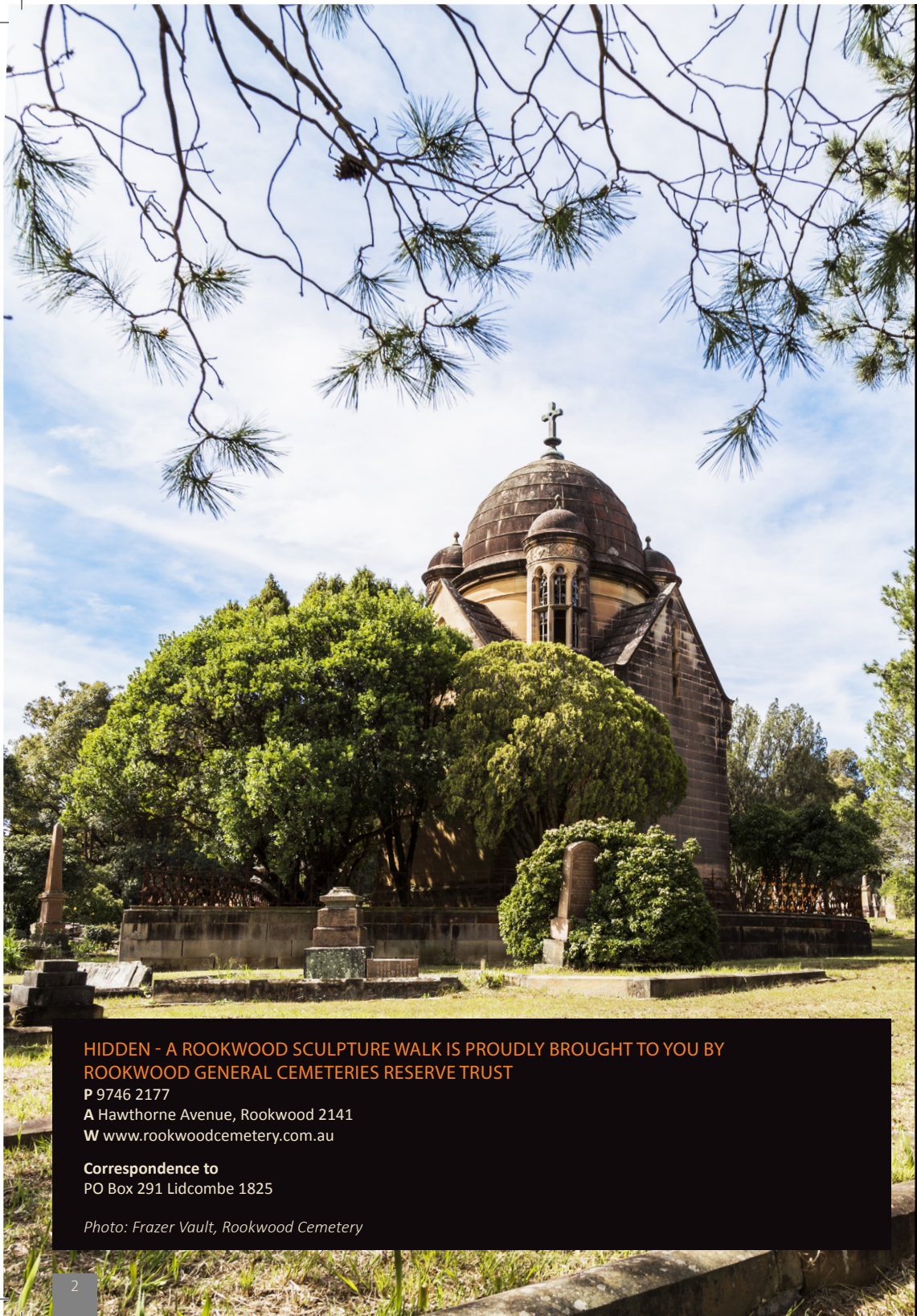


# HIDDEN 2014

ROOKWOOD CEMETERY SCULPTURE WALK

14 September – 12 October





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

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*Photo: Frazer Vault, Rookwood Cemetery*



## Welcome to HIDDEN – A Rookwood Sculpture Walk



Now in its sixth year, Rookwood General Cemeteries Reserve Trust is pleased to once again be hosting our annual outdoor sculpture exhibition.

HIDDEN was established to enable the local community to explore Rookwood Cemetery. Rookwood is the oldest, largest and most multicultural cemetery in Australia, and HIDDEN invites the public to experience the historic and cultural significance of this iconic site.

Rookwood General Cemeteries Reserve Trust caters for eighty nine religious and cultural groups and as a result community engagement is a priority for us, as it enables us to understand the needs of the evolving Sydney community. HIDDEN was created as a platform for community engagement, and while always remaining respectful of its purpose and place, it aims to de-mystify some of the misconceptions surrounding cemeteries as dark or intimidating settings.

Rookwood is home to some extraordinary architecture, historic monuments, and culturally themed gardens. HIDDEN showcases all of this, with both emerging and established artists coming together to create meaningful sculptures that address the themes surrounding the Rookwood site, such as history, culture, remembrance and love.

This year the HIDDEN exhibition is made up of thirty eight unique works, all of which encourage reflection on the important things in life.

On behalf of Rookwood General Cemeteries Reserve Trust, we hope you enjoy HIDDEN 2014 and we thank all of those involved for making this exhibition so unique and special. From the artists, our sponsors, our project team, our judges, and the community – thank you for making HIDDEN what it is today!

Fiona Heslop  
Chief Executive Officer  
Rookwood General Cemeteries Reserve Trust

## Artists

1. Neil Laredo – *Eternal Time Keeper*
2. Kuba Dorabialski and Katy B Plummer – *Anubis, Who Is A Very Good Dog, Waits For His Master, Who Is Never Coming Back*
3. Alan Watt – *inSPIREation/aSPIREation*
4. Laine Hogarty – *Celestial Texts - Heavenly Tweets*
5. Peculiar Anne's (Janet Parker-Smith, Claude Jones and Cleo Gardiner) – *Ethereal – Bodies, Ritual and Desire*
6. Graham Chalcraft – *Tree of Life, Circle of Life*
7. Eric Hull – *Adrift*
8. Liz Brebner – *Heartbeaten*
9. Jane Théau – *Girt By Sea*
10. Somchai Charoen – *In Good Spirit*
11. Ron Royes – *Untitled*
12. Erica Izard – *The Afterlife*
13. Peter Tilley – *Hesitation*
14. Kelly Milton – *Natural Gravity*
15. Mary van den Berk – *Tribute Vestiges*
16. Juilee Pryor – *A Few Thoughts on the Death of Photography*
17. Sue Callanan – *Above and Below*
18. Sallie Portnoy – *Blades of Grass*
19. Suzanne Davey – *The Echo of Invisible Things*
20. Thomas Quayle – *Missing*
21. Adam Galea – *Warhorse*
22. Susanna Strati – *The Shape of Breath*
23. Joanna O'Toole – *Beyond Birth*
24. Lee Bethel – *Imago*
25. Rebecca Gallo – *Restitution*
26. Akira Kamada – *Cantering Across Time*
27. Stephen Harrison – *Two Figures and a Sea Mine*
28. Ally Adeney – *Memory Wave*
29. Benj Hubbard – *What Once Was, Is*
30. Suzy Evans and Judi Morison – *Sorry Business*
31. Rona Sissons – *Regeneration*
32. Naomi Oliver – *Flotsam*
33. Judy Marsh – *House of Bones*
34. Paul Cooper – *Living by the Sword*
35. CULKINGEYER (James Culklin and Beata Geyer) – *The White Monochrome*
36. Simon Alexander Cook and Geoff Sellman – *Bungarribee\_dreaming #2+3*
37. David McGuinness – *Come in No. 46, Your Time is Up*
38. Barbara Licha – *Passage*

## About the Curator

**Cassandra Hard Lawrie** is an Independent Curator, Sculptor and Installation Artist who has exhibited at the Tin Sheds, Incinerator Art Space, UWS Gallery, SCA Galleries, Penrith Regional Gallery, Government House and Laperouse Museum. She has been a finalist in the *Willoughby Sculpture Prize 2009*, the *UWS Sculpture Award 2008*, *Blacktown City Art Prize 2012* and the *Fishers Ghost Award 2012*. In 2010, Cassandra graduated with a Master of Visual of Arts (Sculpture) from the University of Sydney.

Cassandra has been the curator of *Sculpture in the Vineyards (2009-11)* and *In Situ: The Mosman Festival of Sculpture and Installation* for 2011 and 2013. In 2012 and 2013, she directed the *Hungry for Art Festival* for the City of Ryde. For this council, she has also curated the *Youth Environment Prize (YEP) 2013*, the *International Women's Day Art Prize 2013* and 2014 and the inaugural *Sustainable Waste 2 Art Prize (SWAP) 2014*.

She has curated a number of themed exhibitions including *Langue* at the Peacock Gallery for Auburn City Council and the inaugural exhibition at the Curl Curl Artistic Space—*Certain Nature*—for Warringah Council. For the *Hungry for Art Festival* program she curated the exhibitions *Commodified* and *Animalised* for the See Street Gallery.

Cassandra has curated *Hidden – A Rookwood Sculpture Walk* from 2011 through to 2014.



## Selection Panel



Kiersten Fishburn

Kiersten Fishburn is the Director of Casula Powerhouse Arts Centre, leading the delivery of contemporary exhibitions, public programs, theatre, performance and community development. Previously Kiersten was the Manager of Culture and Libraries for the City of Sydney and was the Audience Development Officer for Accessible Arts, the NSW peak arts and disability organisation. Kiersten was the recipient of a Vincent Fairfax Fellowship in Ethical Leadership, through the St James Ethics Centre, has a degree in Art Theory from the College of Fine Arts, and is currently undertaking an MBA (Executive) through RMIT University.



Paul Howard

Paul Howard is currently Visual Arts Curator at Blacktown Arts Centre and has over twenty years' experience of exhibiting, curating and programming contemporary arts at regional, national and international levels. His recent projects have included a major exhibition by Antony Gormley in the UK in 2012, the Native Institute co-curated with Brook Andrew in 2013, and It's Timely co-curated with Gary Carsley in 2014. As a Curator at Tate Modern he led Tate's national and pan-European new technology projects and was Senior Curator at the Casula Powerhouse Arts Centre in Sydney. Paul's own multimedia work has featured in national and international touring exhibitions. His current project, AquaVoltaic, an interdisciplinary collaboration, toured the UK and Australia from 2012-14. His work is featured in the permanent exhibition, London, Sugar and Slavery at the Museum of London in Docklands. Paul is interested in challenging and questioning notions of cosmopolitanism and global cultural exchange across artform and with communities, and explores their relationships with technology and media with reference to social and art histories.

## AWARDS

### **Rookwood Cemetery Sculpture Award - \$10,000**

Rookwood General Cemeteries Reserve Trust is offering a non-acquisitive award of \$10,000 for one artist. All artists that are selected to participate in HIDDEN 2014 will be eligible for this award. The successful artist will be selected by an external panel of judges including Paul Howard (Curator, Blacktown Arts Centre) and Kiersten Fishburn (Group Manager Community & Culture, Liverpool City Council). The award recipient will be announced at the HIDDEN launch event on Sunday 14 September, which will run from 1pm – 3pm.

### **The People's Choice Award - \$500**

Rookwood General Cemeteries Reserve Trust is offering a \$500 people's choice award. All artists that are selected to participate in HIDDEN 2014 will be eligible for this award. Audiences have the opportunity to vote for their favourite sculpture, either onsite or via the HIDDEN website. The award recipient will be notified the week after HIDDEN closes.

### **Artist at the Armory Award (optional) – valued at \$800**

Sydney Olympic Park Authority (SOPA) offered a pre-exhibition residency award for up to three months at Newington Armory. This award, which was selected by Tony Nesbit, was awarded to Jane Théau. Jane had the use of one of the Armory's studios from early June until early September 2014 to prepare her work for HIDDEN - *Girt by Sea*.

### **Peacock Gallery and Auburn Arts Studio Residency and Mentorship Award (optional) – valued at \$1000, including \$200 in materials**

Auburn City Council supported an emerging Western Sydney artist by offering a pre-exhibition residency and mentorship at the Auburn Arts Studio.

This award which was selected by Jenny Cheeseman (Arts Coordinator, Auburn City Council) and HIDDEN 2014 Curator, Cassandra Hard Lawrie, was awarded to Naomi Oliver. Naomi had the use of the Auburn Arts Studio from June to August 2014, and was also given the support of established artist Julia Davis, to assist her in preparing her work for HIDDEN – *Flotsam*.



## PUBLIC PROGRAM

### HIDDEN Tours

Sunday 14 September 10:00am, 11:00am

Saturday 27 September 11:00am

Sunday 5 October 12:00pm

HIDDEN Curator, Cassandra Hard Lawrie will provide guided tours of the sculpture walk.

Tours will depart from the main office, Hawthorne Ave Rookwood, promptly.

### Artists of Rookwood Past & Present

Tuesday 16 September 11:00am – 2:00pm

Enjoy a HIDDEN tour led by HIDDEN Curator, Cassandra Hard Lawrie and then finish off with a historical tour of Rookwood led by president of the Friends of Rookwood, Robyn Hawes.

Tours will depart from the main office, Hawthorne Ave Rookwood, promptly.

### School Holiday Workshops

Workshops will be held on 22, 23, 24, 25, 29, 30 September & 1, 2 October

Students aged between 8 – 16 years are encouraged to participate. There will be a range of disciplines, mediums and techniques available to choose from. The artworks created in the workshops will go into a competition, with prizes to be won for the most creative works.

## BOOKINGS ARE ESSENTIAL

To book a tour or workshop contact Rookwood General Cemeteries Reserve Trust:

P 9746 2177

E [hidden@rookwoodcemetery.com.au](mailto:hidden@rookwoodcemetery.com.au)

W [www.hiddeninrookwood.com.au](http://www.hiddeninrookwood.com.au)









Elephant House, Rookwood Cemetery

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## 1 Neil Laredo



### *Eternal Time Keeper*

**Materials** Steel construction with timber and convex Perspex

**Dimensions** 240 x 200 x 600 cm

**Price** \$15,000

#### **Statement**

Walking through the cemetery, I noticed the names and dates on the headstones and became aware of how, although not related, there was a connection of those now passed by the shadows cast by their headstones. A shadow reaches out from the centre of the work moving softly over the markers, the shadow of the outer circle encapsulating and capturing the space of those passed. Each year the pattern of the shadows change from the full circle through ellipses and back once again - *The Eternal Time Keeper*.

#### **Biography**

Neil Laredo is a Sydney based Sculptor and painter. He was selected for the USW Sculpture Prize 2013, Sculpture in the Vineyards 2012, the Deakin Small Sculpture exhibition 2014 and the Delmar Small Sculpture exhibition 2014. He received Highly Commendation for his work in In Situ 2013 and HIDDEN 2014.

He was also the recipient of the People's Choice Award for HIDDEN 2014. His work is held in the UWS collection and is currently completing a commission for Landcom.

## 2 Kuba Dorabialski and Katy B Plummer



### *Anubis, Who Is A Very Good Dog, Waits For His Master, Who Is Never Coming Back*

**Materials** Calico, acrylic paint, upholstery thread, jute string, wood shavings, lavender, salt, quartz crystal, speaker, amp and MP3 player

**Dimensions** 100 X 600 X 230 cm

**Price** NFS

#### **Statement**

Anubis is the Ancient Egyptian God associated with the afterlife. He performs twin functions: he determines the worthiness of the deceased to enter the realm of the dead, and he protects the tomb by sitting on top of it. This reminds us of the cultural narrative that describes a loyal dog who, after his master dies, spends the rest of his life attending the gravesite. We feel certain that if this dog were called on to judge his master's worthiness, the road to eternity will be sure and clear. Where the dog's throat should be, there is instead an ambiguous and pregnant chorus that implies neither sorrow nor joy.

#### **Biography**

Katy and Kuba have been living, working and making art together for fifteen years. They have exhibited locally and internationally, collaboratively and independently. Katy completed her MFA at The School Of Visual Art in New York, and has been awarded several grants and residencies, including UNSWs studio residency at The Cite Des Artes in Paris. Kuba is currently undertaking an MFA.



### 3 Alan Watt



#### *inSPIReation / aSPIReation*

**Materials** Stainless steel on painted steel base  
**Dimensions** 150 x 100 x 75 cm  
**Price** \$6,800

#### **Statement**

As the titled of the work suggests it is a reference to the 'spire', which is the motivation behind the work. As the spire, or tower, is so universal to many cultures suggesting a reference / devotion to a deity or force that permeates the heavens or sky it is thought that such a theme echoes some of the monumental structures and attitudes embodied within Rookwood Cemetery. Being of polished stainless steel, which is known for its permanence and longevity, helps reinforce the association of continuing life. With the interplay of soft curved planes against straight folded edges, reaching skyward, and almost floating or pirouetting on its kiss-touch pointed tips, the work defies being 'grounded'.

#### **Biography**

Alan is represented in the Australian National Gallery and major State and regional galleries across Australia. He is also represented in museums and art galleries in Germany, New Zealand, Korea, Scotland, Croatia, Japan, Poland, Holland and Hungary and has been selected for exhibitions in the USA, South East Asia, Italy, Hong Kong, India, Canada, Wales, Singapore, Spain, Poland and Japan. He has won a number of national and international sculpture awards as well as producing sculpture commissions for ACTEW, Tanja School and Hall and Bega Valley Shire Council.

### 4 Laine Hogarty



#### *Celestial Texts - Heavenly Tweets*

**Materials** Various materials including ceramic, tiles, fake flowers, pebbles and natural materials  
**Dimensions** variable  
**Price** \$450 - \$600 per arrangement

#### **Statement**

The historic gravesites at Rookwood Cemetery are full of character with many of the tombstones showing signs of ageing, revealing the beauty of decay. Some of the gravesites have tiles that have become unstuck, as if some disturbance on the surface has dislodged them. With a wabi-sabi beauty these tombs stand out as a testament to time and as a witness to the longevity of the cemetery. I wondered if such gravesites still had families that visited the tombs? And I imagined what might be said by the deceased if the gravesites were visited by loved ones after a long absence.

#### **Biography**

Laine's cross-disciplinary visual art practice includes installation, sculpture, drawing and digital design. Laine has participated in numerous public art and projects including *Sculptures in the Vineyards* 2013, the Willoughby Sculpture Prize 2013 and the 2014 Lorne Sculpture Prize. She is an exhibiting artist with Articulate Project Space and had her first solo exhibition in 2013. She has completed commissioned public artworks for Barwon Coast, Ashfield Council, Liverpool Council and the City of Geelong. Since her graduation with a Masters in Fine Art in 2011 (Art in Public Places), Laine was awarded an Australia Council Art Start Grant for emerging artists in 2012.

## 5 Peculiar Anne's (Janet Parker-Smith, Claude Jones and Cleo Gardiner)



*Ethereal – Bodies, Ritual and Desire*

**Materials** Plastic, wood, paper, rubber, glass, bone, doll parts and organic materials  
**Dimensions** variable  
**Price** \$2,500 each (with replacement dresses)

### Statement

These collective works highlight the short life span of the wedding dress, which is used once and discarded or closeted as a memento of a ritual. The installation symbolically unpacks culturally ingrained, patriarchal perspectives of 'otherness'. Investigating notions mainly of gender but also species i.e. homo sapien/ animal and how these are constructed in marriage, desire and death. The work navigates the similarities of animals and women with regard to abuse and ownership within the context of a patriarchal system where both are desired, conquered and sadly killed. The work reaches beyond the romantic fictions of marriage and its cycle of life and death.

### Biography

We are a collaborative group working under the title, Peculiar Anne's. The group is comprised of artists Janet- Parker Smith, Claude Jones and Cleo Gardiner. This group was formed as each artist engages with similar concepts, aesthetics and political concerns. Our first collaborative work was recently selected for the prestigious Woollahra Small Sculpture Prize. As individual artists each has a history of exhibiting nationally and internationally. We have works held in numerous public and private collections.

*Janet Parker-Smith is represented by Brenda May Gallery in Sydney. Claude Jones is represented by Arterial Gallery in Sydney and Andenken Gallery in Amsterdam.*

## 6 Graham Chalcraft



*Tree of Life, Circle of Life*

**Materials** Timber, epoxy resin, metal, concrete and paint  
**Dimensions** 320 x 70 x 50 cm  
**Price** \$6,500

### Statement

Trees are a point of universal connection; markers of time and changing cultural and environmental values. Through trees we experience myth, legend, stories and memories whether communally shared or personal. Trees can act as sites of ritual and ceremony traversing all cycles of life – from birth to death and in-between. Based on the human form and referencing the aesthetic style of medical anatomical study models the artwork explores our interconnectedness with trees by hypothesising how trees would be anatomically structured and biologically function if visceral anthropomorphic sentiments.

### Biography

Graham is a multi-disciplinary artist practicing under the studio name 'Vertebrae' specialising in public art and installation commissions for built and natural environments. The practice has an investigative focus combining art with science, ecology, sustainable and renewable energy technologies often with social engagement processes. He holds a Master's Degree in Public Art Practice and Theory from Chelsea School of Art and Design and is a regular speaker at national and international conferences across a variety of art, planning, urban design and sustainability disciplines. His non-commissioned gallery based work is held in both private and public collections.

## 7 Eric Hull



*Adrift*

**Materials** Hebel block, timber, metal and acrylic paint

**Dimensions** 80 x 180 x 70 cm

**Price** \$6,500

### Statement

I make my pieces because it gives me pleasure, to take an idea and turn it into art. Artistic achievements by other artisans inspire and fascinate me, especially sculpture. This piece *Adrift* represents a person who bears the deepest loss of a loved one and is unable to communicate his feelings to others therefore is in limbo. A number of skills have been utilised—drawing, carving, welding and painting and a great deal of time. I have worked in the retail environment in Sydney and have seen first hand people living and sleeping rough and wonder what circumstances brought them to this. Loss and loneliness would be a critical factor.

### Biography

Eric studied art in 1984 and has enhanced his artistic skill through self-development. Eric now works predominantly in recycled steel but experiments with art forms including watercolour, pastels, timber and Hebel carving. Eric's work is currently on display at Trial Bay Gaol, South West Rocks. Eric has entered and been successful at local sculpture competitions and Sydney Royal Show and displays his garden sculptures in situ at Open Garden Shows in the Manning Valley where he currently resides.

## 8 Liz Brebner



*Heartbeaten*

**Materials** Steel, glass and nylon

**Dimensions** 250 x 250 x 250 cm

**Price** \$8,500

### Statement

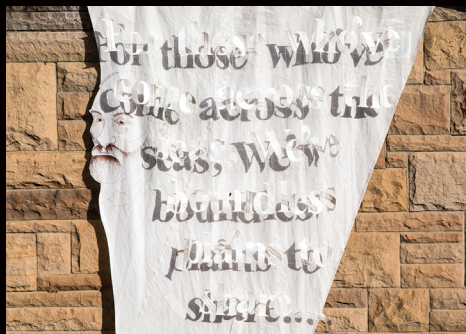
This work explores the relationship between life, death and medication. Liz watched her mother-in-law in the last years of her life want to die but with the help of medication her heart kept beating. She would sometimes say, "You may as well put me in a box now because this isn't living". The medicine bottles form the shape of a heart to demonstrate the notion of how medication can impact upon life and death.

### Biography

Liz Brebner is an emerging artist who lives between Western Sydney and Canberra. She is currently majoring in Sculpture at Sydney College of the Arts and has participated in themed group exhibitions at the SCA Gallery. She has worked for many years facilitating art programs as a community based or therapeutic activity.



## 9 Jane Théau



### *Girt By Sea*

**Materials** Sail cloth and nylon thread  
**Dimensions** 250 x 200 x 20 cm  
**Price** NFS

#### **Statement**

*For those who've come across the seas  
 We've boundless plains to share ...*

The words in this work come from the second verse of our national anthem, *Advance Australia Fair*. They were penned by Peter Dodds McCormick, an immigrant from Scotland who was buried at Rookwood Cemetery in 1916. Although we sing these words with pride, they are not honoured by either side of politics.

#### **Biography**

Jane Théau works predominantly in sculpture and installation, using textiles, glass, porcelain, and printmaking. Jane has won the Artist at the Armory Award 2014, the Ewart Prize in 2014, the Rookwood Sculpture Prize in 2012, the Cessnock Regional Gallery Exhibition Award in 2011, the Ewart Drawing Prize in 2011 and was a finalist in the Black Swan Portrait Prize 2014, the International Lace Competition (2011), In Situ (2011, 2013) and Sculpture in the Vineyards (2011). She has a Master of Art from COFA, a Master of International Affairs from Columbia University and a Bachelor of Applied Science from UTS.

## 10 Somchai Charoen



### *In Good Spirit*

**Materials** Wood, plastic, metal and ceramic  
**Dimensions** 170 x 40 x 60 cm  
**Price** NFS

#### **Statement**

*In Good Spirit* is inspired by Thai spirit houses or San Phra Phum in Thai. The beautiful little structure is intended to offer a home to any spirits that might be displaced. Many Thai people believe every place has a local spirit or guardian and a spirit possesses Saksit or special power.

#### **Biography**

Somchai Charoen is a ceramic artist based in Sydney, who has exhibited both nationally and internationally. Trained in industrial ceramic design, he was a former lecturer at Silpakorn University, Thailand. Since migrating to Australia, he has worked commercially as a mould and model maker as well as establishing his ceramic homeware label Eat Clay. Somchai is the co-founder of Belmore ITC, a creative residency for non-ceramic artists to experiment, explore and interpret the medium.

## 11 Ron Royes



### Untitled

**Materials** Ceramic, glazes, acrylic paint and plywood

**Dimensions** 47.5 x 265 x 20.2 cm

**Price** \$3,500

#### Statement

This work was inspired by the roads and pathways of Rookwood and a quote from religious philosopher, Thomas Aquinas: *"without knowledge we cannot move forward towards the end"*. The standing figures all are similar but not the same. They are unable to see, and are as if shackled and unable to move. The shadowy figures in the background have been given the protection of a hat and shoes, which allows them to move forward with a purpose. The last figure has the confidence and knowledge acquired by this protection to expose his identity to the viewer. To move forward in life we must embrace our surroundings and all people.

#### Biography

Ron is a Newcastle based artist who studied within a Fine Arts Diploma program at Newcastle Hunter Street TAFE from 2001 to 2003. He was included in a group exhibition at Syndicate Gallery last year and has had a solo exhibition at Maitland Regional Gallery in 2011. Ron has participated in many art prizes and has won Sculpture Category in the Gosford Art Prize and the Dungog Art Prize in 2013. This year he won the Contemporary Art Category in the Port Stevens Art Prize. He is currently majoring in Philosophy at Newcastle University.

*Represented by Spot 81 Gallery.*

## 12 Erica Izard



### The Afterlife

**Materials** Acid etched glass with wooden frame

**Dimensions** variable

**Price** NFS

#### Statement

The *Afterlife* is a Homage to my father who unexpectedly passed away earlier this year, after a short illness. The internal light left his mortal body but it lives on in the ether and also in the minds of those he left behind. We cannot see what the Afterlife is and nor can we see inside these boxes but the light shows, and the glass represents, the fragility of all life.

#### Biography

Erica is currently a candidate for Master of Fine Arts at Sydney College of the Arts. Her recent exhibitions and awards include *Insitu 2013* (where she received the First Prize for Installation), *Hidden 2013* and *Sculpture in the Vineyards 2013*. Erica was the recipient of a Scholarship to the Pilchuck Glass School, Washington State, USA in 2013. Her work was presented as part of the Sydney University Fundraising Gala in May 2013 and as part of SCA Sydney Design week in 2010 and 2013.

## 13 Peter Tilley



### *Hesitation*

**Materials** Cast iron Corten steel  
**Dimensions** 122 x 66 x 30 cm  
**Price** \$9,000

#### **Statement**

This work is a reflection on a natural human situation, with a focus on a fundamental emotional response. The opposing figures face each other with a degree of hesitation across a handshake (the handshake was modelled on a funerary artefact). This symbolises the desire for connection and bonding, or in the case of funerary artefacts, farewell and departure. The unevenness of the terrain they are poised to negotiate is indicative of the uncertain consequences of friendship.

#### **Biography**

Peter studied Art and Ceramics at Newcastle School of Art and Design and completed a Master of Philosophy (Fine Art) at Newcastle University. His work has been presented in over 80 group and 35 solo exhibitions, including numerous Sculpture by the Sea exhibitions since 2004, Sculpture by the Sea Aarhus in 2009 and 2011, Hidden 2011, In-Situ 2011 and 2013, every Sculpture in the Vineyards exhibition since 2010 and the Lorne Sculpture Biennale in 2014.

*Represented by Brenda May Gallery*

## 14 Kelly Milton



### *Natural Gravity*

**Materials** Styrofoam, glitter, embedding resin and steel  
**Dimensions** variable  
**Price** 1 key \$65, 2 keys \$80, 3 keys \$95

#### **Statement**

At some point, we will all need to hang up our keys.

#### **Biography**

Kelly is a painter and installation artist. She graduated from the University of South Australia in 1991 and was represented in Adelaide by Kensington Gallery. She has shown at RMIT Faculty Gallery, Australian Experimental Art Foundation, Contemporary Art Centre of South Australia and Mildura Arts Centre and has participated in numerous Adelaide Festival/Fringe events. She has a strong background in facilitating independent projects, particularly with Aboriginal people. She was selected in 2013 for the 'Artists at the Armory' Award, for her inclusion in Hidden 2013 Rookwood Cemetery Sculpture Walk. Her work has been collected in Croatia, Sydney, Melbourne, and numerous Adelaide collections.



## 15 Mary van den Berk



### *Tribute Vestiges*

**Materials** Plastic mannequins, metal chest, pens, water proof paper, printed fabric and clothing

**Dimensions** variable

**Price** \$150 each

#### **Statement**

My art is about people, place and narrative. Caring for my dying brother Ged provoked interest in death, impermanence and the creation of memories and mementoes. Death does not end our relationship with people when they die. Memories live on after death in familiar objects and things. Mannequins (representing a real-life loved person) are dressed in clothing embellished with printed images, which include photographs, memorabilia and significant items. In addition, a memory box in the form of an old metal chest is provided for visitors to add names and messages to someone they have loved who has died.

#### **Biography**

I have come to art later in life from a background in Social Work, Human Genetics and research (BSW hons, PhD). I completed an MA Art in painting at COFA in 2010. I received an ArtStart grant and held my first solo exhibition in 2011. I have shown in a number of group shows including Annandale Creative Arts, Kaleidoscope, Art-Est, COFA, Waverley-Woollahra and have been a finalist in five art prizes, including Cliftons, Chippendale, Hidden 2013, In Situ 2013 and International Women's Day Art Prize 2014.

*Thanks to Murray Dearberg who assisted in creating this work and Reverse-Garbage for providing two mannequins.*

## 16 Juilee Pryor



### *A Few Thoughts on the Death of Photography*

**Materials** Paper mache, high gloss exterior enamel paint and weather proof varnish

**Dimensions** variable

**Price** \$5,000

#### **Statement**

Presenting a complete darkroom made entirely from papier-mache, designed as a Memento Mori. This is an artwork that speaks to a conversation not yet had in regard to the rapid passing of film photography and the demise of the wet darkroom. This work is a way that I can look back over the chasm of change and honour what has been before turning and stepping into the future of photography. This ghostly simulacrum of a darkroom is both a sculptural interpretation of the idea of analogue photography and a way of releasing the chimeras of body memories built up over a lifetime of work in darkrooms to create my own artistic vision.

#### **Biography**

Juilee Pryor is a bold yet eccentric artist and has exhibited extensively for nearly thirty years. While she has a reputation as a painter her real passion has been catching light in little boxes and turning that into meaning by way of darkly elegant and atmospheric photographs. Arriving in Sydney in 1981 she was pivotal in creating the legendary alternative artist space Art Unit before helping usher in Street Art with the creation of the now iconic 'uncommissioned' *I Have a Dream* mural in King Street, Newtown.

## 17 Sue Callanan



*Above and Below*

**Materials** Earth, hessian wood and rope  
**Dimensions** 40 x 180 x 70 cm each  
**Price** NFS

### Statement

The three mounds of earth wrapped in hessian and bound with rope were inspired by a visit to a cemetery in Mexico where, amongst the coloured concrete graves, were other graves-mounds of earth covered with pine needles. They punctured into my psyche that sense of presence and absence – that transitional moment of being in the world to being in the ground - a sense of a body still fresh, not yet decomposed, shrouded by earth. Their anonymity held a raw immediacy – no name, no personal identifying details-a body once here; now a body interred.

### Biography

Sue Callanan completed undergraduate and post-graduate studies in visual arts at Sydney College of the Arts, and a Masters in Public Art at RMIT. She has exhibited both locally and internationally (Korea, England, Finland and USA.) For nine years until 2013, she lectured in public art on the Tin Sheds program, Faculty of Architecture, Design and Planning, at Sydney University and is founding member of Articulate project space, an artist run initiative in Leichhardt, Sydney.

## 18 Sallie Portnoy



*Blades of Glass*

**Materials** Lead glass crystal  
**Dimensions** 240 x 10 x 11 cm each  
**Price** \$12,000

### Statement

As the viewer moves through these glass blades he becomes diminished; the everyman shrouded by the enormity of nature. They evoke the interdependency of man with his ecosystem and the life force with cosmic energy. The surreal height and the ability to conduct light reflect notions of growth, potentiality and cycles of life in stark contrast to the realities of current environment issues. These blades tower not only as harbingers of environmental ruination, but simultaneously as totems of transcendence and transposition, nascent in potentiality; a duality inherent in the contemporary relationship between man and his environment. This force of conscious growth is what drives us forward to create a personal and communal future that is better than what we had yesterday and what we have today.

### Biography

Internationally recognized award winning multimedia artist Sallie Portnoy (BFA,MSA) works mainly in cast glass creating abstract figurative sculpture. Prolific and diverse, she also works in clay, bronze, cement, polyurethane, glass mosaic, and steel. Portnoy has had numerous solo exhibitions and been the recipient of several major awards and public art commissions. She is represented internationally in private and permanent collections and has taught glass in Australia, Canada, Turkey, Corning Museum and Urban Glass New York.

## 19 Suzanne Davey



*The Echo of Invisible Things*

**Materials** Recycled clothing, fibreglass, wood, metal and paint

**Dimensions** 240 x 60 x 60 cm

**Price** \$2,400

### Statement

*The Echo of Invisible Things* is a memorial column, dedicated to human fragility and vulnerability. Columns feature frequently in memorial and funerary architecture such as chapels, arches, churches and temples. In this work clothing is utilised as a social and cultural signifier of identity, memory and our psychological ties with others. The clothes are traces of the bodies that once wore them; mementos to individual and collective lived experiences. This project extends my body of work utilising textiles to investigate compelling human narratives and their intersections with space and place.

### Biography

Suzanne Davey is an interdisciplinary artist working principally in installation. She has been selected as a finalist for many exhibitions including Sculpture at Scenic World 2013, North Sydney Art Prize 2013, Hidden 2012-2014 and Sculpture in the Vineyards 2012. She was awarded a stipend as part of Sculpture on the Green 2014. Her public art projects include ENLIVEN 2014, Art in Odd Places 2013 and SEE 2013. Her exhibitions *The Shape of Air* 2013 and *Unfurl* 2013 at Eramboo Artist Environment. Her studies include fine arts at COFA, UNSW, various creative TAFE courses and education at Sydney University.

## 20 Thomas Quayle



*Missing*

**Materials** Buff Raku Trachyte and acrylic paint

**Dimensions** 75 x 40 x 25 cm

**Price** \$2,500

### Statement

Through my artwork I seek to explore the nature of human existence by deconstructing and examining the basis of social interaction and emotion. Focusing on the human figure as a catalyst for theories and ideas I create works, which evoke a sense of narrative and play on our understanding of empathy in order to connect with their viewer.

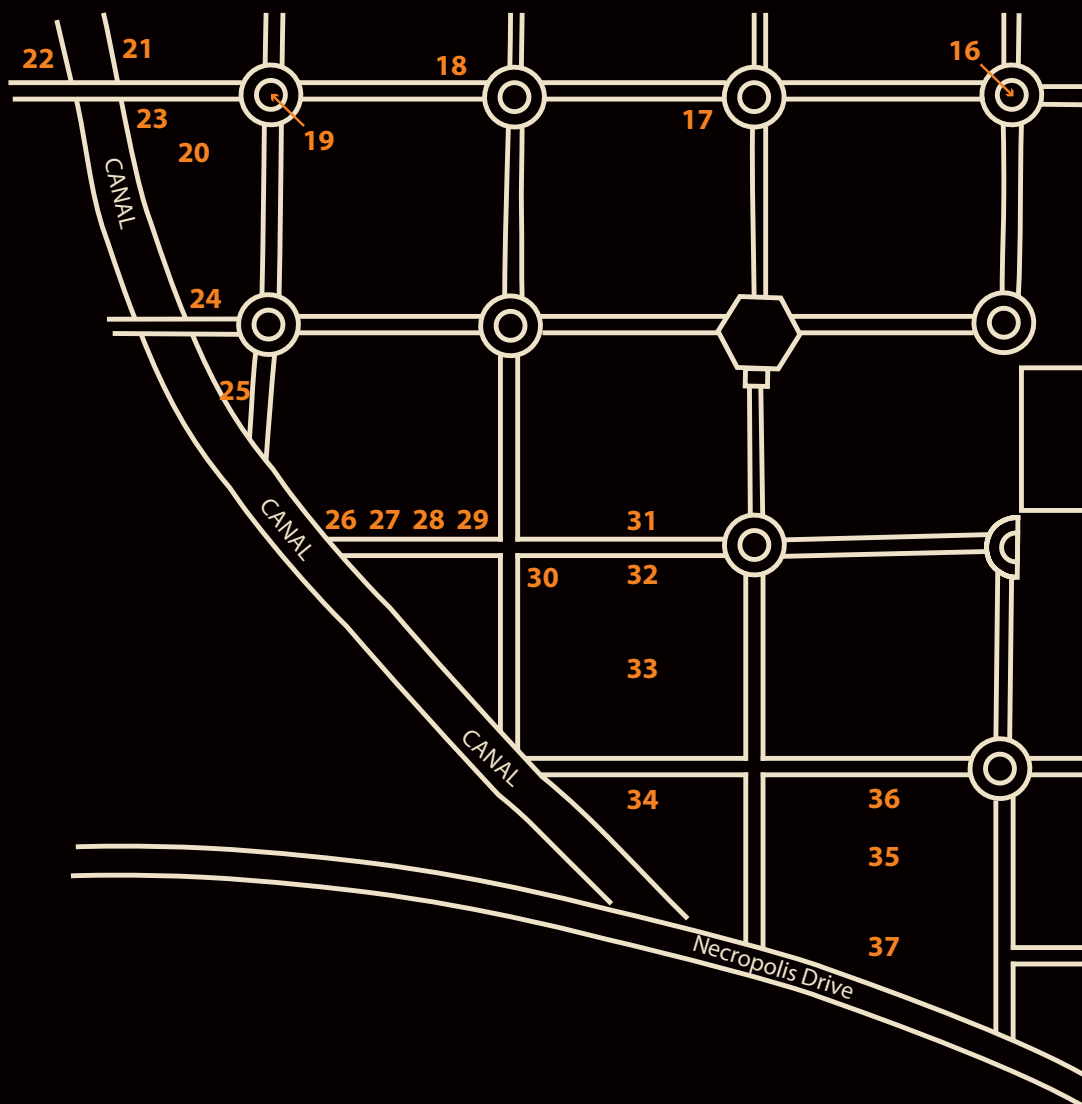
This work represents my experiences of ostracism, confusion, depression and fear. I use my art to connect with the audience not only through the familiarity of the human form, but through the common experience of fear and loneliness which is a widely understood universal emotion.

### Biography

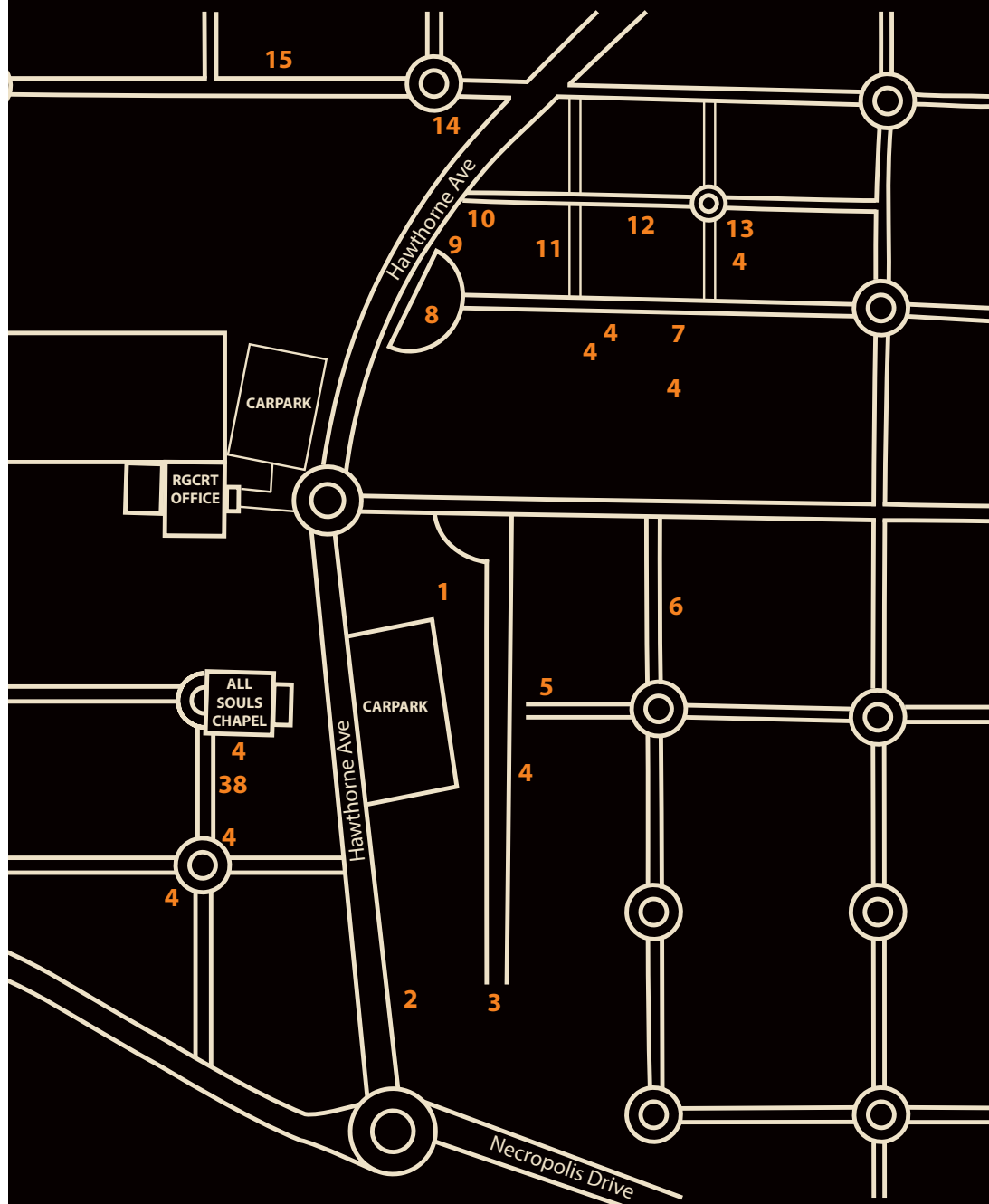
Thomas Quayle recently graduated from the National Art School with a Bachelor of Fine Arts Honours Degree. He has participated in numerous shows at the National Art School Gallery as well as at Gallery Eight and Kerrie Lowe Gallery. He has been selected for this year's Sculpture by the Sea as the recipient of the Clitheroe Foundation Emerging Sculpture Mentorship.



## EXHIBITION MAP



**Please note:** Sculptures are pieces of visual art and are not intended to be climbed on or touched.



## 21 Adam Galea



*Warhorse*

**Materials** Steel, cement, fibreglass, marine plywood and exterior paint

**Dimensions** 200 x 160 x 60 cm

**Price** \$5,000

### Statement

I suppose convenience is the product of progress.

### Biography

Adam Galea has a Bachelor of Fine Art from the National Art school 2010, majoring in Sculpture. He won first prize in the Rockdale Outdoor Gallery Art Prize in 2014. Last year he was commissioned by Marrickville Council to produce a public artwork for Kintore Street, Marrickville. Adam was selected for Hidden 2012 and recently had a solo exhibition at the Chrissie Cotter Gallery, Newtown.

## 22 Susanna Strati



*The Shape of Breath*

**Materials** Altar breads, wood, thread and ink

**Dimensions** variable

**Price** \$7,000

### Statement

*The Shape of Breath* is an installation of 1000's of altar breads that seek to express the fragility of the human body. It materialises gestures of farewell and gives form to the temporality of human breath. Each wafer is inscribed with the name of a beloved from Rookwood and is intended to memorialise a deceased person. For the construction of the work I kneel and individually place each pierced and stemmed bread in the cemetery space. Once installed the individual pieces sketch a shape of breath and poetic obituary. This gesture of remembrance is repeated in the maintenance of the work throughout the exhibition.

### Biography

Susanna Strati is an Object and Installation artist whose work explores the use of performative and transactional objects in death. Strati's work takes on a commemorative or memorial form to memorialise lost traditions. She has participated in both international and national exhibitions and has been granted awards and residencies, including an Australia Council Residency at the British School in Rome, an Australia Council research grant to do independent study in southern Italy, and an Australian Post Graduate Award for research. She is a sessional lecturer at the School of Design at the University of New South Wales.



## 23 Joanna O'Toole



### *Beyond Birth*

**Materials** Recycled and reclaimed timber  
**Dimensions** variable  
**Price** \$10,000

#### **Statement**

This sculptural installation is a continuation of current ideas reflecting history, individuals and families who have lived, worked and grown together within their own communities. All people past and present have untold stories of survival, love and productivity. The intention behind this work, is that you take a moment to reflect on its relationship with you and the lives of others from all religions and cultures.

#### **Biography**

Joanna is a Newcastle based artist who began her studies through completing a Bachelor of Fine Arts and Design at RMIT University Melbourne. She continued her studies at Sydney College of the Arts. In recent years while studying a Diploma of Fine Art in Sculpture at the Newcastle Art School she won various awards and exhibited many times. Awards that she has received include; Wollombi Artist in Residency award Sculpture in the Vineyards 2013, Maitland Art Prize 2013, Ford Grant 2012 Newcastle Art School, Gosford Art Prize Sculpture 2011, Newcastle Emerging Artist 2011, Finalist Toorak Sculpture Exhibition, Finalist Montalto Sculpture Prize 2011, Finalist Lorne Sculpture Prize 2011, and over 30 group and solo exhibitions.

## 24 Lee Bethel



### *Imago*

**Materials** Acrylic and plastic toy butterflies with steel pins  
**Dimensions** variable  
**Price** \$2,500

#### **Statement**

Across many cultures butterflies hold diverse symbolic meanings and have spiritual religious associations pertaining to the cycle of life and death, the passage of time and notions of change. 'Imago' is Greek for image and the term for a fully developed butterfly; these butterflies become a part of the landscape by using an existing tree. In this way the work can be a metaphor for the symbology of change, the passage of time, souls of the dead passing though, transience, spiritual evolution, rebirth and resurrection. The butterflies are pinned in the traditional butterfly collector's manner, captured and contained as an image.

#### **Biography**

Lee Bethel has been represented in many group and solo exhibitions. She has been selected for the Sulman Prize, the Banyule Art on Paper Award, the Rick Amor Drawing Prize, the South Australian Museum Waterhouse Natural History Art Prize, the James Kiwi Prize, the Gallipoli Art Prize, Hazelhurst Works on Paper, Fishers Ghost Art Prize, Hidden Sculpture Walk, East Gippsland Regional Gallery Books Beyond Words and the North Sydney Art Prize. Lee has been awarded residencies at Bundanon NSW, two residencies at Hill End NSW and in 2005 she received a UNESCO Laureate to work and exhibit in France. In 2014 she will hold exhibitions at Jean Bellette Gallery through Bathurst Regional Gallery and Wollongong Regional Gallery.

## 25 Rebecca Gallo



### *Restitution*

**Materials** Sandstone, concrete, wood, Perspex, solar panel, digital display, electronic components and wiring and video

**Dimensions** variable

**Price** \$3,000

#### **Statement**

Two people, who travelled halfway around the globe to find one another, have ended up in Rookwood Cemetery in graves a row apart. The artist's grandparents were originally from villages less than 100km apart in former Czechoslovakia, but met for the first time in their improbable new home: Australia. Immigration, dislocation, culture and tradition are at the core of *Restitution*. Replicating the resting places of the artist's grandparents, two cairns are placed at the exact distance that separates their graves. A solar panel gently transmits energy to the screen in a symbolic gesture of reconnection between the two resting places. The dislodged and transported rocks that form the cairns double as symbols for human dislocation, and reference the Jewish tradition of leaving stones on graves. Like stones that mark gravesites, the stones in *Restitution* have been removed from their places in the ground to be repurposed as cultural markers.

#### **Biography**

BSW (Hons) (Massey), PhD (UNSW), M Art (COFA, UNSW) and ArtStart Grant, 2011. Exhibited in solo exhibition and group shows. Prior to becoming a full-time artist I held various positions in social work, human genetics and research. My art practice is informed by work and personal life experiences.

## 26 Akira Kamada



### *Cantering Across Time*

**Materials** Vine, bamboo, electrical cable, cable ties and cardboard

**Dimensions** 150 x 600 x 150 cm

**Price** POA

#### **Statement**

I like to work with the materials I find around me. I have produced a number of bodies of work where I wove or bundled natural materials such as vine, twigs, branches or bamboo into organic shapes, combining them with found or recycled objects and materials such as cardboard, cable ties or rope, from my everyday environment. My works are often ephemeral and site specific. This work employs a shape that recurs through many of my pieces. Created in the Year of the Horse, this piece represents the spirit of a horse, moving through time, connecting the zones it passes through.

#### **Biography**

Akira Kamada is a sculptor and installation artist whose central concern is the impact of human behaviour on the environment, combined with an artistic respect and reverence for the beauty of natural materials. Born in Japan in 1955, Kamada studied photography and painting before immigrating to Australia in 1987. While working as a landscape gardener in Sydney, he studied ceramics and sculpture, and began exhibiting from the early 2000s. Kamada entered Sculpture by the Sea Bondi in 2006, receiving the Clitheroe Foundation Emerging Artists' Mentor Program Scholarship in 2008. He has exhibited regularly in most major sculpture shows around Sydney since then.

## 27 Stephen Harrison



*Two Figures and a Sea Mine*

**Materials** **Figures**—Plaster, wood, found objects, Bondcrete and solar power elements  
**Sea mine**—fiberglass, wood and paint

**Dimensions** variable

**Price** Female figure \$2,500, Male figure \$3,800  
 Sea mine \$700, Price for all POA

### Statement

This work has its genesis in my wanderings through cemeteries in Prague and Paris, a number of years ago. Shrouded and hooded figures, mainly female, rise above gravestones and are at the same time beautiful and eerie. This installation has many influences, including Arnold Böcklin's *Isle of the Dead* and other Symbolist works. Antiquity sculptures of shrouded figures, and the monumental figurative work of artists such as Bernini and Rodin, are in there as well. Butterflies add further symbolism and a dose of humour. As far back as Ancient Greece, butterflies have been associated with the soul and its transcendence.

### Biography

Harrison graduated from the Canberra School of Art in 1987 and has produced artwork for over 30 years. He has held at least 30 solo and over 50 group exhibitions in Australia and overseas, including shows in Paris, Prague, Poland and Manila. He recently completed a Diploma of Art and a Masters of Visual Art, both in Sculpture and graduating with Distinction, from the ANU Arts and Social Sciences School of Art. His work is held in many collections including the Canberra Museum and Gallery, the Australian National University and the National Library of Australia, as well as private collections.

*Thanks to Bondall for providing Boncrete.*

## 28 Ally Adeney



*Memory Wave*

**Materials** Recycled and sand cast glass, aluminium, ceramic, plastic thread, wood, moss, silver, pewter

**Dimensions** variable

**Price** \$18,000

### Statement

Much of my work as an artist is about capturing the essence of moments. As individuals we accelerate through life, love and work until we are stopped, sometimes unexpectedly, by the memories and magnitude of moments that have shaped us and continue to quietly influence us: sometimes joyfully and sometimes not. Working with recognisably everyday, and often discarded materials enables a re-visiting and re-igniting of objects within our memories. In combining these items into worked pieces reminds us of our connectedness to our past and our responsibilities going forward, both as an individual and collectively.

### Biography

I have studied Fashion Design at the National Art School and have practiced as an Eco-Textile Artist for the last ten years. Since 2013 I have been an undergraduate student at Sydney College Arts studying sculpture, with a special interest in ceramics and 'slow art'. My work covers many mediums including textiles, collage, glass, ceramics, painting and drawing. Last year I participated in the exhibition *Utility* at Dedspace as part of Sydney Design Week. 2014 winner of the ferone de Costa and Dorothy Downes Memorial Scholarship and the University of Sydney Academic Merit Prize.



## 29 Benj Hubbard



### *What Once Was, Is*

**Materials** Apple Box  
**Dimensions** 100 x 300 x 100 cm  
**Price** \$4,000

#### **Statement**

*What Once Was, Is* is a view of a life cycle, representing the growth of us all and our environment in which we live in. The changes that occur over time to the world. The continuation and growth that develops within life, to the transformation that occurs within death, the slow changes of cells, the changes that place our bodies back into the environment that gave us rise, and give us a renewal.

#### **Biography**

Benj Hubbard is a multidisciplinary artist currently studying at the Sydney College of the Arts. His practices cover a wide range of materials such as ceramics, metal, and wood. He creates works through his interpretation of experiences, and engagements. Linking intrinsically to imagination. He has shown work at various group shows in Sydney, Melbourne, and Canberra, also receiving the Craft ACT Melt Award for his work in the University of Canberra graduate Industrial Design show in 2010.

## 30 Suzy Evans and Judi Morison



### *Sorry Business*

**Materials** Epoxy-coated plywood on timber, acrylics paint, glass and fabric  
**Dimensions** variable  
**Price** \$2,700 or poles may be sold individually

#### **Statement**

Our poles represent a contemporary totemic method of communication, acknowledging all Aboriginal burials at Rookwood. The accompanying text reverses the hidden aspect of the traditional owners of Rookwood and appeals for recognition of Rookwood's black history. The poles also recognise the unmarked in terms of traditional funeral practices of Aboriginal peoples, such as Gomeroi scarred trees and the newer use of embedded glass on graves at Collarenebri, NSW. More personally, the poles are an ode to our great-grandmother, Caroline, buried at Rookwood. Although we descend too from European funeral directors, many of our family graves are unmarked. Thus, our poles also acknowledge our many Gomeroi family members buried here and elsewhere.

#### **Biography**

Cousins Suzy Evans and Judi Morison are Gomeroi women with connections to Bengerang/Garah country in north-west NSW. Suzy, a finalist for the 31st Telstra National Aboriginal and Torres Strait Islander Art Award, draws on country and culture to produce contemporary sculpture and paintings reflecting her connection to her mob. Selected outlets, including the National Gallery of Australia and Art Gallery of NSW, stock her *modernmurri* designs. Judi's novel, *Crossing the Creek*, and her poem *The Plain*, broadcast on Radio National's *Poetica*, also reflect her connection to country.



## 31 Rona Sissons



### *Regeneration*

**Materials** Fired ceramic  
**Dimensions** variable  
**Price** \$150 each

#### **Statement**

Although situated in a necropolis, I want my sculpture to represent an affirmation of life and regeneration. Rookwood represents a beautiful peaceful haven for all sorts of wildlife in the middle of urban Sydney. I chose the humble rabbit from its many occupants as rabbits are seen as a symbol of fertility and fecundity. My rabbits will be arranged informally to integrate with the Rookwood landscape and their many brethren. Ideally I would like this juncture to be immortalised on camera.

#### **Biography**

I originally studied Fine Art at Edinburgh University and Art College where I majored in painting. Now, on the other side of the world, I have re-embraced the art world. This time around however, my main interest has shifted from the two dimensional to the three dimensional, and, for the last ten years, I have been making and exhibiting, predominantly ceramic, sculptures but also investigating other media. To date I have been moderately successful in competitions winning a prize in the inaugural Pittwater ceramics prize in 2012 and in the Hornsby Returned to Glory this year. Last year I won the Meadowbank Collage Association Art Prize for sculpture and this year was awarded the Diploma Merit Award for sculpture.

## 32 Naomi Oliver



### *Flotsam*

**Materials** Sticks, twine and wire  
**Dimensions** 120 X 100 X 200 cm  
**Price** \$3,500

#### **Statement**

This piece is a re-working of a wearable stick installation I created in Finland, shortly after my father passed away in 2011. The original stick sculpture was intended as a memorial piece, as well as visible representation/externalisation of my grief. Developed during a period of mentorship with artist and teacher Julia Davis, and a studio residency at Peacock Gallery, Auburn, *Flotsam* is an exploration of how that grief has altered over the last three years, and honours the act of allowing feelings and memories as they emerge.

#### **Biography**

Naomi Oliver is a video, sound and performance artist who investigates motifs of psychology, body and environment. Oliver performed at the Museum of Contemporary Art in 2013 as part of the MCA Workout program, along with artist Liam Benson (a collaboration called The Motel Sisters), and has curated video art exhibitions at Penrith Regional Gallery and the Lewers Bequest as part of the *Screen Room* program in 2012 – these shows were *Fan Fiction* and *Anonymous World Order*. She has undertaken artist residencies at Arteles Creative Center, Hämeenkyrö (Finland), and The Lockup, in Newcastle, NSW.

### 33 Judy Marsh



*House of Bones*

**Materials** Tasmanian oak, sticks and paper clay  
**Dimensions** 220 x 48 x 32 cm  
**Price** \$1,200

#### Statement

*House of Bones* was conceived in reflection upon the fragility of human aspirations. A narrow tower extending upward, *House of Bones* offers little resistance to the weather, which passes through in all directions. The floor, roof and walls of the tower, or house, are only partially enclosed and the structures below are increasingly insubstantial, while bones surround the lower form and come to rest within it. *House of Bones* is intended as a reminder of the presence and inevitability - or necessity - of death, and demise, but I hope is reaffirming and suggestive of unity rather than sadness.

#### Biography

Judy has lived and worked as an artist in Sydney since 1982, exhibiting in group and solo shows in commercial, institutional and artist run galleries. Her work is held in numerous public and private art collections including Artbank, Wollongong University, Illawarra Institute of Technology and Century-Raddison Hotel. She has taught extensively in Fine Art in regional and metropolitan Art Colleges since 1985, and currently teaches and coordinates Drawing and Painting at the Sydney Gallery School, Meadowbank TAFE. She holds a Bachelor of Visual Arts degree, from the City Art Institute (COFA, UNSW) and a Graduate Diploma in Adult Teacher Education.

### 34 Paul Cooper



*Living by the Sword*

**Materials** Cabbages, timber, soil, sugar cane mulch and garden forks  
**Dimensions** 150 x 150 x 100 cm each  
**Price** POA

#### Statement

Some say we are born into a destiny, others will argue we become a product of our environment while others will say that our destiny is what we make it to be. *Living by the Sword* (2014) uses the cabbage patch metaphor for birth in a cemetery setting to signify the cycle of life with garden forks to till the soil, nurturing and influencing their charges. While walls may keep us safe, protected and confined, we should look for opportunities to explore. We do not have say on how, where or when we are born; the rest is up to us.

#### Biography

Paul Cooper is an emerging multi-media artist. He works with paint, performance and installation singularly or in combination. Cooper's work often takes inspiration from the De Stijl and Fluxus movements to produce conceptual and often quirky artworks. He is a Visual Arts Undergraduate at The Sydney Gallery School. In 2013 Cooper has been developing his art practice performing in *Super Critical Mass*, MCA, Sydney, Mel O'Callaghan's *Parade*, 19th Biennale Of Sydney Cockatoo Island and Tino Seghel's *This is So Contemporary*, Art Gallery of NSW.

## 35 CULKINGEYER (James Culkin and Beata Geyer)



*The White Monochrome*

**Materials** Welded steel and coloured acrylic  
**Dimensions** 200 x 120 x 30 cm  
**Price** \$12,000

### Statement

*The White Monochrome* is a site-sensitive installation that refers loosely to the notions of monochromatic painting and its multi-layered meaning within historical and cultural contexts. *The White Monochrome* amplifies the tension between construction and materiality of object and non-materiality of translucent and reflective colour. Its scale relates to the human body and yet in its singularity evokes a monument, a shrine-like structure. *The White Monochrome* exposes itself as a possible index of the un-representative. It contradicts itself, emerging as the chaotic juncture of content and meaning, matter and ideal, capacity and transparency, presence and absence.

*The White Monochrome* is fullness and void simultaneously, a moment of silence in a world of noise. It is specific and universal, tangible and immaterial. It is the ultimate paradox.

### Biography

CULKINGEYER is a creative partnership between visual arts practitioners, Beata Geyer and James Culkin. Since 2013, they have collaborated on large scale, site-responsive projects; being selected as finalists in ROGAP 2014 in Sydney and Sculpture at Scenic World 2014 in the Blue Mountains. Most recently, their site-specific installations have been selected for the series Modern Art Projects, Blue Mountains and exhibited in Woodford and Faulconbridge.

## 36 Simon Alexander Cook and Geoff Sellman



*Bungarribee\_dreaming #2+3*

**Materials** Re-purposed polyethylene and PVC pipe, acrylic paint, nylon, stainless steel and solar-led navigation light

**Dimensions** variable  
**Price** \$3,333 each

### Statement

Acknowledging ancestors past. Portals frame a dreaming-space to transcend the fragmentation of an Aboriginal tribe's idyllic life beside the Blacktown Lagoon (Prospect Dam) as folklore depicts a 'deathbird' circling camp after the triple death of Wandah, lover Bomerre and their murderer. Post-industrial vascular zigzags map the tragedy, while reflecting upon an unimagined fame for Chief Boongaree who circumnavigated Australia with Matthew Flinders (1798) and received a 'kingplate' from Governor Macquarie (1815). Austrian artist Hundertwasser noted "*When we dream alone it is only a dream, but when many dream together it is the beginning of a new reality.*"

### Biography

Geoff is an emerging artist with training from his Gooreng-Gooreng tribe in Bundaberg, Queensland. He was Highly Commended for Sculpture on the Greens 2014 (in collaboration with Simon) and was a finalist in the International Women's Day Art Award, Ryde. Simon has Design, Regeneration and Ceramics training (BA SCA, Ryde and Kingswood TAFE) and was a finalist in ScenicWorld 2014; North Sydney Art Prize, Hidden and InSitu in 2013 and UWS SculptureAward 2010-12. He received the UWS Landcom Peoples Choice in 2010 and has exhibited in the SA Museum, the GAD (ACT), in Talenborse Munich and is collected in Australian Embassy Berlin, NT Art Gallery and WSI-TAFE.



## 37 David McGuinness



*Come in No. 46, Your Time is Up*

**Materials** Timber  
**Dimensions** 50 x 90 x 250 cm  
**Price** \$6,000

### Statement

Carl Sagan famously remarked that we are all star-stuff — that we are all made of particles far older than ourselves. This vessel is not ours to keep. It is just a temporary arrangement of atoms, a transitory eddy in the flow of matter through the universe. For a little while, we get to paddle against the tide, but every one of us will eventually receive the call to return to the boathouse.

### Biography

David McGuinness is a Hobart-born, Sydney based sculptor. He works across a range of materials to create works which muse on the end points of culture and the failings of human reason. David has previously exhibited at *Sculpture on the Edge* in Bermagui, the *Swell Sculpture Festival* in Currumbin, at the *Hand of Law Gallery* in Sydney, *Sculpture in the Vineyards* in Wollemi and has participated in *Hidden 2012* and *Hidden 2013*. In 2012 he was the co-recipient of the *Rookwood Necropolis Award*.

## 38 Barbara Licha



*Passage*

**Materials** Wire  
**Dimensions** 220 x 90 x 80 cm  
**Price** \$3,300

### Statement

In my sculpture, I am talking about the people and the rhythm involved in their activities. *Passage* is about the soul and the journey. As people, we form groups and communities in buildings, suburbs, cities, country or continents. We do as well arrange special areas for the departed ones to let them rest. *Passage* would give the viewer opportunity to reflect not only the artwork and its connection to the scenery, but will send a message about human beings.

### Biography

I studied Painting, Graphics, Sculpture in 1979 to 1981 at the Academy of Fine Arts Wrocław, Poland. I arrived in Australia in 1982 and completed a Bachelor of Arts at City Art Institute, Sydney 1988 and then went on to complete a Graduate Diploma of Fine Art in 1989. I have exhibited consistently with commercial galleries and have been regularly selected for major national art prizes. My work is represented in public art collections including the National Gallery of Australia, Canberra; Academy of Fine Art Wrocław, Poland; University of Wollongong Permanent Art Collection; Deakin University Collection Melbourne, VIC; Queensland University of Technology; Grafton Regional Gallery; Artbank; Nicolaus Copernicus University Torun, Poland and the Maitland Regional Art Gallery, NSW.





# SCHOOL HOLIDAY WORKSHOPS

22 – 25 September & 29 September – 2 October

Themes: History, Culture, Family & the Environment

Rookwood General Cemeteries Reserve Trust is holding a number of artistic workshops across a variety of mediums, techniques and disciplines.

These workshops will provide children and youth with the opportunity to create an artwork that focuses on what history, culture, family and the environment means to them.

The artworks created will go into a competition with prizes to be won for the most creative works.

	WASTE TO ART TEXTILE (2D)	WASTE TO ART SCULPTURE	DRAWING & MIXED MEDIA	CARTOONING
8-12 YEARS	<b>Mon 22 September</b> Time: 10am – 4pm Tutor: Angela van Boxtel	<b>Wed 24 September</b> Time: 10am – 4pm Tutor: Jane Lennon	<b>Mon 29 September</b> Time: 10am – 4pm Tutor: Saif Almuryati	<b>Wed 1 October</b> Time: 10am – 4pm Tutor: Roger Fletcher
13-16 YEARS	<b>Tue 23 September</b> Time: 10am – 4pm Tutor: Rhonda Pryor	<b>Thu 25 September</b> Time: 10am – 4pm Tutor: Mark Swartz	<b>Tue 30 September</b> Time: 10am – 4pm Tutor: Kylie Bowles	<b>Thu 2 October</b> Time: 10am – 4pm Tutor: Roger Fletcher

## BOOKINGS ESSENTIAL

For more information or to register please contact  
Rookwood General Cemeteries Reserve Trust:

**P** 9746 2177

**E** [hidden@rookwoodcemetery.com.au](mailto:hidden@rookwoodcemetery.com.au)

**W** [www.hiddeninrookwood.com.au](http://www.hiddeninrookwood.com.au)

Places are limited and a registration form must be completed and signed by a parent/guardian by 15 September to secure your place.









PEACOCK  
GALLERY



AUBURN  
ARTS STUDIO

#### LOCATION

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

#### GALLERY OPENING HOURS

Wednesday - Sunday, 12pm-4pm



*Holi 2*, Lorraine Fernandez

## FOUR SEASONS

21 September - 26 October 2014

**ALBERTO ENSTANISLAO**

**LORRAINE FERNANDEZ**

**MAURICE FERNANDEZ**

**FRANCISCO ROVERO**

The four artists draw on their individual experiences as migrants coming to Auburn from the Philippines and India, to create a celebratory exhibition of the seasons and seasonal festivals, noting the ongoing importance and sense of communal harmony that cultural festivals bring.



#### **FOUR SEASONS EXHIBITION LAUNCH**

**Sunday 21 September 2014, 12pm-1.30pm**

#### **SACRED MUSIC AFTERNOON**

**Sunday 21 September 2014, 1.30pm-4pm**

**FREE SHUTTLE BUS from Auburn Station on Sunday 21 September 2014, 11.30am-5pm**

### PEACOCK GALLERY PROGRAM

For more information or to book call 8745 9794,  
email [peacockgallery@auburn.nsw.gov.au](mailto:peacockgallery@auburn.nsw.gov.au) or visit  
[www.auburn.nsw.gov.au/peacockgallery](http://www.auburn.nsw.gov.au/peacockgallery)

#### **PUBLIC PROGRAM**

##### *Makers Circle*

- **First THURSDAY** of the Month (2 October)
- **Second SATURDAY** of the Month (11 October)

FREE monthly workshop for artists and craftspeople of all experience levels to take time out to create and learn something new eg. weaving, embroidery, paper crafts, carving, knitting etc

#### **SCHOOL HOLIDAY PROGRAM**

##### *Secret Art Tips - Drawing Still Life*

**Thursday 25 September 2014, 1.30pm-3pm**

Ages 10+ years, Cost \$2

##### *Secret Art Tips - Painting with Watercolour*

**Saturday 27 September 2014, 1.30pm-3pm**

Ages 10+ years, Cost \$2

##### *Spring Art*

**Thursday 2 October 2014, 1.30pm-3pm**

Ages 5+ years, FREE

Demonstration of propagation methods, then create your own 'seed growth chart' artwork for your own designer pot and plant a sunflower seed to take home.



PEACOCK  
GALLERY



AUBURN  
ARTS STUDIO

LOCATION

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

GALLERY OPENING HOURS

Wednesday - Sunday, 12pm-4pm

# THE PEACOCK GALLERY PRESENTS: SACRED MUSIC AFTERNOON

SUNDAY 21 SEPTEMBER 2014, 1.30PM-4PM

**A relaxed afternoon and opportunity to experience cultural and spiritual performances reflective of the diversity of the Auburn community - featuring:**

**1.30PM Aboriginal singer JACINTA TOBIN** - includes Darug stories and language

**2PM Singer TAHEREH MAGHAMI** - performances from Baha'i inspired sacred literature

**2.30PM The ALLIANCE OF PHILIPPINE COMMUNITY ORGANISATIONS INC (APCO)** - a traditional ritual dance, Sinulog, from the Philippines

**3PM NADIR ALI SALEHI** - Dambura performance featuring songs from Afghanistan

**3.30PM THRAYEE SCHOOL OF DANCE** - Indian dance in classical Bharthanatyam format by Gayatri Krishnamurthy



**FREE SHUTTLE BUS** – runs between Auburn Station (South Parade) and Auburn Botanic Gardens from 11.30am-5pm on 21 September 2014

For further information please visit [www.auburn.nsw.gov.au/peacockgallery](http://www.auburn.nsw.gov.au/peacockgallery) or call 9735 1396 or 8745 9794 or email [peacockgallery@auburn.nsw.gov.au](mailto:peacockgallery@auburn.nsw.gov.au)

*In conjunction with the 2014 Sacred Music Festival*  
[www.sydneyssacredmusicfestival.org](http://www.sydneyssacredmusicfestival.org)

The Sacred Music Afternoon event follows the launch of the FOUR SEASONS exhibition at 12pm, featuring Alberto Estanislao, Lorraine Fernandez, Maurice Fernandez and Francisco Rovero. The four artists draw on their individual experiences coming to Auburn from the Philippines and India, creating a celebratory exhibition of the seasons and seasonal festivals noting the ongoing importance and sense of communal harmony that cultural festivals bring.





# SydneyOlympicPark



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

**Dates** 6 September to  
26 October 2014  
**Time** 10am to 4pm  
**Admission** Free  
**School bookings** 9714 7870

For more information, see  
[www.sydneyolympicpark.com.au](http://www.sydneyolympicpark.com.au)





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