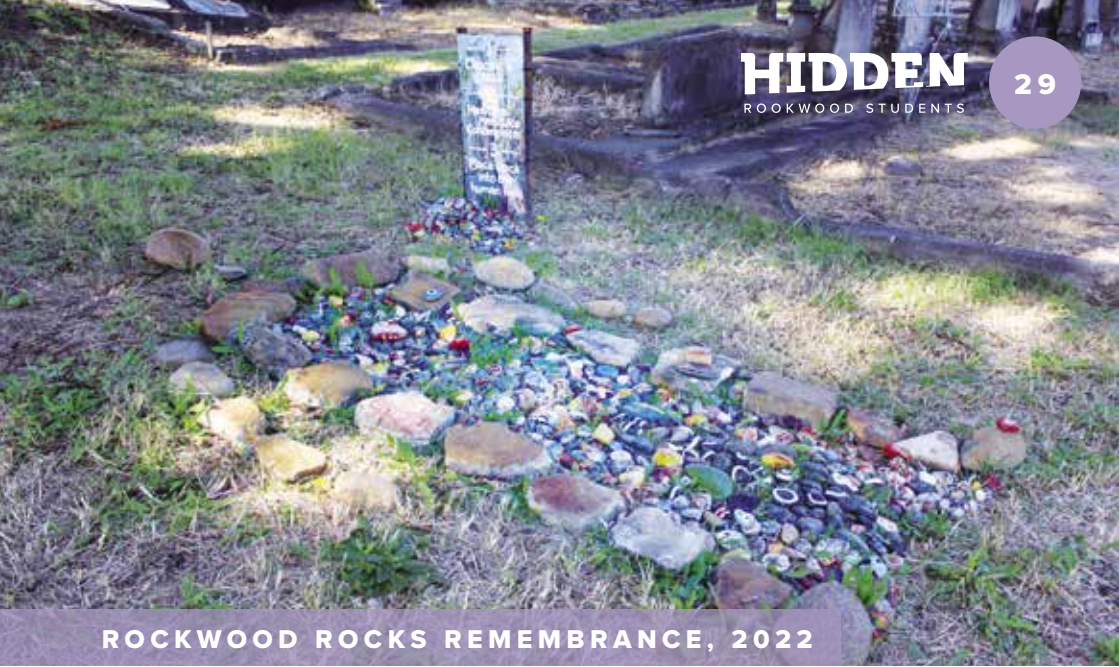
BIOGRAPHY

Benita Laylim is a multidisciplinary artist who lives on Gadigal Country in Sydney. She recently completed an honours year of Visual Arts at the University of Sydney. At present, her practice is focused on using found clays and site-based research to explore eco-centric ways of thinking. She makes functional ware at her pottery studio in Marrickville, called chūn.



Scan the QR code
to listen to the artist
explain their work

 @benniblue



ROCKWOOD ROCKS REMEMBRANCE, 2022

CAT (Cumberland Artists Together)

Painted rocks

DESCRIPTION

Many cultures around the world use rocks as a way of emphasising the spirit living on eternally. This installation is about using rocks to remember those who have died. The form of the installation is an outline of a person; it is made with rocks placed on the ground. By picking up and placing a small stone inside the form, we are filling in that feeling of someone leaving us, whilst acknowledging that one can never replace that person. This form is about all humanity - each stone is unique, with each artist decorating or writing a message to their departed.

To participate:

1. Choose a rock.
2. Hesitate. Meditate. Contemplate.
3. Place rock into the human form.

BIOGRAPHY

CAT (Cumberland Artists Together) meets on Dharug Country in Western Sydney. CAT is a collaborative initiative of artists, curators and craftspeople with a connection to the Cumberland Local Government Area in Sydney's West. The CAT members have a range of exhibition and art residency experiences, are winners of an array of art and photography awards, and have an inclusive approach to supporting artists in their artistic practice and exhibitions.

Artists: Francisca Siow, Janice Irwin, Lesley Richman, Marina Robins, Michaela Simoni, Michelle Tran, Ruwaydah Rhodes, Seher Aydinlik, Shirley Jenkins, Trish Jean



**Scan the QR code
to listen to the artist
explain their work**

THE FOREST THAT SIGHS, 2020

Joanne Makas

Tissue paper, acrylic and mylar

DESCRIPTION


The Forest That Sighs is a spiritual, emotional and physical response to our present ecosystem, exploring the intersection between materiality and temporality as a way of deeply listening to the world. Our ancestors had spiritual awareness and respect for nature and other beings, recognising our connection and interdependence. With a focus on opening us to the non-human world that we are part of, my aim is to explore where humans sit in relation to nature. These barely anthropomorphic forms seem rather oddly alien, are simultaneously familiar and foreign from the unconscious. They possess a primal vitality that speak of the future: handmade, organic, imperfect.

BIOGRAPHY

Joanne Makas lives on Bidjigal Country in Sydney's East. She works across painting, drawing, installation and performance, to explore how we are connected to the world and what moves us in life. Joanne has a Master of Fine Art from National Art School, Sydney and was the managing director and program producer at STACKS Projects, 2015-2020. She has exhibited at Articulate project space, George Paton Gallery Melbourne, Arterial Gallery, Floating Goose Gallery Adelaide. Joanne has been an artist-in-residence at Packsaddle, New England Regional Art Museum (NERAM) Armidale, and École Supérieure des Beaux-Arts (ESBAMA), Montpellier France.



Scan the QR code
to listen to the artist
explain their work

 @joanne.makas.art

 joannemakas.com

Join Joanne Makas and *The Forest That Sighs* in the Grave Diggers Hut, for a Sound Bath, on Sunday 11 Sept, 11am-12pm.



UTTER ... , 2022

Louisa Maxim

Ceramic, welded mild steel, wood, silk and seeds

DESCRIPTION

Utter ... talks about the decay of love and desire, the rot of hearts domesticated.

An attempt to speak ... a phrase half spoken.

The apple is a skull, vulnerable to gravity and destruction, bone moulded by society, inherently female. The pole represents our spine wrought by living. The smeared wax and clay represents our flesh - abject decay and weighted earth. The ash is broken promises, the dust we leave. The position in space speaks of the rhythm of an unfinished poetic utterance. Three iambic feet, three heart beats, followed by a pregnant pause, the silence of two iambs.

BIOGRAPHY

Louisa Maxim is an Australian-British emerging artist studying and practicing on both Gadigal Country in Sydney (UNSW Art & Design) and in rural Somerset in the UK. She has background in theatre and film.



Scan the QR code
to listen to the artist
explain their work



EXILICA, 2022

Farnaz Dadfar

Ceramic and zincanneal sheet

DESCRIPTION

Exilica examines cultural identity, loss, and grieving issues, emphasising existential exile experiences. For this site-responsive installation, I crafted each ceramic piece in Farsi letters and alphabets, creating an allegorical poem to commemorate the soldiers who passed away during the First and Second World Wars, and their graves are in the Rookwood Cemetery. As their honourable existences in the past enrich our lives now, these textual sculptures have been placed around a palm tree on the ground, as a metaphor to generate multi-layered meaningful narratives for contemplation, mourning, and remembrance.

BIOGRAPHY

Born in Tehran, Farnaz Dadfar is an interdisciplinary artist who now lives on Gadigal Country in Sydney. Her research-based practice is informed by material, place, and history through a lens of migration. Farnaz has exhibited in galleries and museums in Iran, Australia, and Indonesia; such as Saba Cultural Artistic Institute Tehran, QUT Art Museum Brisbane, Linden new Art Melbourne, and Sarang Building Yogyakarta. She has received numerous awards, including Anne Runhardt Art Award Noffair, The University of Sydney RTP Scholarship, The David Richards Drawing Award, and the VCA Galloway Lawson Prize. Farnaz is currently a PhD candidate at SCA, The University of Sydney.



Scan the QR code
to listen to the artist
explain their work

 @farnazdadfar

 farnazdadfar.com



MANY PARTS MAKE A WHOLE, 2022

Chris Dolman

Glazed earthenware, plaster, timber, aluminum, oil, acrylic, enamel

DESCRIPTION

Many Parts Make a Whole is an installation made up of a collection of large scale hand built ceramic objects with smaller objects made from plaster, and timber. There are three main characters. A garbage bin, an oversized cowboy hat, and a strange headlike brick statue, as well as small sculptures of cast plaster assemblages, and small cut out aluminium letters. The work is playful, absurd, and incongruous. It looks to the idea of non-traditional self-portraiture via the histories of the comic grotesque and caricature, where disembodied, anthropomorphic figures become stand-ins for the artist. Deeper though is an ontological rumination of human existence, of the body's vulnerabilities, and the anxieties that come with living in the world today.

BIOGRAPHY

Chris Dolman lives on Gadigal Country in Sydney. His practice is imbued with incongruent and self-deprecating humour, used as both filter through which to see the world, and a device to poke fun at himself in the role of an artist, whilst exploring universal anxieties implicit in living in the world today. He has an MFA from Sydney College of Arts, Sydney University and has been awarded a Fauvette Loureiro Memorial Artists Traveling Scholarship; the Dyason Bequest (AGNSW); and grants from Australia Council for the Arts. He is represented by Galerie pompom, Sydney and Lefebvre et Fils Paris.



Scan the QR code
to listen to the artist
explain their work

 @mrchrisdolman

 chrisdolman.com



NIGHT & DAY, 2021

Priscilla Bourne

Polystyrene and acrylic paint

DESCRIPTION

Where is your closest gargoyle?

Gargoyles protect us in this lifetime – they can serve as a gateway to safe places, watching over us with their animalistic features. These sculptures take the forms of a lion and an owl with sun and moon signs attributed to them, symbolising that they protect us constantly – day and night.

Gargoyles are benevolent monsters, so different to the serene angels that watch over cemeteries. Sun and moon are primal, inexhaustible symbols. We'll never be able to guess at their motives, but we welcome their light and warmth.

BIOGRAPHY

Priscilla Bourne lives on Dharug and Gundungurra Country in the Blue Mountains and is a founding member of Our Neon, a collective of artist studios and project space. She attained her Masters in Visual Arts from Sydney College of the Arts with an exchange at Alfred University NY. Priscilla's work is concerned with universal connections and the importance of creatively processing objects and beings that come into her orbit. She has exhibited with Ray Hughes Gallery, Gaffa Gallery, Mori Gallery, New Standard Gallery, No Show at Carriageworks, and she has created collaborative public artworks for the City of Sydney.

 @bournepriscilla



Scan the QR code
to listen to the artist
explain their work

YE WHO ARE WEARY, COME HOME, 2021

Basketry NSW

Natural plant and recycled materials, textiles, candle, wire, and metal armature

DESCRIPTION

From a spiritual perspective, the human condition is often expressed as being lost and needing to find our way home. Throughout literature and bible stories this theme is explored, as in Dante's Divine Comedy and the Prodigal son. Today, given growing ecological concerns, we are beginning to recognise the imperative need to return to the bosom of Mother Earth - not as Nature's conquerors but instead as carers for this home we inhabit. Indeed, we are part of Nature; not separate.

A cemetery is often positioned as a final resting place. We come full circle – we come home. In this historic cemetery, the 'weary come home' to finally rest.

BIOGRAPHY

Basketry NSW is a state-wide community craft organisation. Members from the Sydney region meet monthly on Cammeraygal Country at Primrose Park Studios in Cremorne.

This work for HIDDEN was co-ordinated by Glenease Keavney and Flora Friedmann. Fourteen members were involved making the 'home' structure, including the armature. Twenty-five members were leaf makers. Contributors came from as far afield as Queensland, northern NSW, Mudgee, Orange, the Blue Mountains and all over the Sydney area. Basketry NSW is a vibrant, active organisation, aiming to keep traditional basketry skills alive, promote an appreciation of baskets, and explore new forms of artistic expression using basket making techniques.



Scan the QR code
to listen to the artist
explain their work

 @basketrynsw



CATCH ME, I'M FALLING, 2022

Suzanne Davey

Plants, soil, perlite, textiles, shock cord, terracotta clay, steel and timber

DESCRIPTION

Walking through Rookwood I feel the emotional power of plants; to soothe and comfort us, as expressions of grief, as expressions of the individuality of people that once lived and of great love. Everywhere I am in the presence of plants and people; in mourning rituals, as commemoration, markers of graves and as powerful symbols of the cycles of life. Within the cemetery lie plants in constant flux between wild chaos and manicured order. It's a place where we grapple with the tension between our impulse to shape our world and our inability to do so. Exposed and vulnerable, these tethered plants swing randomly, subject to forces beyond their control.

BIOGRAPHY

Suzanne Davey lives on Garigal Country in Sydney's Northern beaches. She creates spatial ensembles from textiles, ceramics, natural and everyday materials to investigate the emotional territories of power and control in and reflect on human behaviours and actions or inactions in spaces. Experimental tactile material investigations and plants are integral to her practice. Suzanne developed and facilitated RAW clay LAB, and has exhibited in galleries, public and natural spaces including Manly Art Gallery, Hazelhurst, Eramboo and been a finalist in the Environmental Art and Design Award, Seed Stitch Contemporary Textile Award, North Sydney Art Prize, Fishers Ghost Art Award, Northern Beaches Art Prize, Greenway Art Prize and Sculpture at Scenic World.



Scan the QR code
to listen to the artist
explain their work

 @suzannedavey_

 art.suzannedavey.com.au



JULIET OF THE SPIRITS, 2021

Josee Vesely-Manning

Steel, plywood, neon, led, solar panels, aluminium, perspex, dichroic film, mirror, quartz, leather, glass and moss

DESCRIPTION

Juliet of the Spirits, takes its title from the 1965 Fellini film and is informed by the narrative of a middle-aged woman's communion with mysticism, spirits and visions. The installation also refers to unseen forces, cosmic apparition, enlivened matter and magic. The particular site of the unassuming rest house and its use as a place of respite also informs this work, where notions of exit and dream spaces are mixed with the banal and every day.

BIOGRAPHY

Josee Vesely-Manning lives on Gadigal Wangal Country in Sydney's Inner West. She has an MFA from Sydney College of the Arts, University of Sydney. Josee's performance background and growing up within a travelling circus family inform her art practice: as well as world making, environmental degradation and material obsolescence within an invented universe of magic and anarchy. She has worked for several years predominantly in Melbourne and Sydney, Australia and has delivered projects and exhibitions for a diverse range of galleries, festivals and funding bodies including The Australia Council, Arts Victoria, The City of Port Philip Cultural Development Fund, The City of Melbourne, Arts House/ The Meat Market, Underbelly Arts Festival and LAB residency at Carriageworks, Federation Square and Melbourne Design Week.



Scan the QR code
to listen to the artist
explain their work

 @joseeveselymanning

 joseeveselymanning.com



SPIRITUAL CONNECTION, 2022

Hyun Hee Lee

Hanji paper (Korean Mulberry paper), ink, acrylic, cotton thread and pebbles

DESCRIPTION

Spiritual Connection creates an ephemeral and spiritual installation which pays homage to my father. He was a devout Buddhist, passing away in South Korea recently. His funeral was performed in the Buddhist tradition over 49 days. I have chosen to mirror this tradition by creating prayers written onto hanji papers and tied to string each day for the 49 days. These are attached to trees and allowed to float with the wind, the prayers become an acknowledgement of grief, redemption and the universal connection we all have with the cycle of life.

BIOGRAPHY

Hyun Hee Lee was born in Korea and now lives on Gadigal Country in Sydney's East. Her work traverses the traditional Korean and Western art practices, as she aims to establish a spiritual and cultural connection with her country of birth. Hyun Hee achieves this by recreating and re-contextualising traditional religious, cultural practices and customs in a contemporary context. She has a BFA (honours) from NAS, an MFA from UNSW Art & Design, and was awarded the John Coburn Emerging artist award in the Blake Prize. Hyun Hee has completed residencies at La Cite International des Arts in Paris and the Redgate residency in Beijing. She is represented by Arterial Gallery, Sydney.

 @artisthyunhee



Scan the QR code
to listen to the artist
explain their work

ODE TO JOY, 2022

Kathie Najar

Marine ply, acrylic mirror, hand painted ceramic tiles and enamel paint

DESCRIPTION

Ode to Joy is a visual tribute to my deceased mother, Joy. Full of symbols and memories, this work is painted in the style of Persian miniatures, every detail tells a story – from the Russian icon border, peacock, dove, sparrow, roses, the harbour, olive tree, bird of paradise, wrought iron balustrade, cook books, broken daisy chain – all contained within a ceramic tile frame.

BIOGRAPHY

Kathie Najar lives on Cammeraygal Country in Sydney's North Shore. She creates immersive site-specific visual experiences, referencing histories, patterns in nature and Islamic geometry. Kathie has a Bachelor of Fine Arts and a Masters of Art Administration, from College of Fine Arts, UNSW. She has exhibited in Sculpture at Scenic World, Barometer Gallery Paddington, White Rhino ArtSpace St Leonards, North Sydney Art Prize, Art space on The Concourse, UP Space, Marrickville, Toyota Community Spirit Gallery Port Melbourne and Sculpture in the Vineyards.



Scan the QR code
to listen to the artist
explain their work

 @najstudio

 kathienajar.com



YOUR EMBRACE IS MY FONDEST MEMORY, 2022

Leisa Sage

Cyanotype prints on cotton, timber, metal, polyester and polyurethane

DESCRIPTION

In *Your embrace is my fondest memory*, nostalgic furniture items have been covered by a 'skin' of cyanotype prints. I have used domestic objects and intergenerational sewing techniques to present a poetic narrative of the memory of loved ones. Inspired by the method of repurposing Rookwood's Mortuary Station (1957–58), I draw upon the memory of my Nan relocating her Greenhouse to her new home after my Grandfather passed away. The prints were exposed to foliage as a metaphorical embodiment of my Nan's affection for greenhouses. Embroidered into the fabric is a message to my late Nan. This work may fade during the exhibition, exemplifying the nature of our memories fading.

BIOGRAPHY

Leisa Sage was born on Whadjuk Country in Perth and now lives on Gadigal Wangal Country in Sydney's Inner West. Her art practise responds to memory and time, environmental and socio-political landscapes, lived experiences and women's health. Leisa has exhibited at Airspace Projects Marrickville, Brunswick Street Gallery Melbourne, Galerie Abstract Project Paris, Braemar Gallery Blue Mountains, Gaffa Gallery Sydney, Factory 49 Marrickville, Gallery Lane Cove and .M Contemporary Woollahra. She has been an artist in residence at Culture at Work Pymont and Hill End NSW. In 2016, Leisa was awarded the Janice Reid Emerging Artist Award at the Western Sydney University Sculpture Award.



Scan the QR code
to listen to the artist
explain their work

 @leisasage

 leisasage.com

AND THEN, PAI TI KONG (A PRAYING THE HEAVEN GOD), 2022

Jayanto Tan

Ceramic

DESCRIPTION

I created thousands of ceramic fortune cookies during the COVID restrictions, inspired by the festival of 'Pai Ti Kong' from my mother's Hokkien ancestry. 'Pai Ti Kong' literally means "praying the Heaven God", which traditionally invokes protection for the Hokkien people. My ceramic fortune cookies are a homage to the victims of the Riot of May 1998 throughout Indonesia. The riot was triggered by food shortages and mass unemployment resulting in violence, demonstrations and civil unrest of a racial nature against ethnic Chinese-Indonesians. Thousands of people were massacred, and many women were raped. This installation symbolises life and hope, albeit the tragedy remains unresolved politically.



Scan the QR code
to listen to the artist
explain their work

BIOGRAPHY

Jayanto Tan was born in a small village in North Sumatra and now lives on Gadigal Wangal Country in Sydney's Inner West. As an immigrant artist, his practice blends Eastern and Western mythologies with the reality of current events. Jayanto's work has been shown at 4A Centre for Contemporary Asian Art, Verge Gallery, Firstdraft, Australia-China Institute for Arts, 66th Blake Prize and Churchie Art Prize. He won the 11th Small Sculpture Greenway Art Prize. Jayanto holds a Bachelor of Fine Arts and Masters of Fine Arts from National Art School. He has been awarded grants from City of Sydney, Inner West Council, Diversity Arts Australia and NAVA.

 @jayanto_art

 jayantodamaniktan.com

Join Jayanto at his work for a performative ceremony on HIDDEN Family Picnic Day, Sunday 9 October, 2pm



DISTRESS SIGNAL, 2021

Tina Fox

Cotton rope

DESCRIPTION

Distress Signal is a plea for help created during Covid-19 isolation in Sydney in 2020. I used rope that has been recycled and unravelled from two of my previous large public sculptures, 'Dolly' and 'Rapunzel'. *Distress Signal* laments the historic bush fires of Australia, increasing awareness of climate change, on-going inequity for gender and indigenous rights and the current COVID pandemic. Created at home during lockdown, the work unwinds the past to create a new sense of urgency spelt out in giant pixelated filet crochet letters.

BIOGRAPHY

Tina Fox lives on Cammeraygal Country in Sydney's North Shore. She is an architect, designer and artist, and has a studio at the TWT Creative Precinct in St Leonards. Tina's art practice is focused on creating hybrid forms with crochet, to push perceived limitations by shifting scale and medium to challenge notions of gender, domesticity and decoration. Her crochet combines the aesthetics of the digital computer pixel and binary code with filet crochet to create a new crafted language. Tina's work has been selected for the Tamworth Textile Triennial - Visions 2020, and she won the Innovation Award at Seed Stitch Contemporary Textile Award 2020.



Scan the QR code
to listen to the artist
explain their work

 @by_tina_fox

 tinafox.com.au



HIDDEN

ROOKWOOD SHORT FILMS

On Site Screenings: In the All Souls Chapel

Every Sunday 9.00am-4.00pm and
Wednesday 2:00pm-6:00pm.

Online Screenings: twenty-four-seven

Showreel duration: 37 minutes

HIDDEN Rookwood Short Films 2022 features ten works relating to Rookwood Cemetery and spanning themes of memory, culture, family, belonging and grief rituals. These works have been created with a variety of techniques and processes ranging from performance, self-portraiture and narrative; to claymation, poetic drawing, mythic storytelling and observational documentary. Collectively these works form a rich site-responsive component of the HIDDEN Rookwood Sculptures exhibition.

All Souls Chapel:

All Souls Chapel was built in 1954, in the art deco style, for Anglican funerals at Rookwood. In 2018 the chapel was extensively renovated to meet the needs of the many cultures that use Rookwood Cemetery. Now the All Souls Chapel beautifully combines heritage charm with state-of-the-art facilities and disability access. It is used for multi-faith services and as a function centre.



**Scan the QR code
to watch HIDDEN
Rookwood Short Films**



THE VISIBILITY OF BLACKNESS, 2018

Amala Groom

Single channel video with audio, 01:30 minutes

DESCRIPTION

The Visibility of Blackness is a performance of remembering BE-ing; of the past, present and future. Narrated through generations of my matrilineal family, those that have come before and those that will come after, this work demonstrates the oneness of the Aboriginal experience across the indivisibility of time. The progression across these iterations not only manifests in uniting the western linear notions of time with the Aboriginal aspect of its indivisibility, for me this is personal; a reflection upon 'growing up', of maturing into my cultural remembering. Moving from the desire to have my external sovereignty recognised by the Colonial Project to embody the knowingness that my self-sovereignty matters most.



Scan QR code to
watch the short film

BIOGRAPHY

Amala Groom is a Wiradyuri conceptual artist, living on Wiradyuri Country in Bathurst NSW. Amala's practice involves performing cultural sovereignty, informed and driven by First Nations epistemologies, ontologies and methodologies. Her work is a form of passionate activism, which presents acute and incisive commentary on contemporary socio-political issues. Articulated across diverse media, Amala's work often subverts and unsettles western iconographies to enunciate Aboriginal stories, experiences, and histories, and to interrogate and undermine the legacy of colonialism. Extensive archival, legislative, and first-person research underpins Amala's work, which is socially engaged, speaking truth to take a stand against hypocrisy, prejudice, violence and injustice.

 @amalagroom

 amalagroom.com



SPIRES, 2021

Jacqui Malins

Single channel video with audio, 02:29 minutes

DESCRIPTION

A chorus of the dead speaks to the birds moving above them through Rookwood Necropolis. From the grave, the dead contemplate life, death, body, and breath as avian life goes on around them. Birds embody an intense aliveness and presence, and a sense of the unfettered spirit. Like a spire reaches from the earth to touch the heavens, a linguistic thread of 'spires' runs through this work, connecting body and spirit through the animating breath.

BIOGRAPHY

Jacqui Malins is a multidisciplinary artist and poet who lives on Ngunawal Country, in Canberra. Her practice incorporates poetry and spoken word, performance, sculpture, video, drawing and photography. Jacqui originally trained in ceramics, but her modes of practice have multiplied since she discovered poetry in 2014. Her first poetry collection, 'F-Words', was published by Recent Work Press in 2021. Jacqui is concerned with how identity is formed, grows, changes, and persists over time, and how our interior experiences interact with our social and physical environment. Her longstanding interests in science and nature are emerging concerns in her art.

 @jacquiamalins

 jacquimalinsart.com



Scan QR code to
watch the short film

ANDREI, 2019

Natasha Cantwell

Single channel video with audio, 01:20 minutes

DESCRIPTION

As each generation passes on, we lose some of our cultural knowledge. We try to remember those past conversations with our grandparents but by the time we are adults it may be too late.

Andrei is set in a near future where we have forgotten how to connect with the natural world. It imagines a ritual for feeding birds, shaped from misremembered childhood memories.

BIOGRAPHY

Natasha Cantwell lives on Boon Wurrung and Wurundjeri Country, in Melbourne. Working across music video, art projects, and fashion photography, Natasha's work openly embraces awkwardness while drawing from the absurdity of human behaviour. Her work has recently been shown in Sixties Film Festival, Los Angeles USA; Od Arts Festival, West Coker UK; Little Islands Festival, Sikinos, Greece; Marseille Underground Film and Music Festival, Marseille, France; Beeler Gallery, Columbus, OH, USA; Group Global 3000, Berlin, Germany; Broken Screen at La Paternal Espacio Proyecto, Buenos Aires, Argentina; and The Resistance Gallery, London, England.



Scan QR code to
watch the short film

 @natasha.cantwell

 natashacantwell.com

FROM HERE TO ETERNITY, 2021

Lynn Dennison

Single channel video with audio, 04:01 minutes

DESCRIPTION

From Here to Eternity was filmed on Hampstead Heath in London, a beautiful urban heathland dotted with commemorative benches. Captioned with dedications, each clip immerses the viewer in a different scene, overlooking the landscape and accompanied by ambient sound. As the seasons change, the weather alters, and the light is different according to the time of day. We see the growth and death of natural forms reflected in the contemplation of those who once enjoyed them, and those who still do. *From Here to Eternity* explores the lightness and heaviness of remembering, celebrating what is meaningful.

BIOGRAPHY

Lynn Dennison lives in London UK and works across several disciplines, including video, installation and collage, exploring our relationships with our surroundings and how we see and experience our environment. Her single and multiple screen videos are often based in the documentary of place and the human interaction there. Lynn studied B.A. Fine Art at the Slade and completed an M.A. in Fine Art at Central Saint Martins. She has recently exhibited at Brunel Boat Museum, Watchet, Somerset; Palazzo Pesaro Papafava, Venice; 51zero Festival, Canterbury and Rochester; Gerald Moore Gallery, London; University of Birmingham; and Flowers Gallery, Chelsea, NYC.



Scan QR code to
watch the short film

 @lynn dennison501

 lynn dennison.com



THE SMALL SPACE OF A PAUSE, 2021

Tom Blake

Silent single channel video, 02:36 minutes

DESCRIPTION

Drawing its title from a poem by Susan Howe, this silent work reflects an ongoing interest in the potential for fragmented moments to reveal aspects of the psychological and architectural frameworks that surround us.

The small space
Of a pause
A haze
Blink into the aching lost
Only words remain
If the print is available
The green of a city
A tumble of omens ...
(Susan Howe)

BIOGRAPHY

Tom Blake lives on Gadigal Wangal Country in Sydney's Inner West. He has exhibited in Australia, Japan and Italy and has been a finalist in Fremantle Print Award, The Churchie, the Fisher's Ghost Art Award, the CLIP Award, The Blake Prize and the Dobell Drawing Prize. Tom has undertaken residencies with the Museo de Arte Moderno, Chiloé, FAC, PICA, North Metro TAFE, Tenjinyama Art Studio, Parramatta Artists' Studios and has previously been awarded a Clitheroe Foundation Mentorship. Tom is represented in Sydney by N. Smith Gallery.



Scan QR code to
watch the short film

 @tomjoblake

 tomjoblake.com



THE LONGEST TIME SINCE I HAVE SEEN YOU, 2021

Danica I. J. Knezevic

Single channel video with audio, 04:06 minutes

DESCRIPTION

The longest time since I have seen you, examines loss through pre-grief when caregiving, and post-death, the final separation of body, mind, and soul. When caregiving you lose your loved one multiple times during their illness. In this work I perform the action of cleaning, in my late grandmother's dress: my body, a mirror image of hers, scrubs the floor. Much like grief, there is no escaping its entanglement with the memory of a loved one, the action, gesture, and the embodiment of the way which they live on in us and through us.

BIOGRAPHY

Danica I. J. Knezevic lives on Dhurag Country in Western Sydney. As a performance artist Danica's practice is led by autobiographical experiences of caregiving, using their body and actions as a metaphor to bridge the gaps between visibility and invisibility. Danica has a PhD from University of Sydney and is a contemporary art, sessional lecturer at ACU Strathfield and UTS Sydney. They have recently exhibited in 'Caregiving, Making Meaning: Art as acts of care' at UTS; 'Holding Space', Sydney College of the Arts; 'Cinematheque', DLUX media; 'Critical Bodies', Verge Gallery, Sydney; and 'Disco Inferno', Trocadero Melbourne.



Scan QR code to
watch the short film

 @danicaijk

 dijk.com.au



THE SEVEN DEADLY SINS, 2020

Rubyrose Bancroft

Single channel video with audio, 05:50 minutes

DESCRIPTION

The 7 Deadly Sins is a form of escapism for the viewer, as it was such an escape for myself during a pandemic lock-down, incorporating childlike forms and landscapes created from various materials I could find being stuck in lockdown. The Sins symbolise society itself, each individual can relate to a moment a sin experiences: the green flush of Envy, the destruction of Wrath and the consumption of Gluttony. This magical world I have created transcends all aspects of my art practice. The alchemy of ceramics is highlighted when I created vessels influenced by the Sins.

BIOGRAPHY

Rubyrose Bancroft is a Bundjalung woman, who lives on Bundjalung Country in Northern NSW. She completed her Bachelor of Fine Arts at the National Art School in 2020 and her final work "The 7 Deadly Sins" was acquired for the NAS Collection. Rubyrose has exhibited with Boomalli Aboriginal Artists Co-operative and in external exhibitions including BOOMALLI NOW Hobiennale 2019, MCA Art Bar and NO SHOW Carriageworks. She presented a live art installation work for Amnesty International's Dadirri exhibition in 2018, and was involved in a project with IAG's NRMA, which saw her artwork 'Ripple Effect II' featured on a billboard acknowledging Bundjalung Country.



Scan QR code to
watch the short film

BREATH, 2013

Jacqui Mills

Single channel video with audio, 04:10 minutes

DESCRIPTION

Breath explores the presence of the past as a residue that creates and informs the present. Memory and storytelling become intertwined, as do the paths of life and death. The past is memorialised in the present, seeping and echoing through landscapes, and told through stories that simultaneously become memories and fairy tales. These memories are anchored in place, and activated by storytelling, implying the interplay between landscape and narrative as the meeting of the past and the present.



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watch the short film

BIOGRAPHY

Jacqui Mills lives on Gadigal Country in Sydney. Her work explores memory, loss and the passing of time. She has worked collaboratively and individually on a variety of performances, videos and installations with organisations including Carriageworks, Performance Space, Airspace Projects, the Malthouse Theatre and PACT Centre For Emerging Artists. She co-curated the 2018 'In Motion' festival at Airspace Projects, Marrickville. She has been an artist-in-residence at Arteles Creative Centre, Hämeenkyrö, Finland 2012; and the recipient of the Viktoria Marinov Award UNSW 2014, People's Choice Award for Creative Corner Festival 2015, and received a Highly Commended Award in Hidden Rookwood Films 2019.

 @jacqrose2

 jacquimills.com



MOTHER OF MILLIONS ON WHITFORD ROAD, 2020

Monica Rani Rudhar

Single channel video with audio, 04:11 minutes

DESCRIPTION

Mother of Millions on Whitford Road laments the death of my grandmother, who died of a heart attack whilst planning to move to Australia, before I was born. This performance attempts to forge a connection with her that transcends the bounds of time and death. The song is a prayer that my grandmother used to sing every morning, which my aunty taught me. I'm dancing near my childhood home in a bushland reserve filled with 'Mother of Millions' flowers. These plants reproduce rapidly and can cause heart failure, on mass they form a poignant eerie landscape grounding my meditation of loss, grief and disconnection.

BIOGRAPHY

Monica Rani Rudhar is an Indian-Romanian Australian artist, who was born on Dharug Country in western Sydney and now lives on Gadigal Wangal Country in Sydney's Inner West. She has a BFA Honours from UNSW Art & Design and has exhibited at Our Neon Foe in Leichhardt, Trinity Hall Gallery in Millers Point, Gaffa Gallery Sydney, Dessert Equinox Solar Art Prize in Broken Hill and the Blake Prize Casula Powerhouse. Monica's work explores loss and grief stemming from cultural dislocation, as she seeks to heal the broken links of her familial past by restoring and recreating stories, songs and traditions.



Scan QR code to
watch the short film

 @monicarudhar

*Took leave
of thinking windows*

LAST SENTENCES, 2019

Elise Harmsen

Single channel video with audio, 05:16 minutes

DESCRIPTION

Last sentences brings together snippets and outtakes of years' worth of projects and lost last sentences from numerous texts collaged with a small moment of footage of a snow storm, captured from the window of the apartment where my late collaborator Jürgen and I were living in during our student exchange to France in 2008.

"His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead." (James Joyce, *The Dead*, last sentence)

BIOGRAPHY

Elise Harmsen was born on Whadjuk Nyoongar Country, in Perth WA and now lives on Gadigal Wangal Country in Sydney's Inner West. She explores the nuances of digital images by examining their relationships to memory, time, and space. By focusing on the illusion of the frozen frame of the celluloid strip, Elise engages with the heavy presence of passing time and mortality associated with the still image, moving back and forth within a few clicks. From 2006-12 Elise worked collaboratively with Jürgen Kerkovius, from 2014-18 Elise was a resident artist at Sydney based ARI 55 Sydenham Rd, and recently she has been working collaboratively with MP Hopkins.

 @elisesusannaharmsen

 eliseharmesen.com



Scan QR code to
watch the short film



HIDDEN SATELLITE EXHIBITION

Visit the HIDDEN Satellite Exhibition where you can explore behind-the-scenes developments of the artworks featured 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 of the HIDDEN 2022 artists. Visit the HIDDEN Satellite Exhibition to find out how they went about developing their sculptures and short films for the exhibition at the iconic Rookwood Cemetery.

The HIDDEN Satellite Exhibition is made possible in partnership with The McGlade Gallery, ACU Strathfield.

Exhibition dates: 17 Sept – 8 Oct. **Gallery open times:** Mon – Sat, 11am-4pm

Exhibition opening event: 17 Sept 2pm-4pm

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

The McGlade Gallery, ACU Strathfield campus, is a seven minute drive or twenty-five minute walk from HIDDEN Rookwood Sculptures in Rookwood Cemetery.

Entry is free.

Artists:

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

Curator: Dr Kath Fries

Image: Chris Dolman, *Only Passing Through*, 2021.

Photo: Garry Trinh



Scan QR code
for more info
about the HIDDEN
Satellite Exhibition

HIDDEN FAMILY DAY



Sunday 9 October 2022

10.00am – 4.00pm at The Rookwood Village Green

Come along for a day of fun! Bring your picnic rug and stay for a few hours or stay for the whole day. Explore this historic site, whilst enjoying time with your family and friends.

Be sure to take a walk, visit the sculptures and watch the short films. Bookings advised through Eventbrite.

Continuing the tradition of picnics at Rookwood

Historically Rookwood was a popular place for families to visit for picnics and walk in the gardens. When Rookwood had its own train station, 1867-1947, families would often travel by train from the city to Rookwood for a day's outing. They would enjoy a picnic in the open green spaces, stop by the rest houses, and admire the garden designs and exquisitely carved headstones.



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your spot

TOURS & TALKS

10.00am

Confronting Fears Talk with Elite Funerals

At the Talk Shed

11.00am

Friends of Rookwood Talk

At the Talk Shed

12.00pm

Duck River Band

On the Rookwood Village Green

1.00pm

Heritage Roses Talk

At the Talk Shed

2.00pm

Friends of Rookwood Historic Tour

Departing from the Friends of Rookwood Tent

3.00pm

Hidden Curator Tour

Departing from the Friends of Rookwood Tent

PERFORMANCES

10.00am

Lachlan Warner

At Artwork site 18

11.00am

Auburn Poets and Writers

At the CAT Artwork site 29

12.00pm

Duck River Band

On the Rookwood Village Green

1.00pm

Maissa Alameddine

At Artwork site 6

2.00pm

Jayanto Tan

At Artwork site 41

3.00pm

Szymon Dorabioalski

At Artwork site 2 (part of the Curator's tour)

Bookings recommended



6 September - 10 December 2022

OUT OF ORDER

curated by Amy Claire Mills



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UPCOMING TOURS

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

The tours listed below are walking tours and depart from the grassed area in front of St Michael the Archangel Chapel (on the left, just off Necropolis Drive. Enter via the East Street, Lidcombe entrance).

Sunday 2nd October from 10am

- Murder & Mayhem at 10am

Sunday 6th November from 10am

- Military Tour at 10am
- Plague & Pestilence at 1pm

Twilight Tour

Held in the 'cool of the evening' and departs from the small pedestrian gate in East Street Lidcombe, (near Railway St, opposite Davey Street).

Sunday 20th November - 5.15pm to 7.30pm *

*Meet up with your guide at the East Street gate at 5.15pm sharp.

BOOKINGS ARE ESSENTIAL FOR TWILIGHT TOURS

please see booking information below.

IMPORTANT - Please park in East Street, Lidcombe – not in the Cemetery.

Bookings are essential for the Twilight tour and are encouraged for all other tours and can be made and paid for via Eventbrite Australia.

- Log on to Eventbrite.com.au - Search for 'Friends of Rookwood'.
- Select the tour you wish to take.
- Click on 'Tickets' for the tour and then follow the process to book and pay for your tour.

Please bring along your Eventbrite receipt to the tour.

Tours cost - \$15pp - \$10 for members

Aged 11-16 half price – Under 11 free.



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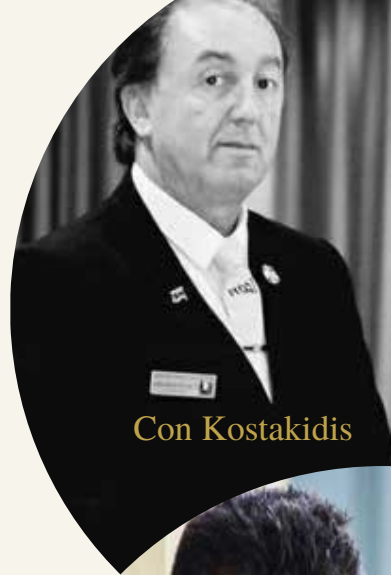
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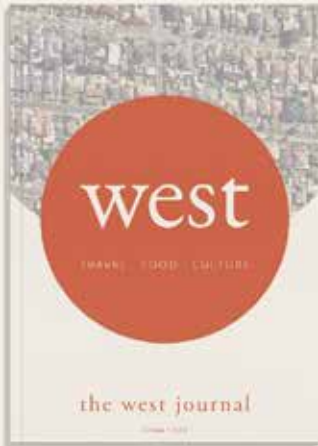


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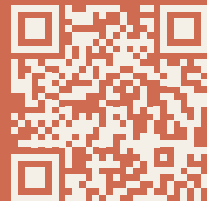
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Interns 2021: April Mountfort, Emily Lopez, Madeleine Urquhart.

Install volunteers 2022: Matthew Banh, Mica Chen, Rowen Love, April Mountfort, Michael Sprott, Rhonda Wilkins.

Rookwood Cemetery is located on Dharug Country, we acknowledge the Dharug people as the traditional custodians of this land and pay our respects to their elders past, present and emerging.



HIDDEN
ROOKWOOD SCULPTURES

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