

HIDDEN

ROOKWOOD CEMETERY SCULPTURE WALK

2018

10th Anniversary

1 September - 1 October



HIDDEN - A ROOKWOOD SCULPTURE WALK 2018 IS PROUDLY BROUGHT TO YOU BY



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WE ARE PLEASED TO PRESENT ROOKWOOD'S 10TH ANNUAL SCULPTURE EXHIBITION

HIDDEN – A Rookwood Sculpture Walk, is an outdoor sculpture exhibition that takes place amongst the gardens and graves of the historic Rookwood Cemetery.

This unique annual exhibition features artworks that explore Rookwood's themes, including history, culture, remembrance and love.

To celebrate the 10th anniversary of the event, HIDDEN 2018 will also highlight the changing role of public interaction with cemeteries over the past decade and how cemeteries could look in the future.

Further to this we are building an accessibility program, with a selection of sculptures displayed online with audio description to enable the visually impaired to enjoy the event. We have also implemented Flickering Stone, a new digital component that showcases short films.

At Rookwood General Cemetery, whilst we are focused on planning for the future, we are also committed to conserving Rookwood's heritage. As a result, through the HIDDEN donation program, all proceeds from the HIDDEN catalogue are donated to the Friends of Rookwood for cemetery restoration projects.

In 2017, we raised funds to restore the grave of renowned suffragette and newspaper proprietor, Louisa Lawson. This year, proceeds will contribute towards the restoration of Rookwood's Grave Diggers Hut. Visitors to HIDDEN will have the opportunity to see both of these historic sites, whilst enjoying the sculptures and discovering the historic monuments and gardens that make up Rookwood Cemetery.

On behalf of Rookwood General Cemetery, I hope that you enjoy our 10th HIDDEN sculpture exhibition and I thank everyone involved for their contribution to this event.

George Simpson
Chief Executive Officer
Rookwood General Cemetery



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SELECTION PANEL

JUDGE - Sophia **KOUYOUMDJIAN**

Sophia Kouyoumdjian has worked in the arts sector for over 15 years across directorial, curatorial and exhibition management roles and is currently the Director of Parramatta Artist Studios. Previously she worked as the Curator at Blacktown Arts Centre and has comprehensive experience in Western Sydney's contemporary arts sector. In 2017, Sophia guest-curated Primavera at the Museum of Contemporary Art, Australia. (Photo Credit: Jacquie Manning)



JUDGE - Megan **ROBSON**

Megan Robson is Assistant Curator at the Museum of Contemporary Art Australia. Her recent curatorial projects include Installation Contemporary, Sydney Contemporary (with Rachel Kent) (2017); Primavera at 25: MCA Collection (2016–17; touring nationally in 2017–18); Martu Art from the Far Western Desert (with Anna Davis) (2014) and New Acquisitions in Context (with Anna Davis) (2013). (Photo Credit: Tristan Derátz)



CURATOR - 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 2012 and the Fishers Ghost Award 2012. 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 inaugural Hungry for Art Festival for the City of Ryde. For this council, she has also curated the Youth Environment Prize (YEP) 2013, the International Women's Day Art Prize 2013 and 2014 and the Sustainable Waste 2 Art Prize (SWAP) 2014 and 2015. She has curated a number of themed exhibitions including Language at the Peacock Gallery for Auburn City Council and the inaugural exhibition at the Warringah Creative Space—Certain Nature—for Warringah Council. Cassandra has been the curator of HIDDEN - A Rookwood Sculpture Walk since 2011



AWARDS

\$10,000 Rookwood Cemetery Sculpture Award*

Rookwood General Cemetery is again offering a non-acquisitive award of \$10,000 for one artist. All artists participating in HIDDEN 2018 are eligible for this award. The successful artist will be selected by an external panel of judges – Sophia Kouyoumdjian (Director of Parramatta Artists Studios) and Megan Robson (Assistant Curator, Museum of Contemporary Art Australia).

\$1,000 Elite Funeral Directors Award*

Elite Funeral Directors are offering a \$1,000 award for one artist who chooses to address the themes applicable to this award. The successful artist will be selected by Sophia Kouyoumdjian and Megan Robson in conjunction with Diane Luccitti and Scott Rennie from Elite Funeral Directors. It will be awarded to the artwork that best addresses the conversation around end of life and the ways in which we honour our departed whilst best serving our own mourning journey.

\$500 People's Choice Award^

Rookwood General Cemetery is again offering a \$500 people's choice award. All artists participating in HIDDEN 2018 are eligible for this award. Audiences have the opportunity to vote for their favourite sculpture when they visit HIDDEN.

\$250 Rookwood General Cemetery Staff Award^

Rookwood General Cemetery is again offering a \$250 staff choice award. All artists participating in HIDDEN 2018 are eligible for this award. All employees of Rookwood General Cemetery will have the opportunity to vote for their favourite sculpture.

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 2018. This award, which was selected by Tony Nesbitt (Manager, Arts Programming, SOPA), was awarded to Kenneth Lambert. Kenneth had the use of one of the Armory's studios to prepare his work *Apparition* for HIDDEN.

Flickering Stone Award*

Rookwood General Cemetery is offering a non-acquisitive award of \$1,000USD for one artist. All artists selected into FLICKERING STONE 2018 are eligible for this award. The successful artist will be selected by Sean Morris (Director of Square1 Studios, Curator and Collector of video art) for the way in which their work addresses the themes of Flickering Stone including history, culture, remembrance and love.

Peacock Gallery Moving Image Award*

Cumberland City Council is offering two non-acquisitive awards of \$500 each to two artists who have a connection to Western Sydney (living, working or studying). The themes of Flickering Stone must be addressed, with the recipients of these awards to also be selected by Sean Morris.

*Award recipient will be announced at the HIDDEN 10th Anniversary Launch Party.

^Award recipient will be announced the week after the HIDDEN exhibition closes.

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	DETAILS
Sun 26 Aug	3pm	Photography Instameet	Bring your camera and props, learn new techniques and get a sneak-peak of HIDDEN.
Sat 1 Sep	3pm	10th Anniversary Launch Party	HIDDEN opening, award announcement and entertainment.
Sat 8 Sep	7am - 9:30am	Channel 7's Sunrise at Rookwood	Live Sunrise weather crosses, artist interviews and a BBQ breakfast.
	10am	Friends of Rookwood HIDDEN Tour [^]	Explore the oldest areas of Rookwood during this historic tour.
	11am - 1pm	Meet the Artists	Meet the person behind your favourite artwork.
	11am - 3pm	Shadow Hunting*	Bring your camera and learn how to create drama, mystery and tension in your photographs.
	1pm	Curator Tour [^]	Guided tour of HIDDEN including the opportunity to discuss the works in detail.
Sun 9 Sep	10am	Friends of Rookwood HIDDEN Tour [^]	Explore the oldest areas of Rookwood during this historic tour.
	11am - 3pm	Zine Creations*	Learn the foundations of zine making using everyday materials and objects found on site.
Sat 15 Sep	10am	Friends of Rookwood HIDDEN Tour [^]	Explore the oldest areas of Rookwood during this historic tour.
	11am - 3pm	Venice in Rookwood*	Venetian masks are a symbol of joy and celebration of the good life. Come and make your own mask to wear through HIDDEN or keep on your wall at home.
Sun 16 Sep	10am	Friends of Rookwood HIDDEN Tour [^]	Explore the oldest areas of Rookwood during this historic tour.
	11am - 3pm	Photo Odyssey*	Bring your camera and join us for an adventure as you are introduced to ways of seeing and composition rules.
Sat 22 Sep	11am - 3pm	Natural is Beautiful*	Become queen of your castle or king of your domain as you use natural objects found within Rookwood to create your own tiara or crown.
Sun 23 Sep	10am	Friends of Rookwood HIDDEN Tour [^]	Explore the oldest areas of Rookwood during this historic tour.
	11am - 3pm	Experiencing Ephemera: Making Sand Mandalas*	Create an ephemeral sand drawing in the form of a mandala and reflect on transition, transformation and the passing of time.
Sat 29 Sep	10am	Rookwood Cemetery Tour Day	Journey back in time with an historic cemetery tour, explore HIDDEN, enjoy live entertainment and take part in a photography Instameet.
	12pm	Curator Tour	Guided tour of HIDDEN including the opportunity to discuss the works in detail.
	1pm	Louisa Lawson Restoration Unveiling	Join us as we unveil the restored grave of Louisa Lawson (originator of Australia's suffrage movement).

In addition to these feature activities, please visit our website for artist performances, BBQs, stalls and customised group tours.

[^] Please visit our website to book your spot on a Curator or Friends of Rookwood tour.

* Bookings not required for these drop-in workshops.

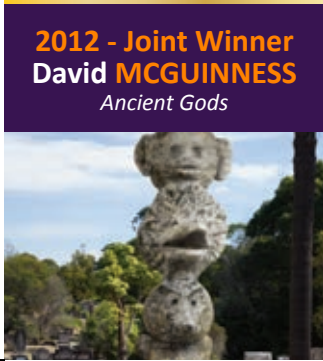
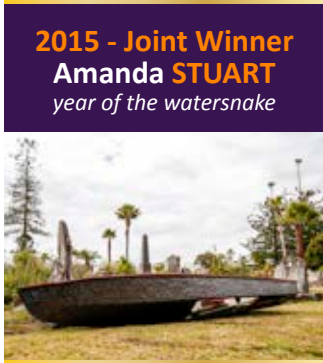
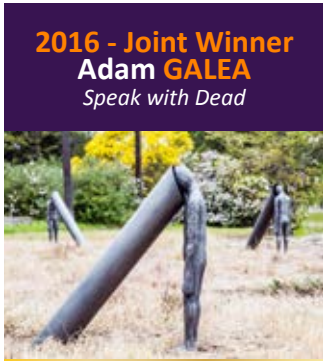
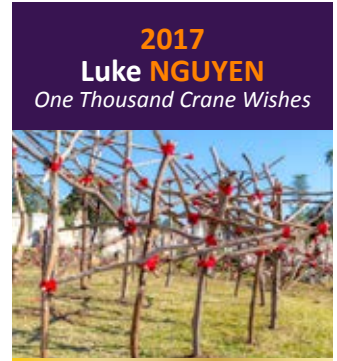
Visit hiddeninrookwood.com.au for more information on each event.

PAST WINNERS

With 2018 representing HIDDEN's 10th Anniversary, we would like to acknowledge and celebrate HIDDEN's past award winners.

Rookwood Cemetery Sculpture Award

In 2011 the Rookwood Cemetery Sculpture Award was introduced. Initially a \$5,000 non-acquisitive award, the now \$10,000 non-acquisitive award is available to HIDDEN's exhibiting artists. The following artists have been recipients of this award.



Highly Commended and Commended

2017 - Louis PRATT	<i>Consumption</i>	Highly Commended
2017 - Jane GILLINGS	<i>The Pearly Gates</i>	Commended
2017 - Peter HARDY	<i>Meditation Forest</i>	Commended
2016 - Gary DIERMENDJIAN	<i>strata - rookwood</i>	Highly Commended
2016 - Alessandro BERINI and Selina SPRINGETT	<i>Shades</i>	Highly Commended
2016 - Jan CLEVERINGA	<i>The Passing</i>	Commended
2016 - Kirsty COLLINS	<i>Tears & Courage</i>	Commended
2015 - Aaron ANDERSON	<i>Suburban Folley #1</i>	Highly Commended
2015 - Janine BAILEY	<i>Last Words</i>	Highly Commended
2015 - Freya JOBBINS	<i>Museum of Childhood Memory</i>	Highly Commended
2015 - Penny RYAN	<i>Bush Memorial</i>	Commended
2015 - Jessie STANLEY	<i>Interstellar Cloud</i>	Commended
2015 - Mitchell THOMAS	<i>Refraction</i>	Commended
2014 - Neil LAREDO	<i>Eternal Time Keeper</i>	Highly Commended
2014 - Sue CALLANAN	<i>Above and Below</i>	Highly Commended
2014 - Sussana STRATI	<i>The Shape of Breath</i>	Commended
2014 - Paul COOPER	<i>Living by the Sword</i>	Commended
2013 - Neil LAREDO	<i>Gate</i>	Highly Commended
2012 - Serena HORTON	<i>Ashes I</i>	Highly Commended
2011 - Peter TILLEY	<i>Way to Eternity</i>	Highly Commended

SOPA Artist at the Armory Award

2017 - FRASER THE RAZOR	<i>Retaining Tradition</i>
2016 - Clara ADOLPHS	<i>Headstones</i>
2015 - Madeleine CHALLENGER	<i>Memory Forms</i>
2014 - Jane THEAU	<i>Girt By Sea</i>
2013 - Kelly MILTON	<i>Ex Libris</i>
2012 - Stephen HALL	<i>The Limner Loses</i>
2011 - Kylie BOWLES	<i>Wind Horse</i>

Peacock Gallery and Auburn Arts Studio Residency and Mentorship Award

2017 - Luke NGUYEN	<i>One Thousand Crane Wishes</i>
2016 - Rachel SHEREE	<i>Peace in Death</i>
2015 - Karen MANNING	<i>Blanket Fort</i>
2014 - Naomi OLIVER	<i>Flotsam</i>
2013 - Artists in Transit	<i>A Float: Across the River</i>
2012 - Thomas C CHUNG	<i>"I Just Wanted To Say...I Still Remember You"</i>
2011 - Benedict ERNST	<i>Bouquet (x4)</i>

People's Choice Award

2017 - Wendy EDWARDS	<i>Raven's Return</i>
2016 - Rachel SHEREE	<i>Peace in Death</i>
2015 - Hurlstone Agricultural H.S	<i>Eternity</i>
2014 - Ally ADENEY	<i>Memory Wave</i>
2013 - Neil LAREDO	<i>Gate</i>
2012 - Thomas C CHUNG	<i>"I Just Wanted To Say...I Still Remember You"</i>
2011 - Melissa LAIRD	<i>X: 1816</i>

RGCRT Staff Choice Award

2017 - Wendy EDWARDS	<i>Raven's Return</i>
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LUSTRUM LEAGUE

The following artists have been in at least 5 HIDDEN exhibitions.

Adam **GALEA** – 2012, 2014, 2015, 2016, 2017 and 2018

Lee **BETHEL** – 2011, 2012, 2013, 2014 and 2018

HIDDEN JUDGES

2018 – Sophia **KOUYOUMDJIAN** and Megan **ROBSON**

2017 – John **CHEESEMAN** and Sarah **GURICH**

2016 – Judith **BLACKALL**, John **MONTELEONE** and
Katherine **ROBERTS**

2015 – Dr Lee-Anne **HALL** and Dr Bonita **ELY**

2014 – Kiersten **FISHBURN** and Paul **HOWARD**

2013 – Jane **WATTERS** and Alison **CLARK**

2012 – John **KIRKMAN** and Catherine **COLVILLE**

2011 – Lisa **HAVILAH** and Siobhan **LAVELLE**

HIDDEN CURATORS

2018 – Cassandra **HARD LAWRIE**

2017 – Cassandra **HARD LAWRIE**
and Nick **VICKERS**

2016 – Cassandra **HARD LAWRIE**

2015 – Cassandra **HARD LAWRIE**

2014 – Cassandra **HARD LAWRIE**

2013 – Cassandra **HARD LAWRIE**

2012 – Cassandra **HARD LAWRIE**

2011 – Cassandra **HARD LAWRIE**

2010 – David **CAPRA**

2009 – David **CAPRA**



HIDDEN DONATION PROGRAM

We have implemented a HIDDEN donation program to raise funds for cemetery restoration projects. The notion behind this program is to select an iconic monument or structure within Rookwood Cemetery each year, that will be restored and conserved for future generations.

Through the HIDDEN donation program we are contributing all proceeds from the HIDDEN catalogue to the Friends of Rookwood, a volunteer organisation committed to conserving and promoting the heritage of Rookwood Cemetery. In partnership with the Friends of Rookwood, we will then work to restore the nominated monument or structure.

2017 was the inaugural year for this donation program, with the funds raised used to restore the grave of renowned suffragette and newspaper proprietor, Louisa Lawson.



Grave of Louisa Lawson, before restoration

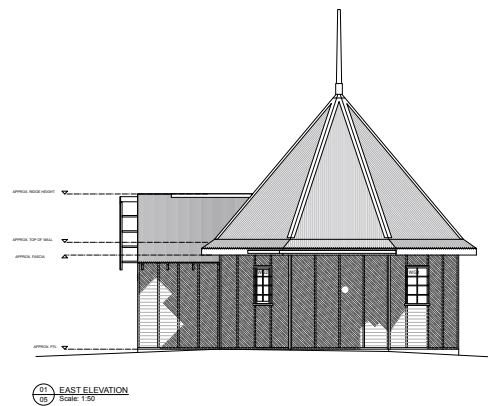


Grave of Louisa Lawson, after restoration

This year, proceeds from the HIDDEN catalogue will contribute towards the restoration of Rookwood's Grave Diggers Hut. To further assist with the restoration of this structure we have also received a Heritage Near Me Activation Grant by the NSW Office of Environment and Heritage.



Current state of Grave Diggers Hut



Concept diagram of proposed restoration



1. Ludwig **MLCEK** *Spira Mirabilis*

Materials: Marine plywood and acrylic paint

Dimensions: 160 x 240 x 220 cm

Price: \$16,000

STATEMENT

Spira Mirabilis is Latin for 'Miraculous Spiral', named by Jacob Bernoulli, a Swiss mathematician in the 17th century fascinated by its unique mathematical properties that are often found in nature such as arrangement of seeds on a sunflower or as in this case the Nautilus shell. The idea of this piece was conceived in sixties of the last century when I, with fellow students worked out this equiangular, self-similar curve mathematically which, as Bernoulli wrote may be used as a symbol, either of fortitude and constancy in adversity, or of the human body, which after all its changes, even after death, will be restored to its exact and perfect self.

BIOGRAPHY

Ludwig Mlcek is a Czech born sculptor, living in Australia since 1968. He participates in symposiums in Europe and exhibits in Australia regularly. He has been a finalist in Sculpture by the Sea, in Sculpture at the Scenic World, Harbour Sculpture, Sculpture in the Vineyards, Western Sydney University Sculpture Award, winner of Hunters Hill Art Prize, winner of People's Choice Awards many times etc. He also exhibited at Wood Works Gallery, Bungendore, Out of Woodwork Historical Houses Trust, Rouse Hill, Retrospective National Trust, Woodford Academy, Art with Attitude, Newington Armoury and Gallery 47, Rylstone.

2. Alison **WINCHESTER** *Our Fallen Stars*

Materials: Glass

Dimensions: Variable

Price: \$100 each star

STATEMENT

The concept of this work is heavily influenced by David Bowie's *Black Star* album released after his death. I added chakra colours within the stars to represent how our souls are revived; our souls have life after death. The day I submitted my application for HIDDEN 2018—13 March—the Astrophysicist Stephen Hawking (who was always thinking of the stars) died the next day... A weird coincidence in the universe? Maybe it is trying to tell us something.

BIOGRAPHY

I have studied various courses through TAFE, including Creative Arts, Childcare, Disabilities and Leisure and Health. I have now decided to concentrate on my artwork. In the past six years I was involved with Hazelhurst Regional Gallery and Arts Centre as a volunteer tour guide. I was the recipient of a 2015 and 2016 Accessible Arts Grant which allowed me to develop a body of work and exhibited for the N.S.W. and Australian Aphasia Association. My sculpture *Lovers and Dreamers* was accepted for the 2017 Harbour Sculpture show at Hunters Hill and Sculpture at Killalea at Shellharbour.





3. Barak ZELIG *Hidden from Us*

Materials: Stainless steel
Dimensions: 210 x 130 x 1 cm
Price: \$13,500

STATEMENT

When people talk about near death experiences, we hear about a tunnel of light and not about the stairway to heaven and if our spirit travels will it then have a shadow? If the stairs really exist, then how will we be reflected in these stairs and what is reflected? Do we see ourselves as we are conditioned to think since we can only see our physical bodies and not our spirits? Are all spirits the same and only the physical body is different? Does our spirit look exactly like us or another person reflected in the stairs?

BIOGRAPHY

Barak is a skilled sculptor, printmaker and designer. He studied overseas and at the ANU School of Art and Design Canberra and University of Technology Sydney. Barak has exhibited widely since 1988 and participated in many exhibitions including Sculpture Bermagui, Lake Light Sculpture Jindabyne, Sculpture in the Paddock Yass, Clearwater Sculpture Queanbeyan and selected for inclusion in Contour 556 Festival Canberra which will be held in October this year. Barak participated in many art exhibitions and competitions in Europe, Asia, and America.

4. Atanas DJONOV *Capsule*

Materials: Recycled plastics, bonsai tree, acrylic paint and cast aluminium
Dimensions: 170 x 100 x 100 cm
Price: \$5,000

STATEMENT

A 'capsule' resembling the spherical descent module of the Soviet spacecraft Vostok—which made the first human spaceflight in 1961—is painted to create a topographical globe. At its centre, suspended timeless, stands a bonsai tree killed by a heatwave in 2004.

BIOGRAPHY

Atanas Djonov was born in Plovdiv, Bulgaria in 1972 and moved to Sydney in 1996. He completed a video-production course at the College of Journalism and Mass Communication at Sofia University, Bulgaria, and a Bachelor of Fine Arts (Honours) and a PhD from Art and Design (former College of Fine Arts), University of NSW, Sydney.





5. Hobart HUGHES *Spirit Headstone 1-5*

Materials: Ceramic

Dimensions: 60 x 25 x 7 cm each

Price: \$7,500 (\$1,500 each)

STATEMENT

The works are intended as if they are artefacts and rituals from an unfamiliar cultural. The language has a different syntax and its approach to death is one where humour is enmeshed into the rites. The series reference Scandinavian carving, Japanese wood cuts of ghosts and 1920 children's encyclopaedias cross sectional human brain metaphors.

The cups are a ritual as if the descendants were to bring to the grave the last unbroken cup in a set that this person would have drunk from.

BIOGRAPHY

Hobart has had seven solo sculpture shows in Sydney and been represented in Perspecta, CEMENTA (Kandos) and has shown at the Art Gallery Of New South Wales. He has had three international shows in Kefalonia Greece and Berlin Germany and MOMA in New York for his video work. Hobart won the 2016 Chippendale World Art Prize.

6. Will COLES *Untitled (A gift from England)*

Materials: Glass reinforced plastic with marble dust

Dimensions: 12 x 63 x 40 cm

Price: \$1,500

Represented by Nanda/Hobbs

STATEMENT

This is a sculpture that can only be shown in maybe two places in the world, the United States and Australia, or more specifically Pittsburgh and New South Wales. It relates to incidents where British occupying forces are strongly suspected of deliberately giving Small Pox infected blankets to the indigenous people.

This is not to shame modern Australians or Americans about their history but to ask people to accept the good and bad elements in our history. Despite the current anti-intellectualism of framing such events as 'the black armband view of history', Australia has to accept its colonial past.

BIOGRAPHY

Will Coles is a sculptor whose practice includes conceptual and 'street art' ideas. He has been unofficially installing thousands of sculptures for over a decade in various cities in various countries on several continents. His work is in various Australian state and federal art collections as well as public and private collections here and overseas. He is currently sculpting somewhere in Europe.





7. Julianne SMALLWOOD

Sleeping With The Fishes

Materials: Raku fired ceramic
Dimensions: Variable
Price: \$12,500

STATEMENT

An expression famously used by gangsters, the title of this installation *Sleeping With The Fishes* is a tongue in cheek reference to those residing in the cemetery. The symbol of the fish has many meanings going back to ancient times, however the meaning this piece holds is one of community, spirituality and life itself. The analogy of the school of fish representing that precarious line between life and death; as it stays close in its community for protection from predators; and the transient nature of life itself, is another theme explored by this work.

BIOGRAPHY

Julianne Smallwood is a ceramic artist living and teaching in the northern suburbs of Sydney. She has a degree in Ceramics from SCA. In 2012 Julianne entered Scenic Worlds inaugural sculpture competition winning People's Choice Award for her collaborative installation *BlueM*. Julianne has been a finalist at Scenic World, Sculpture in the Vineyards, Sustainable Sculpture at Ku-ring-gai Wildflower Garden, Hunters Hill Art Prize, Artisans in the Gardens and Hidden.

Her raku birds are sold in galleries around NSW.

Julianne acknowledges Bruce de Mellow's metalwork assistance in the creation of this work.

8. Peacock Gallery MAKERS CIRCLE

Who will fill these shoes?

Materials: Found objects, embroidery, mixed media, paint, crochet and ceramic
Dimensions: 400 x 200 cm
Price: Not for sale

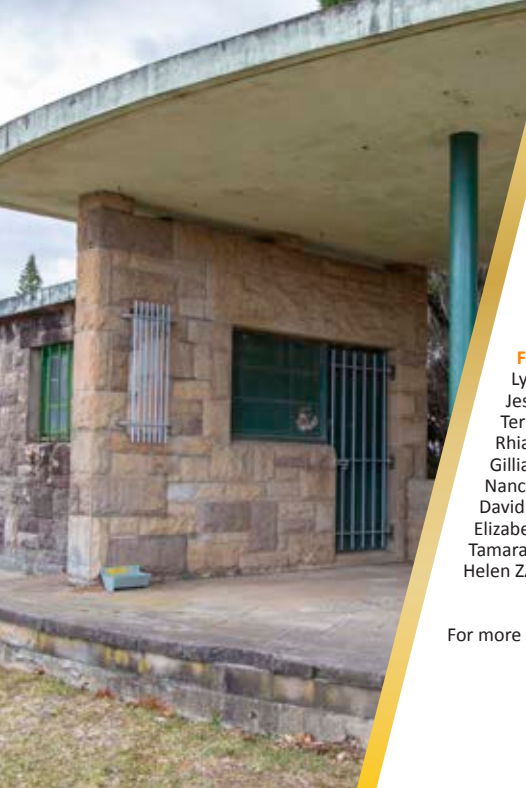
STATEMENT

Who will fill these shoes? is a group installation created by The Makers Circle that celebrates the circle of life from birth to death. Shoes, a common object that everyone possesses, are being used throughout the work to look at life and loss. They embody the person who wore them, speculate on who they may have been and muse on who will fill them in the future. Artists worked on individual panels reflecting personal ideas and styles of work. By bringing these panels together the work becomes a celebration of our similarities and differences, past and present. Artists include: Ruwaydah Rhodes, Dona Samson Zappone, Christina Morgan, Shirley Jenkins, Marina Robins, Seher Aydinlik, Michaela Simoni, Francisca Siow, Selma Fida, Svetlana Panov, Janice Irwin and Linda Brescia

BIOGRAPHY

The Makers Circle has been meeting at the Peacock Gallery since 2014. Members of the group have produced work that has been included in exhibitions at the Peacock Gallery, including a collaborative project *Fernery* for the Glenn Barkley curated *Objects in Space-Artists in the Garden*. Individuals in the group have also been awarded prizes at the Cumberland Art and Photography awards and have participated in Arts Markets and contribute to 'Made in Cumberland', the Peacock Gallery Gift shop.





9. Introducing **FLICKERING STONE**

A HIDDEN Moving Image Award

OVERVIEW

As you wander through HIDDEN you will come across this door, behind it you will discover a new digital component to the exhibition.

Flickering Stone is our inaugural exhibition of video and moving image art that has been included as an addition to the HIDDEN sculpture exhibition. Step inside the door to watch the short films prepared by exhibiting artists.

FEATURED ARTISTS

Lynn DENNISON *Dress, Sea*

Jess FREEMAN *Digital Memory*

Terhi HAKOLA *Burning Bed*

Rhiannon HOPLEY *Ante-mortem*

Gillian KAYROOZ *Surveillance Over Scrutiny*

Nancy LIANG *Ticket to Rookwood*

David Anthony SANT *Inconsequence*

Elizabeth WHITE *Loving You Always*

Tamara WHYTE *Arnhem to Ice - Bush Baby*

Helen ZAJKOWSKI *The Cage*

For more information on the artists and their works, see pages 36 - 37.

10. Olivia HAMILTON *What Lies Buried / What Grows*

Materials: Ceramic, soil, plastic and plants

Dimensions: Variable

Price: \$4,975

STATEMENT

This work explores the connections between people and place through a reflection on the acts of burying, and planting. Black figures, mourning, mark the passing of time, surrounded by half-buried, broken remnants of ceramic objects and living plants. My ancestors, migrants from Europe, carried plants with them to their new home, and replanted them in Australian soil; in Australia, we now live with a sense of home that includes the smells, tastes, and sights of both native and introduced plants. Stories are buried in this earth, but what will grow here in the future?

BIOGRAPHY

Olivia Hamilton is a ceramic artist and sociologist from Sydney, Australia. She is currently studying the Diploma in Ceramics at Gympie TAFE, and has previously completed a PhD in Sociology at Macquarie University. Her academic and artistic practices are closely linked. As a researcher, Olivia explores ideas of belonging, identity, and concepts of space and place, while in her art practice, these central concerns are complemented by an interest in everyday objects and material culture. Her writing has been published in academic journals and books, while her artwork has been shown at MUSE gallery, Ultimo.





11. Genevieve GRAHAM

Shadow Mementos

Materials: Cyanotypes on calico, embroidery thread, fishing line, wire and perspex tubes
Dimensions: Variable
Price: Not for sale

STATEMENT

Shadow Mementos incorporates photographs of 1800s graves at Rookwood Cemetery to make embroidered cyanotypes. The embroidery design is informed by the text from each headstone and the personalisation of the grave. In Western societies of the 1800s women cared for the dead and prepared funerals. They made items of remembrance for the deceased and *Shadow Mementos* is a contemporary interpretation of this labour of love. The unknown stories and funerary practices of the 1800s is the catalyst for this work, which also reflects the changing nature of memorialisation and contemporary funerary rituals within cemeteries.

BIOGRAPHY

Genevieve Graham is a Maitland based artist. She studied Fine Art at Sydney Collage of the Arts and graduated with first class honours. She is currently working in the arts industry and undertaking a PhD at Newcastle University. Genevieve uses dark room photographic practices, such as liquid light and cyanotype, to create photographic installations. She is currently researching Trace Objects, the personal items left at graves, and is fascinated by the taboo topic of death. Through her work she hopes to demystify funerary rituals and use artistic discourse to reconceptualise death.

12. Elizabeth WEST *Portal*

Materials: Salvaged polycarbonate box strapping and wire rope
Dimensions: Variable
Price: \$5,500

STATEMENT

A vortex suspended in space reflects on the concept of grieving as a portal for transformation. Grief can feel un-grounding, like pieces of our lives are swirling around us. Yet time also seems to stand still, moments are suspended. Working with this energy we can approach the process of grieving as a journey that can help us magnify and refine what we value. We can choose to be consumed by our grief and pulled into the vortex or we can enter into the process; consciously expanding. *Portal* is an invitation to enter the space of reflection; exploring ourselves, our relationships and our environments with clear direction.

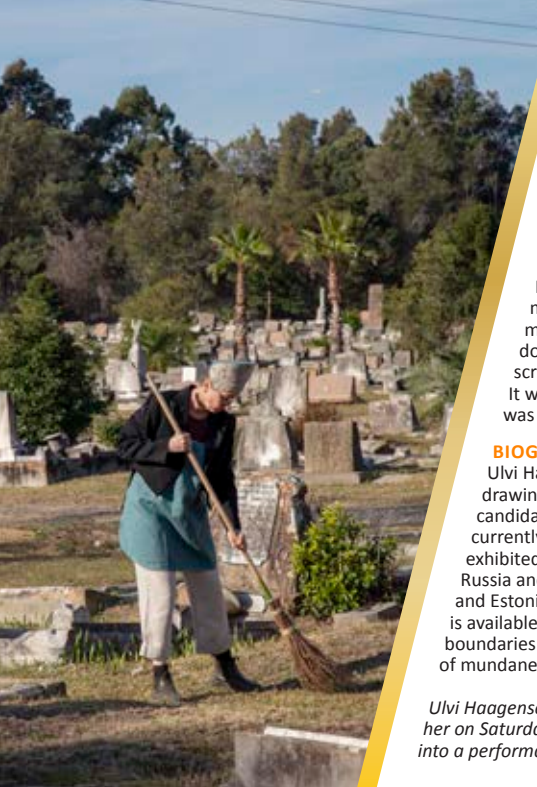
BIOGRAPHY

Elizabeth West is an Australian artist with Maori heritage, living and working between Sydney and Melbourne.

Weaving is a core process in her work, which explores relationships to environments, resources and time. West's practice speaks to the expanse from the personal to public and historical to present. West has been commissioned to produce temporary public art installations in Sydney, Melbourne and Townsville.

Her 2017 solo exhibition at SOMA Gallery, Melbourne presented her body of work with salvaged plastics. She is currently undertaking a twelve-month residency for environmental artists, in a space subsidised by the Inner West Council, Sydney.





13. Ulvi HAAGENSEN

The Mourning Sweeper

Materials: Brooms: Bamboo, wood, twigs and wire
Dimensions: Brooms: 200 x 28 x 28 cm each
Price: \$270 each broom

Supported by Defiance Gallery

STATEMENT

My father lived in Sydney and when I heard of his death I was more than 15000 km away in Tallinn. It was too early in the morning to contact a travel agent to organise a flight, so what did I do? I washed the kitchen floor. On my hands and knees, I wept as I scrubbed, paying attention to every small detail. I was fully present. It wasn't physical distance that separated us now, but a distance that was far, far greater – the difference between life and death.

BIOGRAPHY

Ulvi Haagensen, born and trained in Sydney, has a background in drawing and sculpture. Based in Estonia since 1999 she is a PhD candidate doing artistic research at the Estonian Academy of Arts and is currently a Visiting Research Fellow at the University of Sydney. She has exhibited in Australia, Estonia, Lithuania, Sweden, Finland, Hungary, Latvia, Russia and South Korea, and has work in public collections in Australia and Estonia. With the bricoleuse, an inventive amateur who uses whatever is available, as the pivotal figure in her art practice she investigates the boundaries between art and everyday life by merging embodied experiences of mundane domestic tasks, everyday aesthetics and art-making.

Ulvi Haagensen will be sweeping her way through HIDDEN. Catch a glimpse of her on Saturdays and Sundays from 12:00 - 12:45pm as she turns her artwork into a performance piece.

14. Lee BETHEL *The Shadow*

Materials: Paper
Dimensions: 10 x 100 x 95 cm
Price: \$4,000

Represented by Egg & Dart

STATEMENT

The Shadow is an excerpt from Tennyson's poem *Maud*. The quote reflects on the pain of loss and questions the existence of afterlife. It exemplifies the power of memory to recapture the dead. The design of the text creates a shadow sculpture; the shadows change with the passage of time. Our memories of loved ones past flit in and out like the changing shadow. Paper is tough and resilient yet has a fragility that references our mortality.

BIOGRAPHY

Lee Bethel has been represented in many exhibitions, including in the Sulman Prize, the Paramor Prize, Rick Amor Drawing Prize, the Banyule Art on Paper Award, the Waterhouse Art Prize, Fisher's Ghost Prize, the Hutchins Award and the Burnie Regional Gallery Art on Paper. She has had solo shows in the Jean Bellette Gallery, the Bathurst Regional Gallery, and the Shoalhaven Regional Gallery. Bethel was Highly Commended in the James Kiwi Prize and selected for Fractured Beauty Exhibition at Wollongong Gallery. She has had residencies at Fremantle Arts Centre, Artsbox Footscray, Bundanon, and Hill End. In 2005 she received a UNESCO Laureate to work and exhibit in France.





15. Miho WATANABE

*Awareness of Between-ness:
Katami once a possession of deceased*

Materials: Silk, metal, perspex and plastic
Dimensions: 20 x 42 x 29 cm each
Price: \$108 each (without stand)

STATEMENT

My obsession with 'between-ness' started whilst I was a professional photographer. I explored the space between a subject and the camera as an energy flow. Living in Australia for nearly half of my life, I missed funerals of my relatives and friends back in Japan: the communal sharing to honour and to appreciate the life of the deceased. Katami is an object once a possession of deceased, kept as a memento or remembrance in Japanese culture. Katami represents the visualisation of the 'between-ness': an energy flow and interconnectedness between the deceased and the living. Reflected light shines through these works only when sunny, and not visible on cloudy days. This represents that to be aware of between-ness is impermanent.

BIOGRAPHY

Miho Watanabe is a Japanese/Australian Diaspora artist who focuses on awareness of between-ness, as a reciprocal energy that flows between a subject and herself. She completed her MFA at UNSW in 2015. She received the Australian Postgraduate Award for her MFA and University scholarship for her PhD in Visual Arts at ANU. Her work was selected for North Sydney Art Prize 2017, BOAA 18, Contemporary Art Prize, and Ravenswood Emerging Award in 2018

16. FRASER THE RAZOR *This do in remembrance of me*

Materials: Mild steel and stone
Dimensions: Variable
Price: \$500 - \$2,000

STATEMENT

My work is made up of 10 winged talons, each symbolic of a different memory, some good, some bad, happy, sad, vivid, fading, empowering, regrettable and more. The wings represent hope, the positive and optimistic while the talon is darker, malicious and painful. While the wings and talons are opposites, you can not experience one without the other. The size and form of each piece varies as does the impact of each memory.

BIOGRAPHY

As an emerging sculptor, Fraser the Razor initially found inspiration in the Memento Mori movement. Working with mild steel he has exhibited in gallery shows and outdoor sculpture exhibitions such as Four Elements Fire/Water and Sculpture at Scenic World. While in the process of setting up a home studio and workshop, Fraser has secured a couple of artist residencies, the first at The Armory through Hidden in 2017 and currently at Kimbriki through the Northern Beaches Council. Fraser the Razor is working towards a solo show at the Warringah Creative Space in October and installing a public artwork in Terrey Hills before the end of the year.





17. Christopher TROTTER

Headstone for the Unknown

Materials: Aluminium
Dimensions: 180 x 32 x 12 cm
Price: \$6,600

STATEMENT

Not all are recognised nor recognisable. Inspired by the architecture of a pre-existing object, this relic has been repurposed. New life born from death.

BIOGRAPHY

Trotter's professional art practice began in the 1990's exhibiting in galleries along the east coast of Australia. By 1994 he found himself focusing on the creation of public artworks. Using his architectural training and knowledge, Trotter has produced over 45 public works across Australia that are innovative and engaging. Not only does he create high impact art pieces, he also has the ability to create intimate discovery works that engage and delight. His works can be stand alone sculptural pieces, as well as works that are built into the very fabric of a building and perform a function. The interaction of objects with nature, man and time, are of particular interest. Trotter has exhibited extensively though Regional Queensland since 1992. In 2001 and 2003 he had solo exhibitions in Tokyo and more recently World Expo, Shanghai 2010.

18. Claudia DE SALVO *Permanent Address*

Materials: Ceramic stoneware, wood and mixed media
Dimensions: Variable
Price: \$2,400 or \$350 each

STATEMENT

This work represents what our final resting place becomes for those who are close to us. Reimagining the cemetery as a suburb; the rows of graves become streets and the letterboxes mark our final address. The letterboxes represent what is truly needed when those close to us move on; a place to come and reflect, to converse with loved ones who we have lost, and to send letters filled with things we still wish to say.

BIOGRAPHY

Claudia De Salvo is a Brisbane based emerging artist specializing in mixed media and installation art. In 2014 she completed her bachelor of Fine Art at the Queensland College of Art, majoring in interdisciplinary sculpture, and in 2016 she completed her Masters in Creative Production and Arts Management at the Queensland University of Technology. Using her practice to both examine and activate public spaces, her work demonstrates a desire to develop a better understanding of how people interact with physical spaces, and in particular, how our emotional connections to physical spaces are influenced by architecture and the built environment.





19. Sonja KARL *Remembrance Tree*

Materials: 100 plus white men's and women's handkerchiefs, golden thread, brass snap, swivels and fishing line

Dimensions: Variable

Price: Not for sale

STATEMENT

As the wipers of tears, alluding to loss and mourning, handkerchiefs were often retained as keepsakes and mementos of loved ones. These intimate tactile fragments of cloth enriched with memory can often be concealed within a box, a shelf, a pocket as too are our last words said or desired to be spoken to the ones we love. Beginning with the inherited possessions of my mother's handkerchiefs *Remembrance Tree's* words and drawings hold offerings of hand written thoughts, messages, prayers and poetry from members of the community embracing respect for the power of memory and love.

BIOGRAPHY

Sonja is a multi-disciplinary artist engaged in solo and group exhibitions; Artist in Residency programs, community arts projects. Her sculpture *Golden Everlasting* was included in HIDDEN 2017.

In 2016 Sonja exhibited at Belconnen Arts Centre Canberra works on paper concerning endangered and rare birds.

Her work featured as part of a group collective, *Bimblebox 153 Birds*, to support environmental action for a natural wilderness habitat curated by Beth Jackson.

In 2010 she was awarded the Local Government Cultural Award through Accessible Arts and Kogarah Council with the *Movement in Space Art Project*.

20. SYDNEY ART EXCHANGE

TEN x TEN - A Field of Remembrance

Materials: Steel posts, plastic caps, mirrored acetate, acrylic paint and wire

Dimensions: Variable

Price: Price on application

STATEMENT

Overlaying one of the older areas of the Rookwood Cemetery with a grid of 100 steel posts serves to respectfully revitalize the site. Coloured caps topping each post may evoke slow-burning candles lit in memory of the dead. The use of posts acknowledges the administrative practice at Rookwood of 'grave marking' specific graves when requested by descendants or others. Reflections of passers-by and the surrounding world are caught in the mirrored surfaces of vexilla attached to each post. The title *TEN x TEN* and the 100 posts reference the ten-year anniversary of both HIDDEN and our group, Sydney Art Exchange.

BIOGRAPHY

Sydney Art Exchange is a group of five visual artists who have worked together since 2008. We collaborate on joint art projects, and curate and exhibit our work as a group on an annual basis. Our interest is in bringing art to the attention of the community. We value the history and theory on which art is based and consequently our members have strong academic backgrounds and training in art. In 2017 Sydney Art Exchange created a performative, non-objective exhibition at Factory 49 (Marrickville) drawing on the industrial history of the gallery building to highlight the process of art making.

Artists: Eleanor Er, Kerry MacAulay, Corinne Brittain, Anya Pesce, Elke Wohlfahrt.





21. Pamela Lee **BRENNER**

Into My Darkened Heart

Materials: PVC, pet, reflective and coloured gels, lenses, led lights and paint

Dimensions: 180 x 150 x 150 cm each

Price: \$4,200

STATEMENT

This work *Into My Darkened Heart* addresses inner reflection and coloured or conditioned perception, a contemplative life view, and the way triggers in everyday life lead to emotional reconfiguring of reality and an altered point of view. The gold finish hints at spiritual artefacts, and preciousness, and the reflections, abstraction and distortion of the light seen inside the viewers speaks of the often ambiguous nature of inner searching.

BIOGRAPHY

Pamela Lee Brenner works in sculptural installation, multimedia and animation. She has a background in architecture, design, and art direction for TV, and has Masters degrees in both Fine Arts and Design. She now works with software based art performances, large scale outdoor sculptural installations, and interactive animations, including AR. Her work has spanned many different sites across Australia and internationally. Most recently her work has been seen in outdoor Sculpture exhibitions around Australia, including Sculpture by the Sea Bondi & Cottesloe, Swell Sculpture Festival, HIDDEN at Rookwood, Sculpture in the Vineyards and Strand Ephemera in Townsville.

22. Lisa **WOOLFE** *In Flight 2.0*

Materials: Aluminium insect screen, stainless steel fence wire, swage, cable ties, aluminium poles and enamel paint.

Dimensions: Variable

Price: \$5,000

STATEMENT

In Flight 2.0 is part of a larger series of drawings, paintings and sculptures exploring the dynamics of flight specifically referencing the Australian Raven. While creating this series I have become aware of the symbolism of the raven across cultural groups. In Western popular culture these animals are almost exclusively portrayed as a harbinger of doom or death making them frightening and ominous. Interestingly some ancient cultures see the blackbird (crow and raven) as a positive symbol of rebirth, renewal, change and transformation. There are many ravens that visit Rookwood Cemetery, this sculpture and the ideas behind it are intended to present an alternative to the popular view of the magnificent creatures.

BIOGRAPHY

Lisa Woolfe has a BFA Hons from COFA/NAS. She has been a finalist in awards including the Kedumba Drawing Award, Adelaide Perry Prize for Drawing, Burnie Print Prize and Mosman Art Prize. Among other awards, she received the Earle Backen Award for Excellence in Printmaking from COFA and was a recipient of a William Fletcher Foundation Tertiary Grant. Her work is held in private and public collection in Australia and the United Kingdom.





23. Lee FullARTon *Heartwood Shrine*

Materials: Australian gum trees, ceramics and thread

Dimensions: 300 x 120 x 30 cm

Price: \$3,000

STATEMENT

This installation is a continuation of the artist's exploration and creation of work based on shrines and the objects and narratives within them as well as the practice of prayer and ritual. This work combines traditional practices from Tibet in the form of the Tsa Tsa. Tsa Tsa are created in memory of those who have passed away. The artist follows the ritual of mediative making with mantras and in turn enshrines story within the Tsa Tsa of those passed. They are housed within a Tree Shrine that provides a natural and spiritual space for the holy Tsa Tsa.

BIOGRAPHY

Lee FullARTon is a practicing and teaching Artist from Queensland. Since 1991 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 varied media from textiles to installations, accordingly appropriating the media to convey the intentions of her narratives. In 2014 Lee was awarded the AQ Artist Grant and undertook an AiR at Sanskriti Kendra New Delhi India. In 2018, Lee was finalist in the Morris Art Prize and her work will be celebrated in a solo exhibition at Logan Art Gallery in November.

24. Tal MOR SINAY *Refuge*

Materials: Wood and paint

Dimensions: 280 x 200 x 80 cm

Price: \$3,200

STATEMENT

The work takes its form from vernacular jungle shelters built from found materials and references the Japanese Shinto tradition of the Ema wishing plaques. The tiles, which comprise the work are hand crafted and dyed, making each one unique. These can be detached from the main structure and visitors are invited to take them home as a souvenir. As the exhibition advances, more tiles are removed and the refuge alters its appearance until it remains bare. This work engages with notions of ephemerality and invites the audience to ponder about the current and past meanings of the word, *Refuge*.

BIOGRAPHY

Tal is a design practitioner and researcher working through various disciplines, engaging with clients on projects in the fields of consumer products, mobile, furniture and lighting, fashion, spatial, exhibition design and design-art. Tal has worked as a lecturer since 2009 at Bezalel Academy of Art and Design in Jerusalem and at the Royal Melbourne Institute of Technology. His interest lies in designed objects and environments which tell a good story, may it be a story of a person, of a process, or a material. Tal is currently a PhD candidate at RMIT, researching contemporary forms of commemorative practices.





25. Aaron **ANDERSON** *HERE & GONE*

Materials: Wood, steel and imitation gold leaf

Dimensions: Variable

Price: \$11,000

STATEMENT

Carved from a solid wooden post, *HERE & GONE* utilises traditional folk whittling techniques and forms as a metaphor for the finite, often tedious nature of a life lived.

BIOGRAPHY

I was born and raised in Kansas in the American mid-west. After receiving my MFA in 2002 from the Cranbrook Academy of Art in Detroit, I moved to New York where I produced art and worked as an artist assistant (The Starn Twins) and later, head gallery preparator (Metro Pictures Gallery). In 2010 I moved permanently to Australia. In Sydney, I have continued to stay active in the art scene, making and exhibiting my own work while also working as an art handler at various galleries and museums. I am currently the head registrar/preparator at Sullivan + Strumpf.

26. Adam **GALEA** *Weight of Faith*

Materials: Steel, epoxy resin, fibreglass and exterior paint

Dimensions: 140 x 150 x 60 cm

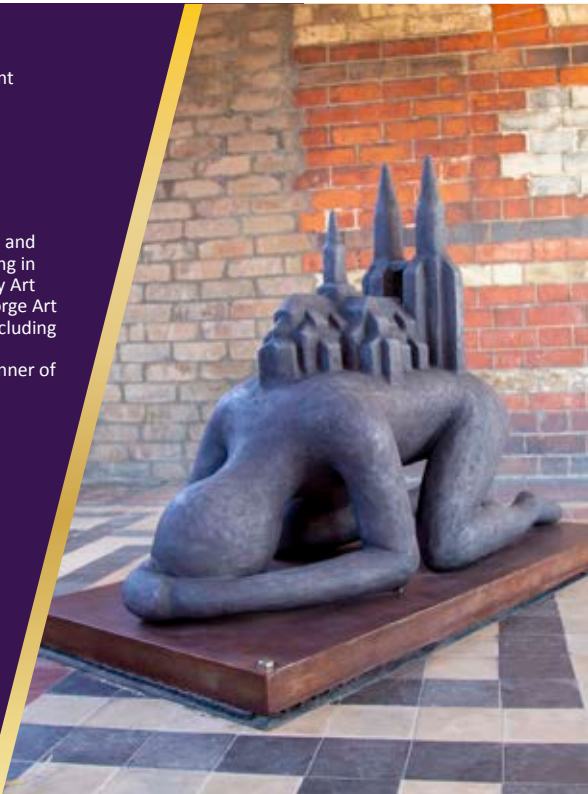
Price: \$5,000

STATEMENT

How much does it weigh?

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 won first prize in the Rockdale Outdoor Gallery Art Prize and the three dimensional category in the 2014 St George Art Prize. He has been a finalist in other sculpture exhibitions including Sculpture at Sawmillers, Harbour Sculpture, Sculpture in the Vineyards and the North Sydney Art Prize. He was the co-winner of HIDDEN 2016.





27. Aedan HARRIS *Dissolution*

Materials: Ceramic, quartz and timber

Dimensions: 80 x 150 x 75 cm

Price: \$4,000

STATEMENT

"Our whole existence is determined by the elements: earth, water, fire, air and space. Through them our body is formed and maintained and when they dissolve, we die." - *The Tibetan Book of Living and Dying* by Sogyal Rinpoche.

Dissolution is an observation of how our physical bodies transform when we have passed; the physical body now 'an empty shell', the uneasy awareness that consciousness has departed, and the remaining mortal husk of a life lived.

BIOGRAPHY

Aedan Harris is an artist and educator in the Ceramics Studio at Sydney Institute of TAFE (GyMEA). He began his ceramic education at the National Art School in 1993 (Certificate of ceramics) and in 2009 graduated with a BVA (Honours) in ceramics from SCA (University of Sydney).

Aedan has participated in exhibitions and residencies both nationally and internationally since 1999. He has been the recipient of a number of awards including: the Japan Foundation's JENESYS grant 2007/2008 completing an artist residency at Shigaraki Ceramic Cultural Park and a 'Honour Award' at the 5th World Ceramic Biennale Korea 2009.

28. Anne LEVITCH *On Hold*

Materials: Steel, fibreglass and paint

Dimensions: 70 x 90 x 140 cm

Price: \$19,500

STATEMENT

The formation of diamonds occurs deep within the Earth. People we love are buried here in the Earth. The hole is smaller than the vast emptiness left in the heart. While deep grief and loss have darkened the refracting light of life in this diamond, its strength, beauty and purity remain unchanged. Memories, some joyful, some dark and some powerful, arise, demanding attention through the alchemy of our psyche, revealing the multitudinous facets of a life.

BIOGRAPHY

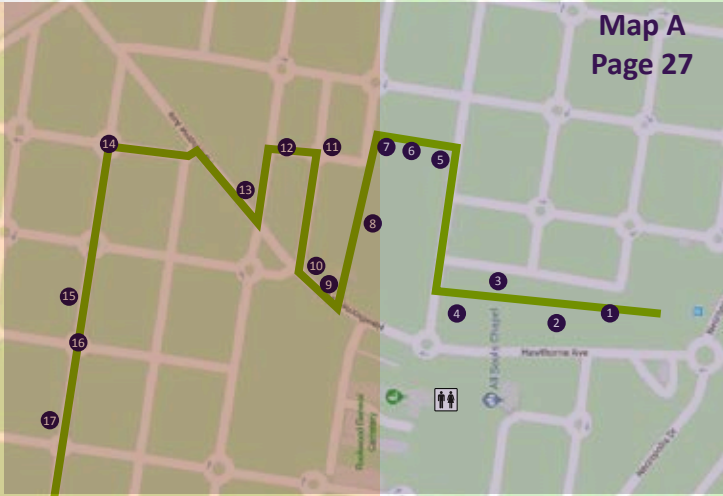
Anne Levitch is a contemporary, multi-disciplinary artist, having crossed realms after decades in design of the built environment. With a BA from Sydney College of the Arts, she is currently in M.Art program at UNSW Art and Design and an Honorary Fellow of the Design Institute of Australia. Levitch has exhibited at *Sculpture by the Sea*, Bondi in 2016, and *Cottesloe 2018*, and is currently completing her work for Bondi 2018. She received the UNSW Alumni Award in 2016 for her installation *Reality TV*. She has been a finalist twice in Chippendale New World Art Prize. She recently curated and exhibited in *Sentient Visibility* at Grace Cossington Smith Gallery, Wahroonga. Her work is represented in private collections in Australia and New Zealand.





Map B
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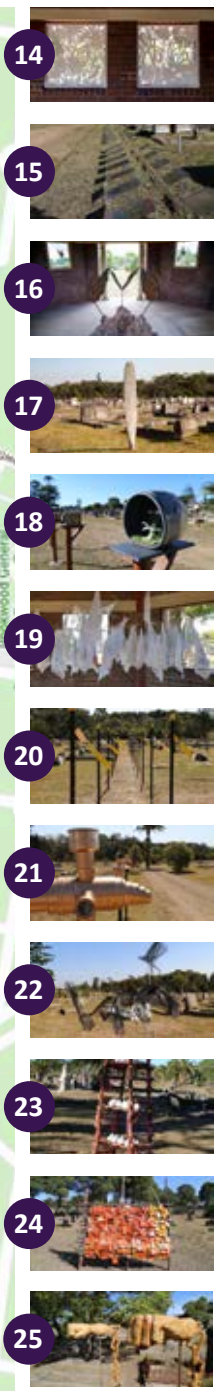
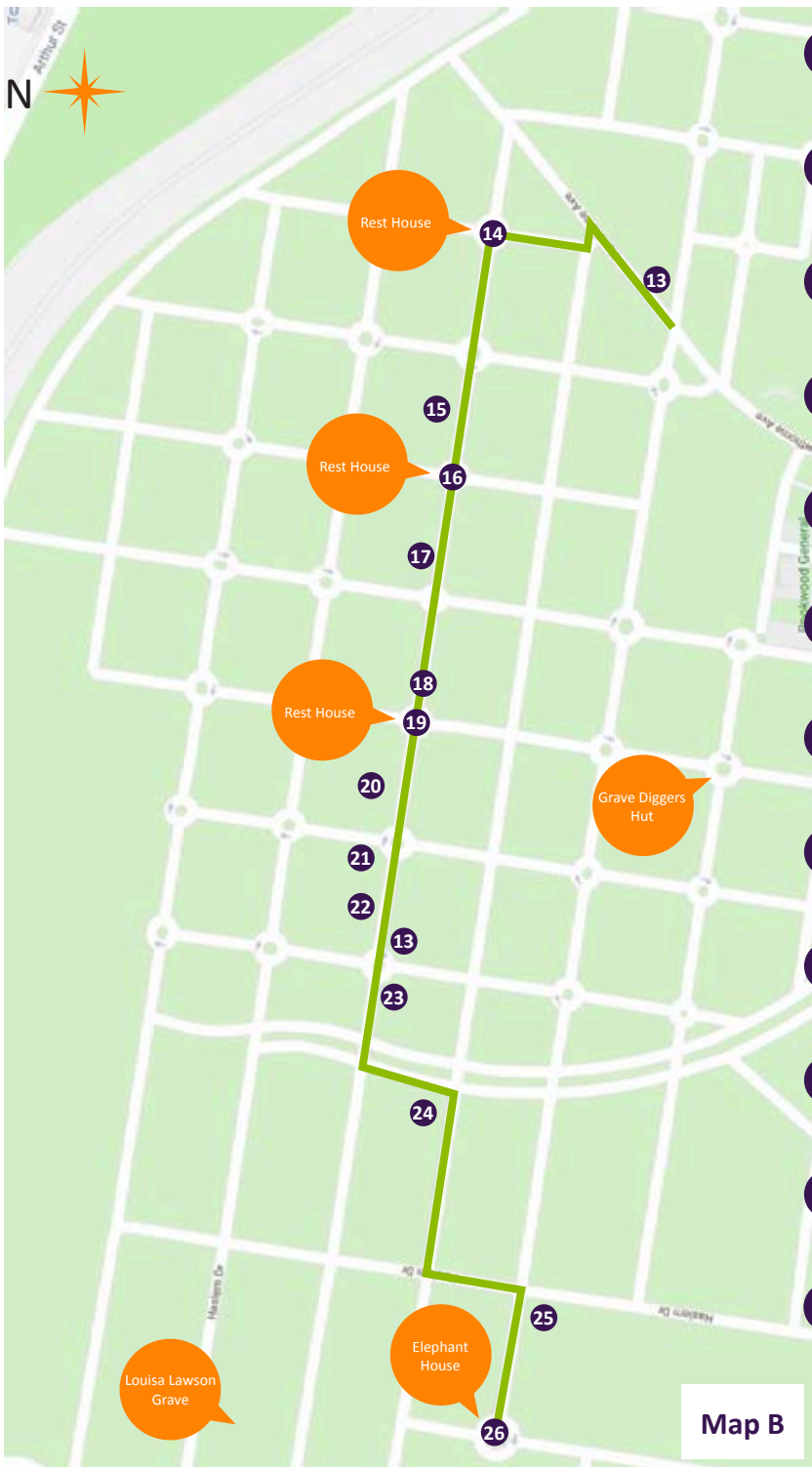
Map A
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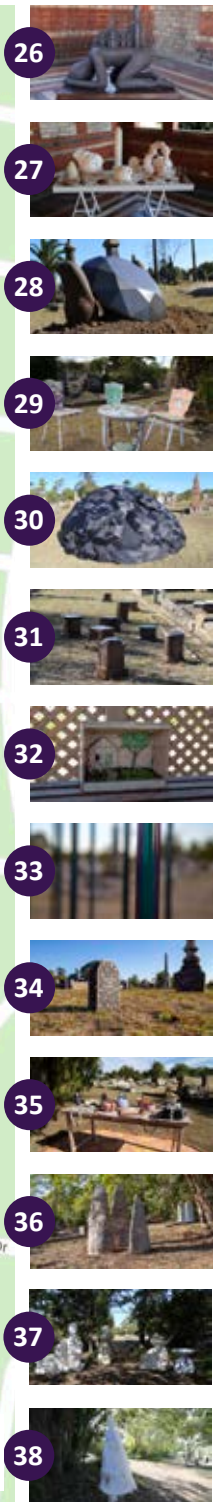
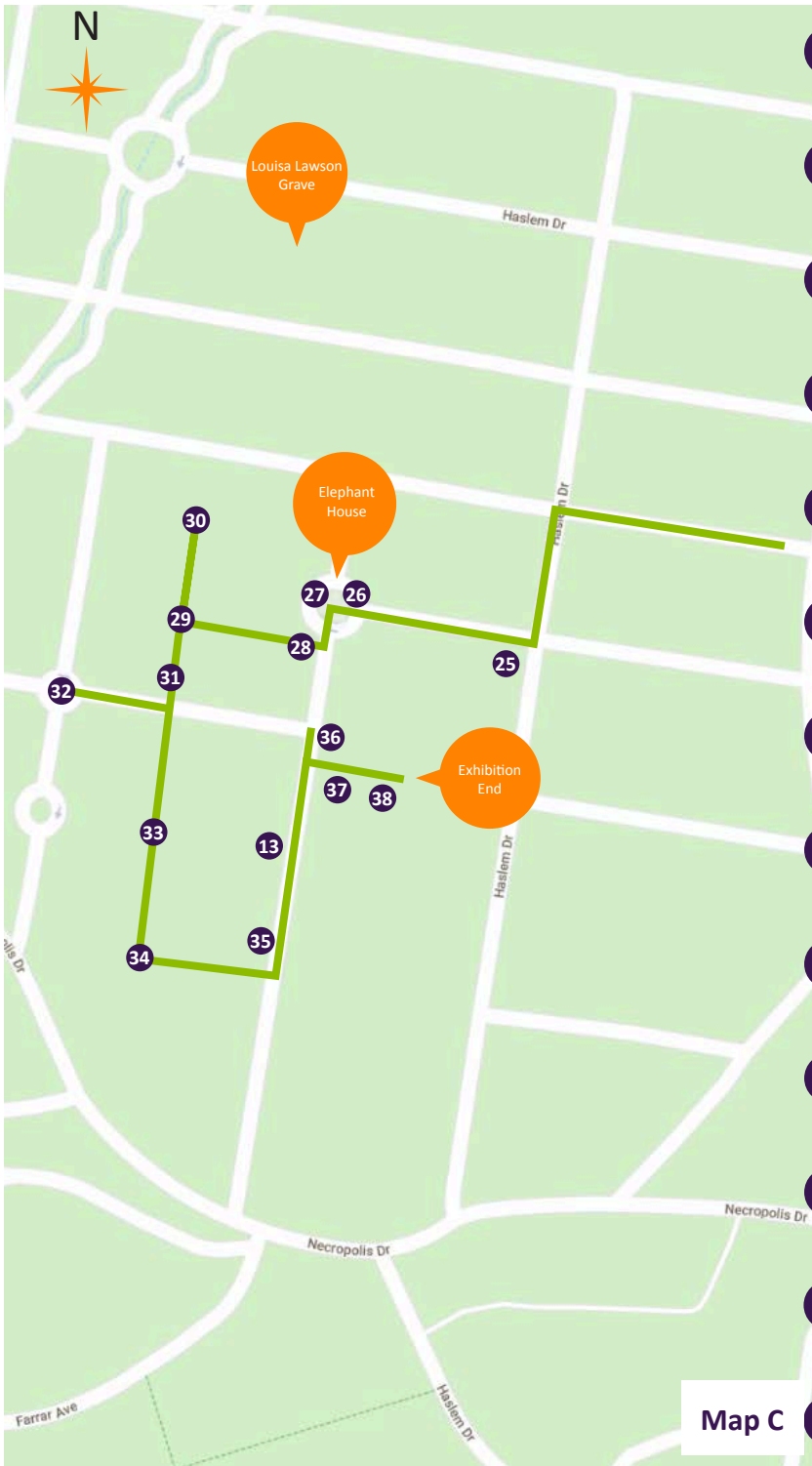
Map C
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Map A 13



Map B



Map C



29. Linda SWINFIELD *Grave Seats*

Materials: Monotype print on paper and timber furniture

Dimensions: Variable

Price: Price on application

STATEMENT

Grave Seats invites us to sit, consider our own mortality and the ephemeral nature of the human condition. The making of the individual seats have enabled Swinfield to shift her working process toward the representation of death, disintegration, burial and landscape. Swinfield's work includes the symbolism of the family group, history, and manifold tangents of memory. Swinfield started collecting disintegrated grave flowers whilst locating family graves in cemeteries in 2014. Collecting and printing the disintegrated flowers has become a meditative walking process and an extension of her art making.

BIOGRAPHY

Linda Swinfield was Artist in Residence at Hazlehurst Regional Art Gallery in 2017 and the toolo in Katoomba in 2018. In 2017 Swinfield exhibited at Sydney Contemporary/ Paper Contemporary and held a solo exhibition at Newcastle Art Space. She has received a NSW Artists Grant with NAVA in 2009, was exhibited recently in the Nillumbik Art Prize 2014 and 16, the Women's Art Prize and Sculpture in the Vineyards 2016. Swinfield has work in public and private collections in Australia and overseas. Swinfield taught at TAFE NSW between 1998 and 2013 and was Education Program manager with Newcastle Printmakers Workshop between 2014 and 2017.

30. Allyson ADENEY *House of Mourning*

Materials: Found objects

Dimensions: Approx 200 x 400 x 400 cm

Price: Price on application

STATEMENT

Much of my art practice explores human memory, and I have come to use the dome shape as a symbol of contained memories. *House of Mourning* combines the dome form, and the familiar cinematographic trope of the black umbrella, to capture the moment of inclusion and exclusion mourners experience in death and separation. The space of mourning is at once impenetrable, inescapable and physically monumental.

BIOGRAPHY

Allyson Adeney lives and works in Sydney, Australia. She uses many mediums, including ceramics, glass, textiles and found objects to explore notions of everyday memory, nostalgia, and it's relationship to both the physical and psychological. Adeney has studied Visual and Fine Arts at Sydney Collage of the Arts and at the National Art School. Her work won the HIDDEN 2014 People's Choice Award. Her work has been represented in many gallery exhibitions, including Love Letter, Re-magine, and Maker's Matter (Gaffa Gallery), as well as outdoor exhibitions including Harbour Sculpture. She is looking forward to exhibiting in Hong Kong later this year.





31. Rose HAWKER

A Memorial to the Monument

Materials: Bronze
Dimensions: Variable
Price: \$19,500

STATEMENT

A Memorial to the Monument is born from a fascination with memorialisation and monumentality. Traditional forms of public monuments are being questioned and as we gain a greater understanding of how history changes the people/events/subjects we memorialise, we are looking for more appropriate ways to deal with memorialisation. These empty plinths can be seen to honour the traditional monumental form in style and material. However, the emptiness references the redundancy of traditional monuments and how their style over substance enables the collective forgetting of history as opposed to engaging the viewer and encouraging reflection.

BIOGRAPHY

Rose Hawker moved to Melbourne from the UK in 2014 to complete a masters in Art in Public Space at RMIT and graduated in 2015. Rose previously gained a BA in Fine Art from the University of Plymouth, UK. Her work is largely sculptural and in recent years she has developed a real love of working in bronze. Materials and process play an integral role in her work, along with the use of scale and narrative.

32. Ad LONG *Memories*

Materials: Old birdcages, soil, plants, styrofoam, wood and plastic structures

Dimensions: 120 x 60 x 30 cm each

Price: \$500 each birdcage

STATEMENT

Each birdcage contains a three-dimensional image from a lifetime of memories. Firstly, a moment when a young couple entwine their lives. The second birdcage represents a couple well into the journey of riding the ups and downs of life. Lastly, we see a man who has lost his life partner.

BIOGRAPHY

Ad has illustrated his third quirky history book, *Seafurrers*, which was published in April 2018. It tells the many stories of ship cats that have explored the world. Ad has exhibited previously in HIDDEN, Sculpture in the Vineyards and In Situ. He has held solo exhibitions at Frances Keevil Gallery.





33. Kenneth LAMBERT *Apparition*

Materials: Steel frame and aluminium

Dimensions: 120 x 240 x 600 cm

Price: \$10,000

STATEMENT

This work provides an opportunity to consider how we are perceived within media based technologies. Depending on the viewer's point of view, the world is augmented through ever shifting colour values and reflections. The artist invites the audiences to explore the grid and in doing so catch fragments of themselves, which like an *Apparition* shimmers in time and space.

BIOGRAPHY

Lambert is a conceptually driven artist whose practice investigates the human psyche through the lens of technology. His practice extends across digital media and installation. Lambert approaches his experimental art practice with the deliberation of a scientist and philosopher combined. His intention is to entice the viewer into a state that is self-reflective. Lambert's work has been recently recognised with his inclusion in 2018 the Churchie Emerging Artist Prize, Hurford Portrait Prize and the Alice Prize.

Lambert is the recipient of HIDDEN 2018's Artists at the Armory Award.

34. Eye SHEN *Counting Time*

Materials: Metal pins, acrylic paint, beads, textiles, wood and cork

Dimensions: Variable

Price: \$2,500

STATEMENT

Time is relative. The faster you move relative to me, your perception of time is slower relative to my perception of time. We are mortal. Our experience of life is relative to our perception of time. Today's medical advancements in fighting mortality as well as current science experiments to manipulate the decomposition of corpses are, in a way, challenging time at a new level. The artist playfully utilises text to construct a narrative of how time is being counted. With text as the central communication vehicle in the artistic expression, the artist wants to push the imagination of the viewers to see time in a different perspective.

BIOGRAPHY

Eye Shen is a Sydney based artist and curator. She graduated from Sydney College of the Arts major in Visual Art. Since then, she has participated in exhibitions, curatorial projects and public cultural programs.





35. Madeleine HAYES *Roxy's Table*

Materials: Ceramic, timber and wire

Dimensions: 80 x 86 x 80 cm

Price: \$2,800

STATEMENT

My work has often been inspired by the tenderness of memories, which imbue everyday objects and the way in which they can symbolise a deeper level of meaning in life.

Roxy's Table is a homage to my cousin, Roxy Holder, who died on 17th December, 2017. It represents her life as an editor, a photographer, a yoga teacher, a mother, a daughter, a sister, a niece, a cousin, a friend, a colleague, and an utterly adorable human being.

The sculpture is made up of tender memories captured in clay. Moments full of life and her way of loving, and maybe for different reasons they will have meaning for you.

BIOGRAPHY

Born in 1983, Madeleine spent her childhood in St. Albans, N.S.W. She graduated in 2011 from the National Art School with a BFA and Honours in Fine Art, majoring in Ceramics.

She has shown in numerous group exhibitions, including at King Street Gallery and See Street Gallery. She has presented her work in Sculpture in the Vineyards and in HIDDEN 2012. Madeleine lives on the Mid North Coast of N.S.W with her son Arki and their loyal dog.

36. Melinda BROUWER *Sentinels*

Materials: Stoneware, oxides and glazes

Dimensions: Variable

Price: \$2,500

STATEMENT

Throughout history standing stones have been used as territorial markers and as monuments for funerary and commemorative purposes. *Sentinels* explores the notion of standing stones as sculptural vessels or objects that watch over us and protect us. They speak of strength and resilience, and our connection to the earth. Their surfaces reflect colours and textures of the natural environment and the way it is influenced by weather, seasons and the passage of time. *Sentinels* was conceived at a time I needed to draw strength in the face of the illness of a close friend.

BIOGRAPHY

Canberra-based ceramicist Melinda Brouwer graduated from Australian National University School of Art in 2008. She has won a number of prizes including Emerging Artist Support Scheme awards: Alliance Francais Exhibition, Canberra Potters Society Exhibition and Ceramic Art & Perception Subscription. She has since shown work in Canberra, Tamworth and Wollongong and has been selected for Artisans in the Gardens in Sydney and Clearwater Sculpture Prize in Queanbeyan and was part of the 2014 Triennial of Ceramics in Canberra, exhibiting in three different gallery spaces across three weeks. Her practice explores the interaction of people and nature using ceramics as sculptural forms.





37. Kate **DORROUGH** *Grotto of Tranquility*

Materials: Ceramic, concrete, shells, pebble stones, glaze, paint, soil, plants and water

Dimensions: Variable

Price: \$10,000

Represented by Art House Gallery

STATEMENT

This installation refers to Rookwood Cemetery's founding nineteenth century heritage. The grotto, a feature in Australian rusticated gardens of the time, offers shade from the heat, the water a source of life and rebirth. Ferns and urns, and sculptural heads adorn the work; it is a garden, which shares the burden of grief, soothing the soul and a reminder of the transience of life. Calligraphic marks inscribe the sculptures surface, which is united by the colour white, the colour of mourning, purity and clarity in differing cultures. The sculpture is a symbolic construction, a contemporary hybrid, inviting the viewer to experience and participate in bereavement and restoration.

BIOGRAPHY

Kate is represented by Art House Gallery in Sydney, exhibiting since 1996, holding fourteen solo exhibitions in Galleries; Art House Gallery and Access Contemporary Art Gallery, Sydney, Beaver Art Galleries, Canberra, Catherine Asquith Gallery, Melbourne and Edwina Corlette Gallery, Brisbane. She has been selected for numerous group exhibitions, residencies and prizes, including the Woollahra Small Sculpture Prize, the Australian Ceramics Association Biennial Exhibition, the 29th Gold Coast Ceramic Art Award, **HIDDEN** and the Sawmillers Sculpture Prize.

38. Amelia **SKELTON**

Preservation and Degradation (Where leaves the Rose of Yesterday)

Materials: Found fabrics, dyed tulle, beads, thread, plastic and flowers

Dimensions: 160 x 100 x 70 cm

Price: \$480

STATEMENT

Preservation & Degradation (Where leaves the Rose of Yesterday?) is a soft sculpture made from a selection of plastic, textiles and organic materials. The sculpture is an abstracted interpretation of the human form, heavily influenced by the history of mask making. *Preservation & Degradation (Where leaves the Rose of Yesterday?)* consists of two layers; the outer layer is composed of naturally dyed tulle obscuring the inner layer of vacuum packed fresh flowers and hand-stitched words. Together, the two layers create a monument that explores the poetry of life and death.

BIOGRAPHY

Amelia Skelton is an emerging artist living and practising in Sydney, Australia. She graduated her bachelor of Fine Arts majoring in Sculpture in 2016 at the National Art School. She has since exhibited throughout Sydney in a number of group shows including Bondi's Sculpture by the Sea in 2017 with her collaborative partner where they were awarded the Clitheroe Foundation Emerging Artist grant. In 2017, Skelton also exhibited her solo project, *'Plastic'*, at Lilac City Studios.



UPCOMING TOURS

HIDDEN Free Tours
Saturday 8th, 15th Sep
Sunday 9th, 16th, 23rd Sep
All tours start at 10am

Meet at St Michael's Chapel

Rookwood Cemetery Tours

Sunday 7th October
Heritage Walk (Part 1) OR
Murder & Mayhem

Sunday 4th November
Heritage Walk (Part 2) OR
Plague & Pestilence

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

Tours cost \$15 pp

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FLICKERING STONE *A HIDDEN Moving Image Award*

Lynn DENNISON
Dress, Sea

This film explores the trajectory of the body moving between land and sea, and between culture and nature. A woman, wearing a paper and wire dress sculpture, walks slowly into the sea, until she disappears, submerged underwater. The work references the merging of culture and nature; the unwieldy and inflexible dress signifying a cultural encumbrance developed to distance ourselves from nature, and the desire to allow natural elements to destroy it. It serves as a reminder that the sea has claimed much that humans have made.

Jess FREEMAN
Digital Memory

In this work I wanted to explore the concept of our digital footprint, and what of our online selves is remembered after we pass away. After researching what cemeteries of the future might look like, I imagined a cemetery built to not only memorialise our physical selves, but also our digital ones.

Terhi HAKOLA
Burning Bed

This video is a response to a death of a friend. It was born from a desire to find a visual form for a powerful feeling of loss and the quest of hope for renewal. Fire destroys and transforms. An old bed changes from a secure restful place into something other – calling to mind a burial pyre - yet the fire never gets to the very end. The sound track echoes the daily-ness of human life, overlapping with the noises of crackling fire and wild nature.

Rhiannon HOPLEY
Ante-mortem

Inspired by human form and spirit, after reading studies of the experiments in 1901 by physician, Duncan MacDougall, who attempted to prove an afterlife by measuring and weighing a body in those last moments to see if the soul exists and has actual weight. These experiments popularized the concept that the soul has a physical weight, which measured as 21 grams at the moment of death.

Ante-mortem, is an abstraction on the passage and passing of life, and what happens in those moments during death, a representation of this idea and our daily connectedness to spirits and the afterlife.

Gillian KAYROOZ
Surveillance Over Scrutiny

Surveillance Over Scrutiny is a collation of verbatim conversations overheard in the public sphere, commenting on the constant surveillance of contemporary daily life and conversing in a digital age. It is a transformed public exchange ranging from general recounts of shopping lists to passionate stories of love or loss, all of which heightened my encounter with a stranger to a personal level, baring witness to their thoughts, concerns and feelings. Transformed through scanned transcripts on handmade receipts that pass each other by in a black abyss-like void, they consume the viewer into a haunting nothingness of everyday conversation and observation.

FLICKERING STONE *A HIDDEN Moving Image Award*

Nancy LIANG
Ticket to Rookwood

Ticket to Rookwood is a looping three panel site specific artwork celebrating Rookwood Cemetery's railway histories. It visually documents the stations across cemetery line, such as Central No.1 Railway Station and Mortuary Stations No 1 - 4. They played an integral part in transporting the deceased to their resting places.

Today these structures are now removed, remnants of its windows and doors of some ominously stand like gateways to the otherworld. The moths, (drawn loosely from a Chinese belief) are souls of deceased buildings and people, departing through these entrances into the next world.

David Anthony SANT
Inconsequence

Vestiges of temporal migrant populations behind fenced yards. Vacant buildings which once furnished the social and employment needs of a populace. Hedonistic fodder channelling an insatiable desire for consumption. Transience and permanence.

Elizabeth WHITE
Loving You Always

My mother's later years were spent living with us in a household of artists. She was not a singer or a performer but did oblige us by collaborating on silly projects from time to time. She enjoyed a certain liberty that way; even though she had grown blind she sought to spread good cheer.

With this video, she speaks to us in spirit and comforts us with a precious reminder of eternal love.

Tamara WHYTE
Arnhem to Ice – Bush Baby

Bush Baby is an intimate conversation between a grandparent and a deceased child. Developed during a residency at the Gullkistan Centre for Creativity in Southern Iceland it is an exploration of death in the bush told through a different physical lense. Translated from Aboriginal Kriol to English and then to Icelandic, it is a contemplation of how we care for the dead and how that is expressed within the natural environment. *Bush Baby* asks the viewer to bring their own understanding and ability to interpret death and the landscape.

Helen ZAJKOWSKI
The Cage

My video was inspired by my father's prescription bottles that I was throwing away every month. For years we performed the same monthly ritual: go to the doctor, refill the prescription, and make sure the medicine was taken on time.

As the vials grew in volume, I started to place them into a birdcage. The birdcage is a perfect metaphor of how one feels when one depends on prescription drugs.

The Cage is a witness of my devotion to my father; it is a visual health record and a commentary on the pharmaceutical industry of the twenty-first century.

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Art on display:

- *Lumiform's *Ember*
- *Khaled Sabsabi's *more than [b]*
- *Gary Deirmendjian's *drop and drape*
- *Emma Anna's *Architecture for Birds*
- *Eggpicnic's *Here and there [a]*

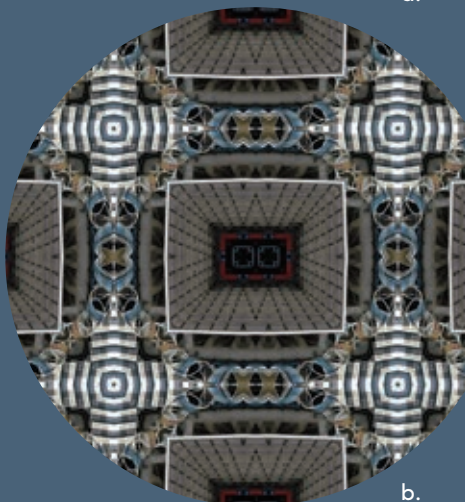
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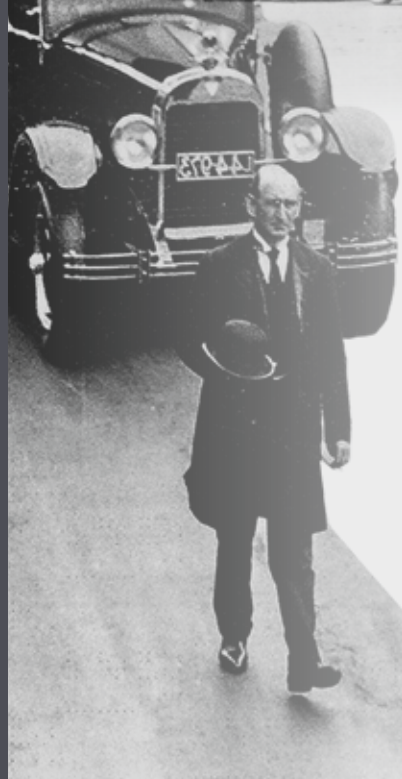


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The proceeds from this HIDDEN 2018 catalogue will contribute towards the restoration of this building Rookwood's Grave Diggers Hut.
For more information see page 11.





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