

LORNE
SCULPTURE
2011

SAT 15 OCT-
SUN 6 NOV

www.lornesculpture.com

Catalogue, Events & Maps





PRESIDENT'S MESSAGE

It is with great pleasure that I welcome you to what is becoming recognised as one of Australia's premier and most exciting sculpture events – Lorne Sculpture. Building on the successful foundations of the previous two exhibitions, Lorne Sculpture will involve over 80 of Australia's best sculptors with their works featured in Lorne's unparalleled coastal environment.

Our goal is to establish a world class, free to the public, outdoor sculpture exhibition complementing Lorne's unique foreshore, which will develop public awareness of sculpture and facilitate the successful exposure of emerging and established artists seeking to enhance their commercial viability. We are also looking to reinforce the role of Lorne as a world-class tourist destination and to provide a strong educational focus bringing sculpture to the schools in Lorne and the surrounding region.

This year, we have a number of exciting new innovations. A key initiative is "Sculpturscape" on Sunday 16th October. This will involve more than 20 sculptors who will come to Lorne and, over the period of seven hours, combine in teams to construct sculptures before our eyes using local and brought-in materials! We will also have "Performance Art" with three prominent sculptors using their own bodies as the basis of their sculptures.

Our grateful thanks go to our curator, Julie Collins, who with her undying enthusiasm has been the initiator of all these fantastic new ideas. In addition, she has prepared our "Sculpture Trail" which this year has been extended to run along the foreshore from the Pier to the Swing Bridge. It will exhibit the works of 40 of Australia's top established and emerging artists with representation from some special international guests. Also, with the generous support of the local business community, we will be featuring more than 30 small indoor sculptures in Lorne's shopfronts.

We have significantly extended our education program involving local and regional schools, VCE and tertiary students in a range of exciting and stimulating workshops and projects. We will also have a program for visitors giving them the opportunity to mix with the artists and incorporating the inaugural "Inge King Lecture". Each weekend, visiting children will have the opportunity to work with artists to make their own sculptures! Guided tours will be available for groups along with self-guided tours for children and families.

We are incredibly honoured this year to have Inge King, the doyenne of Australian sculpture, as our Artistic Patron. We are also most grateful to our Patrons (Lyndsey Cattermole, Sigrid Thornton and Kerry Gardner) and our Judges (Mary McCarthy, Corbett Lyon and Peter D. Cole).

A big thank you to our volunteers, the Lorne community, Lorne's businesses and associations, the Surf Coast Shire and Surf Coast Tourism, State Government, Trusts, Foundations, corporations, families and individuals who have contributed so generously to Lorne Sculpture this year and in the past. Without you, none of this would be possible. An enormous thank you, also, to my fabulous committee whose marvellous imagination, dedication and hard work have delivered an outstanding event for you all to enjoy.

Finally, I would like you to join me in giving recognition to all those incredibly gifted sculptors whose works will grace Lorne's shopfronts and unmatched foreshore and will provide you with an experience to treasure!

Peter Lamell.

EVENT GUIDE

The Sculpture Trail & Indoor Sculpture can be viewed through the entire duration of Lorne Sculpture 2011 from 15th Oct to 6th Nov.

Date	Time
Saturday 15th Oct	
Official opening & Awards announced	3.00pm
Stelarc performance	4.45pm
Anastasia Klose performance	6.00pm
Jill Orr performance	7.15pm
Sunday 16th Oct	
Children's workshops	10.30am & 1.30pm
Sculpturscape	10.00am – 5.00pm
Sculpturscape Award announced	5.30pm
Lorne at night	8.00pm
Friday 21st Oct	
VCE Skills workshop	9.00am – 3.30pm
Lorne at Night	8.00pm
Saturday 22nd Oct	
Children's workshops	10.30am & 1.30pm
Rawscape	10.00am – 2.00pm
Inge King Lecture	3.00pm – 4.00pm
Forum	4.15pm – 5.15pm
Lorne at Night	8.00pm
Sunday 23rd Oct	
Children's workshops	10.30am & 1.30pm
Rawscape	10.00am – 4.00pm
Rawscape Award announced	4.00pm
Lorne at Night	8.00pm
Saturday 29th Oct	
Children's workshops	10.30am & 1.30pm
Lorne at Night	8.00pm
Sunday 30th Oct	
Children's workshops	10.30am & 1.30pm
Lorne at Night	8.00pm
Monday 31st Oct	
Children's workshops	10.30am & 1.30pm
Tuesday 1st Nov	
Children's workshops	10.30am & 1.30pm
Saturday 5th Nov	
Children's workshops	10.30am & 1.30pm
Lorne at Night	8.00pm
Sunday 6th Nov	
Children's workshops	10.30am
Closing & Peoples Choice Award announced	4.00pm

All times and events subject to change, see website for details www.lornesculpture.com

LORNE SCULPTURE

2011

SAT 15 OCT– SUN 6 NOV

CONTENTS

<u>PRESIDENT'S MESSAGE</u>	<u>3</u>
<u>EVENT GUIDE</u>	<u>4</u>
<u>CURATOR</u>	<u>6</u>
<u>ARTISTIC PATRON</u>	<u>7</u>
<u>AWARDS & JUDGES</u>	<u>8</u>
<u>PATRONS & COMMITTEE</u>	<u>9</u>
<u>SPONSOR LIST</u>	<u>10 – 11</u>
<u>THE SCULPTURE TRAIL</u>	<u>12 – 53</u>
<u>PERFORMANCE ART</u>	<u>54 – 57</u>
<u>SCULPTURSCAPE</u>	<u>58 – 69</u>
<u>INDOOR SCULPTURE</u>	<u>72 – 91</u>
<u>EDUCATION</u>	<u>92</u>
<u>RAWSCAPE</u>	<u>93</u>

CURATOR

JULIE COLLINS

Curating Lorne Sculpture 2011 has been a fantastic experience and I'm delighted to be presenting 88 individual artists with 96 separate art works across the complete exhibition.

This event will mark time in the history of Australian Sculpture by presenting an overview of contemporary practice from both Australian and selected International artists. This diversity of what's on show has been made possible through the expansion of the Indoor Sculpture and with the introduction of Performance Artists and Sculpturscape.

This exhibition is reflective of the past yet not embedded to it, paying homage to our elders, honouring their contributions, acknowledging the mid career artist and heralding our emerging artists. Through the different aspects of the exhibition I have been able to curate a collection of the most interesting and intriguing artists who reflect our contemporary practice. The contemporary artist is a storyteller, reflecting our place and subsequent effect on history. The artists selected are those achieving high levels of artistic integrity, quality, innovation and conceptual relevance for our time.

Lorne Sculpture 2011 encapsulates the essence of contemporary sculpture, creating dialogue, surprise, pleasure and debate. Sculptures which make us think beyond the everyday.

I have chosen to honour Inge King to pay homage to her outstanding contribution to the development of contemporary Australian sculpture. We are fortunate to be able to exhibit her major stainless steel sculpture Link III within the Sculpture trail. And I have asked Ken Scarlett, Australia's most renowned curator and writer on Australian sculpture, to present the Inge King lecture. Ken will give an overview of Inge's life and work highlighting the significance that Inge, now in her 90's, has given and still continues to give Australia culturally.

With projects that include a mix of object based, representation, installation, site specific, ephemeral, time based media, sound, light, kinetic, happenings and performance all sited within the context of the beautiful Lorne seaside, I hope you enjoy Lorne sculpture 2011 as much as I have curating it for you.



Julie Collins – Curator.

INGE KING

ARTISTIC PATRON

Anyone familiar with Melbourne would immediately recognize the many major works of Inge King – her extremely popular Forward Surge situated at the Arts Centre on St Kilda Road, her commanding Sentinel on the Eastern Freeway, the impressive form of Sun Ribbon at the University of Melbourne and at Southbank on the Yarra the soaring bird-like forms of Shearwater.

Inge King has certainly enriched our city!

It was a vastly different Melbourne in 1951, however, when Inge arrived with her husband, the Australian painter Grahame King. Melbourne's public art then consisted largely of monuments to royalty, military leaders and politicians and Inge, along with a number of other European trained sculptors witnessed, and helped promote, the incredible change that has occurred in public attitudes to sculpture.

Her professional standards, her influence as a teacher and the example of her extensive body of work have irrefutably enhanced our cityscape and contributed to the vitality of contemporary Australian sculpture.

Ken Scarlett.

INGE KING LECTURE

Ken Scarlett will be presenting The Inge King Lecture on Saturday 22nd of October at 3pm at the Cumberland Resort Auditorium in Lorne. It will be a wonderful opportunity to celebrate her life and extensive works. Entry to this lecture is free. Sign up at the Information booths.

ARTISTS' FORUM

Following the Inge King lecture at 4.15pm we will hold a forum, the topic being

Globalization and its affect on the contemporary artist.

The panel comprises Mary McCarthy – Director National Sculpture Factory, Ireland, Stelarc – Australia's internationally renowned artist & Julie Collins – sculptor & curator. The panel will discuss the different aspects of the topic and how it relates to their physical location, opportunities and career development. Entry to this forum is free. Sign up at the Information booths.



AWARDS & JUDGES

AWARDS & KEY EVENTS

Sculpture Trail Award – \$20,000

Sponsored by Tom & Marianne Latham and Jack & Cynthia Wynhoven.

Plus a one month residency, accommodation and exhibition package supported by the National Sculpture Factory, Cork Ireland.

The Helen Macpherson Smith Trust Sculpturscape Award – \$10,000

Sponsored by The Helen Macpherson Smith Trust.

Indoor Sculpture Award – \$5,000

Sponsored by Billard Leece Partnership.

Mars Gallery Career Development Award

Solo exhibition package in upstairs gallery for an emerging artist or an artist not represented by a commercial gallery. Open to all categories.

People's Choice Award – \$5,000

Sponsored by Cape Otway Lightstation.

Open to Sculpture Trail and Indoor Sculpture works.

The Ian Potter Foundation Children's Weekend Workshops

Sponsored by The Ian Potter Foundation

Education and Community Festival

Supported by The Geelong Community Foundation

The Inge King Lecture – Cumberland Resort Auditorium

Supported by Philip & Elizabeth Williams

Artists' Forum – Cumberland Resort Auditorium

Supported by Peter Whiffen

"The National Sculpture Factory will look forward to welcoming an artist to Cork/Ireland and supporting their practice as part of a residency."

Mary McCarthy

JUDGES

Mary McCarthy



Mary McCarthy the Director of the National Sculpture Factory will be travelling from Cork, Ireland to join our panel of judges. Mary has extensive experience;

she was previously Executive Arts and Culture manager for Dublin Docklands Development Authority (September 2005 to March 2009). Mary is a board member of Culture Ireland, the state agency for the promotion of the Irish arts abroad since its inception in 2005. She is also a board member of the Irish Museum of Modern Art (IMMA) and the Corona Cork Film Festival. She is passionate about sculpture and its unlimited possibilities. This will be Mary's first trip to Australia and she will be a guest of Lorne Sculpture 2011.

Corbett Lyon



Corbett Lyon is one of Australia's leading collectors of Australian contemporary art and as an expert commentator has been involved in numerous

forums on art and architecture in Australia and overseas.

He is a founding director of Lyons, a Melbourne based architectural design practice, and is a visiting professor in architectural design at the University of Melbourne.

Peter D. Cole



In 1968 Cole completed a Diploma in Fine Art (Sculpture) at the South Australian School of Art, and was awarded the HP Gill Medal and the Contemporary Art

Society Drawing Prize. From 1973 to 1992 he was the lecturer in charge of sculpture at the Phillip Institute of Technology, Melbourne.

Cole has exhibited widely in Australia and internationally since the early seventies, and has been commissioned to create several major artworks for public sites throughout Australia. His work is held in public and corporate collections in Australia, USA, UK, Israel and Japan.

PATRONS & COMMITTEE

PATRONS

Lyndsey Cattermole – Patron

Our Patron is high profile businesswoman Lyndsey Cattermole AM, who is a non-executive Director of Tatts Group, the Melbourne Theatre Company and the Victorian Major Events Committee. Lyndsey's involvement with Lorne Sculpture combines her three consuming passions – Lorne, the arts and business.

Sigrid Thornton – Patron

One of Australia's leading and best loved actresses, Sigrid Thornton has starred in many of the films which are now regarded as classics of the Australian cinema including, George Miller's box office hit, The Man From Snowy River, The Lighthorsemen, Slate Wyn And Me, and The Man From Snowy River II. In addition, she has starred in several very successful television productions including Sea Change, The Boy In The Bush co-starring Kenneth Branagh and The Far Country co-starring Michael York and 1915.

Sigrid is well known for her ongoing work with World Vision, the Royal Children's Hospital, Vision Australia, Reach Foundation and other charitable causes. She has been appointed to numerous Australian federal and state film bodies, including Film Victoria and is regularly involved in helping to sustain and develop the industry.

Kerry Gardner – Patron

Kerry Gardner is a long time Lorne lover and has a deep interest in performing and visual art and in thought leadership in the non profit sector.

She currently holds board positions with The Australian Institute of Art History, The Myer Foundation Arts and Humanities Committee, Green Cross Australia, The Great Barrier Reef Foundation, and advises other organisations on philanthropy and strategy.

Past positions include Deputy Chair at Heide Museum of Modern Art and the Malthouse Theatre. Kerry believes public art enhances community amenity and that art education is integral to a healthy society.

LORNE SCULPTURE 2011 COMMITTEE

Peter Lamell – President

Graeme Wilkie – Vice President

Clayton Thompson – Treasurer

**Ian Macrae – Convener Artistic
Sub-Committee**

**Jenn Brown – Convener Marketing
Sub-Committee**

**Trish Brawn – Convener Education
Sub-Committee**

**Peter Matthews – Convener Event
Sub-Committee**

Matt Boland

Bob Sinclair

SPONSOR LIST

KEY SPONSOR

Surf Coast Tourism
Surf Coast Shire
Geelong Community Foundation
Regional Development Victoria
The Helen Macpherson Smith Trust
The Ian Potter Foundation
Great Ocean Road Coast Committee
Mantra Erskine Beach Resort
Great Ocean Road Real Estate
The Sculpture Factory, Cork, Ireland
Cornwell Design
Tom & Marianne Latham and
Jack & Cynthia Wynhoven

SUPPORTING SPONSOR

Tourism Victoria
BMF
Mars Gallery
UBS Wealth Management
The Cattermole Family
Lorne Visitor Information Centre
Miles Productions
Caledonia Australis
Qdos Arts
BaBaLu Bar
Ceconi's Cantina

SCULPTURE SITE SPONSOR

Meier, Vanargfield & Lamell families
Dame Elisabeth Murdoch
The Corrie-Smith Family
Richard & Mandy de Steiger
David & Margaret Harper
Dr Agar & Friends
Ute & Dieter Martin
BMF
Lou Davies, Gerald & Pamela Wilson, Pat Crosbie
& Rob Charles, Bruce & Judy Wilson

THE INGE KING LECTURE

Supported by Philip & Elizabeth Williams

ARTISTS' FORUM

Supported by Peter Whiffen

SITE SPONSOR

Matt & Martin Boland
Lloyd & Debbie Thomas
Australian Corporate Interiors
Salon Productions Australia
Richard & Fiona East
Robin & Angela Westacott
Vicki Callanan
Ahern Family
Connie Dridan's Friends
Wayne & Sally Kinrade
John & Kirstie Henderson
Shepherd Studio Workshops
Chris Ralph Creative
Hatcher and O'Neil Families
Friends of Lorne
Michael & Angela Rodd
Margaret Bullen & Ron Vanderval
The County Crew

SCULPTOR SUPPORTER

UBS Wealth Management
Lorne Pharmacy
Mildred & Athol Laphthorne
Dr. Laurence Harewood
Margaret Gardner & Glyn Davis
Petra & Larry Kamener
The Cattermole Family

INDOOR SCULPTURE SUPPORTER

Russell & Nerida Collins
Susan Munn
Dobson Family
Judi Anderson
Jim & Libby Cousins
Robbie Harmsworth & Peter Preston
Cox Family
Malcolm & Nerida Gray
JBH Demolition
Points South by the Sea

FRIENDS OF LORNE SCULPTURE

Gill Trahiar
Gill & Murray Whitehead
Inge & Val Morgan
Yvonne Snape
Mrs. Arthur Simson
Bruce Hyett
Peter & Janice Spring
Deborah Joselson
Spence Construction
Wayne & Ros Jonas
Robin and Rosemary Condron

EVENT CO-ORDINATORS

Marion and Barry Church
– Volunteer Coordinators
Debora Campbell
– Adopt A Sculptor program
Andy Way and Vicki McKay
– Assistance in catalogue production
Graham Brawn
– Education Program

IN-KIND SUPPORTERS

Education Program

Rhyll Nance
Gillian Oliver
Coleen Clare
Annie McMahon

Auction Items – BaBaLu Fundraiser

Julie Collins & Derek John
Chris Ralph
Mantra Erskine Beach Resort
Graeme Wilkie
Dr John & Isabel Pike
Beachhouse Gifts
Skips Ahoy

Auction Items – Cecconi's Fundraiser

Katherine Hattam
Mark Schaller
Robert Ashton
Petrus Spronk
Jan Neil
Graeme Wilkie
Les Peach
Helen Kocis–Edwards
Peter D. Cole
David Higgins

OTHER SUPPORTERS

Lorne Aquatic & Angling Club
– Use of rooms and marquee
Lorne Surf Life Saving Club
– Use of space & promotion
Lorne Business and Tourism Association
– Marketing and promotion support
Lorne Beach Books
Dalwhinnie Wines
– Wines for fundraiser
Fosters
– Supply of beer for fundraiser
Lorne Foodworks
– Champagne for fundraiser
Cumberland Lorne Resort
– Auditorium
Friends of Lorne
– Marketing and promotion support
Lorne Independent Inc.
– Advertising space & promotion
Lorne Theatre
– Screen advertising
LorneCH
– Promotion assistance
Cuda Bar
– Hospitality for Judges
Fig Tree House
– Promotion assistance
Deakin University
– Department of Architecture,
– Assistance with student competition for beach pavilion
ARUP
– Provision of engineering advice

THE SCULPTURE TRAIL

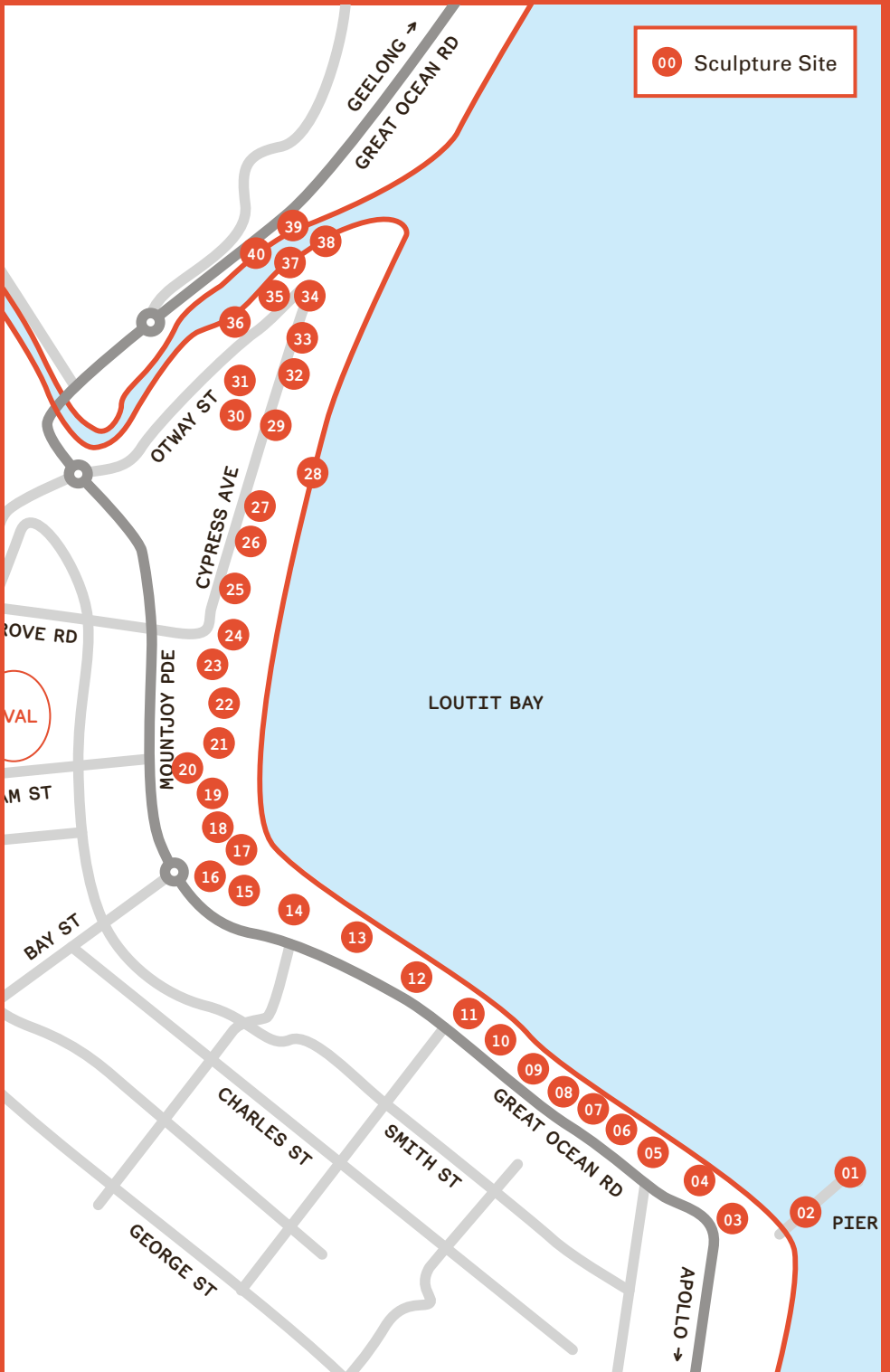
“Showcasing 40 sculptural projects including several large installations responding to the site and the Lorne environment, the Trail follows the foreshore, starting at the pier, hugging the coastline and finishing at the river. This extension of the Trail for 2011 has revealed some very inspiring sites, particularly along the cypress drive, through the river forest and in and around the Erskine River. The diversity of sites is reflected within the diversity of sculpture presented”

Julie Collins – Curator

SCULPTURE TRAIL ARTISTS

- | | | |
|---------------------|------------------------|------------------------------|
| 01. Candy Stevens | 15. Roman Liebach | 29. David Waters |
| 02. Laura Woodward | 16. Anderson Hunt | 30. Pam Clements |
| 03. Matthew Harding | 17. Robert Hague | 31. Jason Waterhouse |
| 04. Annee Miron | 18. John Wrigglesworth | 32. Suzanne Playfoot |
| 05. Elizabeth Presa | 19. Robbie Rowlands | 33. Brigit Heller |
| 06. Craig Macdonald | 20. Inge King | 34. Phillip Doggett-Williams |
| 07. Forest Keegel | 21. Ben Morieson | 35. Dean Putting |
| 08. Bruce Armstrong | 22. Marshal Pels | 36. Janet Forbes |
| 09. Jackie Ralph | 23. Ewen Coates | 37. Anton Hasell |
| 10. Jud Wimhurst | 24. Jeff Raglus | 38. David Long |
| 11. Julie Shiels | 25. Jamie Willis | 39. Caroline Kennedy |
| 12. Greg Johns | 26. Mimi Dennett | 40. Carmel Wallace |
| 13. Stelarc | 27. Fredrick White | |
| 14. Greer Taylor | 28. Gaby Jung | |

00 Sculpture Site



THE SCULPTURE TRAIL

No.01 – NOW AND THEN

CANDY STEVENS

Born – Australia

Resident – Victoria, Australia

2011

Medium – Steel, wire, circuit boards, television, DVD, lights.

Size – H 3.7 x W 4 x D 3 metres

Price – \$28,000

Now & Then sits in contemplation reflecting a life once lived and pondering the present and future to come. The artwork questions our sense of self, who we are and what is important to us in a rapidly changing world. It reflects upon western society's consumer driven influence on our focus and choices, the increasing dependence on technologically driven entertainment, consumerism and technology as new religion as well as waste management and recycling issues.

Central Victorian sculptor and painter, Candy Stevens is currently undertaking a Masters Candidature at La Trobe University with a focus on ephemeral sculpture and public installation. Her work concerns environmental issues and explores aspects of spirituality and identity. Candy is supported by Eaglehawk Eco Centre.

Sculpture Site Sponsor – Meier, Vanargfield & Lamell Families





THE SCULPTURE TRAIL

No.02 – PLUNGE

LAURA WOODWARD

Born – Australia

Resident – Victoria, Australia

2011

Medium – Stainless steel

Size – 700 x 400 x 500cm

Price – \$30,000

Plunge relies on the power inherent in Lorne's tidal variations to function. It extends my recent explorations into introverted sculpture – kinetic works that draw their action from an internally-defined logic. This logic both produces and is generated by the introverted sculpture, and posits every element as equally important, including the system, motion, form, material, motive power and concept. Through this logic, meaning, rather than being pre-imposed by the artist, is experienced in the space between artwork, motion and viewer. The artist would like to thank Macleod Consulting, her assistants, and the installation team, for their generous contributions to this project.

Recent exhibitions include Underwing, Linden, St Kilda, 2010; Shimmer, Place Gallery, Richmond, 2010; and the McClelland Sculpture Survey, in both 2007 and 2010. Awards include an Australia Council Emerging New Work Grant, 2010; the Agendo Prize for Emerging Artists, 2009; and a Freedman Foundation Travelling Scholarship, 2007.

Sculpture Site Sponsor – Anonymous
Sculptor Supporter. UBS Wealth Management

THE SCULPTURE TRAIL

No.03 – CENTRIPETAL

MATTHEW HARDING

Born – Australia

Resident – Victoria, Australia

2010

Medium – Stainless Steel

Size – 400cm in Diam x 200cm Depth

Price – \$44,000

“When you look at yourself from a universal standpoint, something inside always reminds or informs you that there are bigger and better things to worry about.” – Albert Einstein.

Matthew Harding is a Melbourne based artist with a diverse practice spanning sculpture, public art and design. He exhibits nationally and internationally and has an extensive folio of public sculpture commissions. His training across the visual arts, craft, design and construction industries enables him to push the limits of materials and processes.

Sculpture Site Sponsor –
Dame Elisabeth Murdoch

Photograph by M. Stanton



THE SCULPTURE TRAIL

No.04 – YOU ARE PART OF THE COMMONWEALTH 1

ANNEE MIRON

Born – Australia

Resident – Victoria, Australia

2011

Medium – Rope and Union Jack

Size – variable

Price – \$5,500

Australia's colonisation brought straight lines, roads, rails and fences breaking the many indigenous countries into Anglo-European, manageable and marketable pieces. Great fires, droughts and floods demonstrate that the country itself does not know these lines. Many of us live on rather than with our country as Australian identity remains tied to Britain and the Union Jack occupies a quarter of our flag. In You are Part of the Commonwealth hand knotted ropes pull up through the coastal tree line. They are also tied to a Union Jack that is dragging them back out to sea.

Annee Miron has a Bachelor of Fine Arts from RMIT University, 1997 and is based at Trocadero Art Space in Footscray. In 2010 she undertook international residencies at Cite Internationale des Arts in Paris and with the Australia Council for the Arts at the British School at Rome.

Sculpture Site Sponsor – Corrie-Smith Family



No.05 – MIRROR IMAGE

ELIZABETH PRESA

Born – Australia

Resident – Victoria, Australia

2011

Medium – Plaster, string, wood,
found objects.

Size – Variable dimensions of the
archaeological site

Price – P.O.A

“there was the Louvre with its many luminous objects of antiquity, suggestive of southern skies and the proximity of the sea.”

“ ...there went forth from [this stone sculpture] a sky which remained about it, distance lay folded on each of its feathers, one could spread it out and make it vast.” Rilke

Now located in the Louvre in Paris, the marble sculpture of the winged Victory of Samothrace (190 BC) was unearthed in 1863 on the small island of Samothrace in the northwest Aegean. Originally, she stood on the prow of a stone ship, placed in a rock niche dug into a hill overlooking the ocean. The niche contained a pool filled with water in which the ship appeared to float. Apart from two small fragments, the right wing of the sculpture has never been found. The missing wing was replaced by a mirror-image cast of the left wing.

Here in Lorne on this cliff facing the ocean I search for the lost wing. My work of sculpture is to find something that could never be found. Through a desire to give a form to what is missing, a work gathers itself as a marker of time, distance and light, here on this other side of an ocean.

Elizabeth Presa is a sculptor and installation artist whose work focuses on the poetics of textuality, reading and writing. She sometimes collaborates with philosophers and other artists. She is the head of the interdisciplinary Centre for Ideas, in the Faculty of VCA and Music at the University of Melbourne.

Site Sponsor – Anonymous

Sculptor Supporter – Lorne Pharmacy



No.06 – OBSERVER

CRAIG MACDONALD

Represented by Kick Gallery, Melbourne
www.kickgallery.com

Born – New Zealand
Resident – Victoria, Australia

2011

Medium – Aluminium, Stainless Steel

Size – 185cm

Price – \$19,800

Having spent many hours standing on the shore gazing out to sea Observer is a kind of self portrait. As a kinetic sculpture Observer will turn with the wind.

Cast in aluminium its reflective surface will catch the sun to create a shimmering effect as it turns.

Having worked for the past 15 years running a foundry in Central Victoria I now concentrate on creating my own work.

Site Sponsor – Matt & Martin Boland



No.07 – MAPSACKS: SHORE UP FOREST KEEGEL

Born – Australia

Resident – Victoria, Australia

2011

Medium – Calico cash bags, indigenous coastal grasses – *Austrofestuca littoralis* (Coast Fescue), *Carex pumila* (Strand Sedge), raw sheep fleece, sand, ink.

Size – Variable. Each bag 50 x 20 x 10cm

Price – \$1,220 each installation

(2 available).

The search for the fabled inland sea...a response to living in Central Victoria, a long way from the ocean, where rivers and floodwaters creep northwards.

Grassy woodlands of Victoria were razed to grow flour and get rich off the sheep's back... sacks of flour and bales of wool – the wealth of the land bagged up and shipped offshore... stacks of Sandbags, holding swollen rivers at bay...fortifying homes....rainfall west of the Great Dividing Range flows northward, making its way into the Murray River and eventually out to sea through the Coorong in South Australia....sandbags used in an attempt to halt the ocean encroaching on the shore eating away the land...land degradation, overgrazing and salination – leads to soil washing and blowing away, with no roots to hold it in place.

Forest Keegel works with environmental themes such as threatened species. Her sculptural work responds to a site often encouraging viewers to consider what the land was like prior to colonial settlement. She has exhibited throughout Australia and created a plethora of ephemeral pieces. Permanent sculptures include Tactile Impressions commissioned for Harmony Park Coburg. She encourages public engagement and predominantly reuses industrial discards, often incorporating living indigenous plants into her installations.

Site Sponsor – Anonymous

Sculptor Supporter –

Athol & Mildred Laphorhe



No.08 – BARRY

BRUCE ARMSTRONG

Represented by John Buckley Gallery,
Richmond Victoria
www.johnbuckleygallery.com

Born – Australia
Resident – Melbourne, Australia

2007

Medium – Timber and Paint

Size – H 195cm

Price – \$50,000

It's a portrait of my cat as I imagine he might look staring out to sea.

I've been living and working as an artist in Melbourne for around thirty years

Sculpture Site Sponsor –
Richard & Mandy De Steiger



No.09 – SHIPWRECKED HORSE

JACKIE RALPH

Born – Australia

Resident – Victoria, Australia

2011

Medium – Wire, fibreglass, paint

Size. – 130cm H x 160cm W x 400cm L

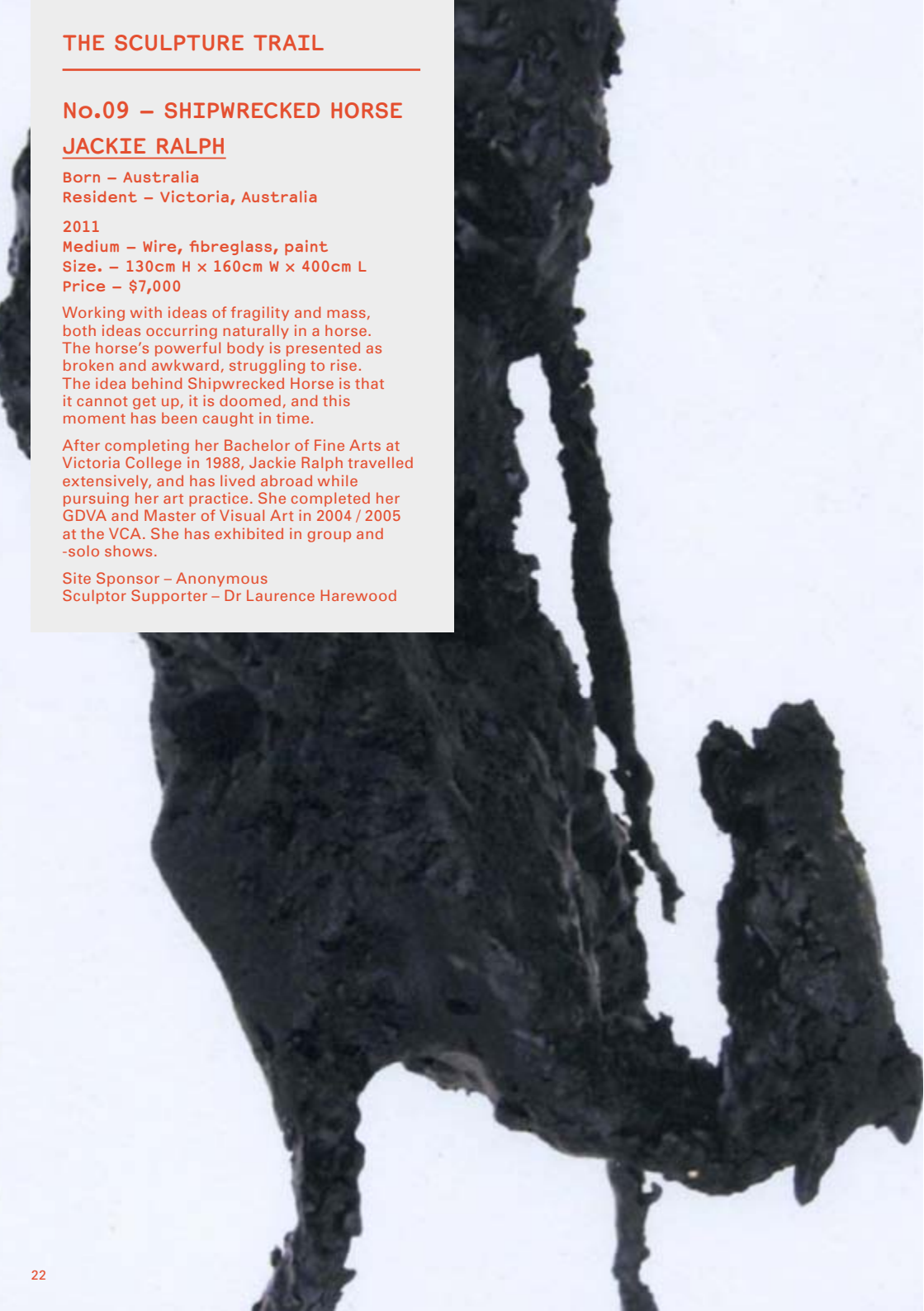
Price – \$7,000

Working with ideas of fragility and mass, both ideas occurring naturally in a horse. The horse's powerful body is presented as broken and awkward, struggling to rise. The idea behind Shipwrecked Horse is that it cannot get up, it is doomed, and this moment has been caught in time.

After completing her Bachelor of Fine Arts at Victoria College in 1988, Jackie Ralph travelled extensively, and has lived abroad while pursuing her art practice. She completed her GDVA and Master of Visual Art in 2004 / 2005 at the VCA. She has exhibited in group and -solo shows.

Site Sponsor – Anonymous

Sculptor Supporter – Dr Laurence Harewood



No.10 – CHOICES (CTRL+ALT+DELETE)

JUD WIMHURST

Represented by Melbourne Art Room
(MARS) Gallery, Melbourne

Born – Australia
Resident – Victoria, Australia

2011

Medium – Steel, recycled plastic HDPE
sheet

Size – 200cm x 222cm x 82cm

Price – \$22,000

Choices(ctrl+alt+delete) is a sculpture about the choices we all make. In the self navigated and controlled experience of the virtual (computerised) world we are able to make many split second decisions with ease, but bringing the familiar hand cursor and “Quit” button from the virtual world and placing them before us in the real (3D) world, the nature and the environment that surround it seem to appear as if just another “screen saver” – confronting, taunting and reminding us there are still more choices to be made.

Jud Wimhurst completed a Bachelor of Fine Art at RMIT and has exhibited consistently in group and solo exhibitions. He has been a finalist in a number of art competitions and his work is held in private and public collections throughout Australia.

Site Sponsor – Anonymous
Sculptor Supporter – Margaret Gardner
& Glyn Davis



THE SCULPTURE TRAIL

No.11 – COLONY 2

JULIE SHIELS

Born – Australia

Resident – Victoria, Australia

2010

Medium – Fibreglass

Size – 500 x 400 x 40cm

Price – \$12,000

I make this work by casting the empty spaces in plastic packaging after the goods have been removed. Scaled up and reproduced – this empty space prompts questions about society's complex relationship with technology and the gadget.

Julie has exhibited extensively in Melbourne. Her work has been acquired by public collections including National Gallery of Australia and Australian Embassy, Vietnam. She has received arts development grants through City of Melbourne (2007 and 2010), Arts Victoria (2004) and the Australia Council (2004 and 2009). She has undertaken residencies in Hanoi, Vietnam (1997) and Red Gate Gallery in Beijing, China (2010 Toyota Travel Prize).

Julie holds a Master of Art in Public Space where she teaches in the post graduate program in Art in Public Space at RMIT University.

Site Sponsor – Anonymous

Sculptor Supporter – UBS Wealth Management



No.12 – LANDINGS – LANDLINES – SONGLINES

GREG JOHNS

Born – Australia

Resident – South Australia

2011

Medium – Redgum, Limestone, Steel,
Stainless Steel and Ironstone

Size – Installation variable

Price – P.O.A singularly or as a group

This large installation work draws from many sources and from a number of connected works I have completed over the last decade, including temporary works at Lake Mungo in N.S.W. and twenty five works permanently installed at Palmer in S.A.

Since nineteen ninety a major aspect of my sculpture practice has been to develop a sense of form which is clearly out of this landscape. To develop that sensibility I have engaged a visual, felt and beneath the surface, symbolic approach. Australian sculpture has not engaged with a deep reading of this extraordinary place.

This installation reflects in a multi-layered way the many influences, including European and Aboriginal, which have formed this place.

Greg has been working as a full-time sculptor for 35 years, completing major commissions in Australia and internationally, as well as exhibiting annually in solo and major group shows in Australia, New York, Asia, the Middle East and Europe. In 2001 he acquired 400 acres of land at Palmer in S.A. to establish an independent sculpture landscape and address environmental issues.

Sculpture Site Sponsor –
David & Margaret Harper

THE SCULPTURE TRAIL

No.13 – EAR ON ARM

STELARC

Represented by Scott Livesey
Galleries, Melbourne
www.scottliveseygalleries.com

Born – Cyprus
Resident – Melbourne, Victoria, Australia

2010

Medium – Laser cut styrene, urethane
skin

Size – 400cm long X 120cm high X 100cm
deep

Price – \$30,000

A life-size replica of my ear on my arm was laser scanned. The data was used to scale-up the sculpture to ten times its actual size, becoming four metres in length. The length of my arm is now the length of the finger of the sculpture. The styrene form was laser cut with a skin of urethane applied to produce a tough, water resistant surface. The Ear on Arm project attains a physical presence, a modified bodily fragment that asserts something other. The sculpture was fabricated with the assistance of Cameron McIndoe, and was funded by the Fundere Art Foundry.

In 1997 Stelarc was appointed Honorary Professor of Art and Robotics at Carnegie Mellon University, Pittsburgh. In 2010 he received the Ars Electronica Hybrid Arts prize. He is currently Chair in Performance Art, Brunel University West London and is Senior Research Fellow in MARCS Labs at the University of Western Sydney.

Sculpture Site Sponsor – Dr Agar & Friends
Photograph by Stelarc



No.14 – TUMBLE

GREER TAYLOR

Born – South Africa

Resident – New South Wales, Australia

2011

Medium – Aluminium pipe, powder-coating, plastic cord

Size – 150 x 250cm x length variable cm

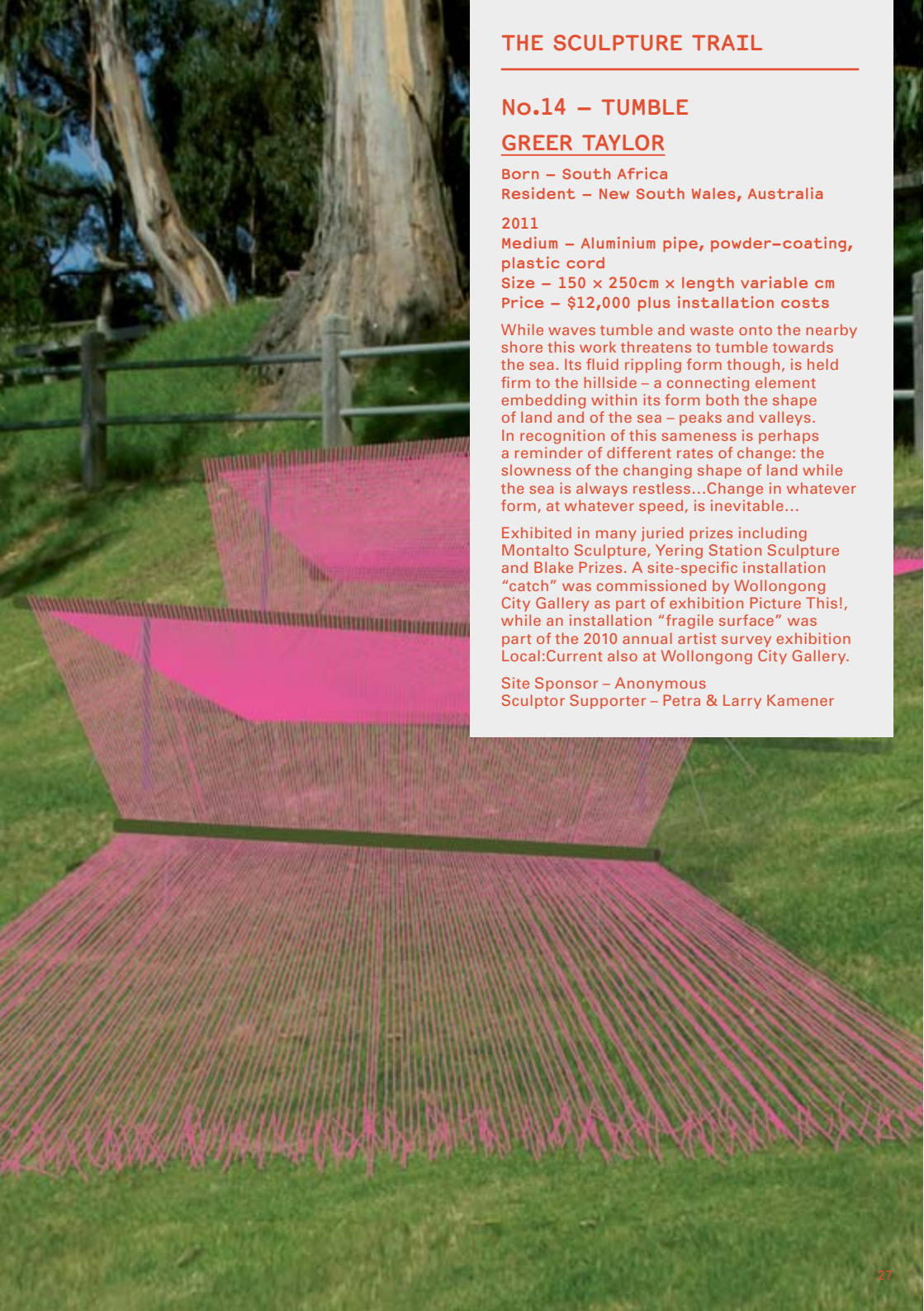
Price – \$12,000 plus installation costs

While waves tumble and waste onto the nearby shore this work threatens to tumble towards the sea. Its fluid rippling form though, is held firm to the hillside – a connecting element embedding within its form both the shape of land and of the sea – peaks and valleys. In recognition of this sameness is perhaps a reminder of different rates of change: the slowness of the changing shape of land while the sea is always restless...Change in whatever form, at whatever speed, is inevitable...

Exhibited in many juried prizes including Montalto Sculpture, Yering Station Sculpture and Blake Prizes. A site-specific installation "catch" was commissioned by Wollongong City Gallery as part of exhibition Picture This!, while an installation "fragile surface" was part of the 2010 annual artist survey exhibition Local:Current also at Wollongong City Gallery.

Site Sponsor – Anonymous

Sculptor Supporter – Petra & Larry Kamener



No.15 – 'VE GONE WITH THE WIND

ROMAN LIEBACH

Born – Poland

Residence – Victoria, Australia

2011

Medium – Steel

Size – Variable

Price – \$9,000

I perceive the natural world as the vital necessity to my complete existence; not only is it essential to my physical wellbeing, but also, through allowing me to experience the sensation of being a distinct part of it, determines my emotional and intellectual self; and through that, it extends my perception of the world by its spiritual dimension.

I must emphasize that this work has been conceived in response to the site – the magnificent Lorne foreshore – and that the exciting opportunity to incorporate such wonderful, natural surroundings into my artwork has led to its conception.

Previous education and professional career in Science and Education,
1998 – 2001 Bachelor of Fine Arts(Honours) – Sculpture, Monash University

Selected exhibitions:

2010, 2009 – Contemporary Small Sculpture Award, Deakin University

2009, 2007 – Lorne Sculpture Exhibition

2007, 2005, 2003 – The McClelland Sculpture Survey & Award

2007, 2002 – The Helen Lempriere National Sculpture Award

Site Sponsor – Lloyd & Debbie Thomas



No.16 – TWEET ...THE SILENCE OF SPEAK...

ANDERSON HUNT

Born – Australia

Resident – Melbourne, Victoria

Completed September 2011

Medium – Rolled and fabricated mild steel and epoxy coating

Size – L 5500 x H 2500 x W 3000cm

Price – \$18,330

I'm intrigued by the way we communicate with each other and often wonder about the evolution of language. In the age of iPhone connectivity we plug-in, log-on, update and tweet to find out all that is important....often forgetting to sit, look and listen at the signs of nature....

We have come a long way since two cans and a piece of string. Unplug, sit and listen to the birds.... TweetThe silence of Speak ...

Since completing his B.Ed. in Art and a Graduate Diploma in Sculpture, Anderson has been working as an artist in a wide variety of workplaces. From painting postcards on the streets of New York, to skilled foundry work, to project managing large scale works and private commissions.

He is known for his creative ability in specialist metalworking skills and design and has produced some of Melbourne's more contemporary public sculptures. His patrons include City Councils & Architects, The Dept of Education and numerous other institutions and private collectors.

Anderson's private art practice is closely linked with his public work.

Site Sponsor – Australian Corporate Interiors



THE SCULPTURE TRAIL

No.17 – MONUMENT

ROBERT HAGUE

Born – Rotorua, New Zealand
Resident – Melbourne, Victoria

2011

Materials – Corten Steel

Size – 240cm x 250cm x 140cm

Weight – Approx 350kg

Price – \$55,000

Darwin introduced the theory that populations evolve over the course of generations through a process of natural selection. Yet this process has now been subverted by human intervention.

This work is a new monument, to celebrate and to mourn the changes we have wrought on the world around us.

71 group and solo exhibitions. Director's Prize Sculpture by the Sea 1999, Deakin University Sculpture Award 2010.

Site Sponsor – Anonymous
Sculptor Supporter – Anonymous



No.18 – DOGMA

JOHN WRIGGLESWORTH

Born – Melbourne, Australia
Resident – Ballarat, Victoria

2011

Medium – Paper, PVA

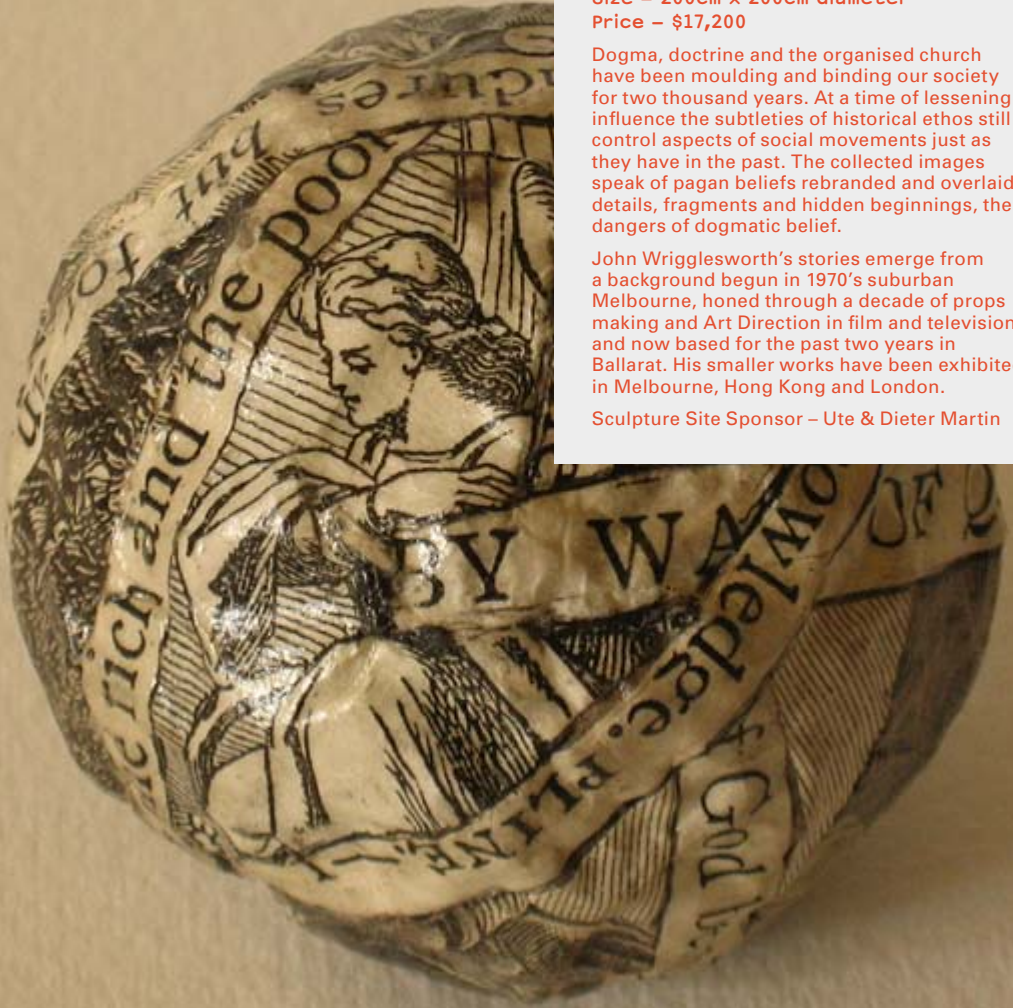
Size – 200cm x 200cm diameter

Price – \$17,200

Dogma, doctrine and the organised church have been moulding and binding our society for two thousand years. At a time of lessening influence the subtleties of historical ethos still control aspects of social movements just as they have in the past. The collected images speak of pagan beliefs rebranded and overlaid, details, fragments and hidden beginnings, the dangers of dogmatic belief.

John Wrigglesworth's stories emerge from a background begun in 1970's suburban Melbourne, honed through a decade of props making and Art Direction in film and television and now based for the past two years in Ballarat. His smaller works have been exhibited in Melbourne, Hong Kong and London.

Sculpture Site Sponsor – Ute & Dieter Martin



THE SCULPTURE TRAIL

No.19 – FALLEN – NIGHT WORKER

ROBBIE ROWLANDS

Represented by Arc One Gallery, Melbourne
www.arcone.com.au

Born – Australia
Resident – Victoria

2011
Medium – Steel Light Pole
Size – Approx H 1.2m x 2m x 2m
Price – \$15,500

Robbie Rowlands is a Melbourne based artist whose work explores notions of stability and vulnerability through the manipulation of objects and environments. His repetitious and precise cuts and the resulting distortions reflect the inescapable passing of time that affects everything around us. 'Fallen – Night Worker' in its collapsed state highlights many utilitarian structures that support our existence but often go unnoticed.

In the context of 'Urban', light poles in darkness are necessary structures that define how we experience our streetscapes, parks and public spaces. They define the perimeters of 'Urban' with their numbers diminishing the further we travel. In the darkness of the landscape outside of 'Urban' our senses are elevated highlighting our reliance on these mechanisms.

Robbie graduated from The Victorian College of the Arts in 1999. His recent solo and group exhibitions include Grace in Ruin at the Gippsland Art Gallery and The Gardener, Arc One Gallery, Melbourne, McClelland Sculpture Award and the Hobart Art Prize. His major sculptural site interventions include, The Offering and Depot, installations in Dandenong; and White Elephant RMIT Gallery, Melbourne.

Site Sponsor – Richard & Fiona East



No.20 – LINK III

INGE KING

Represented by Australian
Galleries, Melbourne
www.australiangalleries.com.au

Born – Germany 1918

2007–08

Medium – Stainless steel

Size – 171 x 245 x 220cm

Price – \$365,000

Inge King was born in Germany in 1918 and having studied at the Berlin Academy of Fine Arts from 1937-38, Royal Academy Schools in London 1940 and the Glasgow School of Art from 1941-43, she emigrated to Australia in 1951. Her dynamic arrangement of proportions is derived from a profound respect for balance and harmony, and is largely concerned with formal qualities and complex geometry.

Having been influenced by New York Abstract Expressionism in the late 1950's, welded steel became King's medium. Minimalism during the sixties helped fashion the artist's oeuvre, while Figuration later provided the catalyst for a new era of forceful and dynamic, streamlined sculptures.

King's current series of brushed stainless steel abstract works are inspired by astrological symbols and aesthetically defined by their bold geometric simplicity and smooth sensual surfaces.

Sculpture site sponsor – BMF

Sculpture Supporter – The Cattermole Family



No.21 – YELLOW PERIL 111

BEN MORIESON

Born – Australia

Resident – Victoria, Australia

2011

Medium – Mixed Media

Size – H 40 x W 100 x L 180cm

Price – \$7,770

From a distance, this work is made to look innocuous within the landscape of a popular beach town, and also present a colourful, abstract, synthetic shape, in a natural landscape. “Yellow Peril III” is a replica of an inflatable dinghy, and contains artefacts hoarded by a refugee of the modernist art tribe, as part of their escape. Beached in Lorne the dinghy seeks to remind the audience of the frailty of human movement and the frailty of human art dictums. On the one hand we celebrate the survival of the refugee but on the other we play with the fear of an alien presence.

Morieson has exhibited in galleries throughout Australia, and in Switzerland, China, England, Germany and New Zealand. He has received grants from the Australia Council on two occasions and Arts Victoria for a touring exhibition, and has completed an Australia Council studio residency in Barcelona and an Asialink residency in the Echigo-Tsumari Triennial in Japan.

Site Sponsor – Robin Angela Westacott





THE SCULPTURE TRAIL

No.22 – LORNE DREAM

MARSHA PELS

Represented by Schroeder Romero & Shredder, New York
www.schroederromero.com

Born – USA
Resident – Brooklyn NY

2011

Medium – Cast foam & sand, found objects
Size – variable
Price – \$9,500

Since I have only seen pictures of my site, but not physically experienced the 'place' it is difficult to know exactly what I will do. However I am shipping a version of a sculpture that will be in my January 2012 NY show.

It is a sand & foam replica of a white marble life-sized cat floating on its back in a Vespa tyre on a rock. I will incorporate this object in the landscape. Then working site-specifically, I will build around it with indigenous materials to create a shrine.

Marsha Pels is an internationally recognized sculptor. Known for bronze casting, she works in a variety of labor-intensive processes to create poetically charged landscapes. Pels has won numerous grants: NYC Public Art Fund, Prix de Rome, Fulbright & Pollock-Krasner. In January 2012, a major article in SCULPTURE magazine will appear accompanying her next show, "Detroit Redux" at her gallery in Chelsea, NY.

Site Sponsor – Anonymous
Sculptor Supporter – UBS Wealth Management

No.23 – MULTIVERSE

EWEN COATES

Represented by Anna Pappas
Gallery, Melbourne
www.annapappasgallery.com

Born – Australia
Resident – Melbourne, Victoria

2011

Medium – Fibreglass resin, steel,
concrete

Size – 240cm high x 160cm x 160cm

Price – \$22,000

In my work I explore the schism between naturalistic ways of being and the psychic frenzy of current life. It is when the form shimmers in this zone that real presence is achieved, arresting time to bring into accord the viewer's own deeply personal circumspection.

Coates has shown his work at the National Gallery of Australia, Tokyo Metropolitan Museum of Modern Art and at National Sculpture Survey shows such as the National Sculpture Prize, Canberra, McClelland Sculpture Survey & Award, and Helen Lempriere National Sculpture Prize. Coates was awarded 1st Prize for the 2009 Montalto Sculpture Prize, Victoria and 1st Prize Central Goldfields Regional Art Gallery, Maryborough. Coates works are held in various public galleries and private collections in Australia.

Site Sponsor – Vicki Callanan





THE SCULPTURE TRAIL

No.24 – ‘LONG WAY TO THE TOP’ ... AKA ...‘SKA TISSUE’

JEFF RAGLUS

Born – Australia

Resident – Victoria, Australia

2011

Medium – Carved cypress wood sculpture finished in oil paints

Size – H 2000 x W 1800

Price – \$11,000

Long Way to the Top is about my years of involvement in the music industry.

The love most musicians feel for their craft translates into the fact that we are prepared to be underpaid, ripped off, treated badly and basically do the hard road, whether there is a future in sight or not! Such is the lure of music.

‘Ted’ himself is perhaps a child like Teddy bear, but I also see him as a full sized grizzly who has been captured and made to dance (or rock) like a performing circus bear, all for a handful of pennies.

The bandages represent the pain and pleasure of a life fully rocked out.

Jeff Raglus failed art in high school ...(twice!)

As a result, Jeff left school early, bought an airbrush and spray-painted surfboards and started playing in the first of many bands. He hand printed t shirts and silk screened posters then joined iconic Sydney based graphic company Mambo where he worked for most of the 90’s and soon started to paint in his ‘Surf-Folk-Pop’ style. He’s had many sell out shows around Australia, has written and illustrated several children’s books, (Schnorky is the most well known). Jeff also worked as a graphic artist for Swatch Watches, The Sydney Olympics, Arena theatre Company, Apollo Bay Music Festival, Queenscliff Music Festival and much more. Of late Jeff has narrowed his pursuits to the essentials – painting, sculpture and playing his own music.

Site Sponsor – The Ahern Family

THE SCULPTURE TRAIL

No.25 – CRASH TEST

JAMIE WILLIS

Born – Australia

Resident – South Australia

2008

Medium – Bronze, Stainless Steel

Price – \$158,333

Crash Test uses the figures of five crash test dummies as a metaphor for human estrangement from the realities of a challenging and changing world. Crash test dummies are the perennial stand-ins for predicting human catastrophes and horrific situations. We strap them into vehicles and catapult into walls, just to see what happens. They allow us the small pleasures of breaking something so we ourselves will not be damaged.

However the dummies of Crash Test are not crushed, they are limp, strung up, almost floating. They escape the normal fate of a crash test dummy only to remember the crashes in human history, the mistakes we have made, the anonymous human pile ups.

Crash test dummies are the signifier for both “human” and “technology”. They tell us when our newest inventions fail. Crash Test asks us to slow down and think, what are we hurtling towards? What are the dangers of a society driven by technology and what will happen to the people we put forward to be tangled in the test flight.

Born 1971, Certificate of Trade – Foundry Master Moulder, 1992 Certificate of Visual Arts (2 years) Sculpture, 1999 Sculpture Fabricator to Sculptor Greg Johns, 11 years Various group exhibitions over the last ten years.

Site Sponsor – Connie Dridan's Friends



**No.26 – HOME SWEET
HOME–SNUG CONTAINMENT
OF BELONGING**

MIMI DENNETT

Born – England

Resident – New South Wales, Australia

Medium – Mixed Media

Size – W 70 x W 90 x H 50

Price – \$5,500

'Home Sweet Home-the snug containment of belonging'. Creatures all need homes. Creating a makeshift home has become a poignant symbol, particularly when we see beings making use of objects we have cast-off as useless. Whether it is a refugee making a tent out of plastic or cardboard, or a displaced animal using man's refuse as a house, to have shelter is a fundamental right and need.

I have exhibited at Bondi Sculpture by the Sea x 3. Aarhus, Sculpture by the Sea, Denmark 2009. Heidi Museum of Modern Art, (MOMA) Melbourne. Centre for Contemporary Photography (CCP) Melbourne. Blake Directors Cut 2009. Awarded Australia Council Residency/stipend. Swell Media Award. Thursday Plantation Acquisition Prize. Aarhus sculpture acquisition.

Site Sponsor – Wayne & Sally Kinrade

No.27 – EVERYTHING

FREDRICK WHITE

Born – Melbourne, Australia

Resident – Victoria, Australia

2011

Medium – Steel

Size – H 230cm x W 220cm x D 115cm

Price – \$16,000

Everything is a continuation of my visual exploration, creating sculpture that speaks of our connection to the Earth and each other, inspired by artesian bores that tap veins of water deep below the surface and utilising subtle metaphors, referencing both the natural and industrial worlds.

Everything rises from the ground and returns to it, a meditation upon the life cycles of all matter.

Everything is an acknowledgement that the Earth makes all things that we see, know and experience here possible.

Spanning over 25 years Fredrick White's sculpture practice is a long meditation on mortality and existence. Created predominantly in recycled metals the work radiates a concise raw aesthetic

In 2007 Fredrick completed his first major sculpture commission From Life To Life in Bridgetown W.A and Drawing Water and Lifespan in 2010 in Thargomindah and Blackall respectively.

Site Sponsor – John & Kirstie Henderson



THE SCULPTURE TRAIL

No.28 – MERMAID

GABY JUNG

Born – Germany

Resident – Victoria, Australia

2011

Medium – Reclaimed plastic soy sauce fish & rope salvaged at beaches in South West

Size – H 180cm x W 65cm x D 65cm

Price – \$25,000

The mermaid seduces the unaware, which succumb to her seductive charms and are drowned.

Will our fate be the same? Will we drown in the oceans of plastic we are creating?

Gaby Jung was born in Berlin, Germany in 1946 and immigrated to Australia in 1979. She commenced work as a self-taught sculptor in 2002 and she has since participated in over 30 group exhibitions including the Toorak Sculpture Festival, Williamstown Contemporary Art Festival, Yering Station Sculpture Exhibition and Toyota Sculpture Exhibition. Her works make use of recycled materials to explore themes of sustainability and our society's relationship with the environment.

Site Sponsor – Shepherd Studio Workshops



No.29 – BIRD BATH

DAVID WATERS

Born – Australia

Resident – Victoria, Australia

Title – Bird Bath, 2011

Medium – Concrete bluestone and steel

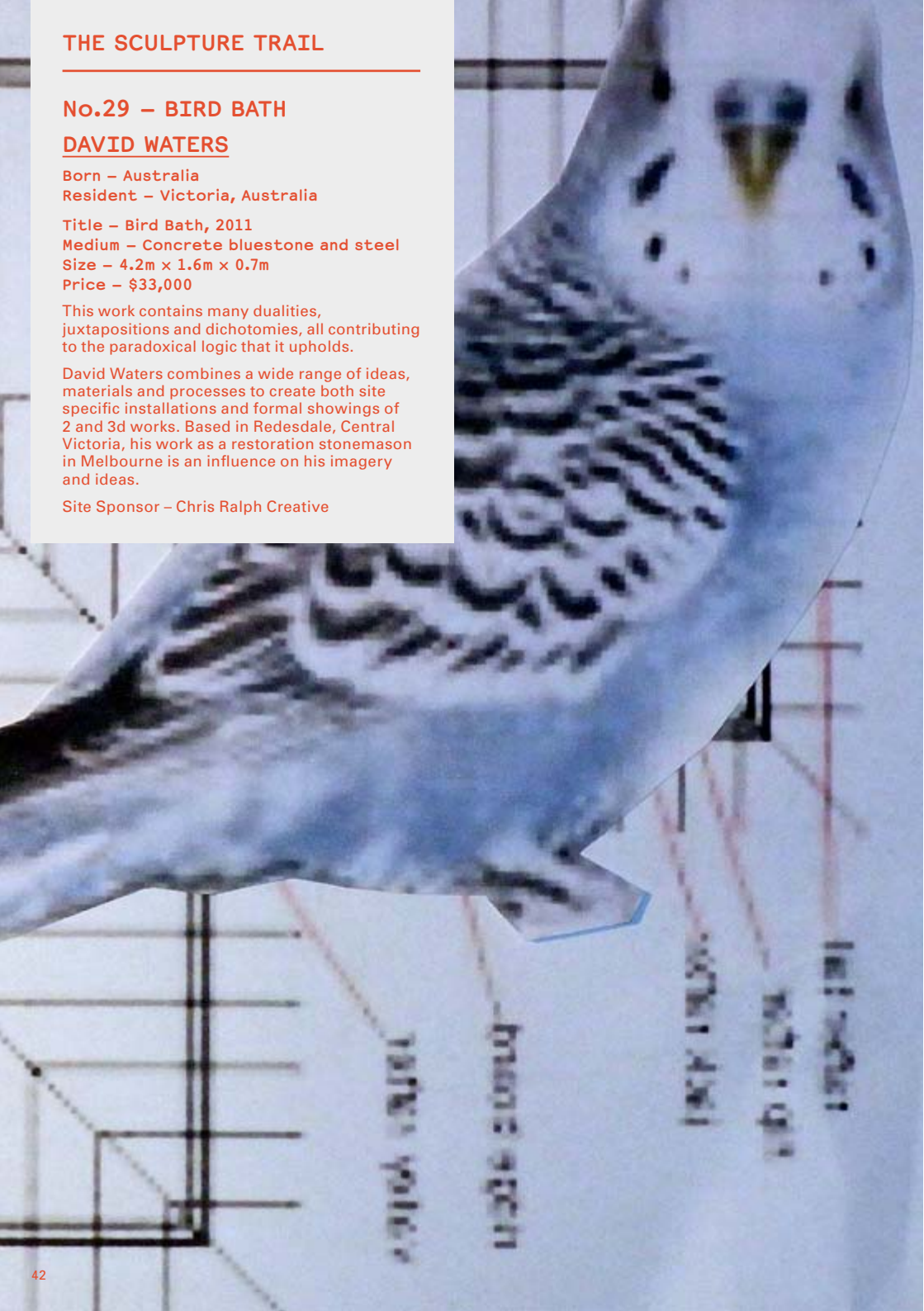
Size – 4.2m x 1.6m x 0.7m

Price – \$33,000

This work contains many dualities, juxtapositions and dichotomies, all contributing to the paradoxical logic that it upholds.

David Waters combines a wide range of ideas, materials and processes to create both site specific installations and formal showings of 2 and 3d works. Based in Redesdale, Central Victoria, his work as a restoration stonemason in Melbourne is an influence on his imagery and ideas.

Site Sponsor – Chris Ralph Creative





THE SCULPTURE TRAIL

No.30 – MEASURING UP PAM CLEMENTS

Born – Australia

Resident – Victoria, Australia

2011

Medium – Fabric, webbing

Size – Variable (Site-specific)

Price – P.O.A

A building is not just a physical structure in the minds of people. It is also a place of memory and experience. This project references the idea of construction and an awareness of the physical labour and effort that surrounds the making and habitation of buildings.

Measuring is the very beginning of the building process. Clothes worn by construction workers namely “high vis” safety wear, are used to reference the height of different walls that make up the selected building.

Pam Clements is a conceptual artist who completed her Doctor of Philosophy in 2004. She has undertaken a number of site-specific installations in various buildings around Melbourne and has participated in a number of group exhibitions. Her artwork incorporates made and found constructions often with the still and moving image to examine concepts of time and their relationship to memory, matter, movement and space.

Site Sponsor – Salon Productions



THE SCULPTURE TRAIL

No.31 – LAND LOCKED CAMPER

JASON WATERHOUSE

Born – Malaysia

Resident – Central Highlands, Victoria

2011

Medium – 1980 Nissan E20 Pop Top

Camper Van

Size – L 530 x W 161 x H 127cm

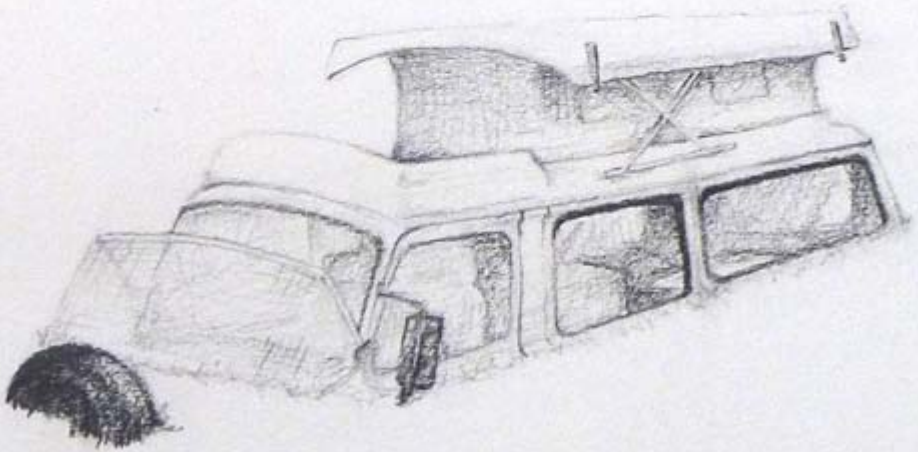
Price – \$2,200 plus installation

Land locked camper knew there was no-where else to go.

Jason Waterhouse has contributed to over 40 group exhibitions, been awarded with six art prizes (including the prestigious Moreland Sculpture Prize, and The Sculpture by the Sea's Young Sculptors Prize), and recognized as a finalist for many more, including the Helen Lempriere Sculpture Prize, The Melbourne Prize for Urban Sculpture, and the McClelland Sculpture Prize. He has had several solo exhibitions, the most recent being "lighter than air", held in both Melbourne and rural Victoria.

In 2009, after a number of years teaching in the Visual Arts at Swinburne University, he and his partner Magali Gentric founded the design space wolf at the door. In 2010 they followed this with Stockroom, an artists complex including studios, a retail concept store, and 3 contemporary art galleries in the Central Highlands of Victoria.

Sculpture Site Sponsor – Anonymous



No.32 – OBJECTS OF ROMANCE

SUZANNE PLAYFOOT

Born – Australia

Resides – Victoria, Australia

2011

Medium – Plastic, gesso, paint, glitter & acrylic

Size – Approx 122cm excluding plinth

Price – \$7,500

As an avid bowerbird, the idea of recycling otherwise abandoned toys and relics of kitsch appeals to me. Broken and discarded objects are re-invented as sculpture involving a laborious process of gluing and placement of glitter. I value this type of a practice that can be readily interrupted and resumed and is so often found in the realm of female self-expression.

Gender stereotypes are routinely reinforced in mass-produced toys. Female toys are reinforced with domestic items. In stark contrast toys given to boys promote violent and aggressive behaviour. I enjoy juxtaposing these war-like gifts with those of a more romantic nature.

Suzanne received a BA, distinction, from VCA Prahran, mentored by Howard Arkley. She received the Fini Frames Award for painting, was short-listed for a Queen's Trust Grant & included in 20 finalists for 1998 Moet & Chandon prize. Employed for 4 yrs at Niagara Galleries before moving to Paris. Applied for & accepted into Parson's Art School, Paris but was unable to accept the position due to lack of funds. Since then she has continued to exhibit, primarily sculpture & been employed in the private & public arts sectors in Melbourne.

Site Sponsor – Hatcher & O'Neil families



THE SCULPTURE TRAIL

No.33 – TRACING

BRIGIT HELLER

Born – Switzerland
Resident – Australia

2010

Medium – Rusted wire

Size – 5 pieces – each 700cm x 2500cm

Price – \$8,000 each

Tracing explores the overlap between the man made and the natural environment. I once found a bird's nest that was almost entirely made of plastic. The builder (bird) had to adapt to its environment whilst still maintaining a link with its tradition and past. I think of that nest when I look at my work. I have used steel (wire) to create an organic looking series of giant hanging nests. Despite their size, weight and material, they manage to appear as though they belong and have always been here.

I live and work in Central Victoria. My art is very much informed by my respect and love for the environment and my past visual experiences.

As a part of my professional practice I create works for exhibitions, design site-specific works, create public commission and I teach.

Sculptor Site Sponsor – Anonymous



**No.34 – NO CLIMATE
FOR CHANGE**

PHILLIP DOGGETT-WILLIAMS

Born – 1953

Resident – Victoria, Australia

2011

Medium – Mixed media

Size – h 2m x w 1.8m x 750mm (approx)

Price – P.O.A

“We cannot hide from change. Dramatic social change, as is the global warming challenge, demands that individuals step beyond their political prejudices and self interest to build a collective wisdom that meets the challenges of the future with determination, persistence and optimism. The fundamental right of future generations is a right to a sustainable future.”

Phillip Doggett-Williams is a graduate of RMIT (1978) having studied printmaking under the late George Baldessin and Graeme King and sculpture under Anthony Pryor. His artworks are represented in major collections that include the Australian National Gallery, Canberra; Artbank and the Gallery of NSW.

He is a resident of Geelong, having moved from Melbourne to the region with his artist wife Shelley Hannigan and their two children, Joseph and Thomas in 1999.

Site Sponsor – Michael & Angela Rodd



THE SCULPTURE TRAIL

No.35 – THE PACK

DEAN PUTTING

Born – Melbourne 1957

Resident – Yarra Valley, Victoria

2011

Medium – Cast reinforced concrete

Sizes – Four figures of various dimensions

215 × 200 × 50cm

212 × 200 × 50cm

202 × 168 × 90cm

126 × 230 × 150cm

Price – \$22,000 group of 4, \$6,000 individually

I have been using abstract but still somewhat familiar forms to explore the nature of relationships between individuals or within groups.

The Pack is a classic example of the group. The individuals may be connected in different ways. It could be a kin group, bound by blood, or a socially based group of inter dependant individuals.

Convenience, opportunism, fear, hunger, the simple desire to belong, the need for emotional and physical security, are just some of the factors that determine the membership.

Began exhibiting sculpture 2010.

Exhibitions

Yering Station Sculpture Exhibition 2010

Toorak Village Sculpture Exhibition 2011

Lorne Sculpture 2011 (selected artist)

Awards

Yering Station Sculpture Exhibition Award 2010

Site Sponsor – Margaret Bullen & Ron Vanderval



No.36 – CAT

JANET FORBES –
TJANPI WEAVER

Represented by Tjanpi Desert Weavers
www.tjanpi.com.au

Born – Warburton Mission, Western
Australia

Resident – Blackstone (Papulankutja)
Community, Western Australia

2011

Medium – Aluminium and stone

Size – Installation variable

Price – \$9,900 per cat, edition of 3

Installation P.O.A

Tjanpi (meaning ‘dry grass’) and pronounced Jumpy, evolved from a series of basket weaving workshops held on remote communities in the Western Desert by the Ngaanyatjarra Pitjantjara Yankunytjatjara Womens’ Council in 1995. Today there are over 400 women across 28 communities making baskets and sculptures out of grass and fibre.

Cat is the first exhibited foundry cast Tjanpi sculpture. This project has been made possible by the generosity of Fundere Foundry in Footscray. www.funderestudios.com.au.

Janet was born in 1962 at Warburton Mission and is a Ngaanyatjarra woman from Blackstone (Papulankutja) community, which lies 100kms West of the WA, NT and SA borders and is otherwise known as the Surveyor General’s corner.

Site Sponsor – The County Crew



THE SCULPTURE TRAIL

No.37 – PRAYER WHEEL OF LORNE

ANTON HASELL

Born – Australia

Resident – Australia

2011

Medium – Steel Copper, oil paint and Bronze

Size – 140cm x 50cm diameter

Price – \$2,500

Walking the path, the sound of the ocean on one side, the smell of the bush on the other. We spin the prayer wheel counting our good fortune in every revolution.

The 'Prayer Wheel of Lorne' should be spun in one direction only (found in response to the planet's spin) to give kindly thoughts and well-wishing for the spinner's own journey of those strung together shining moments of epiphany, experience and insight. The indentations around the brass cylinder are set at exact musical intervals of equal temperament. Are the vibrations of touch connected to the vibrations of sound through the universal laws of nature?

Anton Hasell has completed a number of significant public-space artworks including the 'Federation Bells Carillon', the 'Victoria Police Memorial' in Melbourne, 'The HMS Beagle Ship Bell Chime' in Darwin and the 'Eureka Circle' sculpture in Ballarat. His work in sculpture, sound-sculpture, printmaking and painting combine digital technologies with traditional craft processes seeking insight into the mysteries of living together on our ancient continent.

Site Sponsor – Anonymous

Sculptor Supporter – UBS Wealth Management



THE SCULPTURE TRAIL

No.38 – EARTH MURMURS – SERIES 1. MAN-U-FACTURED

DAVID LONG

Represented by QDOS Gallery Lorne
www.qdosarts.com

Born – Australia
Resident – Victoria, Australia

2011

Medium – Stone and timber

Size – Diameter on ground 7 metres

Price – P.O.A

The work focuses on the interconnection between us here on EARTH – between MANKIND, as we have identified our species and MOTHER NATURE, our living environment. MANKIND has, within a relatively short period of time in relation to the history of this planet, placed MOTHER NATURE – EARTH – under unrelenting pressure. It has become increasingly urgent that we confront and weigh up the consequences of this imbalance.

David Long has been working with stone materials for 40 years, building dry stone walls. Since 2000 his work has diverged into sculpture. He won the Great Ocean Road Sculpture Award for Lorne Sculpture Exhibition 2007. Public Art includes the Plaza at Eureka Tower and the concierge area (2009-10) and he keeps busy with private commissions.

Sculpture Site Sponsors – Pat Crosbie & Robert Charles/ Bruce & Judy Wilson Lou Davies/ Gerald & Pamela Wilson.



No.39 – NESTINGS

CAROLINE KENNEDY

Born – Australia

Resident – Melbourne, Victoria, Australia

2011

Medium – Glass, Recycled Plastic (PET),
Steel

Size – Variable

Price – P.O.A (individual pieces sold
separately)

Nestings is an installation suspended under the famous swing bridge in Lorne. It is an attempt to create a juncture between the bridge above and the water below. This work is constructed from a collection of aqua blue translucent glass rocks, coloured perspex and recycled glass and plastic bottles. It is also a comment on the amount of plastic waste our society creates. The shimmering casings dangle and dance to the movement of people walking across the bridge. The wind and tidal flows add to the kinetic energy of this artwork. Nestings will refract the light and reflect off the glistening water.

Caroline Kennedy graduated from Fine Art, Sculpture at RMIT in 1988 and completed her honours degree in Art History from Melbourne Uni in 2000. Over the last 20 years, Kennedy has exhibited extensively. Exhibitions include 11 solo shows and 33 group shows; her last solo was at Linden as part of the Linden Innovators program in 2008. Kennedy has been awarded a number of prizes and awards – her highlight being a Paris studio residency at the Cite des Arts, for 4 months from the AGNSW.

Site Sponsor – Anonymous

Sculptor Supporter – UBS Wealth Management



No.40 – RED SEA INSTALLATION

CARMEL WALLACE

Represented by Jenny Port Gallery
www.jennyportgallery.com.au

Born – Australia
Resident – Australia

2011

Medium – Steel and Mixed Media, including recycled cray pot collars, cable ties
Size – variable: 2 – 2.6m in diameter x 1.2 – 1.3m high
Price – \$18,000

The Red Sea installation refers to marine forms and to those specifically manufactured for the fishing industry. As a floating work it moves according to the wind and tides, and is extended by reflection in the water.

Carmel has exhibited regularly in solo exhibitions at Gallery 101, Melbourne and in selected exhibitions such as the Blake and Wynne Prizes in Sydney, and the Montalto and Yering Station sculpture exhibitions in Victoria. Major projects include Walk – interpretative environmental works for a national touring exhibition through NETS Victoria and VISIONS Australia; Fresh and Salty – a Regional Arts Victoria state-wide project addressing the issue of water use; the multi-disciplinary Stony Rises Project developed by RMIT Design Research Institute; and a pyrotechnic sculpture on the Yarra River at Federation Square for Illuminated by Fire.

Site Sponsor – Friends of Lorne



PERFORMANCE

ART

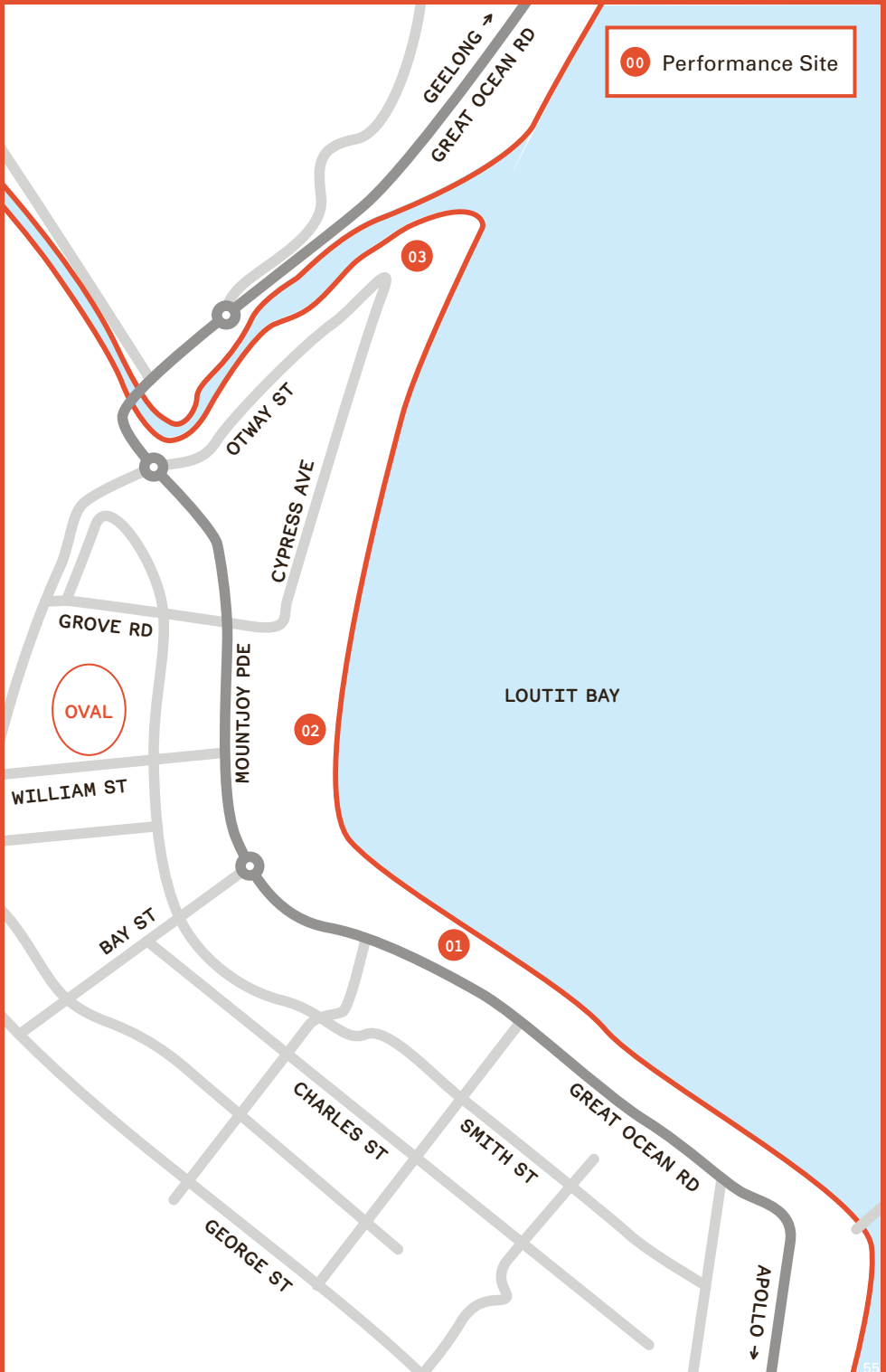
“As a major component of the opening day events I have commissioned 3 performance art pieces by Australia’s internationally renowned performance artists Stelarc, Jill Orr along with our recent Venice Biennale artist Anastasia Klose. These artists will create performance pieces which will respond to the notion of Lorne working with a combination of elements both natural and fabricated. These will be staged throughout the afternoon of the 15th October opening day, including a dusk performance.”

Julie Collins – Curator

PERFORMANCE ARTISTS

01. Stelarc
02. Anastasia Klose
03. Jill Orr

00 Performance Site



PERFORMANCE ART

No.01 – REPLICATED / RELOCATED / REWIRED

STELARC

Born – Cyprus
Resident – Melbourne, Victoria, Australia

Represented by Scott Livesey
Galleries, Melbourne
www.scottliveseygalleries.com

Date – Saturday 15th October
Time – 4.45pm

Venue – Sculpture Trail Map No 13

The performance explores and exposes the problematics of an alternate anatomical architecture. An extra ear is presently being constructed on my forearm – a left ear on my left arm. An ear that not only hears but will also transmit sound. A facial feature has been replicated, relocated and will now be rewired for alternate capabilities. The ear is partly surgically constructed, partly cell grown. At present it is only a relief of an ear. The helix needs to be surgically lifted to create an ear flap and a soft ear lobe will be grown using the artist's extracted adult stem cells.

Photograph by Nina Sellars

No.02 – THE KISS

ANASTASIA KLOSE

Represented by Tolarno Galleries
www.tolarnogalleries.com

Born – Melbourne, Australia
Resident – Melbourne

Date – Saturday 15th October
Time – 6.00 pm

Venue – In front of Lorne Sculpture
Caravan

The sea: both a place of solitude and yearning, as well as a favoured location for couples. Anastasia Klose will wait by the sea in a flowing dress. Passers-by (or anyone at all) are invited to kiss her (on the cheek or on the lips). A photograph of the kiss will be taken by a photographer. Once developed, the photo will then be sent to the address of the person who kissed Klose, as a memento. Everyone who kisses her will be sent a photograph of their kiss in the mail. "The Kiss" is a performance about yearning for romantic love in the most beautiful of places. It also touches on the desire to capture the perfect moment "on film". Part homage to iconic "kiss" photographs (such as Doisneau) and artworks (Klimt and Rodin), part attempt by the artist to manufacture interesting moments with the public, the performance invites participation from the audience, and all are welcome.

No.03 – SONG TO THE SEA

JILL ORR

Represented by Jenny Port Gallery
www.jennyportgallery.com.au

Born – Australia
Resident – Melbourne, Victoria

Date – Saturday 15th October

Time – 7.15pm – sunset

Duration – 30-45 minutes

Venue – On the Sand near the Swing Bridge

Song to the Sea is a collaborative performance featuring the sunset, the ocean, the sand and a chorus of people in a moment of sharing the largess of life.

The catalogue image is one from the work, From the Sea, where all things that came from the sea were the stimulus. Song to the Sea is the reverse; it is a reverie in communion through song.

Orr's work centres on issues of the psycho-social and environmental where she draws on land and identities as they are shaped in, on and with the environment be it country or urban locales. (Helen Vivian, Catalogue essay Jill Orr, 'Ash').

Photograph From the Sea, 2004

Photograph by Joanne Haslem and Bruce Parker

Jill Orr ©

01



02



03



HELEN MACPHERSON SMITH TRUST SCULPTURSCAPE

"Inspired by the Mildura sculpture triennials I saw as a young art student, I have developed Sculpturscape, which pays homage to the legacy of the Mildura Sculpture Triennials and its significant influence over the development of Australian Sculpture...

'The Sculpturscape exhibition will be a post-Christo landscape in which an Australian Public Gallery becomes totally concerned with the outsallation (sic) of important works of art which define, react/respond to, contradict, transform, merge with or consciously ignore a set environment.' – Letter from curator Tom McCullough to sculptors 22 Sept 1972. Mildura Sculpture Triennial

The Lorne Sculpturscape involves 20 artists or artist teams who will create a site specific work over a one-day period within 7-8 hours on the Sunday 16th October. The brief is to respond directly to the Lorne environment, utilizing sites such as the water, sand, rocks and lawn area along the trail. Some will use local materials, others will bring in objects. This is a sculpture blitz, with the audience being able to see the works being created over the day in real time"

Julie Collins – Curator

SCULPTURSCAPE ARTISTS

- | | | |
|-------------------------------------|---|---------------------------------|
| 01. Greg Johns and Nicholas Uhlmann | 09. Anthony Magen | 13. Dorota Buczkowska |
| 02. Annee Miron | 10. Forest Keegel | 14. Phil Hall |
| 03. Joanne Mott | 11. Ange Leech in collaboration with LorneCare and the Silent Observation Committee (Joanna Buckley, Sam Whetton and Sonja Hornung) | 15. Shoso Shimbo |
| 04. Hannah Bertram | | 16. Kate Vivian |
| 05. Joanna O'Toole | | 17. David Waters |
| 06. Matthew Harding | | 18. Petrus Spronk |
| 07. Louise Laverack | | 19. Brigit Heller |
| 08. James Carey | 12. Glen Clarke | 20. Sue Buchanan & Eli Giannini |

00 Sculpture Site



OVAL

LOUITIT BAY

GEEELONG →
GREAT OCEAN RD

OTWAY ST
CYPRESS AVE
MOUNTJOY PDE

GROVE RD

LIAM ST

BAY ST

CHARLES ST

SMITH ST

GEORGE ST

GREAT OCEAN RD

APOLLO ←

PIE



SCULPTURSCAPE

No.01 – TIDAL MANDALA

GREG JOHNS & NICHOLAS UHLMANN

Nicholas Uhlmann is represented
by BMGART, Adelaide, South Australia
www.bmgart.com.au

Greg Johns Born – Australia
Resides – Palmer South Australia

Nicholas Uhlmann Born – Sydney
Resides – Adelaide Hills, South Australia

Medium – Various indigenous timbers,
paper, cane, sand, redgum sawdust, etc

Tidal Mandala charts the comings and goings of influences between land and sea and the transformation such a journey reveals across time. The incoming sails of European vessels, the human figure, seed-pods and fish forms all converge in the centre, to alter each in turn. Thus, floating figures transmute into vessels, the vessels meld with fish, the fish into seed-pods and the cycle continues.

No.02 – FALLING 11

ANNEE MIRON

Born – Australia
Resident – Victoria, Australia

Medium – Found cardboard

These pieces rise and fall from the detritus of global trade that often seems more applauded than the ebb and flow of the tides.

No.03 – DISTRESS SIGNAL

JOANNE MOTT

Represented by MARS, Melbourne
Art Gallery
www.marsgallery.com.au

Born – Australia
Resident – Victoria, Australia

Medium – Kelp

Distress Signal is a site-specific sculpture composed of seaweed, spelling out the word “Help” on the beach. It conjures multiple interpretations, drawing upon our identification with the constructed plea of the stranded castaway to “supernatural” phenomena in our midst. Has seaweed washed up onto the beach with a call for us, shaping itself in English language? Or conversely, is it offering us help, as seaweed is known to be composed of detoxifying constituents? For a brief duration in the cycle of tidal ebb and flow a message sprawls along the coastline, only to be washed back from whence it came with the passing of the day.

No.04 – UNTITLED

HANNAH BERTRAM

Represented by 10 Chancery Lane
Gallery, Hong Kong
www.10chancerylanegallery.com
and Dianne Tanzer Gallery +
Projects, Melbourne
www.diannetanzergallery.net.au

Born – England
Resident – Melbourne, Australia

Medium – Found materials

My work explores the possibility of preciousness within the incidental. It proposes an alternative experience of preciousness in which value is found not in the perpetuity and richness of ornamented objects, but within the subtlety of transient experiences. I frequently use the complex position of Ornament – that simultaneously adds value and is functionally superfluous – to transform banal materials and is also interested in the value which is attributed to labour and duration. The transformation of every day phenomena which is often understood as ‘ordinary’, aims not to present an artificial preciousness but to offer an alternative experience that poetically transforms the mundane into the precious.

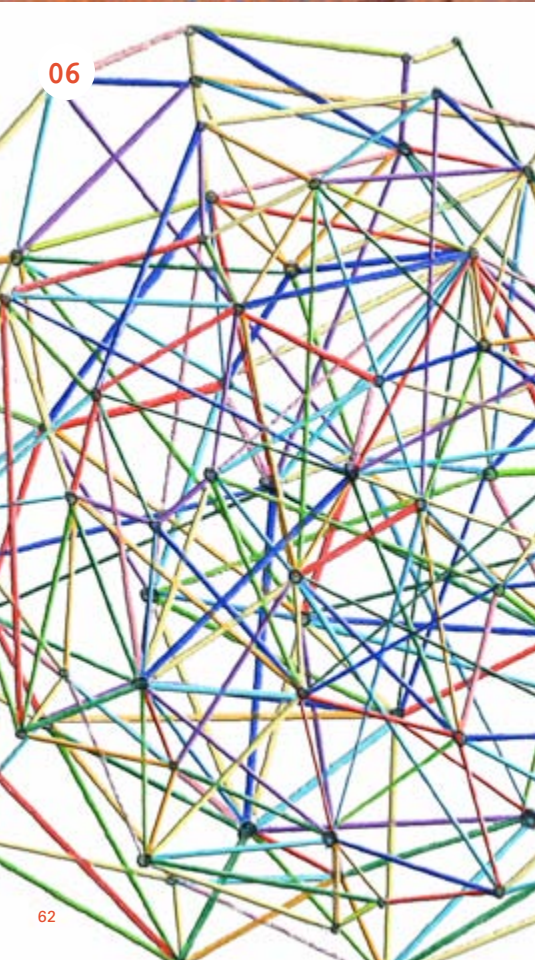
05



07



06



08



SCULPTURSCAPE

No.05 – TEMPEST

JOANNA O'TOOLE

Born – Australia

Resident – New South Wales, Australia

Medium – Mild steel, ice, ink, paper

'Tempest' reflects surrounding environment, time, connection and spiritual journey. If we peel back the layers of time, life could become quite simple. We need to take the time to get back to the important things in life. Like caring for our planet so our oceans, lakes, waterways and earth have a future. Do you engage with your surrounding environment? What do you see? How do you connect?

No.06 – POINT TO POINT

MATTHEW HARDING

Born – Australia

Resident – Victoria, Australia

Medium – String Line. Line Marking Paint

There are remarkable similarities between organic rhizoid patterns and neural pathways with that of visual data mapping human systems and infrastructures such as social communication and transportation. Information connecting nodes can describe many phenomena such as diagrams of internet usage or more commonly the flight path patterns printed in the back of an in-flight magazine. While such patterns can create an aesthetic language of their own, 'Node' or 'Network' Theory has surface as surface as the underlying blueprint for a more connected world, a lateral and organic agent of change in contrast to the predominant hierarchical structures of economic and government.

No.07 – SCORE, LORNE

LOUISE LAVARACK

Born – Australia

Resident – Australia

2011

Medium – Pastel, wood, paper, acrylic

Score is a performative work, a choreographic scribing in response to a particular place. The repetitive, cyclical actions of its making reiterate the ceaseless rhythms of tide and wave. Layers of circular markings applied to the weathered bluestone wall become the 'stave' lines for propped vertical rods, which delineate an undulating score for wave action and tidal movement. In due course (much like music or a receding tide) the only evidence of this fleeting poetic insculpturation will be a few faint markings on the wall and a documentary archive.

No.08 – AN EROSION IRONY

JAMES CAREY

Born – Australia

Resident – Melbourne, Victoria, Australia

Medium – Situation Specific Response

This practice intends to break visual structures and physical dimensions of particular sites to encourage audiences to look beyond its material and physical boundaries. It addresses vernacular forms and spaces, acknowledging the ordinary and everyday, and then creating a disquieting slippage between the norm and the veiled. The practice inscribes a view or one reading, upon the work, but allows for multiplicities. A rich and ambiguous complication of meaning is set in specific tension, and relation, to apparently simple gestures.

SCULPTURSCAPE

No.09 – THREE SOUNDWALKS. SHARAWADJI #1, SHARAWADJI #2, SHARAWADJI #3

ANTHONY MAGEN

Born – Australia
Resident – Australia

Medium – Includes but is not limited to: man-made landscape, beach, water, rocks, flora, fauna, humans, air, wood, concrete, rubber and you.

Lorne Soundwalks are scheduled over the 16th October starting at 11.00am, 1.00pm, & 3.00pm. Bookings can be made at the Lorne Sculpture caravan. All walks are limited to 20 people and no under 10 year old children can be accommodated. Soundwalks are free and will go for approximately 1 hr over a variety of terrain and there is one important rule: no communicating while on the Soundwalk.

Rediscover Lorne's distinctive landscape in this celebration of the everyday by walking with sonic awareness. As a landscape architect and acoustic ecologist, I will provide a temporary space to enliven all the senses in these sculptured Soundwalks. With only one simple rule – no communication – just listening and walking, you'll become attuned to the subtle and overt landscape phenomena of shifting weather patterns, traffic, flora, fauna, other humans and yourself. Participants will blur the boundaries of sculpture by becoming the medium, in motion, 'in the moment'.

No.10 – MAPSACKS: INTERTIDAL NESTING ZONE

FOREST KEEGEL

Born – Australia
Resident – Victoria, Australia

Medium – Calico cash bags, sand, ink
Price – \$15 per bag, \$5 from each sale will be donated to shorebird protection.
Thank you to Birds Australia and Volunteers

Flyways – Invisible highways in the sky followed by migratory sea birds as they seasonally loop in a figure eight from Siberia to Southern Australia. Engaging beach-goers in the creation of shelter and refuge for sand nesting and migratory birds. This work aims to highlight the vulnerability, as well as the need for protection and shelter during breeding season when Hooded Plovers and other sand nesting birds lay eggs on the beach above the high tide mark so their chicks can feed at the water's edge. The beaches they rely on are also frequented by humans, dogs and feral predators.

No.11 – SILENT OBSERVATION ANGE LEECH

In collaboration with LorneCare and the Silent Observation Committee (Joanna Buckley, Sam Whetton and Sonja Hornung)

Represented by Place Gallery, Melbourne
www.placegallery.com.au

Born – Tasmania, Australia
Resident – Australia
Medium – Invasive weeds, performance

Silent Observation is a community-based performance art project for it obscures your vision, heightening awareness of the local environment through other means: listening, touching, building, and dance. Born out of a partnership between Angela Leech and environmental volunteer group LorneCare, Silent Observation's materials are introduced plants that have wreaked havoc on the native bushland. Participants construct elongated, cone-shaped masks out of the blue periwinkle vine, marram grass and the gnarled limbs of ti-trees. This workshop culminates in a late afternoon performance in which masked participants slowly turn together on the foreshore of Lorne.

No.12 – HEAD ON DEMOLITION GLEN CLARKE

Represented by Despard Gallery, Hobart
www.despard-gallery.com.au

Born – Australia
Resident – Australia

2011
Medium – Mixed Media

Head on Demolition – Is an homage or celebration of my involvement in the 1975 Mildura Sculpture Triennial Sculpturscape with the work 'Head On Collision With A Rainbow' 1975, reworking a similar and related situation consisting of open earthworks in the form of a bomb crater. Over the last ten years I have documented over 800 bomb craters throughout Vietnam, Cambodia & Laos, mostly, with conventional techniques such as photography and Video/DVD. 'Head on Demolition' is a bomb crater constructed with all manner of measuring devices from Video, Audio, Survey equipment – theodolite-staff-chain-plumb bobs, metal detectors etc. It also has scattered fragments and shards that appeared in the 1975 installation.

09



10



11



12



SCULPTURSCAPE

No.13 – SWING

DOROTA-LILA BUCZKOWSKA

Represented by Czarna Gallery,
Warsaw, Poland
www.czarnagaleria.net

Born – Poland
Resident – Warsaw, Poland

Medium – Balloons, foil, string,
Styrofoam, paint

In my works I observe simple physical processes and weather phenomena discovering in them genuinely poetical narration. My installations, videos and drawings, based on natural principles, call into question the very rationality of cognitive processes indicating toward imaginative and intuitive factors. I also tackle physiological and emotional conditions of human existence.

Dorota Buczkowska appears with the support of IAM Polish Institute of Culture.

No.14 – TOPSY TURVY

PHIL HALL

Born – UK
Resident – Australia

2011
Medium – Natural and man made recycled elements

This quirky sculpturscape is designed to reflect the topsy turvy nature of our world as mankind tries to come to terms with its impact and relationship to environmental fluctuations and pressures. A simple trip to the seaside now carries with it other connotations when we consider the not too distant future. Will the beach still be there, or the town and its people? So, while we can still enjoy this place, take a stroll within this topsy turvy space of conundrums and juxtapositions – leave an expressions of your hopes and wishes for the future of our planet on the wishing tree.

Thanks for the support from Pyrenees Quarries

No.15 – PASSAGE

SHOSO SHIMBO

Born – Japan
Resident – Melbourne, Victoria

Medium – Bamboo and found objects
(plastic net)

In ancient times, the ancestors of the whales that visit this area made a decision to return to live in the sea to escape the dangers of the land. What did they see on their journey? This work intends to re-define the surrounding seashore and transform a walkway to the beach into a passage to a new awareness. Each step though the passageway brings a different view, with the changing natural sounds, light, colours, and aromas. At the end of the passage, we encounter the ocean. Can we sense the peace the whales dreamed of all those years ago?

No.16 – MODIFIED LANDSCAPE

KATE VIVIAN

Born – Malaysia
Resident – Victoria, Australia

Medium – Found clay and steel rods
Size – Approx 6m x 6m

Modified Landscape, colonization, conformity, the perfectibility of nature, homogenization of ecologies and loss of biodiversity, immigrant interaction with the environment and the ever-expanding ecumene.

The selection of stylised mass produced representations of flowers has many associations both as culturally and naturally determined symbols. Flowers at once both attractive and strange created out of the land but not from the land.

The work is constructed from clay found south of Ballarat, hand processed and slip-cast into a simple flower form, from a found glass dish.

13



Adam Mickiewicz Institute
CULTURE.PL

14



15



16



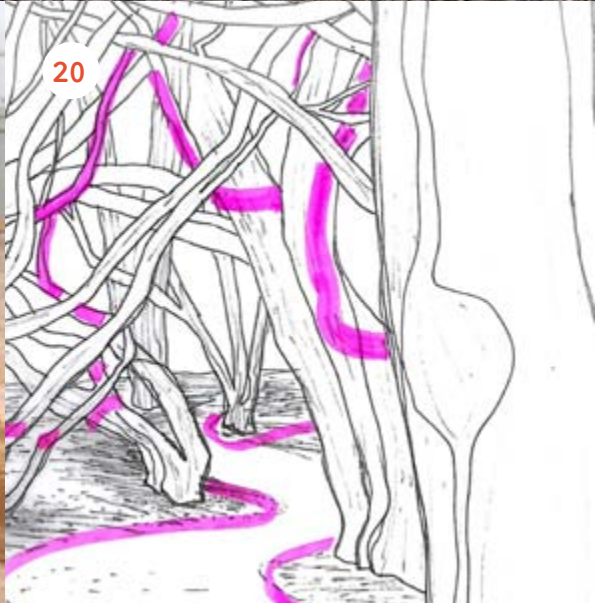
17



18



20



19



SCULPTURSCAPE

No.17 – MARGIN

DAVID WATERS

Born – Australia
Resident – Victoria, Australia

Medium – Sand

Memory, pattern, repetition.

I like the title “Margin” as it aptly describes the form and its placement. And the piece, in turn, serves the alternate meanings of the word.

No.18 – ILLEGAL IMMIGRANTS

PETRUS SPRONK

Born – Holland
Resident – Daylesford, Victoria

Medium – Sand and leather (suitcase)

There is a story There always is.

The Concept: The art work you are viewing is, incidentally, set in the Chinese year of the rabbit. Incidentally also, I was born in the year of the rabbit. Additionally, in the place where I live, there are many rabbits and being exposed to that creates a certain rabbit awareness. This basically was the inspiration for my work.

The work: The work consists of a large number of rabbits emerging from a suitcase. The rabbits are made from sand and, in a way, the same earth/material which they are invading.

The suitcase, the symbol of departure, travel and arrival, is of the kind we can all relate to. It is displayed on its side, literally spilling out rabbits into our environment. It is also like a book, opened, spilling out its story.

No.19 – TOUCHED

BRIGIT HELLER

Born – Switzerland
Resident – Australia

Medium – Willow wool

Touched explores the fragile surface-tension of the water. A part of the work will be submerged whilst the other part is floating above the water. The floating willow is going to create “path-like” structures over the water – almost like walkways. I also like the idea of playing with the symbolic meaning of a bridge, a path or a leader. I am creating a passage to anywhere or nowhere – maybe the future – a passage that is very unstable, a path that can change direction and goes with the flow.

No.20 – BOUNDARY

SUE BUCHANAN & ELI GIANNINI

Born – (Sue) Australia. (Eli) Italy
Resident – Melbourne, Australia

Medium – Fabric and tape, on-site trees

This isn't like architecture. We know how to make architecture and design buildings. This is more like starting from first principles, making a minimal environment, so we've asked ourselves: what is the smallest gesture or the lightest one we can make in order to make a recognisable environment a SPACE we can inhabit in our imagination and respond to emotionally.

Boundary is our response to the site conditions.

SPONSORS



Proudly supporting
Sculpturscape
Lorne Sculpture 2011

The Helen Macpherson Smith Trust is an independent philanthropic trust established by the late Helen M Schutt

Over 60 years we have given grants totalling \$90m to projects that seek to benefit and improve the lives of the people of Victoria

www.hmstrust.org.au

Cornwell

Ideas of influence

www.cornwell.com.au | Follow us @Cornwell | facebook.com/cornwellstudio

Opera in the Otways

Saturday, November 26, 2011

www.otwaysopera.com.au
info@otwaysopera.com.au
Twitter @otwaysopera

Plus Paddock to Plate
celebrating food & wine
Packages available



Cape Otway Lightstation
presents a Gala Concert with
Victorian Opera
conducted by Richard Gill



Book online: www.otwaysopera.com.au
or call the Lightstation 03 5237 9240
www.lightstation.com



GreatOceanRoad
REAL ESTATE™

WELCOME TO OUR BACKYARD

GREAT KNOWLEDGE.
GREAT ADVICE.
GREAT RESULTS.

www.greatoceanroadrealestate.com.au

AIREYS INLET

APOLLO BAY

LORNE

TORQUAY

YOUR NEXT NATURAL INSPIRATION

IT'S CLOSER THAN YOU THINK!

VOTE & WIN

AN APPLE IPAD 2

SIMPLY BY VOTING for your favourite sculpture in the Lorne Sculpture Exhibition either online or a vote card available from the Lorne Visitor Centre or volunteer information booths.

TO FIND OUT MORE VISIT:
www.visitlorne.org

Nexus II 2008
 Winner or the Lorne Sculpture
 2009 people's Choice Award

LORNE SCULPTURE 2011

For Terms and Conditions please visit the website:
www.visitlorne.org
 Competition ends November 6th 2011

Surf COAST SHIRE *The start of the Great Ocean Road*

Tourism Victoria



You'll love every piece of Victoria

REGIONAL DEVELOPMENT VICTORIA INDOOR SCULPTURE

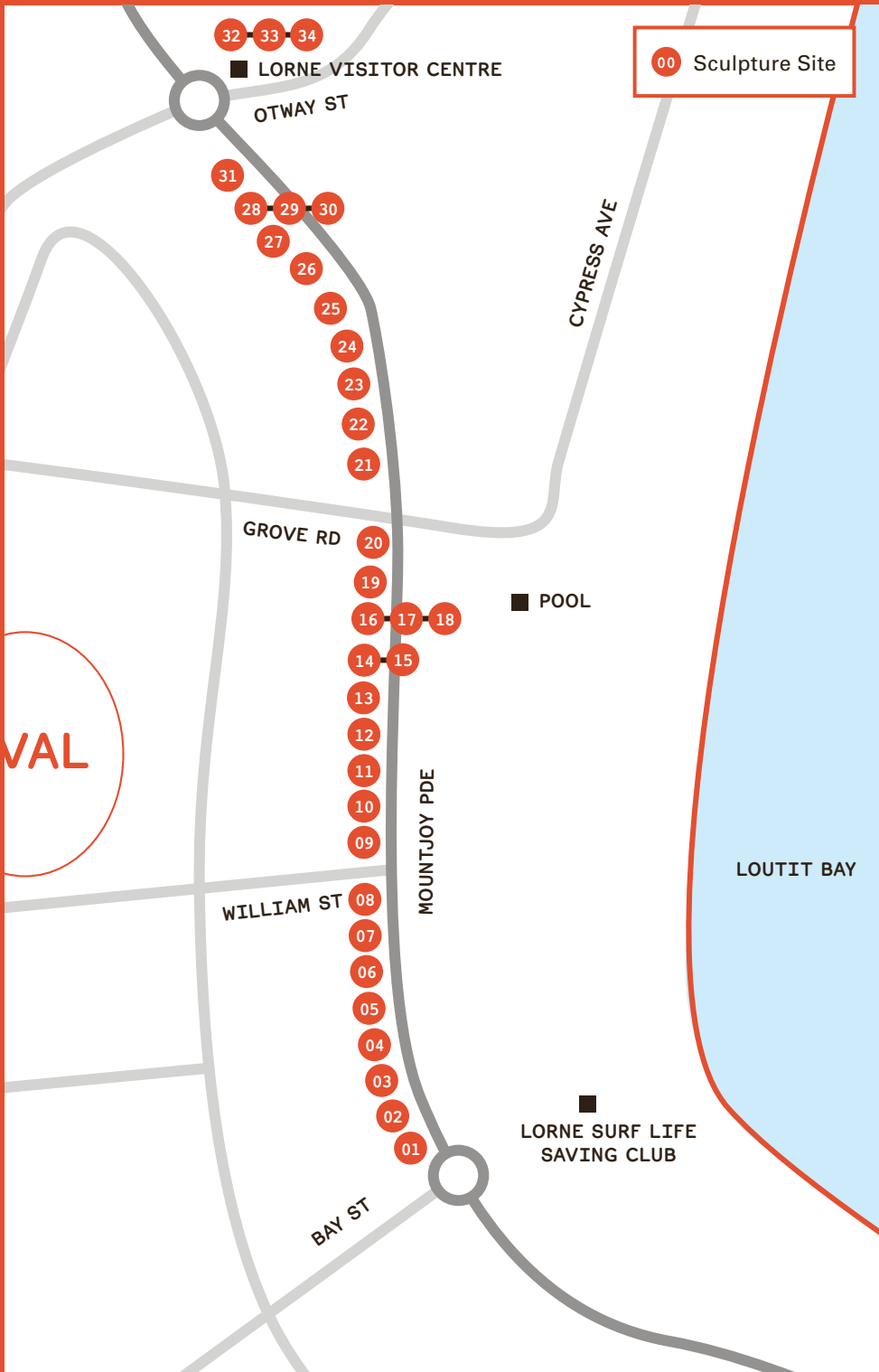
"As a sculptor who also curates I have concerns our audience build has been too focused on big outdoor sculpture and many incredibly talented artists whose work is only for indoors are not getting the exposure to new audiences they deserve.

Indoor sculpture is an extremely important component of sculptural practice; here I have selected 34 artists who have committed their practice to small and installation sculpture. These works are presented in our mini galleries housed within Lorne Shop fronts."

Julie Collins – Curator

INDOOR SCULPTURE ARTISTS

- | | | |
|----------------------|---------------------|---------------------------|
| 01. Dawn Whitehand | 13. Liz Walker | 25. Charles Farrugia |
| 02. Gael O'Leary | 14. Savaad Felich | 26. Jan Learmonth |
| 03. Suzanne Playfoot | 15. Yvonne Kendall | 27. Anne Ross |
| 04. Ivana Perkins | 16. Helen Braun | 28. Eliza-Jane Gilchrist |
| 05. Anton Hasell | 17. Linelle Stepto | 29. Elizabeth Presa |
| 06. Brian Paulusz | 18. Kate Vivian | 30. Tjanpi Desert Weavers |
| 07. Liz Walker | 19. Linda Fish | 31. Lucy McEachern |
| 08. Frank Duyker | 20. John Marshall | 32. Brigit Heller |
| 09. David Marshall | 21. Jamieson Miller | 33. Genevieve McLean |
| 10. Jon Eiseman | 22. Robert Hague | 34. Jonathan Leahey |
| 11. Lyn Dickson | 23. Craig Macdonald | |
| 12. Penny Algar | 24. Dean Bowen | |



32 33 34

■ LORNE VISITOR CENTRE

OTWAY ST

00 Sculpture Site

31

28 29 30

27

26

25

24

23

22

21

CYPRESS AVE

GROVE RD

20

19

16 17 18

■ POOL

14 15

13

12

11

10

09

MOUNTJOY PDE

WILLIAM ST

08

07

06

05

04

03

02

01

■ LORNE SURF LIFE SAVING CLUB

LOUTIT BAY

VAL

BAY ST

INDOOR SCULPTURE

No.01 – COLONY

Sharkys, Shop 12, Cumberland Resort,
Mountjoy Parade

DAWN WHITEHAND

Born – Australia
Resident – Australia

2010
Medium – Mixed media
Size – 38 x 22 x 12cm
Price – \$540

Colony explores the encroachment of White settlement in Australia. The wooden found object is an old barbed wire roll, which reflects the hundreds and thousands of metres of barbed wire that was, and still is, unrolled throughout the Australian landscape, segmenting and dividing up the land into plots for ownership. The organic ceramic components encapsulate the textures and colours of the natural environment, and how they are made to fit within this restrictive barbed wire world. The mosaic top reflects the broken-up nature of the land.

No.02 – FORCE OF NATURE

Beachhouse Gifts, Shop 5,
Cumberland Resort, Mountjoy Parade

GAEL O'LEARY

Born – NZ
Resident – Victoria, Australia

2010
Medium – Bronze
Size – H. 39cm x W.45cm x D.15cm
Price – \$4,400

Force of Nature from the Galeforce Series explores the notion of how opposing forces interact, influence and counter each other. The analogy of a mum battling with a strong-minded toddler with that of a woman pushing her pram into a strong beach-side wind, both apparently immutable forces, seems apt.

Indoor Sculpture Supporter – Anonymous

No.03 – OBJECT OF ROMANCE NO 1

St Anne's Vineyard, Shop 3A,
Cumberland Resort, Mountjoy Parade

SUZANNE PLAYFOOT

Born – Australia
Resides – Victoria, Australia

2010
Medium – Plastic, gesso, paint, glue, glitter
Size – 30.5 x 27.0 x 22.0cm
Price – \$1,200

As an avid bowerbird, the idea of recycling otherwise abandoned toys and relics of kitsch appeals to me. Broken and discarded objects are re-invented as sculpture involving a laborious process of gluing and placement of glitter. I value this type of a practice that can be readily interrupted and resumed and is so often found in the realm of female self-expression.

Gender stereotypes are routinely reinforced in mass-produced toys. Female toys are reinforced with domestic items. In stark contrast toys given to boys promote violent and aggressive behaviour. I enjoy juxtaposing these war-like gifts with those of a more romantic nature.

Indoor Sculpture Supporter – The Dobson Family

No.04 – PENGUINS ON ICE

Midi Boutique, 146 Mountjoy Parade

IVANA PERKINS

Born – Cairo, Egypt
Resident – Melbourne, Australia

2011
Medium – Bronze Fairy Penguins, Perspex box. Seabird skulls found on the beaches of Lorne & Fairhaven.
Size – H 90mm x D 90mm x W 355mm
Price – \$5,500

The inspiration for my work is the ever-changing landscape of my life and environment. One of Victoria's prime tourist destinations is 'The Penguin Parade' at Philip Island, Victoria where every evening these plucky, cute and comical, Fairy Penguins 'perform' as they scurry to their nests. My work titled Penguins on Ice is a statement on the fragile state of our environment. If we don't address the problems of overfishing and climate change we could indeed put the penguins' lives on ice.

Indoor Sculpture Supporter – Russell & Nerida Collins



INDOOR SCULPTURE

No.05 – HMS BEAGLE BELL

Finika, Shop 2, 140 Mountjoy Parade Lorne

ANTON HASELL

Born – Australia
Resident – Australia

2010
Medium – Cast Brass, Cast Bronze
and Oil paint
Size – 70cm x 30cm diameter
Price – \$10,000

This ship's bell celebrates Charles Darwin's 200th birthday in 2009. It comes from the artist's research for a public art commission in 2009, "The HMS Beagle Ship Bell Chime" installation for the City of Darwin.

It can be gently tapped and rung and have its nautical sound make sense along the coast. In keeping a relationship to the sound-sculpture on the trail through the meditative sound of the bell, this sculpture celebrates the work of Charles Darwin and his exploration of the natural world from the deck of HMS Beagle in the 1830s. Darwin visited Australia towards the end of his 5 year round the world odyssey and was amazed at the diverse range of the parrot and cockatoo family species. After leaving Darwin in England in 1839, the HMS Beagle once more sailed around the world and spent time in Australia's northern waters, exploring Darwin's harbour amongst other survey work, on its way again back to England.

No.06 – LINDA AND HER SWAIN

De Luxe, 140 Mountjoy Parade

BRIAN PAULUSZ

Born – Sir Lanka
Resident – Australia

2010
Medium – Basalt
Size – H. 40cm x W 40cm x D 50cm
Price – \$3,000

My sculpture is an exploration of the relationship between two or more connected objects and in some cases the play between solid objects and the spaces which they create between them. As in any environment, it is the interaction between objects and space which causes a reaction, and friction, whether it be brief or lasting.

Indoor Sculpture Supporter – Susan Munn

No.07 – EXODUS

Lorne Pharmacy, 138 Mountjoy Parade

LIZ WALKER

Born – Australia
Resident – Victoria, Australia

2011
Medium – Recycled corrugated iron, silk thread, Perspex
Size – H 1800 x W 1450 x D 1450cm
Price – \$6,000

This work is part of a series of sustainable sculptures evolving from a project undertaken during the Laughing Waters Artist-In-Residence program in Eltham earlier this year. During the four weeks spent there living amongst the bush and its inhabitants, I had the opportunity to observe the rhythm of a preserved and protected natural environment – an oasis amongst the unprecedented onslaught of urban growth in once rural areas, on the outskirts of Melbourne.

Indoor Sculpture Supporter –
Malcolm & Nerida Gray

No.08 – THE WORLD COVERED WITH CROPS

Lorne Surf, 132 Mountjoy Parade

FRANK DUYKER

Born – Australia
Resident – Victoria, Australia

2011
Medium – Recycled floppy disks and engraved hard disks on a wooden frame. The base is oak with recycled stainless steel supports
Size – H 600mm X L 600mm X W 300mm
Price – \$1,400

This sculpture depicts our earth as it is fast becoming; an over exploited slab of rock in space. Our growing numbers and insatiable demands are causing our earth to be increasingly covered with people and crops, leaving little room for anything else.

Discarded computer parts are used as symbols for these crops and for hi-tech farming. The coloured floppy disks represent different crops, while the uniquely engraved hard disks depict fields that are using "centre pivot irrigation". The flat sides suggest the way we locally perceive the world.

05



07



06



08



09



10



12



11



INDOOR SCULPTURE

No.09 – OUT OF THE FRYING PAN AND...

Marks Restaurant, 124 Mountjoy Parade

DAVID J. MARSHALL

Born – Australia
Resident – Victoria

2011

Medium – Carrara marble, granite, acrylic
Size – W 50 x D 45 x H 33cm
Price – \$3,267

The second in the 'Fried Egg' series exploring the idiosyncratic quirkiness inherent in us all: looking down the fine line between eccentricity and normality.

For some of us there is an endless urge to pursue the new, unexplored and unobtainable. The belief that the place to be is somewhere other than where you are creates a tyranny of infinite possibility.

Others prefer to just laze on the beach content in the knowledge that the grass is always greener on the other side of the fence but is just as hard to mow.

No.10 – BECALMED

Elizabeth Alice Shoes, 112A Mountjoy Parade

JON EISEMAN

Represented by Flinders Lane Gallery
www.flg.com.au

Resident – Victoria, Australia

2010

Medium – Bronze
Size – H 50 x W 23 x D 13cm
Price – Not for sale

Through the development of symbolic images I create sculptures that have a dreamlike quality as if drawn from the inner landscape of the subconscious. Often they consist of boats adrift in the ocean or caught up in the branches of trees, where time stands still. The people in these vessels sometimes carry suitcases to indicate they are on a journey, or their spirits have changed into birds. All are travelling to some destination only known to themselves.

Indoor Sculpture Supporter – Judi Anderson

No.11 – SPIRITED AWAY

Lorne Beach Books, 108A Mountjoy Parade

LYN DICKSON

Born – Australia
Resident – Victoria, Australia

2011

Medium – Papers and plant material
Size – L 600 x W 340 x H 540cm
Price – \$550

“O GREAT SPIRIT HEAR ME-----”

Wings to carry the message of praise to the great spirit and plea for understanding and learning.

Rusted papers have been cast to form the vessel to transport the message that is carried in a book format. The book is constructed with papers and fabric and uses a variety of inks, paint and printing, a palm stem forms the wings to spirit the message away

No.12 – SEED BANK

Ocean Girl, 104 Mountjoy Parade

PENNY ALGAR

Represented by Stephen McLaughlan Gallery
www.stephenmclaughlangallery.com.au

Born – Australia
Resident – Melbourne, Victoria

2011

Medium – Seed, Glass, Ceramic
Size – 25 x 25 x 30cm
Price – \$2,500

Seed Bank is inspired by the ecology of landscape restoration in Australia. The dormant soil seed bank is an unseen but precious resource. Often an event such as fire, heavy rain or flood will trigger germination. A natural disaster can reinvigorate and replenish the land. It brings new life from which other organisms will also begin to emerge.

Indoor Sculpture Supporter – Anonymous

13



15



14



16



INDOOR SCULPTURE

No.13 – THE VANISHING

Oceans, 102 Mountjoy Parade

LIZ WALKER

Born – Australia
Resident – Victoria, Australia

2011

Size – H 52 x W 50 x D 15cm

Medium – Recycled corrugated iron, found object, silk thread, wood

Price – \$1,250

The waves, the weather, the world; everything is in flux and nothing stays the same. We're part of an evolution on a grand scale that's leading us who knows where.

No.14 – CIRCLE HOME NO 4

Lorne Op Shop, 98 Mountjoy Parade

SAVAAD FELICH

Born – Australia
Resident – Australia

2011

Medium – Timber and found objects

Size – 70 x 65cm

Price – \$1,350

The Circle Home series initially developed after finding a couple of discarded circular laminated ply sheets which once formed a barrel for telecommunications cable. To these I adhered an array of found objects, collected and stored over many years. They form a conglomerate whole but closer inspection reveals interesting and individual elements.

The Circle Home refers to a return, to coming back. I am fascinated by arrows, which in some form or another, I incorporate in my work. In archery the integrated steps prior to releasing the arrow are paramount, as is the vision of the circle and seeing the arrow home.

Indoor Sculpture Supporter – Anonymous

No.15 – THE FLAMETREE SWAN

Lorne Op Shop, 98 Mountjoy Parade

YVONNE KENDALL

(Represented by Niagara Galleries)
www.niagara-galleries.com.au

Born – UK, grew up in Australia
Resident – Germany

2011

Medium – Curtain fabric and thread

Size – H 57 x W 60 x D 44cm

Price – \$9,900

The Flametree Swan represents the interconnectedness of all things – the symbiotic nature of relationships.

The swan is a symbol of transformation, elegance and strength. Equally at home on water, land and in the air, the swan moves effortlessly between planes of reality.

Here a tree grows from the swan's back. The tree as used previously in The Mystery of Trees series 2008/09, represents that which is seen and unseen within systems, the underlying, hidden structures which are mirrored in the outer world.

Indoor Sculpture Supporter – Anonymous

No.16 – CADENCE

Cuda Bar, 82 Mountjoy Parade

HELEN BRAUN

Born – Australia
Resident – Victoria, Australia

2011

Medium – Black paper, wax paper

Size – Variable.

Price – \$1,075

The natural world presents as a constant flux. Yet, it is not one of chaos. Nature is always a changing climate of ecological ambience traversing seasonal types, purposively romping and dancing between fragility and strength. These paper forms attempt to trace these elemental intonations, to map the music of nature in shadow and light, to capture physically those intangible lyrical movements within nature. Denoting diverse harmonics, resolving at the cadences.

INDOOR SCULPTURE

No.17 – PERFECTED EQUIVALENCE

Cuda Bar, 82 Mountjoy Parade

LINELLE STEPTO

Born – Australia

Resident – New South Wales, Australia

2011

Medium – Sea snake skin, cane toad skin, kangaroo skin, florist wire

Size – 3 pieces at W 45 x H 60 x D 40cm.

Price – As an installation \$3,500, or individually \$1,100 each

My work often involves the replication of native flora, which may carry implications of national as well as personal identity.

This body of work expands on the theme of identity to question our role and responsibilities within the contemporary natural world.

In the 21st century we find ourselves capable of influencing the process of evolution itself with strategic direction into the future through genetic manipulation. Are we also capable of investing this process with purpose and meaning beyond the superficial and decorative? What are the implications of the creative abilities we gain through science?

Indoor Sculpture Supporter – Anonymous

No.18 – NATURE LOVERS

Cuda Bar, 82 Mountjoy Parade

KATE VIVIAN

Born – Malaysia

Resident – Victoria, Australia

2011

Medium – 12 Ceramic hearts with blue stain, earthenware

Size – 50 x 50 x 30cm

Price – \$500 each plus installation P.O.A

All my work explores immigrant interactions with place and the unintended consequences of well meaning actions, based upon often subconscious cultural archetypes of our preference for well ordered landscapes, and the consequences – homogenised ecologies of well bred sameness and loss of diversity.

The selection of stylised mass produced representations of flowers has many associations both as culturally and naturally determined symbols. The rose particularly encapsulates our drive to manipulate and improve, in our quest for excellence and the dream of nature perfected, with special reference to the long and elusive quest to breed a truly blue rose.

No.19 – FATIGUE # 2

Flying Fishes, 80 Mountjoy Parade

LINDA FISH

Born – Australia

Resident – Australia

2009

Medium – Bronze

Size – H 15 x W 36 x D 20cm

Price – \$4,000

The bronze sculpture 'Fatigue' depicts a seated figure that leans against a bundle. The bundle represents "our load" in life: our responsibilities, attachments and troubles. It is the thing that we want to "keep together": our integrity, our completeness, all of which are so often threatened by the isolation and fatigue brought about by serious illness.

Working on a smaller scale has enabled me to create intimate and personal sculptures. I also enjoy working with the casting process using either cement or bronze.

No.20 – CYCLE

Boville, 78 Mountjoy Parade, Lorne

JOHN MARSHALL

Born – England

Resides – Melbourne

2011

Medium – Cardboard packaging

Size – H 8 x W 40 x L 60cm

Price – \$600

Cycle is a transformation of the glam and glitzy packaging of our lifestyles into objects of ambiguity.

17



18



19



20



INDOOR SCULPTURE

No.21 – PASSING THROUGH & VANISHING IMAGE

Duetto Clothing, 66 Mountjoy Parade

JAMIESON MILLER

Represented by Dickerson Gallery, Sydney
www.dickersongallery.com.au

Born – Australia

Resident – Victoria, Australia

Title.1 – Passing Through 2011

Medium – Bronze

Size – 30 x 40 x 35cm

Price – \$3,300

Title.2 – Vanishing Image 2011

Medium – Bronze

Size – 38 x 26 x 34cm

Price – \$3,300

My inspiration for this series of abstract bronze castings arose from my nostalgic memories of the Drive-In Theatre. The interplay between the projected moving image, & the silhouettes created as people & birds move across the screen, was simultaneously a source of intrigue & distraction. The two-dimensional moving image was further enlivened by another dimension, and I experienced a sense of wonder at that which was obscured.

In each piece tension exists between the organic curves representing live subjects & the more geometrical shapes referent to the man-made elements in this iconic outdoor environment.

Indoor Sculpture Supporter –
Jim & Libby Cousins

No.22 – TROJAN HAMMER

Riordans Hardware, 58 Mountjoy Parade

ROBERT HAGUE

Born – Rotorua, New Zealand

Resident – Melbourne, Victoria

Title.1 – Trojan Hammer (Hip) 2009

Medium – Bronze

Size – 39 x 15.5 x 4.5cm

Weight – Approx 3kg

Price – \$5,500

Title.2 – Trojan Hammer (200%) 2010

Medium – Bronze, 24ct gold

Size – 39.5 x 13.5 x 13.5cm

Weight – Approx 4kg

Price – \$5,500

Title.3 – Trojan Hammer (Femur) 2009

Medium – Bronze, 24ct gold

Size – 42 x 13.5 x 7cm

Weight – Approx 3kg

Price – \$5,500

Familiar to my many sculptures, the lump-hammer is a brute, with a long and chequered history. It was used to carve the marble of the Parthenon, and then again to deface it. Often used as a symbol for honest labour, it is the quintessential tool. The Trojan Hammer series presents itself as a sometimes serious, sometimes humorous look at technology and its implications.

No.23 – WITNESS

Kafe Kaos, Shop 1, 52 Mountjoy Parade

CRAIG MACDONALD

Represented by Kick Gallery, Melbourne
www.kickgallery.com

Born – New Zealand

Resident – Victoria, Australia

2010

Medium – Bronze

Size – 48cm

Price – \$3,800

Witness stands as a reflective image of everything that stands before it.

No.24 – MAN WITH ECHIDNAS AND OWL

Kostas Restaurant, 48 Mountjoy Parade

DEAN BOWEN

Born – Australia

Resident – Melbourne, Victoria

2009

Medium – Bronze (unique)

Size – 45 x 46 x 30cm

Price – \$16,000

Indoor Sculpture Supporter – Anonymous

21



23



24



22



25



28



26



27



INDOOR SCULPTURE

No.25 – AQUATICA DOMESTICA

Wolf Whistle, 44 Mountjoy Parade

CHARLES FARRUGIA

Born – Malta

Resident – Victoria, Australia

2011

Medium – Found glass, treated bio-found, plastics, steel, ceramic, electro-plated nickel silver, & mirror

Size – H 25 X W 50 X D 40cm

Price – \$1,800

Many of the elements of these works are to do with still points, stasis, the idea of time capsules integrating formal aspects with symbology and metaphor. Though familiar in appearance, these juxtapositions of forms are just out of the grasp of easy clarity or theoretical resolution. That mystery is akin to a surreal illogic. These installations represent an investigation of elements where one plus one does not always equal two. They are histories of biological and mechanical residues from sometimes quite conflicting ecological agendas. They challenge states of disorder within closed systems (Entropy).

No.26 – FRINGE

Just Because, 44A Mountjoy Parade

JAN LEARMONTH

Resident – Victoria, Australia

2011

Medium – Wood, metal, yarn

Size – H 31 x W 43 x D 33cm

Price – \$1,200

“Fringe” is part of a series of material and ephemeral explorations into the precarious and idiosyncratic culture of water in Australia – a history of denial encompassing quests for an inland sea, schemes to green the desert by diverting rivers, and a determination to transplant the European garden. The piece is the melaleuca skeleton of a vessel. It is no longer nautical, but neither has it fully adapted to land. The Yarn fibre that lashes its ribs has grown and spread to become the vessel’s sole remaining passenger – a fragment of foreign grassland.

No.27 – ‘THE OTHER SIDE OF MIDNIGHT’ – THREE BLIND MICE

Darriwill Farm, Shop 5, 32 Mountjoy Parade

ANNE ROSS

Born – Australia

Resident – Melbourne, Victoria

2010

Materials – Cast bronze, patinated and painted

Size – H 8 x W 25 X L 36cm variable

Price – \$9,900

‘But I don’t want to go among mad people,’ said Alice. ‘Oh, you can’t help that,’ said the cat. ‘We’re all mad here.’ – Lewis Carroll

Common sense tells us that the things of the earth exist only a little, and true reality is only in dreams. – Charles Baudelaire

Indoor Sculpture Supporter – Anonymous

No.28 – SOFTCORE

Tastes Lifestyle, Shop 3, 32 Mountjoy Parade

ELIZA-JANE GILCHRIST

Born – UK

Resident – Australia

2009

Medium – Shirt, wire, fabric, thread

Size – H 560 x W 480 x D 400mm

Price – \$1,800

I’m using the idea of shells as a protective coating for a soft interior and as a relic of a stage outgrown so that they become a symbol for change. Clothing is an interface between our inner selves and the outside world. Because of its ubiquity and familiarity it’s a good medium for this exploration. I use found clothing, discarded by someone, thereby already containing a history.

We use our bodies as metaphors for more abstract notions. Backbone is a metaphor for strength of character. The title ‘softcore’ plays on this idea by reversing what is hard and soft.

29



31



30



32



INDOOR SCULPTURE

No.29 – SMALL SCULPTURES

Tastes Lifestyle, Shop 3, 32 Mountjoy Parade

ELIZABETH PRESA

Born – Australia

Resident – Victoria, Australia

Medium – Dust and found objects

Size – Variable dimensions

Price – P.O.A

This work is comprised of dust gathered from the marble floor beneath the Victory of Samothrace in the Louvre.

Swirling beneath the winged and headless sculpture beneath the winged and headless sculpture can be found small clusters of human hair, feathers and other filaments shed by the many museum visitors. But it is as though the marble sculpture itself, as if somehow alive, sheds this dust – reminding us of a reality beyond its existence as a mere museum exhibit. I collected this evidence of a different reality.

No.30 – MALPARARA NYINANYI TWO GOOD FRIENDS

Tastes Lifestyle, Shop 3, 32 Mountjoy Parade

ELAINE WANATJURA LANE, YARITJI YOUNG, KANYTJUPAI ARMSTRONG

Represented by Tjanpi Desert Weavers
www.tjanpi.com.au

Born – Western Australia

2011

Medium – Grasses and Fibre. This sculpture is to be cast into aluminium and will be sold as an edition of 3

Size – H 120 x W 150 x D 170cm

Price – \$47,000 when cast in aluminium

“Minyma Anangu munu papa malparara nyinanyi”

Central desert Anangu woman and her dog enjoying each other's company after having collected bush tomato.

Tjanpi (meaning 'dry grass') evolved from a series of basket weaving workshops held on remote communities in the Western Desert by the Ngaanyatjarra Pitjantjara Yankunytjatjara Womens' Council in 1995. Today there are over 400 women across 28 communities making baskets and sculptures out of grass and working with fibre. While out collecting desert grasses for their fibre art women visit sacred sites and traditional homelands, hunt and gather food for their families and teach their children about country.

Tjanpi Desert Weavers is Aboriginal owned and provides numerous social and cultural benefits and services to weavers and their families. Tjanpi's philosophy is to keep culture strong, maintain links with country. The Tjanpi/Lorne projects are supported by Fundere Fine Art foundry.

Indoor Sculpture Supporter – JBH Demolition

No.31 – AUSTRALIAN PELICAN

Lorne Diva, Shop 1, 32 Mountjoy Parade

LUCY MCEACHERN

Represented by QDOS gallery, Lorne
www.qdosarts.com

Born – Australia

Resident – Victoria, Australia

2010

Medium – Bronze limited edition of 25

Size – L 41 x W 20 x H 48cm

Price – \$6,500

I associate Pelicans with prosperity, the breaking of a drought and the joy of them breeding for the first time in many years on the floodwaters of Lake Eyre. They thrill as we see them soaring gracefully overhead high up in the thermals with their regal stature as they balance on a post.

Indoor Sculpture Supporter – Robbie Harmsworth & Peter Preston

No.32 – IN SHADES

Lorne Visitor Information Centre,
15 Mountjoy Parade

BRIGIT HELLER

Born – Switzerland

Resident – Australia

2011

Medium – Rocks and copper wire

Size – (Variable) 10–30cm diam, 1000cm long (average)

Price – \$4,600

“In Shades” represents a certain stage and place in my life. Over the last few years we (as a family) have found all those rock at a remote beach that has become very special to us. By enclosing the rocks with copper wire I have tried to infuse those precious moments into the rocks. I have used the technique of crocheting thus almost creating another layer on top of the round rock. The rock with its earthy neutral material is almost transformed into a precious object through the use of copper wire.

Indoor Sculpture Supporter – Anne Cox

INDOOR SCULPTURE

No.33 – THE EYE OF THE BLACK BIRD

Lorne Visitor Information Centre,
15 Mountjoy Parade

GENEVIEVE MCLEAN

Born – Australia
Resident – Victoria, Australia

2011

Medium – Wax, foam, wire, artificial flowers & eyes, glitter, hook, fabric, sequins & beading, yarn, tape, paint, glue, pins & faux fur

Size – 1.45m x 50cm x 50cm approx
(work is angled & gradually tapers off to a point at bottom)

Price – \$2,500

The Eye of the Black Bird brings the magic of the underworld surfacing in our minds, symbolic of mystery, secrets, and the unknown, that will be a feast for the eyes and riddles for the mind. The crow, the raven and the black bird are in general, archetypes of living life in higher realms and being symbolic of higher intelligence, thought and ideals. This is because birds are situated in proximity to the higher energies of the universe and perceived as heavenly or divine oracles and messengers in cultural myths throughout the world. The black bird being symbolic when it flies into our life, is our connection with nature and the forces of creation.

Indoor Sculpture Supporter –
Points South By The Sea

No.34 – DEAD TED

Lorne Visitor Information Centre,
15 Mountjoy Parade

JONATHAN LEAHEY

Born – Australia
Resident – Australia

2010

Medium – Steel

Size – 60cm x 20cm x 50cm

Price – \$3,600

Abandoned, or perhaps immortalised, this is no longer a stuffed toy to be played with. This is hard as steel, a sentimental icon reminding us of the world we once lived in – or perhaps still do.

Indoor Sculpture Supporter – Anonymous

33



34



EDUCATION

Lorne's unique location provides a regional opportunity to advance public awareness of art, to make it more accessible and to demonstrate the stimulation gained from art in public places.

LS2011 education program aims to expand skills, knowledge and appreciation of sculpture as a visual art form, educate audiences of all ages, create and encourage informed debate about sculpture within the art realm, and encourage people to become engaged in regional art.

Yr 10 and yr 11 VCE art students skills workshop



SPONSORED BY THE
GEELONG COMMUNITY
FOUNDATION

From Friday 21 October to Sunday 6 November

This program allows art students from four regional schools to work with three of the exhibiting artists. The schools are.

- * Lorne-Aireys Inlet P12 College
- * Apollo Bay P12 College
- * Trinity College, Colac
- * Brauer Secondary College, Warrnambool

Each school will prepare their students about environmental art and will come with an idea for a piece of sculpture and some initial thoughts on how to express the idea using found materials on the foreshore.

View the sculptures being created near the Pier along the Sculpture Trail.

Guided tours



SPONSORED BY THE
GEELONG COMMUNITY
FOUNDATION

Saturdays 2.00 pm and Sundays 10.30 am : from 16 October – 6 November

Advancing public appreciation of the life and work of sculptors, the tours are led by experienced guides and practicing artists.

Pre Booked tours are tailored for Gallery Groups, Clubs, Schools and the Community.

Sign up at booths for scheduled weekend tours for visitors.

Self-guided tours of the Lorne Sculpture Trail



SPONSORED BY THE
GEELONG COMMUNITY
FOUNDATION

The Primary School Education Kit is focused on sharpening powers of critical observation at an introductory level for children and their parents and covers the whole Exhibition trail.

The Secondary School Trail Kit, is at an advanced level for visiting students and their teachers, and focuses on 20 of the outdoor pieces of sculpture.

Both kits are available on www.lornesculpture.com and at the information booths at the exhibition.

The Ian Potter Foundation weekend children's workshops



Each weekend between 15 October and 6 November, in addition to Melbourne Cup Monday 31 October and Tuesday 1 November, starting at 10.30 am and 1.30 pm at the Children's Workshop Marquee on the Foreshore.

The childrens weekend workshops provide an opportunity for children to make small pieces of sculpture under the guidance of exhibiting artists and art teachers.

Sign up at the information booths for the Children's Workshop.



RAWSCAPE

In the spirit of Sculpturscape we are giving TAFE and University Students from around Victoria the opportunity to create a site work over the weekend of 22/23 October. This is generation next and is indicative of the strength and health of the Australian sculptural scene. From 10.00am–2.00pm on Saturday 22nd and 10.00am–4.00pm on Sunday 23rd you will see Rawscape evolve in real time, showcasing a mix of installation and performance base projects. This is a not to be missed opportunity to see Raw talent on show. Rawscape will be presented across various sites along the trail and foreshore.

RAWSCAPE PROFILE

Evan Howe
2nd year, BFA Sculpture, M

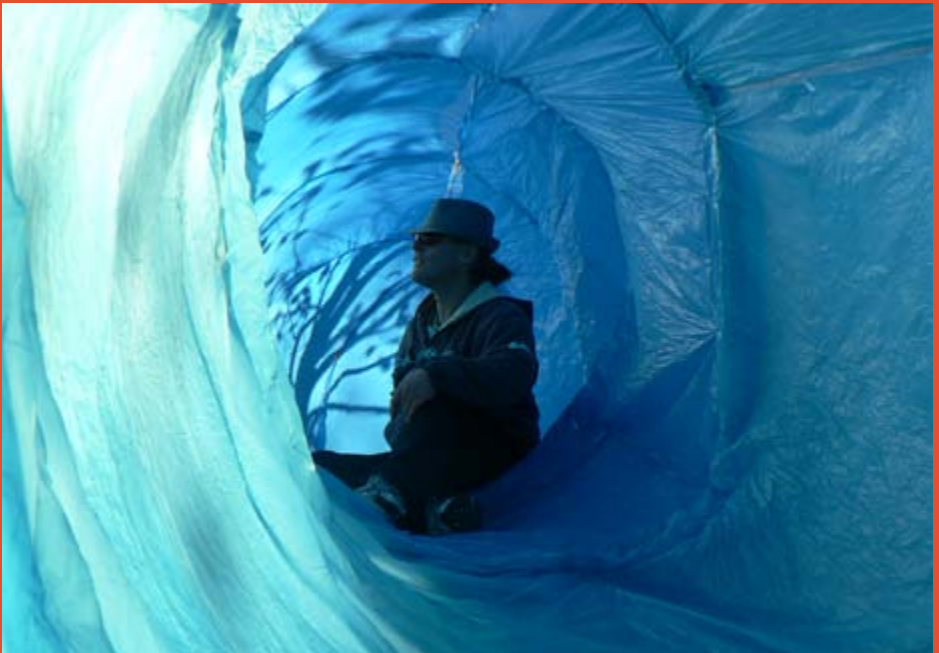
I am a dirty filthy smoker.

NOTHING makes me angrier than the casual manner in how some smokers dispose of their cigarette butts, filters and packets. Flicking them onto the ground, or into the gutters even when they are standing within arms reach; or horror of horrors – a 20 metre walk from an ashtray or rubbish bin. Too much effort not enough thought.

I may be a dirty, filthy smoker but at least I am considerate enough to make my cigarette butts into landfill, rather than part of the food chain.

Such a tiny object can do some horrendous harm to the environment, especially to aquatic marine life, as most butts (like a lot of other pollutants) seem to end up in the ocean and appear as a yummy, but ultimately deadly food source. Compounded with the fact that the butts do not break down very fast and float very well, they are a nasty and toxic threat and I would like to do something about this.

Come and see my giant inflatable cigarettes and cigarette butts, resting in a sand sculpted ashtray.



SPONSORS



Regional Development Victoria is pleased to be supporting Lorne Sculpture 2011



**GEELONG
COMMUNITY
FOUNDATION**

is a proud sponsor of

**LORNE
SCULPTURE
2011**

mantra
erskine beach resort

is a proud supporter of
LORNE SCULPTURE 2011

Sculpture by
Julie Collins & Derek John
Shared Journey at Lorne
Throughout October & November



35 Allenvale Road
Lorne VIC 3232
Tel : (03) 5289 1989



You, Me and Everybody 2010
Photo by Deirdre Carmichael



GORCC
is pleased to support
LORNE
SCULPTURE
2011



is pleased to support
LORNE SCULPTURE 2011

blp

Billard Leece Partnership Pty Ltd
Architects & Urban Planners

Level 7/180 Flinders Street
Melbourne 3000
Victoria Australia
T+61 3 9656 5000
E info@blp.com.au
www.blp.com.au

Barwon Health Teaching, Training and Research Centre, Geelong

Until we *look* at it from every angle.

Bringing a vision to life takes time.
Because creating something special doesn't
happen over night,
It needs to be nurtured. To grow. And evolve.
At UBS, it's our vision to create real relationships.
Strong, open and ultimately long-lasting relationships.
Yes, we offer investment solutions that are
tailor-made to meet your needs.
And we can put the expertise and resources of a
truly integrated, global firm at your disposal.
But what really matters is our connection with our client.
Our relationship with you.

To find out more, please contact
Pep Perry from UBS Wealth Management
at pep.perry@ubs.com or 03-9242 6609.

We will not rest  **UBS**

www.ubs.com

SPONSORS



Proudly
supporting
**LORNE
SCULPTURE
2011**

TOM & MARIANNE LATHAM
AND JACK & CYNTHIA WYNHOVEN
HAVE GREAT PLEASURE IN SPONSORING
THE SCULPTURE TRAIL AWARD 2011



Proud supporters of Lorne Sculpture 2011

SUPPORTING PARTNERS



Cornwell



Tourism Victoria







