

HIDDEN

ROOKWOOD CEMETERY SCULPTURE WALK

2015

18 September – 18 October





Welcome to HIDDEN – A Rookwood Sculpture Walk



Welcome to Rookwood Cemetery's 7th Annual Sculpture Exhibition

Rookwood Cemetery is recognised as the oldest, largest and most multicultural cemetery in Australia. It is a place of remembrance and peace; however it is also historically and culturally significant.

HIDDEN was established to enable the local community to explore Rookwood Cemetery and aims to demystify the cemetery as a dark place. As with any activity HIDDEN will remain respectful of the cemetery with the exhibition acting as a community engagement platform.

This year the exhibition grew to include over 40 artists, it's our largest show to date. It was also fantastic to see that there was an overwhelming number of applicants this year.

We are excited about the sculpture works selected and exhibited as they respond to the themes of the Rookwood site, history, culture, remembrance and love.

On behalf of Rookwood General Cemeteries Reserve Trust, we hope you enjoy HIDDEN 2015, and extend a warm thankyou to all those involved in making HIDDEN what it is today.

Fiona Heslop
Chief Executive Officer

Rookwood General Cemeteries Reserve Trust

Rookwood
General Cemeteries Reserve Trust
Respect · Reflect · Remember

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

P 8575 8100

A Hawthorne Avenue, Rookwood 2141

W www.rookwoodcemetery.com.au

Correspondence to
PO Box 291 Lidcombe 1825

Photo: Rookwood Cemetery

Artists

1. Karen Golland
The Nature of Things
2. Thomas C. Chung
"...We Stood As Tall As We Could"
3. Robert Barnstone
Once Removed
4. Vince Vozzo
Philosopher, Artist, Poet, Mystic
5. Ron Royes
Alone Together
6. Hobart Hughes
Do Not Mistake Me
7. Mitchell Thomas
Refraction
8. Ana Young
Forever Together
9. Graeme Pattison
Buying Time
The audience is encouraged to activate the machine to dispense more time. Any coins put in the meter will come back out of the return chute.
10. Nathalie Hartog-Gautier and Penelope Lee
Paradise
We appreciate some visitors may find concepts expressed in some artworks politically or religiously sensitive.
11. Madeleine Challender
Memory Forms
12. Aaron Anderson
suburban folly #1
13. Janine Bailey
Last Words
The audience is invited to lie down inside the boxes or talk and listen at the audio post.
14. Ro Murray
Fire
15. Yves Lee
Love Letter
16. Edward Willson
The Watch Tower
17. Adam Galea
High Horse
18. Kate Andrews
Preserve Your Memories (They're All That's Left You)
19. Jessie Stanley
Interstellar Cloud
The audience is invited to take a mat out of the basket and lie down under installation to view the writing underneath.
20. Penny Ryan
Bush Memorial
21. Al Phemister
A Bunch of Flowers
22. Susanna Strati
Remembrance Circle
23. Edith Perrenot
God.co
The audience is invited to step inside and pick up the phone.
We appreciate some visitors may find concepts expressed in some artworks politically or religiously sensitive.
24. Melissa Laird
The Imaginarium: Sacred Vanitas
25. Barbara Wulff
i-Scapegoat
26. Hurlstone Agricultural High School
Eternity
27. Susan Reddrop
Truffles
28. Fredrika Rose
Ascend (Series: I, II and III)
29. Freya Jobbins
The Museum Of Childhood Memory
The audience is encouraged to look through windows and children may stand on the milk crates to do so.
30. Ally Adeney
Cooee
31. Rachel Park
I Can Only Imagine...
The audience is encouraged to look through holes in the artwork.
32. Pamela Lee Brenner
I Just Want...
33. Helen Dunkerley and Linda Swinfield
Digging the Clay - Seeking Family 2015
34. Rachael McCallum
#YOLO
35. George Catsi and Anne Kwasner
Stratum III
36. Kenneth Mitchell
Crystal Resonators
The audience is invited to listen to resonance at the openings of the boxes.
37. Mr & Mrs Brown
The Garden of Private Thinking #2
38. Amanda Stuart
the year of the watersnake
39. Karen Manning
Blanket Fort
The audience are welcome to lie down inside the artwork.
40. Kazuko Chalker
Memory
41. Stephen Hall
Abraham And Isaac - A Cocktail of Sacrifice, Faith and Redemption
42. Graham Chalcraft
Safety Scare

Selection Panel



Dr Lee-Anne Hall

Lee-Anne Hall (Dip T, Grad Dip, MA, PhD) is Director of Penrith Regional Gallery & The Lewers Bequest. In this role she actively curates and leads a team in exhibition development, education and public programs. This position follows a career in the tertiary education sector, arts management and curatorial practice. Lee-Anne has taught and coordinated post-graduate programs in Arts Management at UTS (2011-2012), Museum Studies at Sydney University (2010), Leisure Studies and Arts Management at UTS (1991 – 2002). Her research interests and involvements include Indigenous art and culture, reconciliation, museums and Indigenous representation and cross-cultural history.



Bonita Ely

Lives and works in Sydney. Since the 1970s Ely's practice has addressed the urgency of environmental issues, and their socio-political contexts. Her public artwork, Thunderbolt (2010) at Sydney Olympic Park used solar powered lighting to signal to the local community to conserve energy. Her recent installation, Interior Decoration, funded by an Australia Council Grant, explores the inter generational transfer of post traumatic stress disorder (PTSD) as an outcome of war. Bonita Ely lectures in Sculpture, Performance and Installation at the University of New South Wales, Faculty of Art and Design, where she is a founding member of the Environmental Research Institute for Art, funded by an Australian Research Council Linkage Grant. Bonita Ely is represented by Milani Gallery, Brisbane.

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 09, the UWS Sculpture Award 08, 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. Since 2012 she has directed the *Hungry for Art Festival* for the City of Ryde. For this council, she has also curated the *Youth Environment Prize 2013*, the *International Women's Day Art Prize* in 2013, 2014 and 2015, and the *Sustainable Waste 2 Art Prize* in 2014 and 2015.

She has been invited to curate a number of themed exhibitions for galleries including the Peacock Gallery (Auburn) City Council and the Warringah Creative Space. Cassandra recently produced the collaborative public artwork *Cloud Wishes* for Bankstown Central. Cassandra has been the curator of *HIDDEN: Rookwood Cemetery Sculpture Walk* since 2011.

AWARDS

Rookwood Cemetery Sculpture Award - \$10,000 Non-Acquisitive

The Trust is offering a non-acquisitive award of \$10,000.00 for one artist. All artists that are selected to participate in HIDDEN 2015 will be eligible for this award. The successful artist will be selected by an external panel of judges including Dr Bonita Ely and Dr Lee-Anne Hall. The award recipient will be announced on Thursday 17 September at the HIDDEN Launch.

The People's Choice Award - \$500

The Trust is offering a \$500 people's choice award. All artists that are selected to participate in HIDDEN 2015 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 residency award for three months at Newington Armory. Madeleine Challender was the recipient of this award, chosen by Tony Nesbit. Madeleine Challender had the use of one of the Armory's studios from June until September 2015 to prepare *Memory Forms*.

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

Auburn City Council offered an award to an emerging artist for a pre-exhibition residency and mentorship at the Auburn Arts Studio to assist the artist to develop and create an artwork for HIDDEN 2015.

The award included a professional development opportunity combined with a two month residency at Auburn Arts Studio during June and August.

Karen Manning, the recipient was also provided with a weekly two-hour mentorship program with Nicole Barakat for two months to assist with the further development of *Blanket Fort*.

This award was chosen by Jenny Cheeseman (Arts Coordinator, Auburn City Council).

PUBLIC PROGRAM

HIDDEN Tours - FREE

Sunday 20 September 11:00am

Saturday 26 September 1:00pm

Saturday 10 October 11:00am

These tours are led by our Curator and take you through part of the walk with interesting information about the works.

Location: Tours depart from the front of the RGCRT Office,
Located on 1 Hawthorne Avenue

Artists of Rookwood Past & Present - FREE

Thursday 8 October 11:00am – 2:00pm

Enjoy a tour of HIDDEN led by our curator and then immerse yourself in the rich history of Rookwood in a tour of the site led by the Friends of Rookwood.

Location: Tours depart from the front of the RGCRT Office,
Located on 1 Hawthorne Avenue

*In warmer weather please bring a hat & water as shade is limited on tours.

School Holiday Workshops - FREE

Workshops will be held on 21, 22, 23, 24, 28, 29, 30 September & 1 October

Children aged between 8-16 years are invited to participate. There will be a range of disciplines, mediums and techniques available for children to choose from. The artworks created 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 8575 8100

E hidden@rookwoodcemetery.com.au

For more information please visit www.hiddeninrookwood.com.au



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Reflections
at Rookwood

Location

1 Karen Golland



The Nature of Things

Materials Nylon knitting ribbon and plastic sheeting
Dimensions Variable
Price \$7000 for whole installation (3,500 pieces) or \$2 each pom pom

Statement

Things come and go; it is in their nature. As Karen Golland's partner died, their home became a place of communal making. The process of winding materials to create a pom pom was an invitation for people to spend time with them. Having something to do with their hands shifted the focus from words, making human connection easier. After Steve died communal crafting became a way for Karen to connect with other people's experience of death, disrupting the silence of loss. Grief wound its way into new acts of creation. This accumulation became *The Nature of Things*.

Biography

Karen Golland is a Bathurst based artist working in print, paint, pixels and pom poms. Since obtaining her Bachelor of Visual Arts in 2000 Karen has exhibited widely in regional and metropolitan areas. Her art making practice is often collaborative, sometimes humorous and always crafty. In 2015 her work was included in Cementa 15, a biennial contemporary arts festival held in the post-industrial town of Kandos NSW. As part of the Cementa 15 program Karen was invited to exhibit work at Bathurst Regional Art Gallery, develop workshops for children and present as part of the Creative X-Change.

2 Thomas C. Chung



"...We Stood As Tall As We Could"

Materials Plexiglass, yarn and acrylic stuffing
Dimensions 80 x 100 x 30 cm
Price \$9,000

Statement

"...We Stood As Tall As We Could" is an installation consisting of 10 knitted bonsai encased in Perspex boxes. This ideal of classical beauty and grace is seen in a contemporary context through our pursuit of perfection. It is a remembrance for the things which have passed, for which we could no longer keep - a memory distilled for a future we cannot see. Reflected in the choice of materials and composition, this piece speaks of a desire to reach beyond our own worlds and limitations.

Biography

Born in Hong Kong in 1981, Thomas C. Chung is an Australian artist, based in Sydney. In 2004, Chung completed his BFA at the College of Fine Arts at UNSW. Since 2008, Chung has exhibited in twelve solo exhibitions, and in 2013 he was invited to the prestigious artist's residency The Swatch Art Peace Hotel. His work is included in various private collections in Australia and internationally. He is currently in Switzerland to celebrate a commissioned artwork made for Swatch to commemorate their 25th Collector's Club Anniversary. His artistic practice is about seeing the world through the eyes of a child, having dealt with their dreams and anxieties in previous years.

3 Robert Barnstone



Once Removed

Materials Cast crystal glass
Dimensions Variable
Price \$2,800 each pair of feet

Statement

The feet recall bodies from the past that are connected to the land or toward us the viewers. Given that these glass feet signify a group of people, at various distances and in distinct postures, they seem like ghost observers that see as they are being observed. The scene before us has a strange group dynamic. We understand the figures collectively in a backdrop of dreamscape. The glass feet are a spectral reminder of antiquity. As they interact they also convey a candid and unambiguous body language of immersion into each other's beings. This simple act of becoming aware of these boundaries and our place among them is something we all do as we confront the edge of life and our impossible resistance to its end. The feet are the last wisp of contact with the earth, the last visible grounded point for the spirit, suggesting that their bodies have dissipated into sea air.

Biography

Robert Barnstone holds degrees in sculpture and architecture from Bennington college, AA, London, Master of Architecture, Harvard University. His installations include: *Prone* at the Socrates Sculpture Park in NYC, *The Narrative Forest*, CapArts in Providence, RI in Bridgeport, CT (2002) and *Once Removed*, SXS, Bondi.

4 Vince Vozzo



Philosopher, Artist, Poet, Mystic

Materials Bronze
Dimensions 74 X 60 X 54 cm
Price \$35,000

Statement

The philosopher is stuck in words; the artist stuck in ego; the poet similar to the artist ego; the mystic reaches Nirvana and peace.

Biography

Vince has recently published a book titled *The Life and Work of Vince Vozzo*. He has also been selected eight times for the Wynne Prize for sculpture—which is a record for a sculptor. Vince has been in the decade club for SxS.

5 Ron Royes



Alone Together

Materials Ceramic and timber
Dimensions 62 x 90 x 67.5 cm
Price \$3,500

Statement

A friend had just made the decision to admit the love of her life into a home. A glimpse of her struggles and the finality of this decision made me feel both privileged and an intruder into her life. We sometimes lose a loved one, not to death but to illness but where death gives one no choices, loss to illness does. I have explored those separations; when life means having to physically remove a part of oneself, not to death but to another place. A place where the past has no future. In this work I have separated a group of four figures moving away from the main figure. This figure sits alone, shrinking into himself as his family walks away. There is no colour in this work, at the corners stand four closed doors and on the top, a drawn view of the scene from above.

Biography

Ronald Royes is a Newcastle based artist who studied within the Fine Arts Diploma program at Newcastle Hunter Street TAFE from 2001 to 2003. He exhibits at SPOT81 Gallery, Chippendale. He has participated in and won many art prizes. Ronald is currently majoring in Philosophy at Newcastle University.

6 Hobart Hughes



Do Not Mistake Me

Materials Ceramic
Dimensions 77 x 60 x 25 cm
Price Not for sale

Statement

The work blends Etruscan and neo classical sculpture. The shape is derived from a mathematical theory of the shape of the universe being thus curved. In some ways an allegory of the binary dialogue of consciousness and subconscious seemingly referencing the action of neurotransmitters bridging the gap between the brains synapsis. A narrative of sorts a kind of afterthought of life by someone going through the last moments of living. The work came out of a meditation experience I'd had where I was focused deeply into the sensation of blood pulsing through my head and neck while relaxing deeper and deeper I was also more and more conscious until, I can only describe it as a kind of orgasm of consciousness. The sound is a recording of a holographic wave that is theorized to come from the edge of the universe and to contain the information from which classical physics functions.

Biography

Sculptor, animator and installation artists. Hobart is the winner of 2015 Chippendale New World Art Prize. Has exhibited in the Tate Modern, Sydney Perspecta, and MOMA. Hobart has had five solo sculpture exhibitions.

7 Mitchell Thomas



Refraction

Materials Industrial shrink wrap
Dimensions Variable
Price Not for sale

Statement

Refraction is reclamation of spatiality evoking subtle paradoxes; tensions between the natural and the artificial and how we can break these borders down into a unified form. Exposed to the elements, it draws a tangible line through the landscape exaggerating a sense of scale. There is also an irony in the temporality of the work in contrast to the durability of the plastic. It redefines notions of edge and form, as the only boundaries are determined in relation to an audience. The current concerns I hold that resonate within my work are that of the urban/suburban environments and our existence within built/natural environments. By exploring these environments I hope to discover a contrast between presence and absence and how this affects human interaction.

Biography

Mitchell Thomas is currently undertaking a BFA (Hons) at UNSW Art & Design, majoring in the Sculpture/Performance and Installation studio. His previous exhibitions include Tempest, Fluid and Tick at A&D Space and being a finalist with *Between Places* in ROGAP Rockdale. His upcoming exhibitions include Nox at the EcoFair, Show Us Your Teeth at Create or Die, and a graduate show at Airspace Projects. Mitchell is also the Creative Director of the publication entitled *Idiodyessey*.

This work is in two locations.

8 Ana Young



Forever Together

Materials Silver plated metal, lace, cotton twine and acrylic resin
Dimensions 30 x 32 x 12 cm
Price \$950

Statement

Conjoined, these vessels hint at lives united. I have used everyday domestic objects to depict the simple rituals that holds us together—lives becoming one and undivided. They are simple mementos—containers for memory.

Biography

Ana young is an interdisciplinary artist and graduate of the National Art School and The Australian National University, School Of Arts (Honours). She divides her time between her studio at the village of Hill End and Sydney. Ana has been the recipient of the John Olsen award for an outstanding student 1999 (NAS). She has been elected for the Blake Prize 2000, Blake Directors Cut 2013, Dobell Drawing Prize 2007, 2009 and 2011 and the Kedumba Drawing Prize 2010. She has participated in group exhibitions at galleries which include Dubbo Regional Gallery, Damien Minton Gallery and Gosford Regional Gallery. Ana has held solo exhibitions at Sara Roney Gallery, the Jean Bellette Gallery, Hill End and Depot II Gallery, Sydney. In 2002 she was selected for the Hill End Artist in Residence Program 2002; in 2011 for the Laughing Waters Artist in Residence Program, Eltham, Victoria and for the 2015 Bald Head island Artist in Residence, USA.

9 Graeme Pattison



Buying Time

Materials Parking meter (steel and electronics)
Dimensions 160 x 30 x 30 cm
Price \$11,000

Statement

This artwork highlights the increasing pressure in our busy lives as we try to fit more into every day. Do you have enough time? We all want to get more done before our time is up. So why settle for 24 hours a day when you can have 25? This modified parking meter dispenses more time when you don't have enough. The artwork plays on consumer trends where we expect to be able to buy almost everything we want as commodities while our society becomes increasingly commercialised.

Biography

Graeme is a Sydney based artist and engineer who has exhibited three times at Bondi Sculpture by the Sea. He has participated in other sculptural exhibitions including Sign of the Times 2011 (ATVP Gallery at Newtown) and the Marrickville Contemporary Art Prize 2011 (ESP Gallery). Graeme works as a professional engineer in traffic management, road safety and electronic systems in Sydney. Many of his artworks have a traffic theme or comment on environmental/social concerns.

The audience is encouraged to activate the machine to dispense more time. Any coins put in the meter will come back out of the return chute.

10 Nathalie Hartog-Gautier and Penelope Lee



Paradise

Materials Hand-made recycled cotton and kozo paper, forming tube and wood
Dimensions 305 x 60 x 75 cm
Price \$5,500

Statement

Paradise is a memorial to those who lost their lives fleeing war and oppression in the hope of reaching Paradise; a safe haven in Australia. The capital represents the idea of Paradise, a place of peace, freedom and the beauty of nature. The column represents the strength it takes to carry the weight of life's burdens and risk a journey into the unknown. The ephemerality of its paper surface is a witness to those who succumbed to the adversity of their journey; lost at sea or dying in detention. In this tribute, those who bravely made the journey to find a new life, a new Paradise, are remembered.

Biography

Nathalie Hartog-Gautier and Penelope Lee hold Masters degrees in Fine Art and Design, CoFA, UNSW and have exhibited widely since 2000. Their collaborative artists' book, *L'ex-ile*, was acquired by the Bibliothèque Nationale de France and Bibliothèque Mediathèque in France and the National Library and three state libraries in Australia. Their most recent collaboration, *Underground* was awarded the 2015 North Sydney Art Prize for Works on Paper. As the 2015 Artists in Residence for North Sydney Council, they are currently collaborating in the production of large-scale, 2D and 3D paper artworks.

We appreciate some visitors may find concepts expressed in some artworks politically or religiously sensitive.

11 Madeleine Challender



Memory Forms

Materials Salt, stone and pigments
Dimensions 700 x 30 x 30 cm each
Price Price on application

Statement

Geometric salt forms trace shapes and structures of spirituality that emerge in personal and social consciousness. Within nature, they transform over time, sometimes encrusting and crystalizing, other times dissolving in pools of memory and its resonance. As the salt crystals dissolve in the changing environment they reveal solid stone beneath. Their weight and connection to the earth, the way they hold impressions of time like years of ocean waves washing upon a shore and sinking into carved rock, says something of the substance that unites and grounds our humanity, when we come to moments of stillness, when we are neither physical or spiritual, but something that holds us beyond our individual time.

Biography

Madeleine was born in Sydney, and attended Canberra School of Arts, 1996-1999. Her earlier light installations explored dynamic systems, and processes of consciousness and nature. Over the past eight years she has lived in regional and remote Australia and overseas, coordinating community arts activities and working in various arts organisations. She has created children's books, shadow plays and interactive installations for young audiences. Now based in Sydney, Madeleine works as an art teacher whilst continuing her art practice and investigations of processes that intersect temporal and spiritual worlds.

12 Aaron Anderson



suburban folly #1

Materials Wood, polyester filler, steel and fabric
Dimensions 300 x 240 x 130 cm
Price \$2,250

Statement

In an attempt to fast track historical relevance and inject melodrama into the mundane existence of contemporary suburban life, I am fabricating ruins. They are presented in a state of sanitised 'decay'. This particular work makes gestural reference to *The Sea of Ice*, painted by German Romantic artist Caspar David Friedrich in 1823-24. The painting depicts the fictional drama of a sinking ship during an expedition to the North Pole. By referencing this work, it is my intention to point to the absurdity of comfortable, safe, and banal contemporary living, devoid of the risks/rewards of life on the frontier.

Biography

Aaron Anderson was born and raised in Kansas, USA. After receiving his MFA in 2002 from the Cranbrook Academy of Art, he moved to NYC where he was included in a number of group shows including Unframed First Look, curated by Cindy Sherman, Adam Fuss and Jack Pierson. In Sydney (2010-present), Aaron has continued to be active. He has had residencies at Artspace (2009), Serial Space (2011) and Fraser Studios (2012). His work has been exhibited in a number of group shows including The John Fries Memorial Prize (2013), The Blake Prize (2012), and Sculpture by the Sea (2011 and 2012).

13 Janine Bailey



Last Words

Materials Formply, PVC, metal and leather
Dimensions Variable
Price Available for hire

Statement

Janine's main interest of research focuses on movement and communication through physical and digital space. She predominantly works with sculpture, print and sound, focusing on the body as it relates to space and the environment. Her art is process driven and often described as playful, turning simple materials into dynamic and inventive works. She is currently exhibiting at various galleries around Sydney and won the University of Sydney Academic Excellence Award in 2013 and 2014.

Biography

Janine's main interest of research focuses on movement and communication through physical and digital space. She predominantly works with sculpture, print and sound, focusing on the body and how it relates to space and environment. Her art is process driven and often described as playful, turning simple materials into dynamic and inventive works. She is currently exhibiting at various galleries around Sydney and have won the University of Sydney Academic Excellence Award in 2013 and 2014.

The audience is invited to lie down inside the boxes or talk and listen at the audio post.

14 Ro Murray



Fire

Materials Perspex and acrylic paint
Dimensions Variable
Price \$17,500

Statement

There has been free choice in Australia to cremate or bury our dead since early 1900s. Today cremation is more popular in cities because cemetery space is limited, and burial more popular in the country. But in China today the increased population has forced government authorities to ban burials because of limited land, and encourage the family to scatter the ashes of their loved ones. In some areas cemeteries have been resumed for housing. My grandparents were buried, my parents were cremated, and my ashes will be scattered.

Biography

Ro Murray has BFA (Hons sculpture) NAS 2010, and brings awareness from her background as an architect to various visual art forms.

Her work responds to current stories in the media—environmental and social. In 2015 Murray was selected finalist for Sculpture on the Greens, North Sydney Art Prize, and Harbour Sculpture and has a solo exhibition at Montsalvat, Melbourne. Murray has won Sculptures in the Gaol three times, and been selected finalist in Sculpture on the Greens, Willoughby Sculpture Prize, Sculpture in the Vineyards, Sculpture at Saw Millers, Chippendale New World Art Prize, Hidden Rookwood Cemetery and the UWS Sculpture Prize.

15 Yves Lee



Love Letter

Materials Ceramic
Dimensions Variable
Price \$8,500

Statement

Everyone has a story to tell, and the *Love Letter* plays a role in passing on this message. Each pieces is made out of porcelain, it's translucency and delicacy makes it seem so fragile. In fact, its beauty does not reflect its strength. Same as the stories in our life, in everyone's life, once it's indented onto the pages it is unchangeable. Every little detail and events in life can be written in forms of the 26 alphabets, and it makes us who we are today. Everyday we write our own version of our love letter.

Biography

Yves Lee is a third year Sculpture Ceramics student at the SCA, previously studied Anthropology at the University of Sydney. Lee was the curator for the Love Letter Exhibition at the Articulate Project Space and co-curator for 'Accreation: Un-becoming and the Surface as Sight' at Verge Gallery. Yves lee has formerly won the following awards; The Sea of Hands display for Vivid Sydney 2014 and the Jean De Ghee Cup and Saucer Competition. In 2015, Lee was involved in a few group shows including, One for the Road Charity Show, Love Letter Exhibition at the Articulate Project Space, Creativity Unleash and Natural/Unnatural at Gaffa.

16 Edward Willson



The Watch Tower

Materials Granite on steel
Dimensions 180 x 30 x 20 cm
Price \$4,900

Statement

Stone age CCTV—ancient watchtowers have kept us safe for millennia. They are now digital cameras. This watchtower is a hybrid of old and new. People have seen watchtowers with fear and also with a feeling of safety ,they have seen death and war just as today's CCTV record the street crimes that would otherwise go on unseen. Now my *Watch Tower* goes on looking over Rookwood the city of the dead.

Biography

Edward is a multi award winning artist from the Far South Coast. In 2014, he won the Lakelight Australian National University residency in Canberra. He works in granite, marble and various other stones. Edward won the Ivy Hill award at Sculpture on the Edge, Bermagui in 2013. He has had solo exhibitions at Ivy Hill Gallery Far south coast in 2012 and 2015. Edward has exhibited in Sculpture on the Edge from 2008 to 2015 and has exhibited in various group shows in New South Wales. He has works in private collections in Australia, USA , China ,Germany, the UK and France.

17 Adam Galea



High Horse

Materials Epoxy resin, fibreglass, steel, wood and exterior paint
Dimensions 200 x 75 x 50 cm
Price \$6,000

Statement
 Take off your dunce hat and get off your high horse.

Biography
 Adam Galea has a bachelor of fine arts from the National Art school 2010, majoring in sculpture. He won first prize in the Rockdale Outdoor Gallery Art Prize and The St George Art Prize 3D category in 2014.

18 Kate Andrews



*Preserve Your Memories
(They're All That's Left You)*

Materials Hebel, organza and polyester thread
Dimensions 104 X 55 X 15 cm each
Price Not for sale

Statement
 In our daily lives we cover and wrap things to protect and preserve them – food, furniture, clothing etc. In lovingly fitting custom-made slip-covers to a group of headstones, this work brings to mind the efforts we all make to hold on to our memories of loved ones. The diaphanous appearance of the covers, and the visibility of the inscriptions through the fabric, reflect the dual nature of memory – both transient and persistent.

Biography
 Kate has been working textiles for many years, mainly using surface design and machine thread drawing. Her textile works have been both published and exhibited. Her photography has also been included in group exhibitions.

19 Jessie Stanley



Interstellar Cloud

Materials Laser print on synthetic paper, sprung wire, plastic tub and grass mats
Dimensions Variable
Price Not for sale

Statement
 Interstellar clouds exist in space as the result of the birth of stars. When stars are born there is a hot explosion and reaction: creating water. The discovery of interstellar clouds provided evidence that water has been prevalent in the universe for nearly its entire existence. Water found on Earth originates from them, and is one of the main reasons our planet supports life. All of life on Earth is made from elements found in interstellar space: so the universe is in all of us, as we are in it. Captured within this installation are stories of the lives of those laid to rest beneath it, from their era (circa 1870). *Interstellar Cloud* was first installed in Vaughan Cemetery (Victoria), and has now migrated to Rookwood; stories from both locations feature. You can view them by laying beneath the cloud to look up through the flowers.

Biography
 Jessie Stanley is a designer and visual artist. Her work has been awarded and exhibited locally and internationally. Her current exhibits include *The Distance Between You and Me* at Castlemaine State Festival and *The View From Here* at Anita Traverso Gallery. Her works intrigue, entertain, and educate; rekindling a sense of wonder at the universe we inhabit.

The audience is invited to take a mat out of basket and lie down under installation to view the writing underneath.

20 Penny Ryan



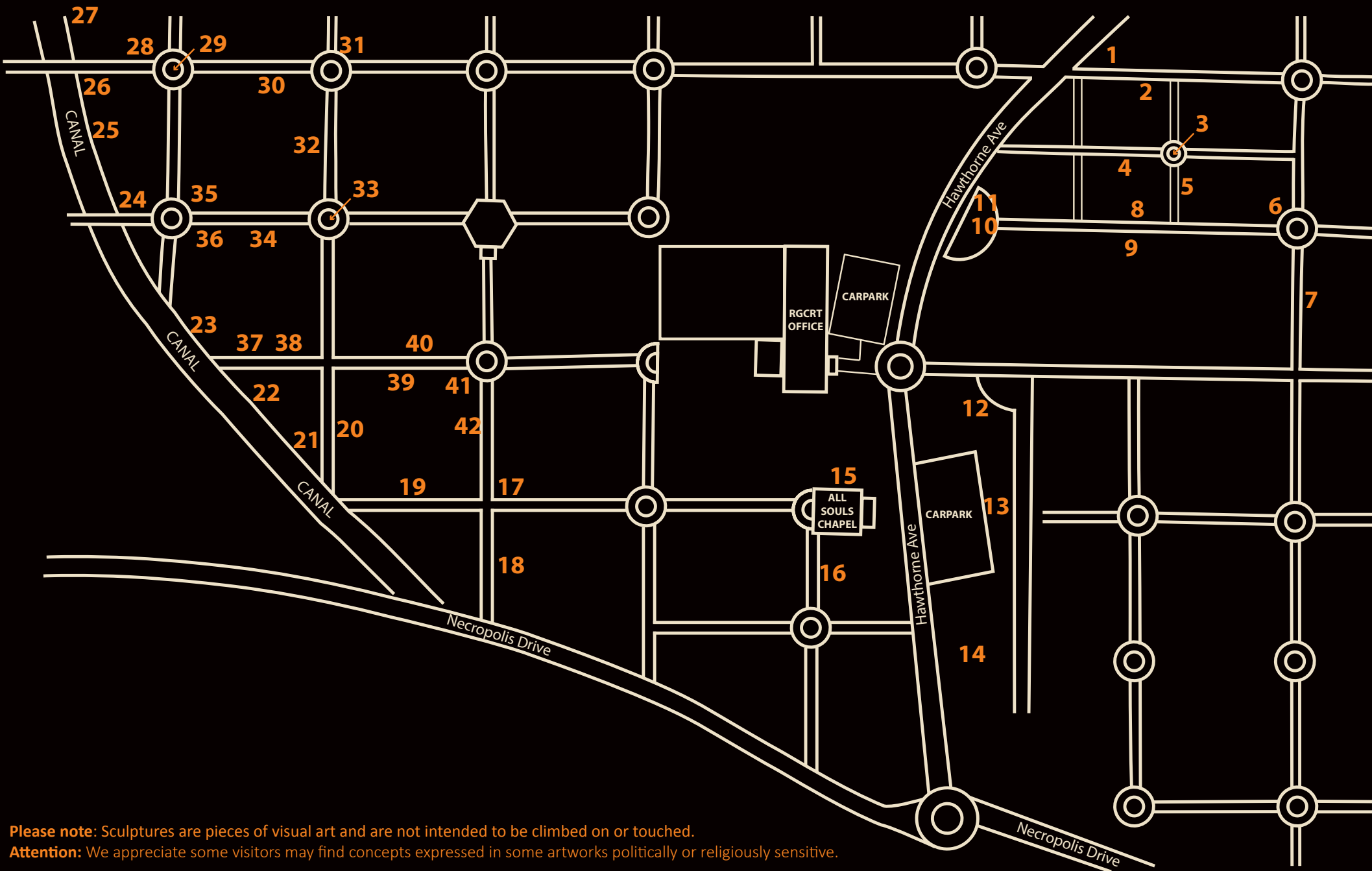
Bush Memorial

Materials Ceramic and wood
Dimensions 190 x 47 x 47 cm each
Price \$850 each

Statement
 The two giant Banksia pods stand as funereal monuments to the Australian plant species that have been destroyed in the last two centuries and as a warning of the dangers of climate change. They evoke the transitory life cycle of our iconic plant in the enduring medium of clay, while the felled tree stump plinths remind us that destruction of the bush continues as we watch.

Biography
 Penny studied printmaking at Sydney Gallery School before majoring in ceramics at National Art School. She has exhibited in selected group shows in Sydney and is represented in collections in the USA and Australia, including being acquired for the National Art School Archival Collection. She is currently working on an installation of large woven ceramic works, that will be shown in November at the National Art School in Paddington.

EXHIBITION MAP



Please note: Sculptures are pieces of visual art and are not intended to be climbed on or touched.
Attention: We appreciate some visitors may find concepts expressed in some artworks politically or religiously sensitive.

21 Al Phemister



A Bunch of Flowers

Materials Spoons, stainless steel and mild steel
Dimensions 60 x 140 x 30 cm
Price \$2,450

Statement

Flowers given offer congratulations, sympathy, and are a reminder of love. Flowers lighten hearts and have the power to heal. They herald new life and usher out the dead. They are synonymous with Mother's Day, Valentine's Day, celebrations, and funerals. They are also fragile and temporary. They are eventually cast aside. This steel rendering of a simple floral bouquet represents the enduring nature of the sentiment behind the giving of flowers. The hard and cold characteristics of steel also contrast the fragility of fresh floral bouquets. It preserves the moment of giving and its sentiment. Being made from spoons—a common everyday utensil—*A Bunch of Flowers* is a touch stone reminding us of our everyday life. I want to honour the centuries-old tradition of offering floral bouquets by creating a sculpture that will be an enduring reminder of love, gratitude and admiration.

Biography

Al Phemister is based in Yass NSW. He has exhibited in group shows across the eastern states of Australia and the UK. He has won prizes at Sculpture in the Vineyards, Sculpture on the Edge and Lakelight sculpture in Jindabyne. He has been selected for the Hidden exhibition twice before Sydney's Rookwood and four times for Artisans in the Garden.

22 Susanna Strati



Remembrance Circle

Materials Earth, glass, copper, acrylic, paper, silk, graphite, and pigment
Dimensions 50 x 300 x 300 cm
Price \$7,000

Statement

Remembrance Circle is a meditative installation of small memorial hearts under glass domes set into packed earth mounds surrounded by earth. The earth mounds resemble small 'tumuli' or 'cairns', and the circle of earth functions to frame the installation. All of the individual pieces, surfaces and materials in the work are meant to encourage pensive interaction by the viewer—and, in a similar way, the open pathways cut into the circle act to facilitate entry to the work. Once inside the space and up close to the hearts in the work the viewer is prompted to concentrate on the details of the memorial inscriptions on the individual small heart shaped pieces, ultimately inviting them to stop quietly in the space.

Biography

Susanna Strati is an Object and Installation artist who has participated in both international and national exhibitions and has been granted awards and residencies. Her work has been exhibited at galleries such as The British School at Rome Gallery, Object Australian Design Centre, Brenda May Gallery, and Mop Projects as well as selected as a finalist in The Blake Prize, Fishers Ghost Prize, Woollahra Small Sculpture Prize and the inaugural Paramor Prize, where she was winner of the Mayoral Award.

23 Edith Perrenot



God.co

Materials Plywood, pine, exterior door, clear light roofing, metal flashing, paint, phones, slate rock, card holders and cards
Dimensions 342 x 120 x 120 cm
Price \$3,520

Statement

"Please enter in.. Enter in, Believe and pick up the phone. Or enter in, pick up the phone and Believe. Or Believe, enter in and pick up the phone. Or Believe in the artist and pick on her. No, no don't pick on her.. Pick up the phone and wait for God. If i had said Godot I would have looked smart.. But i didn't.. In our modern time, our company understands your need for answers. We are putting our excellence to your service. Thank you for joining our Company."

Biography

Edith Perrenot is a multi media artist currently living in Hobart. She has a degree in fine art from L'Ecole des Beaux Art du Haut-Rhin (Alsace France.). This emerging artist has exhibited in several collective exhibitions in Europe and in Tasmania including the sculpture trail Art Farm Birch Bay, Tasmania. One of her sound piece has been selected and sent to space with the international project Forever now. She also constructed large sculptures for the festival Dark Mofo working for the Melbourne based company SupplyFox.

The audience is invited to step inside and pick up the phone.

We appreciate some visitors may find concepts expressed in some artworks politically or religiously sensitive.

24 Melissa Laird



The Imaginarium: Sacred Vanitas

Materials Aged timber, stone, bone, porcelain, precious stones, metal, feather, shell, glass and cobweb
Dimensions 250 x 200 x 175 cm
Price \$1,800

Statement

Imaginarium: Sacred Vanitas maps a poet's life through the reading of material narrative; timber housings entrusted with precious objects and (non-human) skeletal remains. As a device for storytelling, the artefacts selected speak of love, loss, remembrance and memory; fragments telling of relationships, events, and family history; the material culture of a life fully lived. The artwork alludes to artefacts as powerful makers of meaning, to what Joanna Sofaer (2006) notes as 'the past personified'. The artefacts are adorned and decorated in a manner traditionally accorded to sacred relics, becoming ornate sensual curiosities. Drawing evidence from 18th-century Scotland, the artwork reflects the macabre and the beautiful; an imaginarium marking one man's spectacular path to mortality.

Biography

Dr. Melissa Laird is a material culture practitioner-scholar, whose research frames ephemeral, fragmentary artefacts as significant models for historical study and object-based artwork. Melissa has presented at conferences in Australia and overseas, and has recently been published in *Doctoral Writing in the Creative and Performing Arts* (2014 Libri UK) which utilises one of her artworks on the cover. She won the ACUADS Distinguished Teaching Award 2014 for nurturing a culture of scholarship and research through her learning and teaching activities.

25 Barbara Wulff



i-Scapegoat

Materials Ciment Fondu and reinforced resin on charred wood stump
Dimensions 210 x 38 x 59 cm
Price \$4,500

Statement

This Chinese Lunar year, i-Scapegoat is an encounter with the electrical awareness of lust. Goats are sheep only with far more character. Satyrs and Satan's feet attest to this. Pan might ask you a riddle or lead you astray. The scapegoat was turned out into the desert to get lost and to atone for ancient Israel's white-collar crime whereas the goat that got the short straw was sacrificed on the mercy seat to carry the more mundane sin. The shells on Capricorn's neck tell the fishy freak tale of his wayward children's evolution onto land.

His sensitive and veiny ears are to keep cool in the climate of his origins. An African refugee connects to the tendrils of Nature on a new continent. He wears armour because of innate introversion and to protect his hypnotic mysticism.

Biography

Barbara Wulff artist was born at Hornsby NSW and travelled to Germany by ship at the age of 9. She is a graduate of Victorian College of the Arts, majoring in Sculpture.

Her work was exhibited during Perspecta '91 at the Art Gallery of New South Wales followed by a Visual Arts Board Scholarship to Paris in 1992. She has worked as an Animator, Art Teacher and practiced Zen meditation with Susan Murphy Roshi.

26 Hurlstone Agricultural High School



Eternity

Materials Clay, glaze and decals
Dimensions 15 x 420 x 420 cm
Price Not for sale

Statement

Installed at ground level, *Eternity* is hidden within the grounds. The circular form of the sculpture references the notion of eternity. The male and female bodies lack individuality and as such, act as a universal symbol for all loved ones that have been lost: their perfect forms echoing idealised memories. The roses that seem to grow over the bodies allude to both hope and regeneration. Roses are a symbol of love and the yellow rose is associated with memory and optimism. It is the rose of familiar and mature love. The high gloss finish of the piece references spiritual reflection, as the natural surrounds, the sky and even the audience is reflected on the surface. This is an artwork about eternal love, hope, remembrance and reflection.

Biography

Hurlstone Agricultural High School is a selective, agricultural day and boarding school. The Visual Arts department is interested in engaging the students in authentic tasks for broad audiences. The students have successfully exhibited in a number of public exhibitions, including Harbour Sculpture and Sculpture in the Vineyards. The students were awarded first place in the 2015 Royal Agricultural Society Produce Display competition and were named National Grand Champions in the 2014 Archibull Prize.

27 Susan Reddrop



Truffles

Materials Lead crystal glass
Dimensions Variable
Price \$30,000

Statement

These forms reflect my personal belief that the creative energy, love and atoms of people don't disappear, they just return to the earth and get born anew. They refer to a particularly intense time in my life over the last three years where I have lost several loved ones to cancer, suicide, and the ravages of time. These sprouting polyps are like hope regenerating after loss, cleaning and filtering light to create a fresh start. It's a work that is hard to describe but easy to feel in person as its almost spiritual qualities caress the senses.

Biography

Susan is a sculptor and glass artist from Melbourne. She trained at the Victorian College of the Arts and completed Honours in glass at Monash university where she is now completing her Masters of Fine Art. Susan has studios at Montsalvat (Australia's oldest arts colony). She has been a finalist in the Nillumbik Prize (2015 & 2010), The Acacia Public Art Prize 2014, the Human Rights Award 2013, Mandorla Prize 2012, Lorne Outdoor Sculpture Exhibition (2009, prize winner) and Cancer Council Award 2008.

28 Fredrika Rose



Ascend (Series: I, II and III)

Materials Wood, steel, cement and mixed media
Dimensions 190 x 40 x 40 cm each
Price \$1,000 for whole installation or \$500 each

Statement

Fredrika Rose plays on the power of the 'house' as an object and place. Rose explores our attachment to 'home': a place that holds our loved ones and dearest memories, as well as the home as a place of old and new memories, of safety. Rose explores the power and representation of a voided house, holding both potential and loss simultaneously. Through the use of familiar objects and materials, Rose seeks to transport the viewer to another world through the voyeuristic nature of the miniature.

Biography

Fredrika Rose is an Australian emerging visual artist, and recent Honours graduate of Australian National University's School of Art. Contemporary sculptor and installation artist, Rose explores themes of fantasy, gender and cultural identity. Rose is known for her surrealist style, her artworks set out to expose and explore the child within us all - our curiosities and cheeky humour that resonate within us from a young age. Rose is currently undergoing a residency at Canberra Grammar School, and has been awarded the Emerging Artist Support Scheme. She has recently exhibited at Australian National Capital Artists, ANU School of Art Foyer Gallery, POD Craft ACT, Tuggeranong Arts Centre, and the ANU Graduate Show 2014.

29 Freya Jobbins



The Museum Of Childhood Memory

Materials 1960's vintage caravan, bondwood and childrens toys
Dimensions 230 x 280 x 190 cm
Price \$15,000

Statement

Our memories are triggered by sight, smell, sound and touch. Memories of our childhood are stimulated by peering into this installation, memories associated with love, loss and childhood dreams. *The Museum Of Childhood Memory* is a physical look into the past. It is a trigger. It represents stored memories - memories you visit and recall, memories that you occasionally visit.

Biography

Freya Jobbins is a Western Sydney artist. Her art practice includes; assemblage, collage, installation and printmaking. It deals with the recurring themes of childhood memories, memory triggers and our response to these triggers. Known for her provocative assemblages created from dolls and plastic children's toys, Freya also creates larger installations. Her work has been exhibited nationally and internationally, part of many group shows, 3 solo shows and a selected finalist in Woollahra Small Sculpture Prize 2012 & 2014, Fishers Ghost Art Prize since 2004 and winning the Contemporary section in 2010, Blacktown Art Prize winning People's Choice Prize 2011 and 2013 and recently the Paramor Prize for Art & Innovation, winning the People's Choice 2015.

The audience is encouraged to look through windows and children may stand on the milk crates to do so.

30 Ally Adeney



Cooee

Materials Blue tooth speakers and old shoes
Dimensions Variable
Price Price on application

Statement

100 years ago, while sharing a cigarette on a verandah, a plumber and a baker, decided to walk from Gilgandra to Sydney to enlist for WWI. 26 men set out from Gilgandra and by the time they had walked the 515 km to Sydney there were 263. The Cooee march was welcomed in Sydney by thousands and inspired similar marches elsewhere. Growing up with this story I have often wondered about that conversation on the verandah: what brought that moment of clarity, or indeed what brings about any decision?

Biography

In 2014 Ally's work *Memory Wave* received the People's Choice Award in HIDDEN 2014 at Rookwood Cemetery. This work was reconfigured as *Wave II* for Re-magine in 2015, where it was awarded a recommendation. Her work has recently been included in shows at Articulate Project Space and Verge Gallery. Ally is currently studying sculpture at Sydney College of the Arts and has received a Dean's academic scholarship.

31 Rachel Park



I Can Only Imagine...

Materials Sandstone and metal
Dimensions 180 x 65 x 30 cm
Price \$1,200

Statement

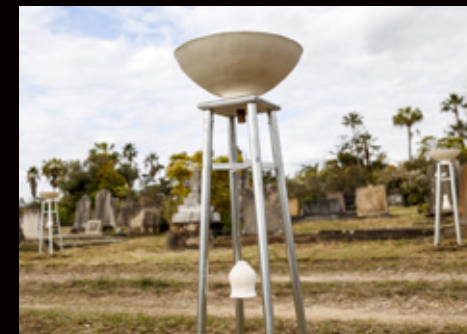
I am interested in the transformation of ordinary objects and materials and placing them in unfamiliar surroundings. This forces the viewer to challenge reality and perceptions of the space they are in. This work consists of a tower of three sandstones that have holes drilled through. Initially, viewers see dark dots, but as they approach and look through them, they are rewarded with a glimpse of light—an image. The viewer looks using one eye, distorting perspective, depth of field and relative size—a slice of reality. The brain is forced to interpret space with major visual clues that are removed or distorted. The sculpture is made of 200 million-year-old stone and is located in the cemetery where more than a million people are buried yet in the life of sandstone this is just a second.

Biography

Rachel Park participated in numerous exhibitions, residencies in Australia and overseas including, Residency at CAMAC, Marnay-Sur-Seine France, Culture at Work Sydney, exhibitions *Subject to Ruin* at Casula Powerhouse Arts Centre (2014) *Together at Archive Space* (2013). She is undertaking a Masters degree in Fine Arts at the Sydney College of the Arts, University of Sydney and is a recipient of the Australian Postgraduate Award.

The audience is encouraged to look through holes in the artwork.

32 Pamela Lee Brenner



I Just Want...

Materials Ceramic and timber
Dimensions 120 x 100 x 60 cm each
Price \$4,000 for whole installation or \$900 each

Statement

I Just Want... is an analogy of the cyclic nature of life and death (whether from natural causes, natural disasters or human-instigated) and of the inner life of those left behind. The form refers to an offering bowl, and the ceramic bell hanging in the centre of the wooden open plinths is each inspired by different cultural histories & philosophies. The bell may tinkle in the wind. The repetitive element of the forms speaks to the rituals that we as humans develop to honour and cope with matters involving death, particularly the death of those close to us.

Biography

Pamela Lee Brenner is a sculptor, multimedia artist and an animator. She has a background in architecture, design, and art direction for TV, with qualifications in Architecture, Fine Art and Design. She now works with large-scale outdoor sculptural installations, software based media art performance, and cross-disciplinary forms. Her work has spanned many different media and sites across Australia and internationally. Most recently her work has been seen in outdoor Sculpture exhibitions around Australia, including Art in the Park, Sculpture by the Sea Bondi and Cottesloe, Swell Festival, Hidden, Sculpture in the Vineyards and Strand Ephemera.

33 Helen Dunkerley and Linda Swinfield



Digging the Clay - Seeking Family 2015

Materials Ceramic bricks, screenprinted and monoprinted with underglazes and clay slip
Dimensions 40 x 210 x 170 cm
Price \$5,000 for whole installation or \$150 each tile

Statement

Digging the Clay - Seeking Family 2015 is a narrative collaboration between artists Linda Swinfield and Helen Dunkerley. It honours Swinfield's family history in Sydney's Inner West during the 19th century and the history of clay making in the region. Symbolically it is a marker for her brick making ancestor Joseph Mead and his unmarked grave at Rookwood which Swinfield found whilst AIR in Ashfield early in 2015. These reformed bricks contain layered, printed fragments of imagery collected by her family; and imagery collected locally that is with inconsistent detail, just as time discards, buries and fragments memories.

Biography

Dunkerley and Swinfield are based in Lake Macquarie NSW. Dunkerley's work has been collected for Newcastle Art Gallery and Lake Macquarie City Art Gallery, as well as for private collections in Europe, USA and New Zealand. In 2014, Dunkerley held a solo exhibition in the Virgin Islands. Since graduating from an MFA in 2010, Swinfield has been selected for various artist residencies, including Thirning Villa (Ashfield Council), Nillumbik Shire Council and the Gunyah Artist in Residence Program. In 2013 she was selected for the Nillumbik Prize and the Laman Street Art Prize. In 2009 she held a solo exhibition at The University of Newcastle Gallery.

34 Rachael McCallum



#YOLO

Materials BRT clay and mixed glazes
Dimensions 82 x 74 x 25 cm
Price \$1,200

Statement

A ceramic tombstone—although colourful and fun-loving—is a serious approach to a sensitive milestone of life. I have manipulated the magic of clay to capture tiny moments of the process of making, allowing the surface to be expressive of energy and vitality rather than solemn smoothness. If you look closely you can see a minor line of movement, in 3d glaze or mud, frozen in stone. Each and every unique affectation hurtles the piece into building a unique individual. The irony of ceramic glazes is that many of the brightest, cheeriest palettes are in reality the most dangerous materials to work with. I like to create visual celebrations of material decadence with an existential twist.

Biography

Rachael McCallum lives and works in Sydney, graduating from National Art School in 2014. She has recently held a solo exhibition at Articulate Project Space and her debut solo exhibition was held at NG Art Pop-Up Gallery in Broadway. Rachael has been included in exhibitions at Casula Powerhouse, Gaffa Gallery and Kerrie Lowe Gallery and selected for the *Cultivate New Artisans* exhibition at Royal Botanic Garden. She is currently working as a ceramic technician and onsite manager of the new Kil.n.it Experimental Ceramics Studio in Glebe.

35 George Catsi and Anne Kwasner



Stratum III

Materials Sandstone, earth, concrete, ceramics, found objects, snake and mouse wire and twine
Dimensions Variable
Price \$3,900

Statement

Stratum III is an interpretative artwork that is a response to the cultural, historical, social or metaphorical aspect of Rookwood, as seen by the artists. Suitcases representative of passage of time, movement from one instance to another. Lined up as if on a departure platform, one's suitcase holds all that is precious, important, valued, carriers of an individual's journey through life to here, their physical final destination. Hand built ceramic broken angels intermingle with doll parts, remnants of a lost childhood that dance with postcards and mementos. The final empty suitcase represents the 'letting go' of physical possessions, allowing the lifting from the earth. The cases themselves sit there, like social remnants, cultural detritus.

Biography

George is an award winning producer, writer, performer and artist. National winner of Kit Denton Fellowship for excellence and courage in performance writing. In 2015 he was a finalist with Anne Kwasner in North Sydney Art Prize, Shoalhaven Contemporary Art Prize and Sculpture in the Vines. Anne is a multi-disciplinary artist whose professional practice covers, drawing, ceramics, printmaking and installation – including being a finalist in Hutchins Drawing, Redlands Art Prize plus numerous exhibitions. Anne also works in the arts and disability sector as an advocate, curator, director and tutor.

36 Kenneth Mitchell



Crystal Resonators

Materials Wooden resonator boxes, glass domes and quartz crystals
Dimensions 160 X 14 X 50 cm
Price \$500 each

Statement

Crystal Resonators presents a series of wooden resonator boxes based on the type used to amplify the sound of tuning forks. These boxes have been adapted to potentially transmit the energetic vibrations of quartz crystals as well as to gently resonate sympathetically within the surrounding ambient soundscape. The crystals, referred to as "singing crystals" due to their resonant properties, are reported to enhance ones ability to receive messages from the other side. This work engages with resonance and the transmission of energy in an actual sense through acoustically responding to their surroundings as well as in a more speculative and poetic context.

Biography

Kenneth is currently a PhD candidate at the University of Sydney. He holds a Master of Fine Arts from the University of Sydney and a BA Fine Arts (Honours) from the University of Western Sydney. He has exhibited in Sydney and the Blue Mountains, including the dLux Media Arts exhibition d>art 01 at Customs House and Some Say You Can Find Happiness Here at SCA Galleries, Sydney.

The audience is invited to listen to resonance at openings of the boxes.

37 Mr & Mrs Brown



The Garden of Private Thinking #2

Materials Welded steel, muslin and reclaimed beeswax (from Russian orthodox prayer candles)

Dimensions Variable

Price \$1,800

Statement

Honesty and authenticity play a critical role in defining the creative process for Mr & Mrs Brown. Their works are inspired by psychological and philosophical motivations -aesthetics vs reason, guilt and morality, apathy vs action – recent works have been influenced by the notion of Gestalt. *The Garden of Private Thinking #2* attempts to provide a space for contemplation, offering a gentle escape from our conflicted realities.

Biography

Mr & Mrs Brown have exhibited their artworks independently at various exhibitions over the past 18 years. Recent collaborative exhibitions include CEMENTA_15, Taronga Wild! Sydney, The Survey Show 2014, CEMENTA_13 and Sculptures in the Garden – Rosby 2013 & 2014.

38 Amanda Stuart



the year of the watersnake

Materials Recycled boat, recycled garden hose, graphite and recycled rope

Dimensions 58 x 145 x 400 cm

Price \$7,000

Statement

The battered boat that encapsulates my sculptural journey has seen better days. And yet despite its flaws, remains optimistic - empowered somewhat magically by the animal instincts that sustain its dark underbelly. The snake is a complex and potent animal signifier alluding to cyclic forces of renewal and creativity. The boat might be a metaphor for life's journey. A collision of animal and vessel manifests in a poetically transformed everyday object, designed to stimulate our imagination. *the year of the water snake* invites us to contemplate the privilege of life's journey, which is significantly enriched when guided by our animal instincts.

Biography

Amanda's art practice explores human relationships with the Australian natural environment, giving particular focus to contested relationships with maligned 'outsider' animal species. Previous work as a park ranger fed her fascination with animal species that humans find threatening. Amanda studied sculpture at the ANU (First Class Honors, University medal) where she also attained her doctorate in visual arts. Her project focused on wild dogs and humans in southeastern Australia. Amanda presently lectures in the Environment Studio and Foundation workshop at the ANUSOA and continues to exhibit at local, national and international levels. Amanda draws inspiration from community, environment and music.

39 Karen Manning



Blanket Fort

Materials Glycerine preserved leaves, thread, netting, tulle, chiffon and glass and pearl beading

Dimensions Variable

Price \$770

Statement

Blanket Fort was created during my studio residency at the Peacock Gallery in Auburn under the mentorship of artist Nicole Barakat. The piece was inspired by the passage of time seen at Rookwood cemetery particularly within the older, heritage sections of the grounds. The graves being overtaken by nature is immediately apparent and autumn sees them almost completely covered with deciduous leaves. The work represents this leaf blanket being lifted quilt like off the ground exposing the power that the elements have on stone and tile. The lacework of leaves conceal a deeply personal story and the underside of fabric, stitching and beading are significant to moments in my timeline. Seasons change, decay is inevitable yet life continues.

Biography

Karen is a multi-disciplinary and eclectic emerging artist who studied art history and education at the University of Sydney. She is currently working with local schools and the community creating large scale public installation works.

The audience are welcome to lie down inside the artwork.

40 Kazuko Chalker



Memory

Materials Ceramics, laces and strings

Dimensions Variable

Price Not for sale

Statement

My installation shows fragments of my thoughts and memories, both bittersweet and happy recollections from my life. Whilst making each ceramic doily-like cone, my mind drifted between the present and the past with thoughts going back and forth from memory to memory. Each cone is taken from the mould and bisque fired up to 1000c. Finally, a glaze is applied and they are again fired up to 1280c. While I was crocheting the flower doilies, I felt I added my history and a part of me to each stitch. These lace doilies are gently holding the delicate ceramic shapes in place.

Biography

Being born in Japan she was surrounded by ceramics. Love to see and collect them. She was a late starter to join in creative side of ceramic world. Initially started as a hobby pottery class, then wanted to pursue a little more intense lessons at TAFE then to University. Graduated University of Sydney, SCA with first class honours. While studying she was lucky to have an opportunity to study at the Alfred University New York as an exchange student.

Group exhibitions at SCA, the gallery in Bondi, Newtown and others.

41 Stephen Hall



Abraham And Isaac - A Cocktail of Sacrifice, Faith and Redemption

Materials Steel rod, chicken wire, plaster, fabric, paper, glues, paint and ceramic
Dimensions 215 x 130 x 130 cm
Price \$4,000

Statement

The Biblical story of Abraham and Isaac has lead me to explore themes of faith pitted against humanity-based values, the complexities of redemption, love, intimate relationships and sacrifice for a 'higher' purpose juxtaposed against the value of an individual life. I have stripped the story down to its bare essentials and produced the imagery in a simplified faux-child-like way to emphasize the emotion and physicality of the action. I wanted to respond to these themes in the raw direct way a child would when asked a vexing question about big universal issues.

Biography

Stephen's first solo exhibition was in 1986 with the most recent being in 2014. Since 1979 his work has been included in many group exhibitions and art prizes, most notably the Dobell Prize AGNSW, The Blake Prize, Kedumba Drawing Award, Sculpture by the Sea and the NSW Parliament Plein Air Painting Prize. He has also received awards including the UNSW Paris Residency, The UNSW Alumni Art Prize, The Kedumba Drawing Award, The Armory Residency and the North Sydney Drawing Award. Stephen's work is represented in collections including the AGNSW, Kedumba Drawing Collection, North Sydney Council, Willoughby Council and Don Quijote Iconographic Museum Mexico.

42 Graham Chalcraft



Safety Scare

Materials Timber, paint and hi-vis reflective signage vinyl
Dimensions 120 x 150 x 40 cm each
Price \$1,500 each

Statement

Safety Scare takes a wry look at our desire to be scared and frightened whether this is a horror movie, a ghost train, etc.; and yet we live an everyday life governed by risk management and OH&S requirements.

Biography

Graham specialises in site-specific public art commissions as well as maintaining a studio gallery practice. His work is held in several private and public collections throughout Australia and UK. His work has an interest in science, sustainability, renewable energy technologies, ecology and notions of place.





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

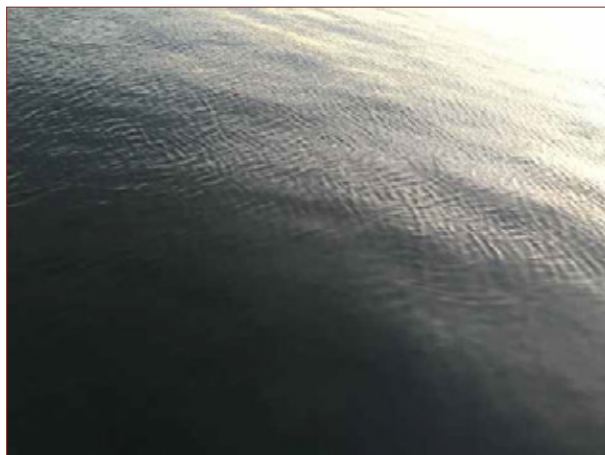
GALLERY OPENING HOURS
Wednesday - Sunday, 11am-4pm

ANOTHER COUNTRY

an Aboriginal Art exhibition at the Peacock Gallery

CURATOR-DJON MUNDINE

12 September – 1 November 2015



*Ripples at Junction Parramatta and Duck River
(still image) - Djon Mundine*



*Tide Marked River Mangrove
(digital photo) - Djon Mundine*

PEACOCK GALLERY AND AUBURN ARTS STUDIO

Location: Auburn Botanic Gardens
Corner of Chiswick and Chisholm Roads, Auburn

PO Box 118, Auburn NSW 1835

Phone
9735 1396 or 8745 9794 (during opening hours)

Email
peacockgallery@auburn.nsw.gov.au

OPENING HOURS
Wednesday to Sunday: 11am-4pm
Monday and Tuesday: Closed
(Appointments for tour groups can be organised outside these hours)

FREE admission to exhibitions

Public Transport
FREE BUS SERVICE TO THE GALLERY
Auburn City Council Access Bus Loop
see www.auburn.nsw.gov.au/bus
Or check public transport options
www.transportnsw.info or 131 500

Parking
Onsite parking is available
Disabled access and parking available



Scan the QR CODE, or visit:
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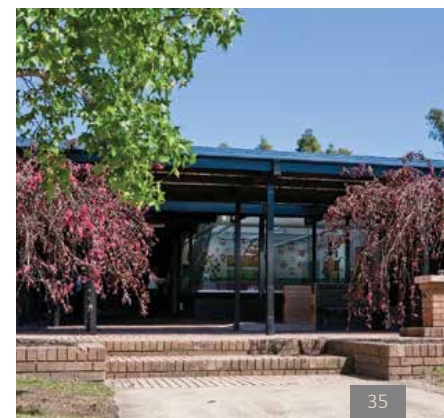


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www.auburn.nsw.gov.au/peacockgallery



HIDDEN 2015

ROOKWOOD CEMETERY SCULPTURE WALK

SCHOOL HOLIDAY WORKSHOPS

21 – 24 September & 28 September – 1 October

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

These workshops, which form a part of our annual HIDDEN Sculpture Exhibition, 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.

Judging will take place at Auburn Library on Friday 2nd October, 2015.

Workshops will be split into two age groups: 8 – 12 years and 13 – 16 years. Winners and runner-ups will be selected from each age group.

BOOKINGS ESSENTIAL
All workshops are free!

For more information or to register please contact RGCRT:

P 8575 8100

E hidden@rookwoodcemetery.com.au

W www.hiddeninrookwood.com.au

Places are limited and a registration form must be completed and signed by a parent/guardian by 18 September to secure your place.



OPERATION ART 2015

Operation Art is a program that encourages young people to create artworks for children in hospital.

FREE ENTRY Daily 10am – 4pm

Saturday 5 September – 25 October 2015

Armory Gallery, Jamieson Street
Newington Armory, Sydney Olympic Park

School bookings 9714 7870

For more information, see sydneyolympicpark.com.au



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

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Laine Hogarty - Celestial Texts - Heavenly Tweets, 2014

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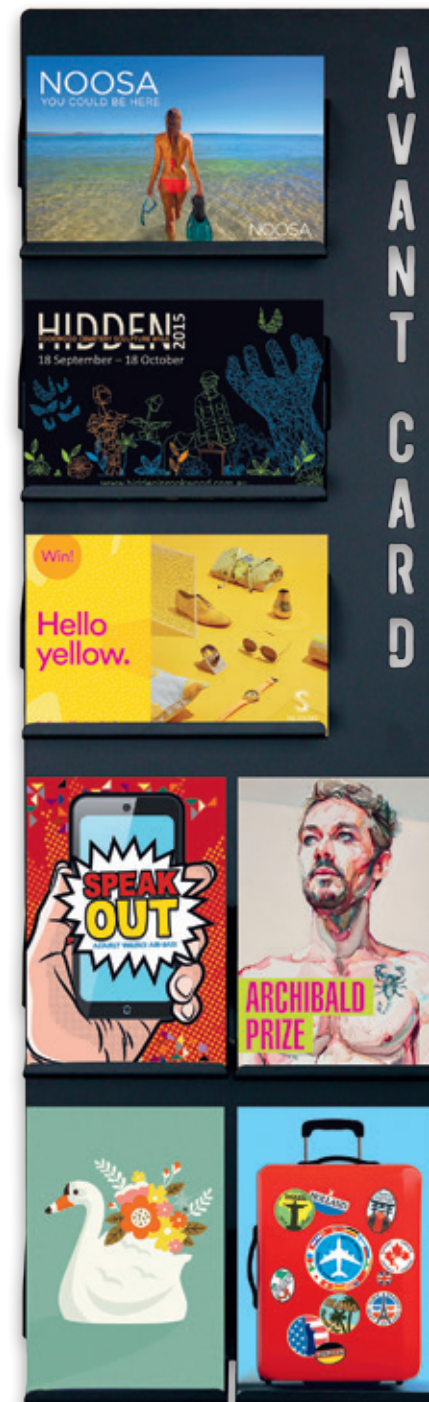
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