

# HIDDEN 2017

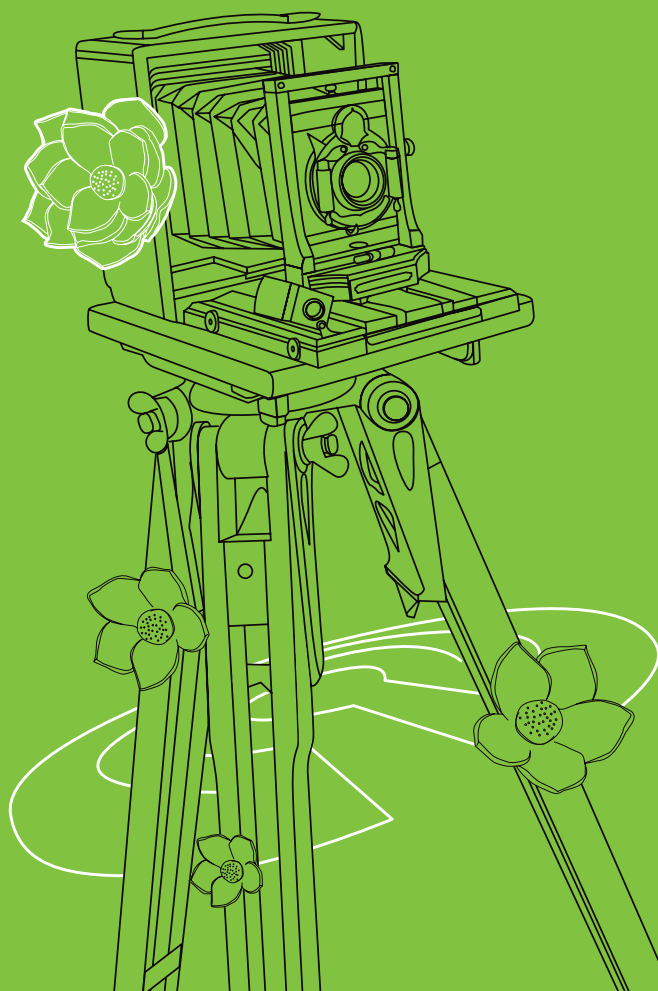
ROOKWOOD CEMETERY SCULPTURE WALK

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COMMEMORATING 150 YEARS OF  
ROOKWOOD CEMETERY

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**26 August – 24 September**



**FREE  
ENTRY**



## WELCOME TO ROOKWOOD CEMETERY'S 9TH ANNUAL SCULPTURE EXHIBITION – HIDDEN



HIDDEN – A Rookwood Cemetery Sculpture Walk, is an outdoor sculpture exhibition that takes place in Australia's oldest and most historic cemetery – Rookwood.

This year, the team at Rookwood General Cemeteries Reserve Trust invites audiences to experience artworks that are inspired by Rookwood's 150th anniversary.

In recognition of this significant milestone, HIDDEN 2017 focuses on Rookwood's conception and evolution; the historic and cultural significance of Rookwood's communities, and the importance of commemorative events to celebrate love and life.

The exhibition consists of forty-two (42) carefully selected artworks, all of which are strategically "hidden" throughout one of the oldest sections of Rookwood, including the iconic Elephant House.

Continuing our focus on heritage, this year the HIDDEN catalogue is being given away upon a gold-coin donation to the Friends of Rookwood, a volunteer organisation committed to raising funds for cemetery restoration projects. All proceeds from the catalogue will be used to restore the grave of renowned suffragette and newspaper proprietor, Louisa Lawson.

The exhibition comes to a close on Rookwood's Open Day (September 24), with the community having one last opportunity to explore not only the artworks, but the sleeping city itself.

We hope you enjoy HIDDEN 2017 and we thank everyone involved for helping us create a unique way for the community to engage with Rookwood Cemetery.

**George Simpson**  
Chief Executive Officer

**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

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

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*Cover: Graphics inspired by artworks by Madeleine Challender and Diamando Koutsellis.*

*Inside Cover: Photo of Rookwood Cemetery*

## ARTISTS

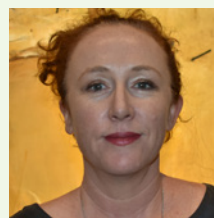
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*The god, Gravity, fallen*
- Helen L Sturgess**  
*Bones*
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*A Measure of Mortality*
- Jane Gillings**  
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*The Storyteller*
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*Golden Everlasting*
- Adam Galea**  
*Psychopomp*
- NC Qin**  
*i see reality from my little world : Instilled Memories*
- Soraya Abidin**  
*Messenger*
- Laura Nolan**  
*REVOLUTION*
- Louis Pratt**  
*Consumption*
- Paula Broom**  
*Endless Pink Ladder*
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*Forget Me Not*
- Leesa Knights**  
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- Rox de Luca**  
*150 Drops, (for Eva Hesse)*
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*Musical Mourning Memories*
- Luke Nguyen**  
*One Thousand Cranes Wishes*
- Mark O’Ryan**  
*Theoria*
- Jerome Pearce**  
*Disconnect*
- Alethea Deane**  
*‘hidden’*
- Denese Oates**  
*Oh What a Tangled Web*
- Tully Arnot**  
*Exhalations*
- Neil Laredo**  
*Balance III*
- Peter Hardy**  
*Meditation Forest*
- Julianne Smallwood**  
*In Memory of Lewis Mead 20 Apr 1881*
- Wendy Edwards**  
*Raven’s Return*
- Fraser the Razor**  
*Retaining Tradition*
- Susan Campbell-Wright**  
*Hipster Effigy: Daisy and Bill – an urban lady and her knight*
- Luke O’Connor**  
*Urn (study)*
- Selena Seifert & Chris Wellwood**  
*Kolorhaus*
- Mitchell Jones**  
*Prosperity*

## JUDGES



### John Cheeseman

John Cheeseman is the Director of Mosman Art Gallery (Sydney, Australia), President of the Regional and Public Galleries of New South Wales (RPGNSW) and Board Member of AVICOM (the International Council of Museums International Committee for Image, Sound and New Technologies). He was formerly the Director of Blacktown Arts Centre (Sydney, Australia) and in previous positions has been a cultural planner, cultural development officer, curator and practicing artist. John maintains a strong interest in supporting interpretive projects, cross-artform practices, social engagement and site specific works and is currently pursuing a range of projects focussed on East Asia and international exchange.



### Sarah Gürich

Sarah Gürich has been the Curator at Bathurst Regional Art Gallery since 2005. She is responsible for developing the Gallery’s highly respected program of exhibitions, and managing the celebrated Hill End Artists in Residence Program. Recent curatorial projects include: the Bathurst Possum Skin Cloak Project (2015), BRAG 200X200 (2015), Rosemary Valadon: A Sensual Life (2016), Mandy Martin: Home Ground (2016), and Anne Graham: Whispering and Rustling (2016). Between curatorial roles at BRAG, Sarah was the inaugural Exhibitions Manager at the Blue Mountains Cultural Centre (2012-2014) where she oversaw development of the new Blue Mountains City Art Gallery.

## CURATORS



### Cassandra Hard Lawrie

Cassandra Hard Lawrie is an Independent Curator, Sculptor and Installation Artist who has exhibited at the Tin Sheds, Incinerator Art Space, UWS Gallery, SCA Galleries, Penrith Regional Gallery, Government House and Laperouse Museum. She has been a finalist in the Willoughby Sculpture Prize 09, the UWS Sculpture Award 08, Blacktown City Art Prize 12 and the Fishers Ghost Award 12. 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. She developed and directed the Hungry for Art Festival for the City of Ryde from 2012 to 2016 and curated the Youth Environment Prize 2013, the International Women’s Day Art Prize in 2013-16, and the Sustainable Waste 2 Art Prize in 2014-16. She has been invited to curate a number of themed exhibitions for galleries including the Peacock Gallery (Cumberland Council) and the Warringah Creative Space. For the Hungry for Art Festival program she curated the exhibitions Commodified, Animalised, Looking for Sound; Pure and Easy and Flushed, Red, Rubicund and Scarlet for the See Street Gallery. In 2017 Cassandra joined Willoughby City Council as their Curator and Visual Arts Co-ordinator. She has been the curator of HIDDEN since 2011.



### Nick Vickers

Nick Vickers has been involved in the Australian art industry for over 30 years and has championed the works of emerging artists by establishing a number of galleries through universities and art colleges. He has presented, curated and hosted national and international artists and he has lectured in tertiary, intermediary and secondary institutions. Nick has contributed to the curatorial expanse of the University of Sydney Art Collection where, through his expertise as Curator of the University Union art collection, he added works of some considerable cultural significance. He established the Sir Hermann Black Gallery & Sculpture Terrace through which he hosted and curated ten years of highly rated art exhibitions and prizes that included The Blake Prize and The Freedman Foundation annual exhibitions. Nick has served on curatorial panels with the City of Sydney (Art & About), Willoughby (establishment of the Incinerator gallery), North Sydney (Creative Spaces / Spaces for Creatives) and Woollahara Councils (Creative Paddington and The Oxford Street Shopfront Festival). Most recently he was invited to co-ordinate The Art of Shakespeare, a fundraising touring exhibition of some of Australia’s leading artists that launched in the Sydney Opera House. Nick has also served as President of the Slovenian/Australian Institute that has hosted a program of international art exchanges and touring exhibitions. Nick joins HIDDEN this year as a Co-Curator.



## HIDDEN HAPPENINGS

This year, HIDDEN is excited to hold its largest ever public program, giving you more ways to interact with Rookwood Cemetery, our artists and their artworks.

Date	Time	Activity	More Details
<b>Sat 26 AUG</b>	3.00pm - 6.00pm	<i>Garden Party Launch</i>	Official opening with announcement of \$10,000 Award winner. Music, refreshments and art activities for the kids.
<b>Sun 27 AUG</b>	3.00pm - 6.30pm	<i>Photography Instameet</i>	Bring your camera to learn tips and tricks from 3 of Australia's top Instagram photographers. Enjoy HIDDEN at sunset.
<b>Sat 2 SEP</b>	10.00am	<i>Curator Tour*</i>	Nick Vickers, HIDDEN's Co-Curator, will guide you through parts of the HIDDEN walk and discuss the works in more detail.
	11.00am - 3.00pm	<i>Vestige Ceremonies*</i>	Participate in your own, personalised short memorial ceremony with Lisa Bowen.
<b>Sun 3 SEP</b>	10.00am - 4.00pm	<i>Weaving Workshop</i>	Drop in and learn the lost art of weaving with members of the Peacock Gallery Makers Circle.
	11.00am - 3.00pm	<i>Vestige Ceremonies*</i>	Participate in your own, personalised short memorial ceremony with Lisa Bowen.
	11.00am - 4.00pm	<i>Hidden on the Green</i>	Join artists Susannah Williams and Warren Armstrong and discover their walk through virtual reality drawing hidden on the green.
<b>Sat 9 SEP</b>	10.00am	<i>Friends of Rookwood HIDDEN Tour*</i>	Explore the oldest area of Rookwood Cemetery, including a visit to Louisa Lawson's grave and the iconic Elephant House.
<b>Sun 10 SEP</b>	10.00am	<i>Friends of Rookwood HIDDEN Tour*</i>	Explore the oldest area of Rookwood Cemetery, including a visit to Louisa Lawson's grave and the iconic Elephant House.
	2.00pm - 4.00pm	<i>Meet the Artists</i>	Come and meet the real person behind your favourite artwork and talk inspiration, creative practices and all things "hidden".
<b>Sat 16 SEP</b>	10.00am	<i>Curator Tour</i>	Nick Vickers, HIDDEN's Co-Curator, will guide you through parts of the HIDDEN walk and discuss the works in more detail.
	11.00am - 3.00pm	<i>Vestige Ceremonies*</i>	Participate in your own, personalised short memorial ceremony with Lisa Bowen.
<b>Sun 17 SEP</b>	10.00am - 4.00pm	<i>Art Making Picnic</i>	Drop in and create your own little sugar skull momento with HIDDEN artist Teffany Thiedeman.
	10.00am - 4.00pm	<i>Wall of Bloomin Beauties</i>	Drop in and create your own paper flowers with HIDDEN artist Sonja Karl and donate one to the Wall of Bloomin Beauties
	11.00am - 3.00pm	<i>Vestige Ceremonies*</i>	Participate in your own, personalised short memorial ceremony with Lisa Bowen.
<b>Sat 23 SEP</b>	10.00am	<i>Friends of Rookwood HIDDEN Tour*</i>	Explore the oldest area of Rookwood Cemetery, including a visit to Louisa Lawson's grave and the iconic Elephant House.
<b>Sun 24 SEP</b>	10.00am - 3.00pm	<i>Rookwood Cemetery Open Day</i>	Commemorate 150yrs of Rookwood Cemetery with educational and recreational activities, multicultural food stalls, historical talks and demonstrations, and entertainment for everyone.

\*Bookings essential for Tours and Vestige Ceremonies.  
Visit [hiddeninrookwood.com.au](http://hiddeninrookwood.com.au) for more information.

## AWARDS

### \$10,000 ROOKWOOD CEMETERY SCULPTURE AWARD

Rookwood General Cemeteries Reserve Trust is again offering a non-acquisitive award of \$10,000 for one artist. All artists participating in HIDDEN 2017 are eligible for this award. The successful artist will be selected by John Cheeseman (Director of Mosman Art Gallery ) and Sarah Gürich (Curator at Bathurst Regional Art Gallery). The award recipient will be announced at the HIDDEN launch on Saturday 26 August.

### \$500 PEOPLE'S CHOICE AWARD

Rookwood General Cemeteries Reserve Trust is also offering a \$500 people's choice award. All artists participating in HIDDEN 2017 are eligible for this award. Audiences have the opportunity to vote for their favourite sculpture, when they visit HIDDEN. The award recipient will be notified the week after HIDDEN closes.

### \$250 RGCRT STAFF AWARD

Rookwood General Cemeteries Reserve Trust is also offering a \$250 staff choice award. All artists participating in HIDDEN 2017 are eligible for this award. All employees of the Trust will have the opportunity to vote for their favourite sculpture. The award recipient will be notified the week after HIDDEN closes.

### ARTIST AT THE ARMORY AWARD

Sydney Olympic Park Authority (SOPA) has offered a pre-exhibition residency, valued at \$800, for up to three months at Newington Armory for an artist who was selected into HIDDEN 2017. This award, which was selected by Tony Nesbitt (Manager, Arts Programming, SOPA), was awarded to Colin Fraser (Fraser the Razor). Colin had the use of one of the Armory's studios from early May to prepare his work for HIDDEN.

### PEACOCK GALLERY AND AUBURN ARTS STUDIO RESIDENCY AND MENTORSHIP AWARD

Cumberland Council (formerly Auburn City Council) has supported an emerging Western Sydney artist by offering a pre-exhibition residency and mentorship at the Auburn Arts Studio, valued at \$1,000. This award, which was selected by Jenny Cheeseman (Arts Coordinator, Cumberland Council) and HIDDEN 2017 Curator, Cassandra Hard Lawrie, was awarded to Luke Nguyen. Luke had the use of the Auburn Arts Studio to assist in developing and creating his artwork for HIDDEN 2017, and was also given the support of established artist Kath Fries, to assist in preparing his work for HIDDEN.





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FOUNDATION PARTNERS



CUMBERLAND  
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ARTS STUDIO



Friends of  
Rookwood

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*Menucha Monuments*  
MONUMENTS LETTERING RESTORATIONS



*Elephant House, Rookwood Cemetery*



## 01 John Lynch



*The god, Gravity, fallen*

**Materials** Chillagoe marble and terrazzo base  
**Dimensions** 60 x 90 x 45 cm  
**Price** \$6,700

### STATEMENT

*The god, Gravity, fallen* is hand-carved from Chillagoe marble. I asked myself; why was there no god of Gravity? But of course, gravity was not 'discovered' until the 18th century but is nonetheless omnipresent and old as time itself. In ancient times, there were gods and goddesses of the earth, sun, oceans, etc., but no god of the force of gravity. I resolved to make one. The plum-bob and apple symbolise gravity and its discovery. The god has fallen, subject to its' own force, and is broken. Ancient beliefs have passed.

### BIOGRAPHY

John Lynch is currently Head Teacher of a senior college art faculty, and enjoys a balance of teaching and making sculpture. He has been a sculptor for over forty years and is represented in public and private collections. He has been a finalist in numerous art prizes including *Sculpture at Sawmillers*, *Hunters Hill Art Prize* and numerous times in the *Gosford Art Prize*.

## 02 Helen L Sturgess



*Bones*

**Materials** Plaster  
**Dimensions** Variable (730 pieces)  
**Price** \$2,950

### STATEMENT

Grief is a complicated thing. Anger, frustration and a sense of being abandoned are just some of the strong emotions we might experience at the death of someone close. A clenched fist can be the physical manifestation of this and of holding tight to these feelings. These plaster shapes are the core of that clenched fist—the bones of my grief laid bare.

I open my hands and let them fall.  
 I choose release.

### BIOGRAPHY

Grounded in Sculpture and Drawing, Helen L Sturgess weaves together storytelling, memory and history—both personal and collective. With exhibitions in Italy, the U.K. and Australia, her work can be found in the collections of the U.K. Surrealist Society, the British School at Rome and North Sydney Council. Awards include a residency at the British School at Rome and an ArtStart Grant from the Australia Council for the Arts. In 2009 she received a Master of Fine Art from the Slade School of Fine Art, University College London and has a BA (Psychology) from the University of New South Wales.

## 03 Richard Byrnes



*A Measure of Mortality*

**Materials** Sandcast bronze  
**Dimensions** 100 x 40 x 20 cm  
**Price** \$1,900

Represented by Robin Gibson Gallery.

### STATEMENT

Our inclination is to quantify and classify all things. Death resists this analysis. There is a point where our understanding ceases.

### BIOGRAPHY

Richard Byrnes is an artist and art teacher from Sydney who has participated in twenty solo and over one hundred group exhibitions. He is a previous winner of the *Hunters Hill Art Prize*, *Gosford Art Prize*, *Blacktown Art Prize*, *Waverley Art Prize* and *Manning Art Prize*. His sculptures are included in the collections of the National Gallery Australia, University of NSW, Australian Law Reform Commission and Artbank in addition to several regional galleries. His public sculpture commissions can be seen in Newtown, North Sydney and Macquarie University.

## 04 Jane Gillings



*The Pearly Gates*

**Materials** Found and discarded plastic and metal objects and steel pipe  
**Dimensions** 270 x 550 x 400 cm  
**Price** \$8,000

### STATEMENT

Borders, fences, gates. Keeping things in, keeping things out. We all live in enclosures of our own design be they expansive or restrictive. Having a physical structure to define a space often serves no one and just seems to make the people on the inside of the gates feel more fearful, and the ones on the outside, less trustworthy. When people are assumed to be a threat, they often become one. Exclusivity here on earth or in an afterlife is a dangerous proposition.

### BIOGRAPHY

Jane Gillings has been a practising artist for over 30 years. She has been a finalist in a number of outdoor sculpture exhibitions including *Sculpture at Scenic World*, *Sculpture at Sawmillers*, *Sculpture in the Vineyards*, the *Willoughby Sculpture Prize*, and the *North Sydney Art Prize*. She has been selected over ten times for *Sculpture by the Sea* and represented in the *Woollahra Small Sculpture Prize*. She is a casual artist-educator at the Art Gallery NSW, National Art School, NSW Department of Education, Australian Museum, local councils, private colleges and schools. Her work is sought-after for public and private permanent and ephemeral commissions including, Dolby Sound Australia, Parramatta Council, Brookfield Australia, Royal North Shore Hospital, The Galleries Victoria and M&C Saatchi Sydney.

## 05 Lee FullARTon



*Mandir: Shrine*

**Materials** Iron, tin, galvanised steel, halogen light, polyurethane paint and personal objects  
**Dimensions** 140 x 84 x 57 cm  
**Price** \$3,000

### STATEMENT

During my autumn residency in India (2014) the concept of a movable shrine known as a Mandir intrigued me, as did the objects placed within and the rituals observed.

Recent loss of family has focussed my attention on keepsakes and objects of memories and the powerful stories they hold. This led me to consider a body of work that conveys stories of those I have lost, their objects and how I would house their objects in personal Mandirs for the ritual of remembering.

Unlike a headstone with words my Mandir holds objects: personal treasures that convey narratives of my life's story and perhaps one day will be keepsakes for others and will be held in remembrance as they retell a story.

### BIOGRAPHY

Lee FullARTon is a practicing and Teaching Artist from Queensland. Lee has undertaken extensive travels across Asia, the influences and connections are significant in her work as is her dedication in making art with children. Lee works across a variety of media to convey the intentions of her narratives. In 2014 Lee undertook a residency at Sanskriti Kendra India. In 2016 Lee was a finalist in the Queensland Regional Art Awards for her work *Catherine Parker: Pilgrimages to Places*.

## 06 Peacock Gallery Makers Circle



*Resting Place*

**Materials** Existing aluminium and wooden bench seat, jute webbing, embroidery thread, furniture tacks, nails and wire  
**Dimensions** 80 x 180 x 70 cm  
**Price** Not For Sale

### STATEMENT

Since 2014 the 'Makers Circle' have been meeting at the Peacock Gallery bringing together local arts and crafts people (from diverse cultural backgrounds) to share skills, create and collaborate with a collegiate approach. The group meets to share skills and to develop ideas and opportunities to share their work with their community. For *Resting Place* each artist has worked on the strips of woven jute, which reflects their individual thoughts, including personal memories of love and loss. Embroidery art styles range from cultural based traditions to abstract. *Resting Place* brings together all the distinct embroidered strips, which are woven together over a bench seat, a symbol of the shared memories discussed during 'Makers Circle' gatherings.

### BIOGRAPHY

Members of the Makers Circle have been included in exhibitions at the Peacock Gallery including *Objects in Space: Artists in the Garden; Then, Now, Tomorrow-After the War and annual Artist Network exhibition* and have received awards at the *Cumberland Art and Photography Awards*, participated in Arts Markets and 'Made in Cumberland' the Peacock Gallery Gift shop. Artists include: Linda Brescia (group coordinator), Raymond Atkins, Seher Aydinlik, Jan Irwin, Shirley Jenkins, Christine Morgan, Ruwaydah Rhodes, Mariana Robins, Francisca Siew, Michaela Simoni, Deborah Woodhouse and Dona Samson Zappone.

## 07 Allyson Adeney



*Bricks and Mortals*

**Materials** Found objects  
**Dimensions** 150 x 3000 cm  
**Price** Not For Sale

### STATEMENT

*The life of mortals is like grass,  
they flourish like a flower of the field;  
the wind blows over it and it is gone,  
and its place remembers it no more.*

Psalm 103:15 .

### BIOGRAPHY

Allyson Adeney lives and works in Sydney, Australia. Her work makes use of many mediums, including ceramics, glass, textiles and found objects to explore notions of everyday memory, nostalgia and relationships within the physical and psychological environment.

Adeney has studied Visual and Fine Arts at SCA and NAS. Her work won the People's Choice Award at Rookwood's HIDDEN 2014. Most recently Allyson's work was part of *HarbourSculpture*. Her collaborative work with ceramicist Jan Guy forms part of an international collection in Finland. Her work can also be found in private collections across the world.

## 08 Atelier 23



*A New Necropolis*

**Materials** Ceramics, audio, speakers, sound and power system  
**Dimensions** Variable  
**Price** \$4,500

### STATEMENT

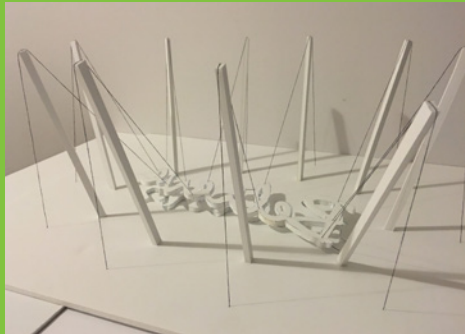
*A New Necropolis* seeks to prompt the viewer to consider mass produced apartment blocks with their high density, yet more insular style of 'living together'. Modular buildings, shells of our habitats, stand as testament to the fragmentation of our concept of community and how we structure our dwellings in relation to the neighbourhoods we inhabit. The audio invokes exponential growth through listing the Fibonacci number system to 42 places; the chaos and disruption of construction sites from field recordings and the resilience of life through an audio play penned by Australian writer and poet Fiona Britton.

### BIOGRAPHY

Atelier 23 (Alessandro Berini and Selina Springett) are emerging new media artists. They have been collaborating for the last three years, primarily on outdoor sound installations, and have achieved a high level of success, winning a number of awards and commissions. These include the Artist Peer Award and Staff Choice Award at *Sculpture at Scenic World 2016* and first prize in the *Rockdale Outdoor Gallery Art Prize 2016*. They have done several commissions for *Eden Unearthed and Art on the Greenway*. Selina and Alessandro were finalists in HIDDEN 2016.



## 09 Miguel Olmo



*untitled (After Descartes)*

**Materials** Concrete, aluminium and wire  
**Dimensions** 250 x 500 x 300 cm  
**Price** \$5,000

### STATEMENT

Our environment, along with other factors like attitude and knowledge affect our beliefs system. *untitled (After Descartes)* places this very simple yet potentially complex statement into our physical world. Casted from the earth on which it is displayed, the work at it's most basic provokes the viewer to inquire about the nature of his or her own beliefs.

### BIOGRAPHY

Miguel Olmo is a contemporary Spanish/Australian artist working across a diverse range of media. Olmo's practice encompasses video, digital imagery, installation, sculpture, new media, photography and sound. Olmo has exhibited in a number of group and solo exhibitions including here and abroad including *Mucho Was Mayo* (Cartagena, Spain), *Fisher's Ghost Prize*, *Art on Paper: Hazelhurst Art Award*, *In situ: Mosman Sculpture and Installation Prize*, *Sculpture in the Vineyards* and the *Mary Alice Evatt Art Award*. He was also selected for HIDDEN 2011.

## 10 Jayanto Damanik Tan



*Offerings*

**Materials** Ceramic and found objects  
**Dimensions** Variable  
**Price** \$1,500 each

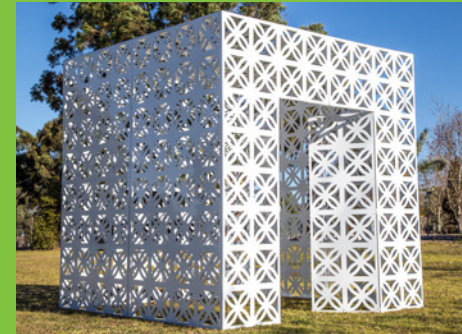
### STATEMENT

*Offerings* is Jayanto's contribution to Rookwood Cemetery's 150th anniversary. This work is a reminder of the good times that were shared together in life before the loved one passed away. He transcends them with love—the love of delicious cakes and the love of sharing them with friends and acquaintances. Reflected in the work is a sentiment of combining spirituality with sharing. As we well know, things are simply better when they are shared. This brings to mind a sentiment uttered by Yoko Ono; "We are all rivers flowing into the ocean, washed together".

### BIOGRAPHY

Jayanto Damanik Tan is an emerging artist who was born and raised in a village in Sumatra, Indonesia and he came to Australia as a migrant. After many years of hard work making Sydney a new home, Jayanto has a Diploma of Fine Arts from Sydney Gallery School TAFE and currently he is completing a Bachelor of fine arts at the National Art School. His works have gained recognition at a number of public festivals and art prizes both in Australia and internationally, including finalist in *Fisher's Ghost Art Award*. He lives and works in Sydney, Australia.

## 11 Emma Anna



*Breeze Block*

**Materials** Aluminium composite panel and aluminium frame  
**Dimensions** 240 x 240 x 240 cm  
**Price** \$4,500

### STATEMENT

A delicate white cube emerges from the landscape wearing the familiar 'breeze block' lacework of suburban architecture, its skin of domesticity cast over a skeleton frame. Like a kaleidoscope that fragments upon rotation, *Breeze Block* morphs and vibrates with fragments of light and scenery as we move towards and around its perimeter. Its delicacy and ephemeral nature reflects the very state of life itself: nothing is set in stone yet the winds of change (and the forces of destiny) remain unavoidable.

*Breeze Block* acts like a transfer station, reminding us that every pathway in our own grand adventure can lead us onwards to endless possibilities - the same power evoked by a vast, white canvas.

### BIOGRAPHY

Born in Sydney in 1975, Emma Anna lives and works between Melbourne and Colombia. She graduated with an MA (Art in Public Space) from RMIT University. She has exhibited in the public realm nationally and internationally. Her previous projects have included *IMAG\_NE*, premiered at *Sculpture by the Sea Bondi* (2008) and now toured to over 30 sites internationally. In Barranquilla, Colombia Emma is the co-founder of La Casa Verde (The Green House), an artist-run gallery and residency in the city's historic El Prado region.

## 12 Tom Buckland



*Optick*

**Materials** Concrete, steel and found objects, electronics  
**Dimensions** Variable  
**Price** \$800 each

### STATEMENT

On the face of it, the works appears as a grouping of large periscopes jutting out from the landscape. Upon investigation, moving closer and peering into each one, however, the viewer discovers whole other worlds within: tiny absurd dioramas that tell stories about life and death, the future and past and what lies beyond. Like armchair travellers, our minds are free to wander while our bodies remain on this side of the wall, in this reality.

### BIOGRAPHY

Tom Buckland graduated from the Australian National University School of Art with honours in 2015. Buckland has exhibited work in group and solo shows across Australia and is the recipient of numerous grants and awards.

## 13 Jodi Stewart



*Fallen*

**Materials** Stoneware, glaze and paint

**Dimensions** Variable

**Price** \$2,000

### STATEMENT

This sculpture represents the fallen and scattered petals of a poppy, and is a metaphor for those fallen in war. The poppy has been associated with death since the time of the ancient Greek myths. More recently the red poppy has come to represent the blood of soldiers sacrificed in war, and for Australians the poppy has a particular link to the ANZAC tradition. The sculpture's elements, the 'petals', are made of stoneware, a material that starts off soft and pliable and through the process of firing, is changed, hardened, toughened and sometimes destroyed.

### BIOGRAPHY

Jodi Stewart graduated in 2015 from the National Art School, majoring in Sculpture. Her paintings and drawings have been selected for the *Portia Geach Memorial Award*, *Shirley Hannan National Portrait Award* and the *Adelaide Perry Prize for Drawing*. Her sculptures have been finalists in the *Alice Prize*, the *Tom Bass Prize* and the *Kingaroy Sculpture Prize*. She is currently participating in a long-term artist residency at Dunmoochin, Victoria.

## 14 Fiona Edmeades



*In the Presence of Absence*

**Materials** Reclaimed steel and steel rod

**Dimensions** 245 x 75 x 60 cm

**Price** \$7,800

### STATEMENT

I am interested in the mysterious nature of our human existence, as embodied consciousness, manifest in the temporal realm. During times of grief and loss, this complex aspect of our being is keenly felt.

*In the Presence of Absence* aims to contrast these two realms that we inhabit by creating a sense of our outer being, (in the world of form), and an inner space (our conscious being, within ourselves).

The recycled materials I use are rich in their unapologetic patinas. These materials and the element of repetition are central to my visual language. I utilise these elements in the sculpture to explore the process of grief and mourning as a heightened experience of both separation and connection.

### BIOGRAPHY

Fiona Edmeades graduated from the National Art School in 2009 and maintains a regular exhibition schedule through solo, group, curated and finalist exhibitions. In 2011 Fiona was awarded the ArtStart grant and in 2015 won the *Bowral Sculpture Prize*. Her work is held in the collection of the Research Library at the Art Gallery of NSW. During 2015 and 16 Fiona was an ongoing artist in residence at the Ambleside Artist studios, Oberon, NSW. She is currently an artist in residence at the Brand X Tempe Jets studios, Sydney.

## 15 Jonathan McCord



*Spirit Vessel*

**Materials** Cattle rib and scapula bones and gauge wire

**Dimensions** 81 x 159 x 46 cm

**Price** \$15,000

Represented by Martin Browne Contemporary.

### STATEMENT

As I move through the landscape, I am drawn in by the forms of river, tree, rock, bone and the debris of bush life. I'm transported by the immediate towards the Old Ones and Ways. While the *Spirit Vessel* may reek of the Underworld and the River Styx, it is made as part of a set of icons to worship the Goddesses in an outdoor ritual at the Sacred Grove...a Vessel for Gaia's Spirit. Mother Earth is not only my own inspiration she provides all my materials and found objects. Father Sky provides the Light and I the Nouse and time.

### BIOGRAPHY

Jonathan McCord held his first solo exhibition at Rex Irwin Gallery. He has held several exhibitions with Martin Browne Contemporary. He is also a musician who records his own compositions in a recording studio he built on his home at Deepbank Station in the Burnett region of Queensland.

## 16 Teffany Thiedeman



*The Storyteller*

**Materials** Ceramic, glass, bone and found objects

**Dimensions** 75 x 55 x 45 cm

**Price** \$6,666

### STATEMENT

The calavera is a common motif in popular culture. Immediately accessible and less bleak than a skull, it tells the unique story of a life once led. In this work I use individual and painstakingly created ceramic tiles as symbols of the eternal cycle of life, butterflies, the sun, leaves and sprouting plants. Combined with found objects, little pebbles and broken pieces of treasured crockery. The flotsam and jetsam of our ordinary lives creates inexplicable patterns. The eye sockets contain miniature scenes like memories. A *Memento Mori* glittering light and colour that conversely reminds us to live our lives now.

### BIOGRAPHY

Teffany Thiedeman has been playing with clay all her life. She has studied bronze casting in Madya Pradesh, India, explored traditional ceramic practises in Oaxaca, Mexico and gazed in amazement at the work of Gaudi in Barcelona, Spain. Now she just wants to stay home and make stuff.



## 17 Sonja Karl



*Golden Everlasting*

**Materials** Xerochrysum Bracteatum (Australian native daisies), radiation mask, mirror, wood and paint

**Dimensions** 35 x 110 x 87 cm

**Price** \$3,500

### STATEMENT

The sculpture *Golden Everlasting* is a commemoration honouring lives lost, celebrating and reflecting on love, life and memory. *Golden Everlasting* is a place of reflection where one can interact and consider solitude, realise our physicality and fragile reality embedded within the illusion of confinement. We long for lingering visual reminders of personal memories with well wishes toward the dead and gratefulness of survival especially when we seem unable to escape the tragic and unexpected. Directly personal, embracing a global connection, *Golden Everlasting* exists where one can examine the resonance of memory.

### BIOGRAPHY

Sonja Karl is a contemporary multi-disciplinary artist based within the Royal National Park, Australia. Her diverse practice ranges from installation, sculpture, painting and ephemeral art working in 2D and 3D using unorthodox materials. Sonja collaborates with communities with a passion for environmental concerns, our interconnectedness with nature and the human condition. Her work was featured as part of a group collective, *Bimblebox 153 Birds*, supporting environmental concerns of a natural wilderness habitat initiated by Jill Sampson and curated by Beth Jackson. She was awarded the Local Government Cultural Award through Accessible Arts. Her work has been exhibited in Parliament House, Sydney and Regional Galleries within NSW and ACT.

## 18 Adam Galea



*Psychopomp*

**Materials** Epoxy resin, fibreglass, marine plywood, steel and exterior paint

**Dimensions** 60 x 40 x 20 cm

**Price** \$3,000

### STATEMENT

'Psychopomp', derived from the Greek 'psychopompos', literally means 'guide of souls' — personified as human, creature or even an animal. A psychopomp is responsible for guiding a deceased soul towards the afterlife.

### BIOGRAPHY

Adam Galea has a Diploma of Fine Arts from St George TAFE and a Bachelor of Fine Arts from the National Art School, majoring in Sculpture. He has won first prize in the *Rockdale Outdoor Gallery Art Prize 2015* and The *St George Art Prize (3D Category)* in 2014. He has been a finalist in other sculpture exhibitions including *Sculpture at Sawmillers*, *HarbourSculpture*, *Sculpture in the Vineyards* and *North Sydney Art Prize*. He was the joint winner of HIDDEN 2016.

## 19 NC Qin



*i see reality from my little world : Instilled Memories*

**Materials** Glass and concrete

**Dimensions** 120 x 20 x 20 cm

**Price** \$560

### STATEMENT

Pillars of light queue along a pathway. There are memories trapped inside, extracted from the artist's journals, each celebrating defining moments of life; on love, dreams, pride and solitude, family and friends. They light a path down memory lane, but they have been coded in braille and untouchable by physical means. Frozen in glass, they reflect the innermost part of our psyche where our memory resides and teeters just outside of our reach. But if one were to look closer, they may find that the messages of memory are decode-able just as the limits we place on our minds, solid as they may seem are also fragile like glass.

### BIOGRAPHY

Graduating from Sydney College of the Arts and the Central Academy of Fine Arts (China) in 2015, NC Qin is an emerging Sydney-based glass artist with works ranging from small classical sculptures to large conceptual installations. She has exhibited extensively around Australia in both institutional sites such as Fisher Library and ANU Gallery as well as artist run galleries including Gaffa and 541 Art Space. Known for her partnership with the Love Letter Art brand, she produces a fresh glass installation every year.

*Unfortunately this artwork was damaged in transit and is now shown in a reduced capacity.*

## 20 Soraya Abidin



*Messenger*

**Materials** Reclaimed sailcloth, PVC plastic, wire, wood and hammer finish acrylic paint

**Dimensions** 140 x 140 cm

**Price** \$2,900

### STATEMENT

It is an Animistic belief that the bird effigy is powerful and purifying. It is regarded of the Upper world, metaphorically able to traverse between the spiritual world and the present world. Through rituals of offerings and prayer, it is believed humans are able to send messages to the past, the present and the future. As the *Messenger*, birds are a metaphor and are a means of reference in the purifying of the human spirit.

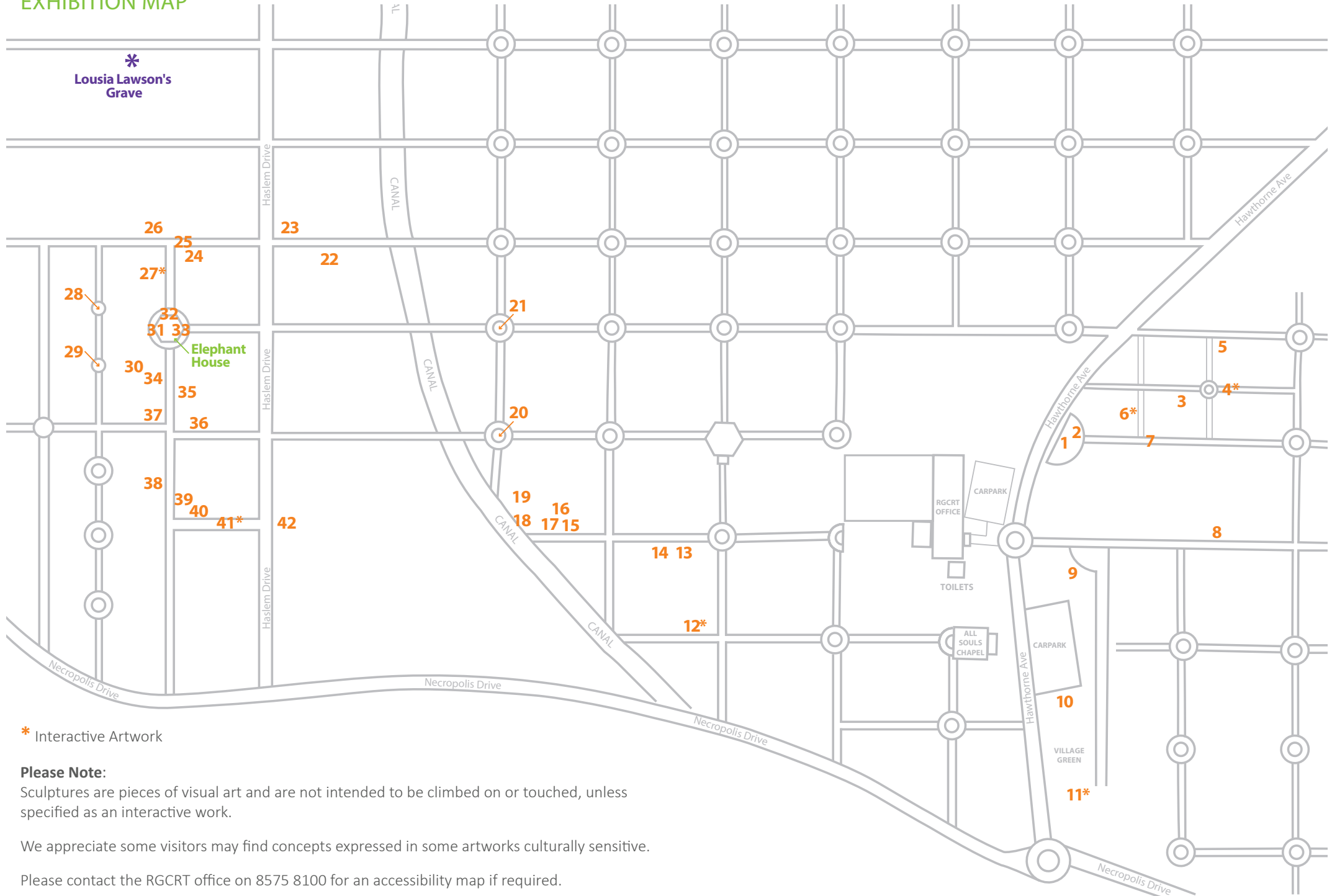
### BIOGRAPHY

Soraya Abidin is a contemporary textiles artist from Sydney. Her art making practice explores the notion of 'interculturalism' by connecting the commonality of crafts from her Malay and Australian Irish-Scot ancestors.

To date, Soraya is the curator of *Seed Stitch Contemporary Textile Award*. She has completed Arts Residencies at Rimbun Dahan Arts centre, Malaysia 2016 and Chris O'Brien Life house. Finalist in *Wangaratta Contemporary Textile Biennial*, *Warringah Art Prize* and *Insight Out of Sight* public art competition. Soraya's work includes a series of murals commissioned by Leichhardt Council. She has exhibited and published works locally and internationally. Her work is featured in publication, *Textiles the Art of Mankind* by Mary Schoeser and can be viewed in museums worldwide.



# EXHIBITION MAP



\* Interactive Artwork

**Please Note:**

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

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

Please contact the RGCRTOFFICE on 8575 8100 for an accessibility map if required.

## 21 Laura Nolan



*REVOLUTION*

**Materials** Steel and acrylic  
**Dimensions** Variable  
**Price** \$6,000

### STATEMENT

*REVOLUTION* is a sculptural response to current spiritual, environmental and political issues. With evidence of systems breaking down and significant signs that existing methods are no longer working, what we need is a revolution. A global unification to overthrow current systems, replacing old ideas with new models, that would better serve the planet and the people. If we all come together perhaps we can make some changes.

### BIOGRAPHY

Laura Nolan is currently researching the Bachelor of Visual Arts Honours degree majoring in sculpture at Sydney University's Sydney College of the Arts. She is an emerging artist based in Sydney and her practice is multi-disciplinary. Nolan is passionately motivated to make art in response to current social, spiritual, political and environmental issues. Her work has been exhibited for The International Board of Education in 2015 and at the NSW Parliament House in 2016. Recent exhibitions that Laura has participated in include *Makers Matter* at Gaffa Gallery in 2016, *Love Letter, Again and Again* (2016) and *Love Letter, Be With You* (2017) at 541 Art Space. She also participated in the *Sydney Art Crawl* in 2017.

## 22 Louis Pratt



*Consumption*

**Materials** Timber, found objects, coal, resin, steel and gold leaf  
**Dimensions** Variable  
**Price** \$4,400 per piece

Represented by Nanda Hobbs Contemporary.

### STATEMENT

*Consumption* draws upon the Biblical motif of the Apple, highlighting the consequences of consuming the natural world. These apples are made from coal and metal leaf, resources that makes Australia rich. As in the biblical story mankind was cast out of Eden, *Consumption* shows there are environmental consequences for our actions.

### BIOGRAPHY

Louis Pratt completed an undergraduate degree with first class honours in sculpture at ANU school of art in 2000. He went on to complete his MFA at the UNSW COFA in 2003, where he lectured in sculpture for 12 years. He has won several public sculpture awards.

## 23 Paula Broom



*Endless Pink Ladder*

**Materials** Painted wooden dowel and fluorescent pink bricklayers line  
**Dimensions** Variable  
**Price** Not For Sale

### STATEMENT

*Endless Pink Ladder* suggests a connection between Heaven and Earth, like a fun Jacob's Ladder. It is inspired by those tiny bathtub ladders found in Britain in the 1970s for rescuing spiders (rather ironic in an Australian setting), and, more importantly, by Brancusi's series of Endless Columns, its namesake, with which it shares common traits, such as an infinitely repeatable form. A metaphor for hope for the artist after breast cancer, the ladder is playful, draped through the surrounding environment like a garland to celebrate Rookwood's 150th year, inviting us to at least visually follow its path.

### BIOGRAPHY

Paula Broom relocated from the UK to Sydney in 1998 after studying Fine Art at London's Middlesex University. Her art practice continued around her married life with two, now teenaged, children and further studies for a Masters of Environmental Management from the University of New South Wales. Since graduating in 2014, she has had four solo exhibitions, one of which won the Fine Arts Excellence in Genre Award of the 2015 *Sydney Fringe Festival*. She has received various awards and accolades for her photographic work, which continues to be selected and exhibited overseas and in various online publications and blogs.

## 24 Anna Battersby & Eleni Tsomis



*Forget Me Not*

**Materials** Glazed stoneware ceramic  
**Dimensions** Variable  
**Price** \$10,000

### STATEMENT

Inspired by Louisa Lawson's life as a courageous suffragette, our artwork *Forget Me Not* is a collection of abstract, gestural ceramic forms that stand together, united and strong, as Louisa inspired the women of her time to be. The Forget-Me-Not flower—a symbol of remembrance in the Victorian era—is visually referenced in the cobalt hues applied to the forms. Clustered together en masse they make a striking impact, reminding us what has been collectively achieved; that which should never be forgotten. Louisa Lawson (1848-1920) is buried at Rookwood Cemetery.

### BIOGRAPHY

Artists Anna Battersby and Eleni Tsomis both work in the ceramics medium and have collaborated to create a personal and emotive site specific installation which speaks to their shared interests in materiality, gesture and memory.

Anna is currently completing her Bachelor of Visual Art (Honours), and Eleni her Masters of Fine Arts, at the Sydney College of the Arts, Sydney University. Anna was awarded the Dean's Award for Sculpture for her graduation work in 2016, and Eleni has recently exhibited her ceramics works at the Stunning Edge Exhibition in Taiwan. They have exhibited in several group shows together, and last year were both Masters Assistants at the ceramics festival Clay Gulgong.



## 25 Leesa Knights



*Like a River Runs Surely to the Sea*

**Materials** Salvaged fibreglass canoe and paint  
**Dimensions** 40 x 80 x 400 cm  
**Price** \$1,900

### STATEMENT

Boats are a symbolic means of transport crafted to cross the waterways that divide land and culture, they can also be interpreted as figurative symbols - visions of crossing to the spiritual world. This artwork is a visual narrative inspired by the wild ramblings of nature and the unpredictable path of existence. Leesa's practice is an embodiment of her ideas—it is how she sees things, how she feels, how she connects and how she evolves as a human and as an artist. Her salvage philosophy is simple; it does not discriminate—for she sees beauty in all things that call from the shadows.

### BIOGRAPHY

As an environmental artist Leesa Knights is driven to expose the delicate relationship between nature and civilization, regularly exhibiting to stir conscience and encourage change. She was awarded an Honourable Mention in the *Warringah Art Prize* 2013 and in 2015 she was the Artist in Residence at Kimbriki and Warringah Council. In 2016 Leesa was a guest artist for Manly Art Gallery & Museum's *Great Wall of Manly* installation and in 2016-17 presented an installation as part of the Australian Open of Surfing. She has been a finalist in *Sculpture in the Vineyards* and the *Sustainable Waste 2 Art Prize* and was a guest panel speaker for the *Manly Arts Festival 2017*.

## 26 Rox de Luca



*150 Drops, (for Eva Hesse)*

**Materials** Found plastics and fishing line  
**Dimensions** Variable  
**Price** \$90 per piece (prices for multiple pieces by negotiation)

### STATEMENT

My practice is a response to the serious global issue of plastic waste. I adapt weather-worn plastics found on my local beaches Bondi Beach and Rose Bay, to create sculptural garlands, which are reflections of my coastal home and the greater human landscape of waste.

*150 Drops, (for Eva Hesse)* was made to commemorate the 150th anniversary of Rookwood Cemetery. The cemetery site for my artwork is a stark reminder of the sustainability of plastics—unfortunately, plastics are here for the long-term and may even outlive us.

*150 Drops, (for Eva Hesse)* is also a tribute to the artist Eva Hesse. Hesse playfully explored new materials - plastics, fibreglass and resins, making works imbued with humour and pathos.

### BIOGRAPHY

Rox de Luca has exhibited regularly in solo and group exhibitions. She has been a finalist in various awards including the *Ravenswood Australian Women's Art Prize 2017* and *Fisher's Ghost Art Award 2016*. Rox has made site-specific sculptures at *Bondi's Sculpture by the Sea* in 2013 and 2016. The artist also completed a Public Art Commission in Cannington, Western Australia with Jo Darbyshire. In 2016 the artist held a show *Gleaning for plastic*, on the beach, at *ArticulateUpstairs*, Sydney.

## 27 Graeme Pattison



*Musical Mourning Memories*

**Materials** Plastic posts and spheres and electronics  
**Dimensions** 200 x 500 x 250 cm  
**Price** \$14,000

### STATEMENT

*Musical Mourning Memories* is a physical and musical interactive sculpture. Music evokes memories of friendship, love and grief. It can help us remember a person, their life story and our relationship to them. Press any pushbutton to hear funereal music. The black musical note brings forth sombre music while the red gives contemporary celebration of life music. All the note colours are aligned to different cultural and emotional attitudes to mourning death and celebrating lives.

### BIOGRAPHY

Graeme Pattison decided to join the sculpturing fraternity after being inspired by early *Sculpture by the Sea* exhibitions. He has exhibited three times at *Bondi Sculpture by the Sea*, twice at *HIDDEN* and *Sculpture in the Vineyards* and at *Sculpture at Scenic World and HarbourSculpture*. It has given him a satisfying outlet for creativity following a long career in engineering.

Graeme has a special interest in interactive sculptures that employ electronics to give added perspectives, social comment and foster reactions. Graeme sometimes uses sculpture to increase the community's environmental awareness. He enjoys the lateral thinking that artists undertake before the next stage where they then hand craft and engineer materials in new and challenging ways.

## 28 Luke Nguyen



*One Thousand Cranes Wishes*

**Materials** Twigs and red thread  
**Dimensions** Variable  
**Price** Not For Sale

### STATEMENT

*One Thousand Crane Wishes* is based on Japanese legend of Zenbazuru, whereby a person who makes 1000 Origami paper cranes will be granted a wish by the gods. These sculptures are created from twigs found locally, bound together by red threads; spiralling outwards like a flock of birds taking flight. These forms suggest family connections, an acknowledgement to my family members for their assistance in the process of making these 'crane wishes'. Furthermore, this process itself is a way of communicating non-verbally, an unspoken appreciation for their presences, dwelled deep in family values; just like a wish, implying that every gift of life is a precious wish granted.

### BIOGRAPHY

Since his completion of a Bachelor of Visual Arts from Sydney College of the Arts (SCA) in 2010, Luke Nguyen has worked across the disciplines of photography, video, Haiku (poetry) and computer generated imagery. He has exhibited in various galleries across Sydney, including exhibitions at Gaffa Gallery and Gallery Red. Luke's most recent exhibition *Luminal* utilised computer programming codes and Haiku to generate an interactive video, which was shown at TAP Gallery in conjunction with *Sydney Vivid 2017*.

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



## 29 Mark O’Ryan



*Theoria*

**Materials** Steel, aluminium and copper  
**Dimensions** Variable  
**Price** \$4,000

### STATEMENT

*Theoria* is a setting to contemplate memory, place and time. Industrial materials have been manipulated into a still life recalling through the effects of time, the origin of all things in nature and the return of all things to nature.

A quiet moment of stillness and order in an unpredictable world.

### BIOGRAPHY

Mark O’Ryan is a graduate of Sydney College of the Arts and the Australian Film TV and Radio school. A desire for more knowledge of materials and technology led to an associateship at the Jam Factory Centre for Craft and Design in Adelaide. A Masters from COFA brought things together into a multi layered studio operating out of SQ1 studios in Alexandria. Mark has been the recipient of several grants and awards His work has appeared in many exhibitions and publications both in Australia and overseas.

## 30 Jerome Pearce



*Disconnect*

**Materials** Recycled materials and found objects  
**Dimensions** 13 x 6.5 x 2 cm each (92 pieces)  
**Price** Not For Sale

### STATEMENT

How do you want to be #remembered? We are fast becoming a culture of instant gratification. We spend our waking hours ‘connecting’ with the people we call our friends with a swipe and a like. We feel like we live through the experiences of others and double tap to prove it. Our eyes fixed to a screen in search of something, not knowing what, so we continue swiping. While we try to connect with the people we follow, the ones sitting right in front of us are left in the dark. Your screen can shine a light on our relationship with the world and the people in it... before we are forced to disconnect.

### BIOGRAPHY

Jerome Pearce is an audio-visual artist, designer and cultural producer. He has been working in the creative cultural industry for over 10 years creating work with communities and collaborating with local and international artists on interactive and experimental installations, video and design. He works across the arts, community, education, disability and business sectors facilitating small and large-scale projects that cater to diverse audiences, needs and levels of interactivity. He has produced a number of projects for Information & Cultural Exchange and Penrith Regional Gallery.

## 31 Alethea Deane



*‘hidden’*

**Materials** Timber, plaster, polystyrene and shrink wrap  
**Dimensions** 130 x 240 x 150 cm  
**Price** \$5,000

### STATEMENT

*‘hidden’* is a comment on the de-personalisation of death in contemporary western culture. The work represents a modern version of the funerary monument, clean, pure and unblemished. The white plastic also alludes to the increasing use of cryonics, where bodies are frozen after death in the hope that future developments will allow for the person to be revived. We live in a death denying culture where eternal youth and immortality are prized ideals. Our preoccupation with life has left us with less ways to meaningfully prepare for and accept death. The shrink-wrapped monument is a symbol of our disengagement from death and dying in modern society.

### BIOGRAPHY

Alethea Deane works predominately in the mediums of sculpture and drawing. She uses a variety of materials and explores themes around human spirituality and our place within the natural world. In 2013, she completed an Advanced Diploma of Fine Arts at The Sydney Gallery School, Meadowbank TAFE. She has exhibited in many group and juried exhibitions in Sydney and throughout New South Wales, including *HarbourSculpture* at Woolwich, *Sculpture at Sawmillers*, *Northern Beaches Art Prize* and several of Defiance Gallery’s Miniatures Sculptures exhibitions. Her work is included in private collections throughout Australia. She lives and works in the Northern Beaches area of Sydney.

## 32 Denese Oates



*Oh What a Tangled Web*

**Materials** Steel and copper coated concrete bones  
**Dimensions** 100 x 100 x 100 cm  
**Price** \$10,000

Represented by Stella Downer Fine Art.

### STATEMENT

The ancient Egyptians saw the shape of the pyramids as the form of the physical body emerging from the earth and ascending towards the light of the sun. Bones are the last earthly traces of the dead, representing mortality, the transitory, and the indestructibility of life. They signify permanence beyond death as they are the last physical things left of us. The pyramid-shaped tangled mass of copper bones and rusty recycled reo steel sit peacefully, inviting the onlooker to decide whether the symbolism reflects a spiritual meaning or references the mess humans are leaving behind and our attempt to create order from chaos.

### BIOGRAPHY

Denese Oates is based in Sydney and trained at City Art Institute (now UNSW Art & Design). She has been a practicing artist for over thirty years. Her current preferred sculptural medium is copper and steel, and her inspiration is often derived from the patterns in nature. She won the Site Specific Award at *North Sydney Art Prize 2017*. Denese presents solo exhibitions of her work on a regular basis in Sydney with Stella Downer Fine Art and in Canberra with the Beaver Galleries, participates in group shows and undertakes private commissions.

### 33 Tully Arnot



*Exhalations*

**Materials** Fans, microcontroller, programming, air, motion and sound  
**Dimensions** Variable  
**Price** \$4,500

#### STATEMENT

*Exhalations* is a multi-channel soundscape, using programmable computer fans mounted to hollow objects to mechanically produce sounds. The tone of each is defined by the empty volume of the object. The haunting sounds created by the artwork explore themes of loss, longing and absence, and the programming of the piece is designed to create a fleeting experience of the work. Viewers may encounter the sound as it's carried by the winds in Rookwood, following the breeze to the source to find the work suddenly returning to silence... or the quiet objects may suddenly spring to life in the audience's presence.

#### BIOGRAPHY

Tully Arnot's work explores the effect that contemporary technology has on human relationships – from interpersonal communication through social media and touch screens to human-robot interactions through AI and companionship robots. He is interested in how these relationships with non-sentient forms feed back into our own capacity to interact meaningfully with one another.

Tully has exhibited widely in Australia as well as the UK, Germany, Belgium, Italy, China, Singapore, New Zealand, Russia and USA, as well as undertaking a number of residencies in Australia, China, Germany and USA. He has an MFA from UNSWA+D and a BDes(Hons 1st) from COFA.

### 34 Neil Laredo



*Balance III*

**Materials** Timber  
**Dimensions** 300 x 360 x 240 cm  
**Price** \$5,650

#### STATEMENT

The elements of balance, time and space are most important in how I endeavour to interpret my ideas—an endeavour that has led me to look at the Japanese Culture and how their discipline to detail and the importance placed on the process aligns very well in my resolve. The concept of balance within this work is broken into three parts, two parts delicately balanced and the third a window offering two different aspects to contemplate time and space.

#### BIOGRAPHY

Neil Laredo holds an Associate Diploma of Fine Arts from the Western Sydney Institute of TAFE and a BA (Fine Art) from University of Western Sydney, where he received the UWS Chancellor's Art Prize (1995) and represented UWS at the *National Tertiary Art Prize*, Flinders University S.A.

His recent works include paintings in the *Gallipoli Art Prize* and sculptures in the *UWS Sculpture Prize* (2012 and 2016). He has also been a finalist in *Sculpture at Sawmillers* and *In Situ 13*, where he was awarded Highly Commended. He has been represented numerous times in the *Deakin University Small Sculpture Prize* and has been commissioned to produce works at the 'Bunya' Residential Development, Doonside NSW. He has been represented in two previous HIDDENs and awarded Highly Commended both times.

### 35 Peter Hardy



*Meditation Forest*

**Materials** Recycled Holly trees, glass and paint  
**Dimensions** Variable  
**Price** \$25,000

Sponsored by Porter's Original Paints.

#### STATEMENT

Last year I was in and out of St Vincents hospital for six months undergoing chemotherapy. One particular night as I was meditating, a visual arose of a grove of light pulsating with words and numbers. These related to my meditation practice. Breathing in and breathing out as a meditation created a strong yet relaxed attitude to this slow moving nightmare. The imagined grove of light created a strong and a relaxed counterpoint to the fear. I resolved then to make this work in the future. *Meditation Forest* is for me a reminder and an affirmation of the power of meditation in the healing process. *Meditation Forest* uses Holly trees, which were weeded out by Ken Hamilton, from his and Linda Raymond's property as part of a bush regeneration program. The bark was stripped by their three pet goats, Boris, Benny and Ziggy.

#### BIOGRAPHY

Peter Hardy has consistently incorporated and supported the use of recycled elements into his artwork. Layered with personal symbols and text, his works often reference meditation and reflection. He has exhibited in *Sculpture by the Sea* four times, *Sculpture in the Vines* twice and the *Casuarina Sculpture Prize*. He has been a finalist in *The Blake Prize* five times (three touring) and the *Wynne Prize*.

### 36 Julianne Smallwood



*In Memory of Lewis Mead 20 Apr 1881*

**Materials** Recycled timber, ceramic and recycled metal  
**Dimensions** 180 x 500 x 300 cm  
**Price** \$12,000

#### STATEMENT

LEWIS MEAD was hit by a train while crossing the tracks at Petersham station and died of his injuries at the Sydney Infirmary. He is buried in Rookwood Cemetery; Section F, Row 18, Denomination Old Church of England.

There is no headstone. Lewis was my 'great great grandfather' born in a little village called Weedon Bec, Northamptonshire, England. His trade a sawyer. My installation is a tribute to Lewis, who coincidentally, just so happens to have been the same age as I am now, at the time of his death. So I have made a 'small wood' of sawn wood with raku rooks at Rookwood.

#### BIOGRAPHY

Julianne Smallwood is a ceramic artist living and teaching in the northern suburbs of Sydney. She graduated from SCA majoring in Ceramics in the late 80s and has been passionate about ceramics from a very early age. Her interest has grown from creating unique one off pieces to creating large scale installations in multiple media including recycled material. In 2012, *BlueM*, a collaboration between Julianne Smallwood and Judy Paddison won *Sculpture at Scenic World's* People's Choice Award. Since then she has been a finalist in many other competitions achieving much success. Her raku birds are currently being sold in galleries around NSW.



## 37 Wendy Edwards



*Raven's Return*

**Materials** Ceramic and glass beads and metal  
**Dimensions** 120 x 150 x 60 cm  
**Price** \$22,500

The Artist was assisted through Arts Tasmania by the Minister for the Arts.

### STATEMENT

The Raven is a Gothic poster bird, depicted as a harbinger of doom; flocking above battlefields, appearing where death is destined to happen - A dark and gloomy portent.

Some ancient folklore however, has the Raven as the bringer of news; renewal and remembrance; a white raven chasing daylight for Apollo until he scorched his wings; representing remembrance in Norse, resting on Odin's shoulders to whisper news and tidings of the broader world.

Some aboriginal belief has a trickster; a guide offering warnings to the living; or, leading the dead on their final journey.

### BIOGRAPHY

Wendy Edwards is a Tasmanian artist, her studio is nestled in bushland in southern Tasmania. A self-taught mosaicist, Wendy is known within the national and international mosaic world for her uniquely different style of work. Wendy has completed fourteen local government and council public artworks with a steady flow of private commissions. Wendy conducts workshops interstate and has been invited as a presenter for an international mosaic symposium to be held this year in Hobart.

## 38 Fraser the Razor



*Retaining Tradition*

**Materials** Harris Tweed, mild steel, plywood and underlay  
**Dimensions** 150 x 120 x 110 cm  
**Price** \$12,000

Sponsored by Harris Tweed [www.harristweed.org](http://www.harristweed.org)

### STATEMENT

The work is a true celebration of the Harris Tweed story and pays a fine tribute to the 'Big Cloth' which has, for centuries, been dyed, spun and hand woven by weavers at their island homes in the Outer Hebrides of Scotland. The skull pays an unmasked tribute to the darker chapter of the Harris Tweed story, when the thriving success of the industry fell and work for weavers became almost scarce. Many of the finest stories bear their own 'rock bottom' chapters. Thankfully, the people of the Harris Tweed industry used that rock as their re-starting point; it was the resurgence of something, once again, great.

### BIOGRAPHY

Originally from Scotland, Fraser the Frazor graduated with a BA in Product Design. After becoming an Australian resident in 2014, he moved into the contemporary sculpture scene, assisting in artist studios and working on outdoor sculpture exhibitions. More recently, he has begun exhibiting his own works at the Blue Mountains Cultural Centre, the Northern Beaches Creative Space and collaborated with other sculptors as part of Major Artery.

Fraser the Razor is the recipient of this year's Artist at the Armory Award.

## 39 Susan Campbell-Wright



*Hipster Effigy: Daisy and Bill – an urban lady and her knight*

**Materials** Wool, alpaca and synthetic yarns, silk fabric, alpaca fleece, PVC conduit, nylon cord and polystyrene  
**Dimensions** 30 x 170 x 120 cm  
**Price** Not For Sale

### STATEMENT

*Hipster Effigy* explores remembrance and personal symbolism. Representations of specific human bodies are compelling and can be comforting. They allow us to portray ourselves (or our departed loved ones) as we'd like to be remembered. If we were the subject, how would we decide what to wear and what symbolic article to clutch? With whom would we lie, and at what stage of our lives would we be depicted? Handmade textile techniques that were once essential for our survival and physical comfort are used in *Hipster Effigy* to represent remembrance and emotional comfort.

### BIOGRAPHY

Susan Campbell-Wright is a textile crafter who uses handcrafts as a means for community engagement and personal expression. She is based in regional Victoria, but studied music at the Sydney Conservatorium, Art at Alexander Mackie College, History at University of New England and embroidery at the Embroiderers Guild Victoria. The bulk of her work is coordinating community participation in artworks and installations and teaching handcraft skills to would-be contributors. She also demonstrates handcrafts at an historic site while dressed in period costume and volunteers in local schools and community centres as a handcrafts teacher. Her works have been seen in Hosier Lane, Federation Square, the *Wyndham Art Prize* and the Johnston Collection.

## 40 Luke O'Connor



*Urn (study)*

**Materials** Ceramic, glaze, steel, timber and acrylic  
**Dimensions** Variable  
**Price** Large \$640 and Medium \$440 each

### STATEMENT

My practice involves utilising the traditional utilitarian language of ceramics and reconfiguring it in an alternative and experimental way. My work is intended to engage the viewer through the embodiment of something simultaneously familiar and unfamiliar. This is achieved through presenting conventional ceramic forms in a way that separates from their traditional aesthetic, in this case exploring the traditional form of the funerary urn. The work is grounded in the physical contact I have with raw materials - working so closely with a ceramic allows for an intimate bond to be formed. The amorphous qualities of clay contain and enable infinite possibilities for experimentation, which manifest themselves in my work.

### BIOGRAPHY

Luke O'Connor is a Sydney based artist whose work explores the ceramic medium through experimentation with form and glaze. He studied at Sydney College of the Arts where he received a Bachelor of Fine Arts, Honors (First Class). Since studying he has exhibited at galleries including Artoreal Gallery, Gaffa Gallery and Home@735.



## 41 Selena Seifert & Chris Wellwood



*Kolorhaus*

**Materials** Stained glass on Perspex  
**Dimensions** 150 x 200 X 150 cm  
**Price** \$36,000

Represented by Wild Valley Art Park and Gallery.

### STATEMENT

*Kolorhaus* is an immersive sculpture that aims to capture the light, and use it to make a sculpture that the viewer will desire to enter. Once inside there's an immersive experience in the realm of colour. *Kolorhaus* plays with traditions of stained glass creating an experience of a spiritual space, one whereby the viewer may feel and see the colour. While consciously secular in conception, it is hoped those experiencing it will be subject to the same involuntary 'uplifting of the spirit' felt when entering an old church embellished with stained glass, no matter what one believes.

### BIOGRAPHY

Selena Seifert and Chris Wellwood are two practicing artists residing in the Blue Mountains. Selena works as a public artist and mosaicist and has created sculptures and murals in Sydney, the Blue Mountains and the Central West. She won an Australia Day Award for Community Art in Portland and a People's Choice Award at *Sculpture at Scenic World*. Chris' love of glass has seen him work on numerous private and public stained glass commissions including major ecclesiastical commissions. Both artists work sustainably to repurpose glass and to create their works. They both share a love and fascination of the tradition of stained glass.

## 42 Mitchell Jones



*Prosperity*

**Materials** Timber, plastic, paint and mixed media  
**Dimensions** Variable  
**Price** \$5,000

### STATEMENT

My artwork is an exploration of the progress of an individual human life. Each element of the installation is representative of what I see as the most important stages of this journey: Birth, Living, Parenthood and Death. The element that represents birth is a sphere rising upwards from the earth, supported by the components that surround it. The second stage of my installation is life; pipes help to support a tower, a motif designed to represent an individual joining a group to work towards a common goal. To represent parenthood, I have created two C shaped elements that form a protective fence, a circular object within, symbolic of the protection offered to a young person by their parents. Lastly to explore the finality of death, I have chosen to construct a spiral, representing a complex journey coming to its end.

### BIOGRAPHY

Mitchell Jones is an emerging artist living and practicing in Melbourne, Australia. He works with a wide variety of ideas and techniques, including painting, digital media, installation and sculpture. Mitchell has exhibited works at numerous galleries in Melbourne and Sydney including Stucco gallery, RMIT Galleries, First Site Gallery and the Loco Arts and Music Festival.



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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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**Village at Rookwood**  
Café • Flowers • Functions • Research

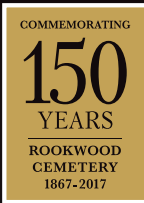
**Village at Rookwood provides visitors to Rookwood with an onsite Café, Florist, Function Centre and Research Facility.**

Enjoy fresh local produce at the café, find a floral arrangement for any occasion at the florist, host an event in a contemporary function venue, or find out more about your family history – all in the one location.



# Rookwood Open Day

**SUNDAY 24  
SEPTEMBER  
10AM - 3PM**



## Discover Rookwood Cemetery

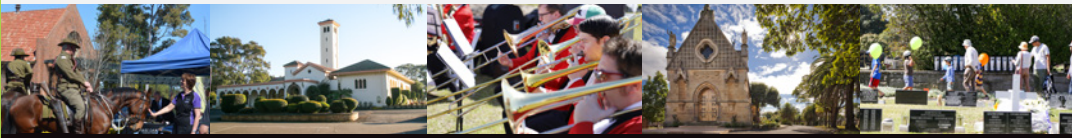
At the Rookwood Open Day

This 150th commemorative event showcases Rookwood and all the amazing things it has to offer.

The day invites the local community and beyond to discover Rookwood's superb landscape, fascinating history, evolving communities and unique services.

Activities will include:

- Historic Tours, Talks and Displays
- Crematoria and Mausoleum Tours
- Grave Digging Demonstrations
- Stone Masonry Demonstrations
- Family History Research
- Live Entertainment
- Face Painting and Kid's Activities
- Horse and Cart Rides
- HIDDEN – A Rookwood Sculpture Walk
- Food Stalls
- Official Opening Ceremony and Grand Parade
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**Friends of Rookwood**

Discover more of Rookwood Cemetery with the Friends of Rookwood.



## UPCOMING HIDDEN TOURS

10am

**Saturday 9 September**

**Sunday 10 September**

**Saturday 23 September**

Explore the oldest area of Rookwood Cemetery, including a visit to Louisa Lawson's grave and the iconic Elephant House. Free. Book at [hiddeninrookwood.com.au](http://hiddeninrookwood.com.au)

## UPCOMING FRIENDS TOURS

10am—12:30pm

**Sunday 1st October**

Heritage Walk Part 1 or Murder & Mayhem

**Sunday 5th November**

Heritage Walk Part 2 or Plague & Pestilence

Tours cost only \$15.00 per person (\$10.00 for members). Children 11-16 years half price. Children under 11 are free.

All money raised is used for restoration projects within the cemetery.

For more information visit [friendsofrookwoodinc.org.au](http://friendsofrookwoodinc.org.au)



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**Thank you for your gold coin donation when you purchased this HIDDEN catalogue. All monies raised are being put directly towards the restoration of Louisa Lawson's grave.**





Jessa Melicor, *Coconut Tales*, 2017, coconut, paper, ink. Photo: Jessa Melicor

## BALIK TANAW (LOOKING BACK)

8 JULY - 3 SEPTEMBER 2017

Peacock Gallery and Auburn Arts Studio

[www.cumberland.nsw.gov.au/arts](http://www.cumberland.nsw.gov.au/arts)



Abdul-Rahman Abdullah, *Practical Magic* (detail), 2016, carved wood and synthetic rope

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