

Sat 08 - Sun 30
March 2014

catalogue | map | events
www.lornesculpture.com

LORNE
SCULPTURE
BIENNALE





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 Biennale. Building on the successful foundations of the previous three events, Lorne Sculpture will involve over 100 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 event complementing Lorne's unique foreshore, which will develop public awareness of sculpture and facilitate the successful exposure of emerging and established artists. We are also looking to reinforce 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. Heidi Wood (renowned Australian expatriate artist) has created the Main Street Commission. This is an artwork made up of 40 images of sculptures from past events on non-slip film. It extends along the main street, turning the footpaths of Lorne into a major urban artwork. The Scarlett Award is aimed at developing critical writing about contemporary sculpture. The Collectors' Project comprises an exhibition of small sculptures, tours, workshops and presentations to help potential collectors take the leap and start a collection!

Our grateful thanks go to our curator, Julie Collins, who with her undying enthusiasm has been the initiator of all these fantastic ideas. In addition, she has prepared our "Sculpture Trail" which runs along the foreshore from the Swing Bridge to the Pier. This features 41 of Australia's top established and emerging artists. Also, there are 43 small sculptures all easily seen at one go in a special location at the Uniting Church Hall nestling by the main street.

The innovative "Sculpturscape" program, has been expanded and takes place on all four weekends. It involves 20 artists creating sculptures before our eyes over two days during each of the four weekends. The audiences will see real-time creativity and engage with the artists. We also have "Performance Art" with some of Australia's most renowned performance artists including Domenico de Clario, Tony Yap, Climate Guardians and Ken + Julia Yonetani.

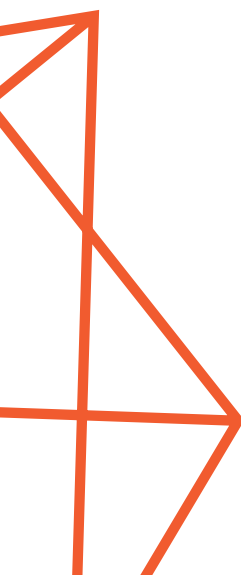
We have extended our education program. The artist in residence programs (in conjunction with the VCA) are taking place at five schools in surrounding communities and VCE students from these schools will come to Lorne. Each weekend, visiting children and adults will have the opportunity to work with artists to make their own sculptures!

We are incredibly honoured to have Inge King AM, the doyenne of Australian sculpture, as our Artistic Patron. We are also most grateful to our Founding Patrons Kerry Gardner and Lyndsey Cattermole AC and our Patrons Frank Costa OAM, Jim Cousins AO, Ian Hicks AM, Corbett Lyon and Sigrid Thornton and our Judges Tony Ellwood, Jason Smith and Heidi Wood.

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, Arts Victoria, trusts/foundations, corporations, families and individuals who have contributed so generously to Lorne Sculpture. 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 grace Lorne and its foreshore providing you with an experience to treasure!

Peter Lamell



curator's message

It is my great honour to be given the opportunity to curate the Lorne Sculpture Biennale for the second time. This exhibition marks a significant point in the history of Australian Sculpture as the materials, processes and concepts at hand for contemporary artists allow audiences to reflect on some of the most important issues of our time. I would like to thank the Artists whose generosity and continuous giving of their creativity, passion and inspiration enriches all our cultural lives.

The Lorne Sculpture Biennale formally known as Lorne Sculpture was launched in 2007, and has grown to be a significant exhibition within the Australian sculptural scene. The exhibition is presented within the beautiful coastal town of Lorne, nestled along the Great Ocean Road Victoria, which is one of Australia's premiere tourist attractions. Building on the success of the previous exhibitions Lorne Sculpture Biennale 2014 will showcase the most innovative sculptors in Australia. In 2011 the exhibition expanded to include Sculpturscape and commissioned Performance Art Projects, which established Lorne Sculpture as a ground-breaking event within the Australian art scene. The diversity was reflective of contemporary sculpture today and it is within this premise I have developed the 2014 event.

As curator, I have selected artists whose practice occupies or utilises the 3D, achieving high levels of artistic integrity, quality and above all innovation; artists who respond or react to the Lorne environment. I looked for artists who have a story to tell or tell a story that needs to be told. Artists who work within the contemporary sculptural realm who present projects which include a mix of object based, representational, installation, site specific, ephemeral, time based media, sound, light, kinetic, happenings and performance.

The outdoor sculpture event is the perfect opportunity to engage new audiences; for many the commercial or institutional gallery is a foreboding place, with many feeling that type of art experience is not for them. An event such as Lorne Sculpture Biennale can break down these barriers and build on the cultural experience in a variety of ways. This event offers multiple layers of experiences which will help grow audiences, expand opportunities for Australian Sculptors and help build a reflective, creative and intuitive society.

Finally, a big thank you to the Lorne Sculpture Biennale committee and the numerous extended sub committees. Your professionalism, passion and attention to detail are unparalleled in any not-for-profit organisational structure; it has been a pleasure to work with everyone. To our patrons, supporters, sponsors, local community, Lorne businesses, volunteers and of course the artists your generosity of spirit is what makes this event possible.

And on a personal note, to my children Napoleon, Tatlin + Dolores for sharing Mum, and to my husband Derek, my collaboration in life, love and art who makes everything possible.... every day.

Julie Collins

Curator

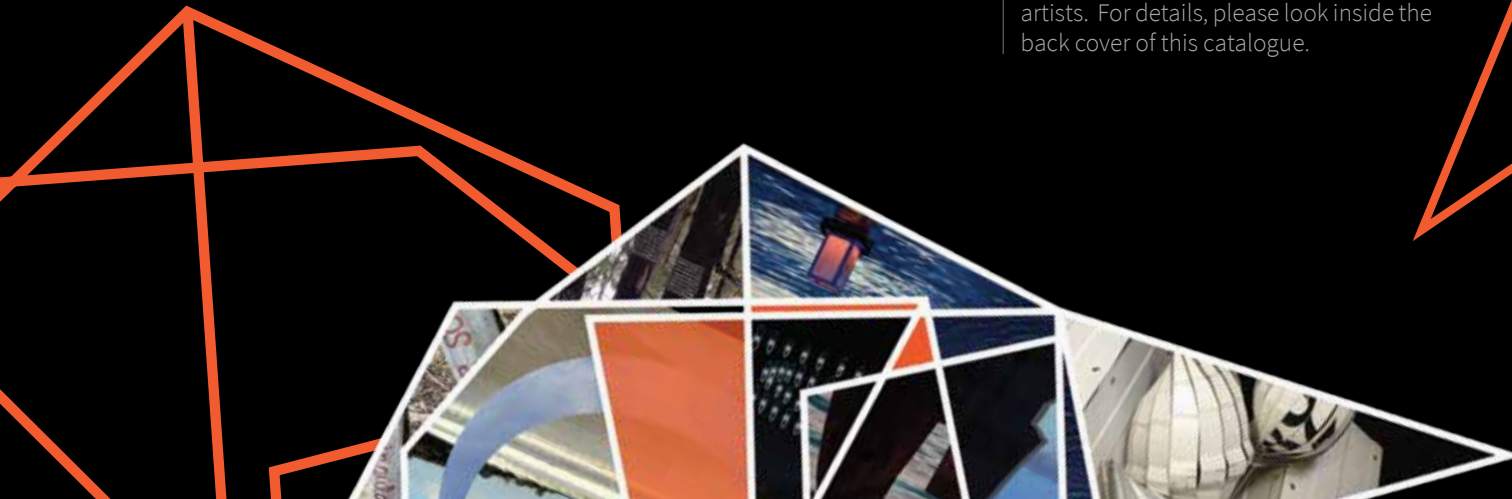


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Sculpture is a rewarding investment.

You may fall in love with an outdoor work from the Trail, or an indoor piece from Small Sculptures The Collectors Project. You can purchase a sculpture or you can ask about a commission by any of the Sculptors including Sculpturscape artists. For details, please look inside the back cover of this catalogue.



event guide

Curated by Julie Collins

41 Outdoor Sculptures on the Sculpture Trail and 43 Indoor Small Sculptures can be viewed throughout the entire duration of the event. The Sculpture Trail runs from the Pier to the Swing Bridge. Small Sculptures are at The Uniting Church, 86 Mountjoy Parade.

The Main Street Commission can be viewed along the main street from the Lorne Hotel to the river throughout the event.

Saturday 8 March

3pm Opening Event. Award Announcements: Trail, Small Sculpture and Scarlett Awards.
LOCATION: Mantra Lorne, The Convention Centre.

5pm Performance Art Project A: Climate Guardians. (See page 90)

Sunday 9 March

10am - 4pm Sculpturscape Projects: Peter Burke, Kate Gorman, Forest Keegel, Anthony Sawrey, Dawn Whitehand. (See page 78)

10am - 4pm Community Build Project with Beth Arnold. (See page 98)

10am - 11.30am Children's workshops: with Peter Day + Linda Fish. (See page 96)

11am - 12 midday Sculptor On Site - Sculpture Trail Awarded Sculptor (for site number see info booth on Lorne foreshore)

1 - 2.30pm Adults' workshops with Peter Day + Linda Fish (See page 96)

12.30 - 2.30pm Slow Food and Wine Lunch at QDOS Arts

3 - 5pm Collectors Forum - Why, How + Who. How to Start a Collection. (See page 100)

Monday 10 March

10am - 4pm Sculpturscape Projects: Peter Burke, Kate Gorman, Forest Keegel, Anthony Sawrey, Dawn Whitehand. (See page 78)

10am - 4pm Community Build Project with Beth Arnold. (See page 98)

10am - 11am Sculptor On Site - Robert Hague, Site No 16 (See page 32).

10am - 11.30am Children's workshops with Peter Day + Linda Fish. (See page 96)

11am - 12.30pm Sculpture Collecting 101. Presented by [MARS] Gallery and Menzies Fine Art Auctions. (See page 101)

1pm - 2.30pm Adults' workshops with Peter Day + Linda Fish. (See page 96)

2.30pm - 3.30pm Sculptors in Conversation - Hosted by Dr Lisa Anderson with Sculptors Louise Paramor + Jason Waterhouse (See page 101)

Friday 14 March

Guided Tours (bookings required) (See Page 98)

Saturday 15 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Fleur Brett, Deborah Sleeman, Petrus Spronk, Candy Stevens, Shoso Shimbo. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter Day + Joanne Mott. (See page 96)
11.30am - 12.30pm	Sculptor On Site – Domenico De Clario, Site No 1. (See page 17)
1pm - 2.30pm	Adults' workshops with Peter Day + Joanne Mott. (See page 96)
3pm - 4pm	Sculptor On Site – Pimpisa Tinpalit, Site No 35 (See page 51)
4.15pm - 5.15pm	Sculptor On Site – Frank Veldze and Suzanne Donisthorpe, Site No 40 (See page 56)
6.30pm	Twilight Picnic in conjunction with Melbourne Food and Wine Festival at QDOS Arts
Dusk to Dawn :	Performance Art Project B: Domenico de Clario (See page 90)
Sunday 16 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Fleur Brett, Deborah Sleeman, Petrus Spronk, Candy Stevens, Shoso Shimbo. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter Day + Matthew Harding. (See page 96)
11.30am - 12.30pm	Sculptor On Site - Dr Lisa Anderson Site No 9. (See page 25)
1pm - 2.30pm	Adults' workshops with Peter Day + Matthew Harding. (See page 96)
2.30pm - 4.30pm	Sculptors in Conversation, Sculptors in Schools Hosted by Dr Lisa Anderson (See page 97, 101)
Monday 17 March	Guided Tours (bookings required) (See page 98)
Friday 21 March	Guided Tours (bookings required) (See page 98)
10am - 3pm	Sculptors in Schools Lorne Project day. (Refer Page 97)
Saturday 22 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Sue Buchanan/Eli Giannini/Ed Carter, Rachael Hallinan, Kate Vivian, Liz Walker, The Winged Collective. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter Day + Cliff Burt. (See page 96)
11.30am - 12.30pm	Sculptor On Site - Dan Wollmering, Site No 14. (See page 30)
1pm - 2.30pm	Adults' workshops with Peter Day + Cliff Burt. (See page 96)
6pm	Performance Art Project C: Tony Yap (See page 90)

event guide

Sunday 23 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Sue Buchanan/Eli Giannini/Ed Carter, Rachael Hallinan, Kate Vivian, Liz Walker, The Winged Collective. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter day + Frank Veldze. (See page 96)
11.30am - 12.30pm	Sculptor On Site - Richard Savage, Site No 12. (See page 28)
1pm - 2.30pm	Adults' workshops with Peter day + Frank Veldze. (See page 96)
2.30pm - 3:30pm	Sculptors in Conversation, Hosted by Dr Lisa Anderson with Cliff Burt and Louise Lavarack (See page 101)
Monday 24 March	Guided Tours (bookings required) (See page 98)
Friday 28 March	Guided Tours (bookings required) (See page 98)
Saturday 29 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Amanda Hills, Laine Hogarty, Roman Liebach, Maria Simonelli, Ken + Julia Yonetani. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter Day + Brigit Heller. (See page 96)
11.30am - 12.30pm	Sculptor On Site - Stephanie Karavasilis, Site No 11. (See page 27)
1pm - 2.30pm	Adults' workshops with Peter Day + Brigit Heller (See page 96)
3pm - 4pm	Sculptor On Site - Joanne Mott, Site No 17. (See page 33)
Dusk :	Performance Art Project D: Ken + Julia Yonetani (See page 90)
Sunday 30 March	Guided Tours (bookings required) (See page 98)
10am - 4pm	Sculpturscape Projects: Amanda Hills, Laine Hogarty, Roman Liebach, Maria Simonelli, Ken + Julia Yonetani. (See page 78)
10am - 4pm	Community Build Project with Beth Arnold. (See page 98)
10am - 11.30am	Children's workshops with Peter Day + Brigit Heller. (See page 96)
11.30am - 12.30pm	Sculptor On Site - Cristabel Wigley, Site No 3 (See page 19)
1pm - 2.30pm	Adults' workshops with Peter Day + Brigit Heller (See page 96)
2.30pm - 3.30pm	Sculptors in Conversation - Hosted by Dr Lisa Anderson with Robert Hague + Greer Taylor. (See page 101)
4.30pm	Closing event. Award Announcements: Sculpturscape, People's Choice Awards and Main Street Commission Public Prize announced. Location: TBA.



Just when you thought Victoria's magnificent surf coast couldn't get any more beautiful, along comes the 2014 Lorne Sculpture Biennale.

Since its inception in 2007, this locally-inspired initiative has grown to become one of Australia's leading sculpture events, providing opportunities for hundreds of artists and a thrilling spectacle for thousands of visitors.

Driven by a team of passionate volunteers, the Biennale encompasses an extraordinary foreshore sculpture trail, as well as indoor exhibitions, sound and light installations, performing arts events, workshops, talks and education programs.

The 2014 Biennale promises to be one of the biggest ever with artists in the running for over \$20,000 worth of prizes. This year the Victorian Government is also proud to support a new initiative which will add to the profile of the 2014 event and provide a lasting legacy.

Supported by the Victorian Public Sculpture Fund, an artist participating in the 2014 event will be selected to undertake a \$75,000 commission to create a new permanent public artwork for Lorne.

The Victorian Public Sculpture Fund was established to open up access to the arts, to provide opportunities for Victorian artists and help to enliven our public spaces.

It also aims to support projects that take art from traditional spaces, such as galleries and museums, and place it at the centre of community life (in much the same way that the Biennale does every two years!).

The commission will extend the reach, not just of the Biennale, but of the profile of public art in the Lorne community.

Congratulations to the Biennale team on this fantastic initiative and for bringing together yet another action packed program of events that provides further proof that beyond Melbourne and right across the state, the arts thrive in communities large and small.

See you there!

A handwritten signature in black ink, appearing to read 'Heidi'.

The Hon Heidi Victoria MP
Minister for the Arts
State Government Victoria

ARTS
VICTORIA



list of awards 2014

Trail Sculpture Commission

Grant of \$75,000 to create a major new permanent sculpture for Lorne:

Sponsored by the Victorian Public Sculpture Fund through Arts Victoria

Sculpturscape Award \$10,000

Sponsored by Warralilly

Small Sculpture Award \$2,500

Sponsored by The Bank of Melbourne

The People's Choice Award \$3,000

Sponsored by Mark and Carolyn Guirguis

Scarlett Award \$5,000

Sponsored by Marianne and Tom Latham

[MARS] Gallery Career Development Award

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

Sponsored by [MARS] Gallery, Port Melbourne

key events

Sculpturscape Event: Made possible by the generosity of The Ian Potter Foundation and Copyright Agency Cultural Fund Sculpturscape Sculptors' Support

Main Street Commission: Sponsored by Andyinc Foundation and The Myer Foundation

Children's and Adults' Weekend Workshops: Sponsored by Cynthia and Jack Wynhoven and the Kamener Family

Sculptors in Residence Schools Project: The Sculptors in Schools project has been made possible by funding from the Victorian Government through Arts Victoria via the Faculty of the Victorian College of the Arts & Melbourne Conservatorium of Music through the Regional Training + Engagement Fund (RTEF).

sculpture acquisitions

2009 - "Bulls Eye" Sculptor Jonathan Leahey. Acquired by Surf Coast Shire, The Myer Foundation and the Lorne Sculpture Exhibition Inc.

2011 - "The Pack" Sculptor Dean Putting. Acquired by The Brawn Family, The Matthews Family and Lorne Sculpture Exhibition Inc.

patrons

Artistic Patron:

Inge King AM

Founding Patrons:

Kerry Gardner

Lyndsey Cattermole AC

Patrons:

Ian Hicks AM

Corbett Lyon

Sigrid Thornton

Frank Costa OAM

Jim Cousins AO

committee

Peter Lamell

President and Convenor Fundraising Sub-Committee

Graeme Wilkie

Vice President and Sculpture Site Manager

Sicca van Schaardenburg

Treasurer

Ian Macrae

Convenor Artistic Sub-Committee

Peter Matthews

Convenor Events Sub-Committee

Matt Boland

Co Convenor Fundraising Sub-Committee

Petra Kamener

Convenor Education Sub-Committee

Renea Forsyth

Convenor Volunteer Sub-Committee

Paul Takac

Convenor Marketing Sub-Committee

Tony Ellwood BA, M. AppSci (Museum Studies)



Director, National Gallery of Victoria

Tony Ellwood is the Director of the National Gallery of Victoria. He holds a Bachelor of Arts degree from La Trobe University and a Masters Degree and Graduate Diploma in Museum Studies from Deakin University in Melbourne. He began his career as an Aboriginal Art Coordinator, working at Waringarri Aboriginal Arts, Kununurra, from 1991 – 1992. He worked as a Curator at the National Gallery of Victoria from 1993 – 1996, specialising in major international curatorial projects. He was Director, Bendigo Art Gallery, from 1996 – 1999. He was Deputy Director – International Art, at the National Gallery of Victoria from 2000 - 2007. He was Director of the Queensland Art Gallery, a two campus facility which includes the Gallery of Modern Art, from June 2007 – June 2012. He has been Director of the NGV since August 2012.

Jason Smith



Since 2008 Jason Smith has been Director of Heide Museum of Modern Art, one of Australia's most important and respected cultural institutions. He oversees the artistic direction, business management and collection development of the museum. Previously Jason was Director of Monash Gallery of Art which holds an outstanding collection of Australian photography. Between 1997 and 2007 he was Curator of Contemporary Art at the National Gallery of Victoria, where he worked closely with many leading Australian and international contemporary artists. He has curated 40 exhibitions including major surveys of the works of Howard Arkley, Stephen Benwell, Peter Booth, Louise Bourgeois, Gwyn Hanssen Pigott, Rosslynd Piggott, and Kathy Temin. He has written on the work of more than 150 artists for a range of publications.

Heidi Wood



Heidi Wood did her Bachelor of Arts in Printmaking at Victoria College, Prahran before moving to Paris in 1989 and completing her studies at the École nationale supérieure des beaux-arts. She works in a range of media and has often collaborated with the building industry in the creation of works for exhibitions or public art projects. Recent exhibitions include "Setting for an Ordinary Life" at the Musée national Fernand Léger and participation in celebrations of the 30-year anniversary of French regional contemporary art collections (FRACs). Heidi has work in several public art collections in France and has exhibited in Australia, Europe and the United States. She is represented by Galerie Anne Barrault in Paris.

sponsor list

Principal Sponsor

Arts Victoria

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Victorian College of the Arts (VCA)

Key Sponsors

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Communicado

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designscope

Qdos Arts

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[MARS] Gallery

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Telstra

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The Lamell Family

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Judy + Bruce Wilson, Jenny Bowker,

Pat Crosbie, Rob Charles +

Lou + Lyn Davies

Zerace Pty Ltd



Small Sculptor Supporters

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Russell + Nerida Collins + Family
Catherine Dobson
Tony + Jo Dunin
JBH Demolition
Malcolm + Nerida Gray
Patsy + Michael Murray
Andrew + Rosemary Robson
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Domenico de Clario
Robert Hague
Ian Hicks
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Paul Takac
Tree Houses
Graeme Wilkie
Cynthia Wynhoven

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Lorne Business and Traders' Association (LBTA)
LorneCH
Lorne Electrics
Lorne Independent Inc.
Lorne Surf Life Saving Club
Lorne Theatre
Miles AV Productions
Chris Ralph Creative

Partnerships

Aireys Festival of Words
Committee for Lorne
Geelong Art Gallery
Lorne Community Association
Lorne Film Festival
Lorne Performing Arts Festival
Love Lorne

And thankyou to all our other donors and friends!



THE SCULPTURE TRAIL

1. Domenico de Clario
2. Louise Lavarack
3. Christabel Wigley
4. Deborah Sleeman
5. Robert Bridgewater
6. Louise Paramor
7. Faustas Sadauskas
8. Helen Braun
9. Lisa Anderson
10. Annee Miron
11. Stephanie Karavasilis
12. Richard Savage
13. Elizabeth Presa
14. Dan Wollmering
15. Matthew Harding
16. Robert Hague
17. Joanne Mott
18. Jon Eiseman + Anne Conron
19. Beth Arnold
20. James Parrett
21. Roh Singh
22. Cliff Burt
23. Greg Johns
24. Jason Waterhouse
25. Mark Stoner
26. David Waters
27. Andrew Rogers
28. Geoffrey Ricardo
29. Dean Putting
30. David Long
31. Greer Taylor
32. Fredrick White
33. Simon Perry
34. Ewen Coates
35. Pimpisa Tinpalit
36. Dean Bowen
37. Anderson Hunt
38. Chaco Kato
39. Clare Tracey + Joanna Buckley
40. Frank Veldze + Suzanne Donisthorpe
41. Jackie Ralph



LOCATOR MAP

- 00 sculpture trail sites
- 00 small sculpture site
- 00 sculptscape sites
- A performance sites
- i information booths



THE SCULPTURE TRAIL

The sculpture trail features 41 of Australia's most innovative sculptors and showcases the beautiful Lorne environment with works starting at the pier, hugging the coastline, travelling down Cypress Avenue and finishing at the Erskine River. Artists have been encouraged to utilise the sites in an innovative manner responding or reacting to the Lorne environment. The sculpture trail is presented for the full three weeks with a \$75,000 commission being offered to the awarded artist. This, to be a commissioned public art work, will become a part of the permanent collection within the Lorne township and will provide significant opportunity for the artist. This award has been funded through the Victorian Public Sculpture Fund through Arts Victoria

Julie Collins
Curator

Trail Sculpture Commission: Grant of \$75,000

Sponsored by **The Victorian Public Sculpture Fund** through **Arts Victoria**.

Judges: **Tony Ellwood, Jason Smith and Heidi Wood**



I first visited Lorne in 1956 at the age of nine. I experienced it then as a paradisiacal vision, otherworldly and magically insubstantial. When I returned decades later Lorne had crystallized into mountains, clouds and shores. My pilgrimage always ended at the end of the pier where tiny one-person fishing boats were arranged in silent sculptural formations waiting to fulfill unimagined tasks. I often wondered what it would be like to face the night sea in such fragile craft. I longed to experience the gift of riding momentous waves until a threshold was crossed and calmer, deeper, moonlit waters were reached. There I would begin to sing.

BIO: Domenico de Clario is an interdisciplinary artist, academic, writer and musician. He was born in Italy in 1947 and migrated to 1956. He studied at Melbourne University, Milan's Brera Academy and at Urbino Academy. He was awarded an MA (1998) and a PhD (2001) in Performance Studies from Melbourne's Victoria University. He was Head of Fine Arts at ECU (2001-6), Monash University (2006-8) and Director of Adelaide's Australian Experimental Art Foundation (2008-11). Since 1966 de Clario has presented more than 250 solo and group exhibitions and performances and has published a number of books and CDs.

Born: Italy
Resident: Victoria, Australia
Medium: 1984 Toyota Corolla, trailer, household furniture + effects, clothing, electric lighting components
Size: W 700 x D 200 x H 250 cm
Price: \$30,000
Represented by: Yuill/
Crowley Gallery Sydney
www.yuillcrowley.com
Sculpture Site Supporters: Anonymous
(a few good friends)
Sculptor Supporter: Zerace Pty Ltd

Born: Australia
Resident: Victoria, Australia
Medium: Polyethylene
Size: 1100 X 600cm
Price: POA

www.louiselavarack.com.au

Sculptor Site Supporter:
The Hurley Family

Picture Credit: Foodslicer

Adrift is supported by the Victorian Government through Arts Victoria. CSIRO Materials Science and Engineering in Geelong provided research, testing and manufacture of buoyant materials. McDonald Marine provided rigging and installation services. AMOG Consulting provided hydrodynamics design advice for the moorings. This work was developed in a studio managed by the City of Melbourne's Creative Spaces program.



A large, loosely woven panel floats on the water surface beside Lorne Pier. Slackly moored, it rises and falls with the tide, undulating in perfect conformity with the passing swells. Its zigzag pattern echoes the rippling ocean waters that extend to the horizon. Phosphorescent lettering glows across the surface, spelling out a word to tease the mind. For some viewers the installation will evoke the flotsam and jetsam that blight our shipping lanes and beaches. For others it may suggest the billowing sails of ships travelling in imagined worlds, or perhaps, a sculptural re-envisioning of the painter's canvas.

BIO: Louise Lavarack is an award-winning visual artist with a spatial practice and a reputation for creating sensitive large-scale works in urban and rural landscapes. Her installations thoughtfully distil the world around us, realigning our perception of place and choreographing our experience of it. Louise has completed major public art commissions for a range of government and private sector clients. She has received grants and prizes acknowledging her merit and been short-listed for numerous other commissions and prizes. Her practice includes permanent and temporary works for public and private space as well as smaller-scale works for gallery exhibition.

Born: Australia
Resident: Victoria, Australia
Medium: Poplar
Size: Three of W 1500 x
D 1500 x H variable to 4500 cm

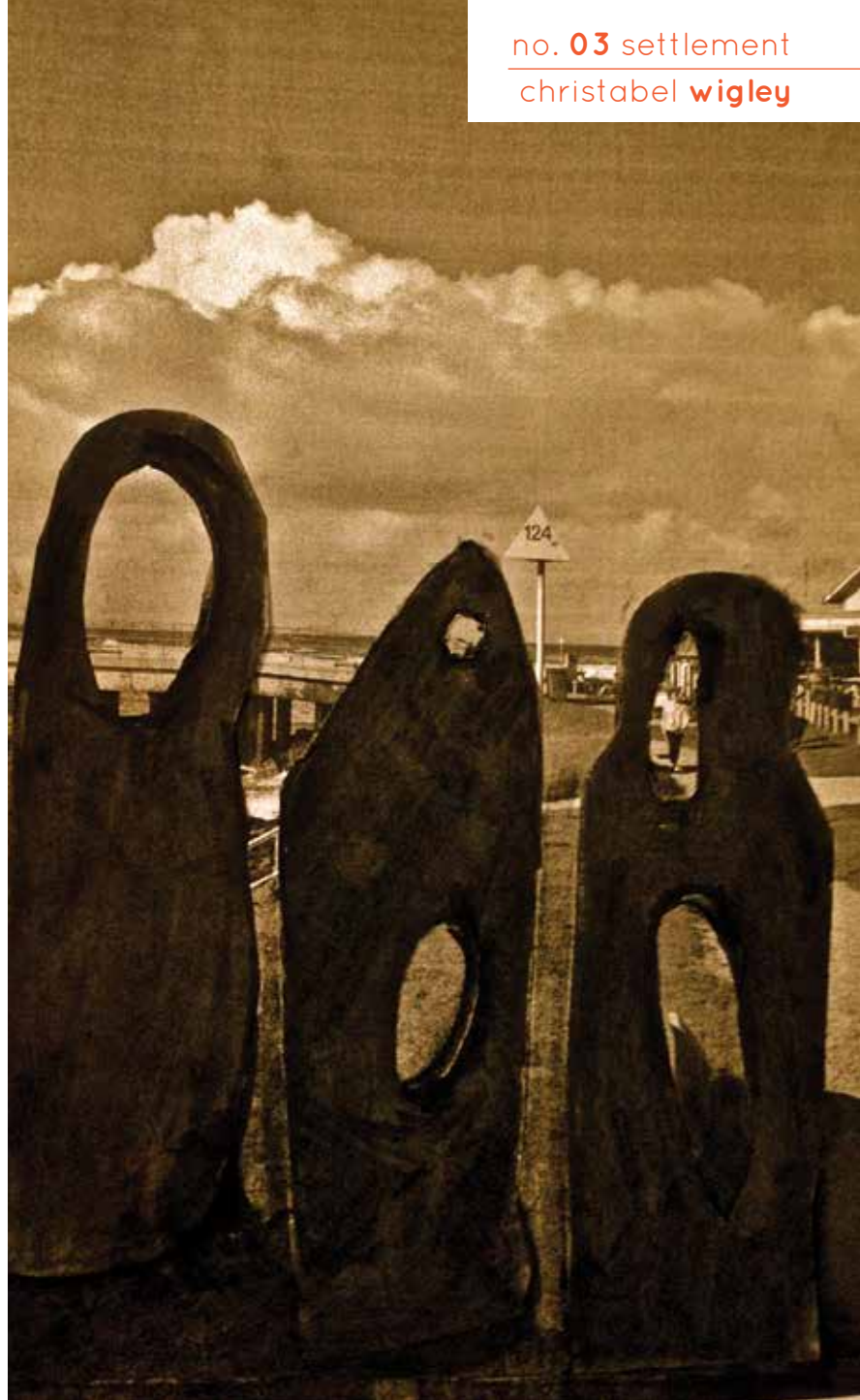
Price: \$26,400

www.chistabelwigley.com.au

Sculptor Supporter: Ann Cox

In 1841 Captain Louttit sought shelter on a bay, while ferrying cargo from a nearby ship wreck. In the same year an early settler planted a poplar tree in the gardens of Government House. {My Timber}. Lorne's first European settler was a timber cutter who began felling the area in 1849, and later in 1879 the first pier was built to serve the logging industry. In 2007 a new concrete pier was built, a favorite haunt for fishermen and tourists. In 2011 a 170 year old poplar tree was cut down in the gardens of Government House. In 2014 three ancient forms are seen loitering near the Lorne pier.

BIO: Christabel completed her BFA at Hunter College New York City and independent study program at the Whitney Museum/Studio program. Christabel is interested in scale, relationship and materiality. Her works to date are created from recycled timber. She has been a finalist in a number of art competitions, Most recently Winner of the 2013 Mt Buller Sculpture prize Peoples Choice and Winner of the 2012 Montalto sculpture prize, her work is held in private and public collections nationally and internationally.





I search for gaps in which to create a dialogue between the intangible connections and commonalities of people and the natural world, continuing to explore the perceived animate and inanimate as integral rather than separate entities.

The materials, often recycled are integral to the works, chosen to convey timelines and the elemental as well as notions of transience and permanence. Through their endurance they somehow bear witness to the modification the landscape has undergone since European settlement as well as maintain a connection to life, place and otherness.

Imagining the future through fragments of the past, connectedness to place and the deep resonance of the elements are the fuel for my work.

BIO: My art practice is sculptural and largely inspired by and based in the natural world and island community within which I work and live. The work is informed as much by formal study as my life experiences of a landscape traversed slowly, sailing and walking.

My work includes small and large scale sculptures for group and solo exhibitions as well as private and public commissions. I use materials such as cast bronze and glass, ceramic, stone, steel, sheet metal and found objects to explore, amongst other things, notions of boundary and containment, the imposition of humanity upon the natural world and the possibilities of presence through absence.

Born: Australia
Resident: Kangaroo Island, South Australia
Medium: Pressed tin, copper, galvanized iron, cast glass, found objects, steel, rivets, screws.
Size: W 500 x D 300 x H 300cm
Price: \$18,000
Sculpture Site Supporter:
Angela, James + Kate Westacott

Born: Australia
Resident: Victoria, Australia
Medium: Painted wood
Size: H 320 x W 160 x D 160 cm

Price: \$55,000

Represented by: Niagara Galleries
www.niagara-galleries.com.au
www.robertbridgewater.com.au
Sculpture Site + Sculptor Supporter:
The Cattermole Family

The title of this work comes from the traditional American folk song of the same name. The song is sung from the point of view of a man in prison. The Midnight Special referred to is thought to have been a train that passed by the prison shining its headlight through the windows of the cells bringing with it thoughts of travel and freedom, and perhaps, salvation.

My work is intended provoke thoughts relating to the nature hope.

BIO: Robert Bridgewater was born in Victoria in 1971. He obtained a Bachelor of Fine Art from Monash University in 1992 and went on to complete a Graduate Diploma of Fine Art at the Victorian College of the Arts in 1995. He has undertaken studio residencies in London in 2000, Southern France in 2003 and Central Queensland in 2009. Bridgewater has held solo exhibitions with Niagara Galleries, Melbourne in: 2007, 2004 and 2002 and Smyrnios Galleries, Melbourne in 2000, 1998, 1997 also at Temple Studio, Melbourne in 1996. He has exhibited in numerous group exhibitions in Melbourne and around Australia since 1991.



no. **06** the wild **card #6** (polar)

louise **paramor**



Born: Australia
Resident: Victoria, Australia
Medium: Plastic, fibreglass
Size: W 140 x D 90 x H 250 cm

Price: \$13,750

www.louiseparamor.com

Sculpture Site Supporter: The Lamell Family

The use of fibreglass animals is a recent addition to my 'palette' of found materials, opening up a whole new area of exploration where the 'animals' are treated much like formal elements, and are abstracted via subversion. This addition to my oeuvre brings a new and refreshing dimension to my sculptures, potentially challenging the limits of the ready-made.

BIO: Born Sydney 1964. Louise Paramor graduated from the Western Australian Institute of Technology with a Bachelor of Fine Arts, Painting (1985) and completed a Postgraduate Diploma in Sculpture at the Victorian College of the Arts (1988).

Paramor has regularly exhibited her work nationally and internationally since 1988 and has been awarded several grants including an Australia Council Fellowship at the Künstlerhaus Bethanien, Berlin, 1999-2000.

In 2010 she won the prestigious McClelland Sculpture Survey and Award with her piece Top Shelf. She has been commissioned for a number permanent public sculptures, the most recent being the monumental Panorama Station, Peninsula Link Freeway, Melbourne (2012).



As an artist, I respect the use of natural materials such as local timbers and stone. Recently my practice has become weighted towards the use of marble. I work using traditional techniques. My adopted methodical approach reflects the patience required to directly carve and finish this material.

There is nothing ephemeral about stone. You need courage to work a ten ton block.

The materials I use produce permanency to outlive most other pundits.

The marble I carve has metamorphosed over hundreds of millions of years. It contains remnants and fossils that I reincarnate to further permeate and find new meaning beyond my existence.

BIO: Faustas Sadauskas has been engaged as a visual artist since the early nineteen eighties. He originated from a ceramics background to further evolve his oeuvre into contemporary sculpture through the use of locally sourced materials including timber and stone, in particular Australian marble.

His body of work consists of abstract and realist object sculptures, installations and works on paper. He has participated in numerous group exhibitions throughout Australia and overseas and has completed ten solo exposés. He has lectured, published and travelled extensively.

His works are found in public and private collections and has completed major public and corporate art commissions.

Born: Australia
Resident: Victoria, Australia
Medium: Marble (from Buchan, Victoria)
Size: W 120 x D 103 x H 35cm
Price: \$22,000

Represented by: Kazari Collector, Melbourne
www.kazari.com.au
Sculpture Site Supporter: Val + Jim Selkirk

no. **08** danse - **cycle path**

helen **braun**



Born: Australia

Resident: Victoria, Australia

Medium: PVC

Size: Variable

Price: \$2,500

Installation additional
depending on site

Sculptor Supporter: Baillieu Myer

Walk ... follow the form of landscape ... gather down the skies and enfold the hills trees and ground. Look upon the horizon of plains hills valleys oceans. Draw lines from these to yourself and feel the engagement and connection ... never forget this danse.

BIO: Following lines of botanical form and pathways baroque, Helen Braun explores the flora of land and ocean, extracting elements of structure to create works that dance and play with inferences both micro and macro. Small forms may either stand alone or become grouped. Often they gather larger momentum as part of greater installations. Helen has shown consistently in both solo and group exhibitions, displaying a broad but firm diversity of works that signify the importance of nature's accordance and connection as integral facets of our lives.



My work explores the landscape through engaging with the stories that are often unseen to the casual eye. The histories, the data, the anecdote and 'otherness' or ambient qualities of a site become triggers for creating works using many different materials, some solid and archival and some ephemeral.

This work is part of a series created through filming in the Tarkine in Tasmania, and photographing the remains of Thylacines in Scandinavian Museum Collections as the basis of developing the 'Tiga' image to represent elements of the beast that once roamed and hunted across the coastal edges of Australia.

BIO: My art and research explores places through touching on stories of dreams and memories, the geological forms of place, and the conversations that surround specific elements of a landscape, weather man-made or curated by nature. I have undertaken many residencies around the world including Artist in Residence at the Australian Museum, the Strategic Partner for the City of Sydney to create the first projection onto the Opera House, multiple residencies at the Cite des Arts in Paris, and at the Dublin School of Art and Design plus adventures with the Norwegian Line Hurtigruen, and aboard the Kapitan Klebnicov in the High Arctic.

Born: Australia
Resident: Victoria, Australia
Medium: Tents and recycled plastics and lights
Size: 400 x 400 cm H 150 cm
Price: Installation POA.
Inflatable pillows \$110 EACH

www.lisaanderson.com.au

www.shinyshinyworld.com

Sculpture Site Supporter:
Vicki Callahan



“Australia is moving from being a privileged outpost of the grandest empire the world has known to becoming an isolated and disorientated left-over of that empire”. Reg Little, 2012

Following the theme I began in Lorne Sculpture 2011, I continue to make our remnant ties to the British empire evident in the landscape. Ropes from shipping and other domains are drawn out from the sea to form a crown of knots over the Lorne coastal country.

BIO: Annee Miron graduated from RMIT University in 1997. Her practice explores transience through variations of a form that simultaneously appears to be falling apart and being made.

Annee has shown nationally and in Santiago and Rome. Recent highlights include: 2013 Falling... a Finnish-Australian collaboration, Yarra Sculpture Gallery, 2012 Laughing Waters Residency with Nillumbik Shire Council and Parks Victoria, 2011 Lorne Sculpture, commendation and 2010 residencies in Paris and Rome. Her projects + residencies have received support from the Australia Council for the Arts, City of Yarra, Arts Victoria, the Myer Foundation, the Chilean Government, Dame Elisabeth Murdoch AC DBE and the Australia Cultural Fund.

Born: Australia
Resident: Victoria, Australia
Medium: Rope
Size: Variable
Price: \$5,000

Sculpture Site Supporter:
Paul + Angela Riggs

Born: Australia
 Resident: Victoria, Australia
 Medium: Eucalypt logs and branches and synthetic polymer paint
 Size: Variable
 Price: \$5,500

www.stephaniekaravasilis.weebly.com

Sculptor Supporter: Andrew Stobart

“The Otway Peninsula is probably the least known Victorian tribal area, as 19th century records are virtually silent concerning its aboriginal inhabitants”. DJ Mulvaney, 1961

Fragments of text and environment coalesce in ‘Writ’, creating a memorial to the Otway region before and during early colonisation. Written language is used as a symbolic and ironic device: it alludes to, but cannot comprehensively communicate the indigenous history of the area, especially as there is no record of the Gadubanud language. Text also references official written orders issued by authorities that stopped indigenous people from claiming land ownership.

BIO: Stephanie Karavasilis is a Melbourne-based sculptor and installation artist. Through her practice she explores issues concerning the environment, Australian culture/history, language, gender and identity, utilising ephemeral, found and ‘craft’ materials within a conceptual framework.

Stephanie holds a Diploma in Creative Arts from The Victorian College of the Arts, as well as a Bachelor of Arts Degree (with Honours in Art History) and a Graduate Diploma in Education from The University of Melbourne. In 2013, she curated and showed in 3D Sustainability, an exhibition of environmentally-themed sculpture for the Sustainable Living Festival.





Born: Australia
Resident: Victoria, Australia
Medium: Steel and chain
Size: W 800 x D 100 x H 170 cm
Price: \$35,000

Sculpture Site Supporter:
Richard + Mandy De Steiger

Australian Aborigines have been treated like animals or worse since White Occupation. They have been murdered, removed from their lands and have had their children taken from them. No humiliation was too much; chaining Aborigines, guilty or innocent allowed pastoralists, miners and other white interests to take Aboriginal land with impunity. This is European justice; really it's no justice at all. Today the gaols are filled with a disproportionate number of Aborigines, male and female, adult and child. There is no justice in Australia for Aborigines. My sculpture is based on a photo taken outside Roebourne Gaol in 1896. Its smiling constables reminded me of the Abu Ghraib photos from the Iraq War.

BIO: Born – 1960. Works -Caravan Sculpture Studios, Richmond
Exhibitions - 2013 April, Terror Australis. 2013 October, Melbourne Savage Club Acquisition Prize. 2013 December, Caravan Sculpture Studios End of Year Art Sale.
2012 November, Upstairs at the Napier “Your Shout”.



Religious movements have often taken the beehive as a metaphor of spiritual organization. Rudolph Steiner's mystical beehives were the model of social cohesion and spiritual improvement. Modernist architects including Gaudi, Mies van der Rohe, and Le Corbusier owe a long debt to the beehive. Indeed, the beehive itself could be considered a lens through which to understand modernist utopian systems of labour, design and dwelling. My project inverts this debt and makes architectural structures to provide small utopias for bees.

BIO: Elizabeth Presa is a Melbourne based artist and academic. She is head of the Centre for Ideas at the Victorian College of the Arts, the University of Melbourne. Working with both permanent and ephemeral materials she is known for her incorporation of nature into her art projects. Currently she is working on a series of research projects and exhibitions focusing on small architecture for bees. These projects have involved the Ginza rooftop beehives, Tokyo, and Pilchuck Glass School Seattle, USA.

Born: Australia

Resident: Victoria, Australia

Medium: Mixed media

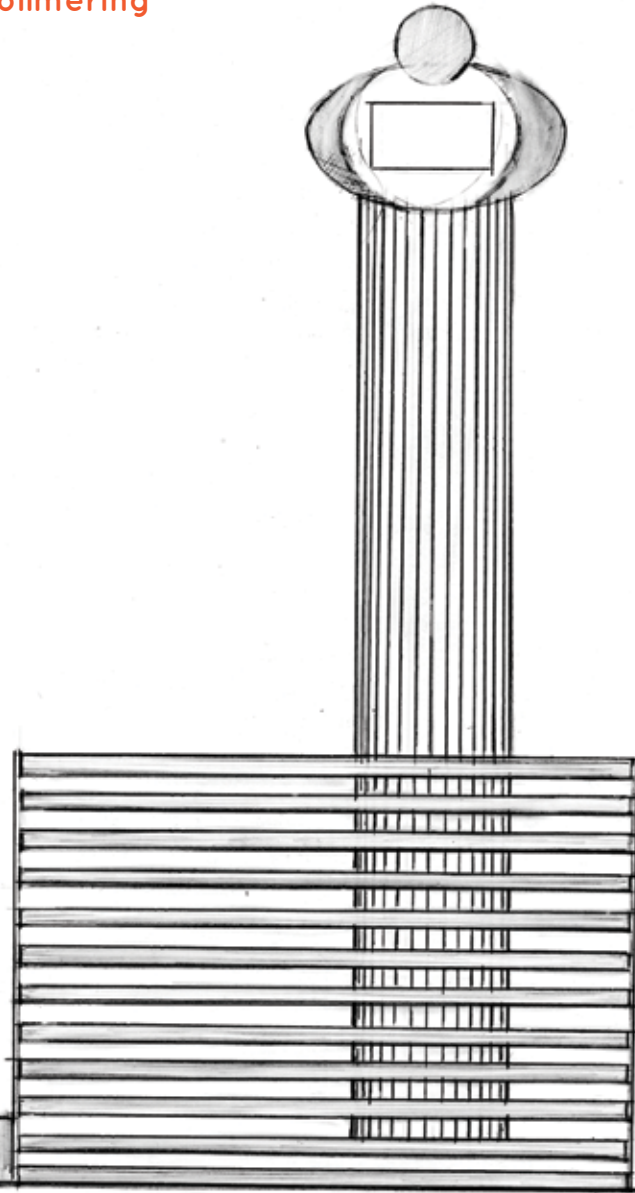
Size: Variable

Price: Not for sale

www.elizabethpresa.com

Sculpture Site Supporter: Susan Sutton

no. 14 ocean chimney
dan wollmering



Born: Minnesota, USA
Resident: Victoria
Medium: Treated pine, galvanised steel,
marine plywood, sandstone +
rotating vent

Size: H 500 x W 190 x D 180 cm

Price: \$20,000

Represented by: Flinders Lane Gallery,
Melbourne

www.flg.com.au

Sculpture Site + Sculptor Supporter:
The Cattermole Family

'Ocean Chimney' is a work that references the site as threshold between a hypothetical concept and an object in the landscape. Subliminally, presenting an underground passage connecting structure to land to ocean – the sculpture is both paradoxical and pragmatic in its outlook. Its occupancy and temporary purpose in this site is to form a marker that locates its presence through an interplay of spatial exchanges – as one experiences the form from various perspectives.

BIO: Dan Wollmering is a practising sculptor who completed his undergraduate studies in Minnesota before immigrating to Australia where he completed an MA + PhD. During this time he has held 25 solo exhibitions and shown work in over 60 group shows in Australia and overseas. He lectures and presents at conferences – most recently at the International Constructed Conference in Lisbon in October 2013. Dr Wollmering was previous Studio Coordinator in Sculpture at Monash University Art Design and Architecture (MADA) where he is currently Senior Lecturer in Sculpture supervising MFA + PhD candidates.



This sculpture acts as a framing device, a meniscus of sky, sand and water. We gravitate to these elements, embedded in our psyche as places to immerse the senses and unwind. Seeing ourselves mirrored along the peripheries of this convergence reminds us that we are small and the world is large. Gazing through to the horizon is like the looking glass drawing us out of our shallows, prompting us to reflect inwards and contemplate things that are bigger than us, bigger than our day-to-day concerns and worries.

BIO: Matthew Harding is a diverse and innovative Australian artist and designer engaged in a practice spanning sculpture, public art and design. While originally trained in the building and construction industries he has been practicing as a sculptor for 30yrs having completed over 40 significant public sculpture commissions both here and abroad. Matthew's work has been exhibited widely as part of solo and group exhibitions in Australia, London, Italy, Japan, Canada and the United States and has received several fellowships and awards. His work is also represented nationally and internationally in a number of important public, corporate and private collections.

Born: Australia
Resident: Victoria, Australia
Medium: Mirror stainless steel
Size: W 400 x D 50 x H 400 cm
Price: \$55,000

Represented by: [MARS] Gallery
www.marsgallery.com.au
www.matthewharding.com.au
Sculpture Site Supporter:
Robert + Louise Manifold



Born: New Zealand
Resident: Victoria, Australia
Medium: Marine grade stainless steel, pre-cast concrete
Size: W 500 x D 300 x H 500 cm
Price: \$110,000

Represented by: Fehily Contemporary Art,
Collingwood

www.fehilycontemporary.com.au

www.roberthague.com

Sculpture Site Supporter: Michelle Quigley

Sculptor Supporter: Baillieu Myer

From a dais of repeating steps a steel tower rises up and bursts forth into jet wings. This tower, an obelisk of classical antiquity, is balanced by the sublime and pragmatic beauty of the wings. A reversed Ionic capital scroll and the indeterminate direction to the wings, defy superficial reading.

Referencing countless winged sculptures down through the ages, this piece seeks to unify ideas of classical architecture with the power of machine age.

‘Tenjen’ is an archaic word for Obelisk and roughly translates as ‘protector’.

BIO: Melbourne artist Robert Hague has exhibited widely and received a number of significant awards. He has participated in more than 100 exhibitions and his work is well represented in public, private and corporate collections.

In 2013 his sculpture was celebrated by a comprehensive survey exhibition at Deakin University Gallery, Burwood.



'Everlasting' is a site-specific environmental sculpture composed of daisy bushes planted into the shape of the word Neverlasting across the grassy embankment on the foreshore. The plant species selected for making Everlasting is the native Everlasting Daisy.

Everlasting is informed by the idea that Taxonomy, the seemingly fixed scientific classification of nature, is subject to constant change. This is demonstrated through botanists continuing to rename and re-categorize plant species today.

The employment of Everlasting Daisies in 'Everlasting' emphasizes the ephemeral and constantly transforming state of the living landscape. Climate and environmental changes are increasingly reminding us that we cannot take what we currently have for granted- what will be lasting?

BIO: Joanne Mott received her Bachelor of Fine Art, RMIT 1994, Grad Dip in Visual Art from VCA in 2004 and Masters of Fine Art at Monash University 2009. Solo shows include Fungivorous 2013, Another Turn 2011, Consumed 2009, Unbound 2007 at MARS Gallery. Recent group shows include Mildura Palimpsest 2013, Spiritous Commissions Abbotsford Convent 2013. In 2005 she won the Discovery Art Prize, Gasworks Park and has been shortlisted for numerous other prizes including Lorne Sculpturscape Prize 2011, The Helen Lempriere National Sculpture Award, 2008 and McClelland Sculpture Prize, 2010.

Born: Australia
Resident: Victoria, Australia
Medium: Everlasting daisies
Size: W 20 m x D 2 m x H .5 m
Price: \$10,000

Represented by: [MARS] Gallery
www.marsgallery.com.au
www.joannemott.com

Sculptor Supporters: Judy + Bruce Wilson, Jenny Bowker, Pat Crosbie, Rob Charles + Lou + Lyn Davies

no.18 becalmed again

jon eiseman + anne conron



Born: Australia
Resident: Eiseman, Australia, Conron, USA
Medium: Mixed media - wood, fabric, digital projection.
Size: W 60 x D 190 x H 400 cm
Price: \$15,000. (POA for similar cast in bronze)

Represented by: Flinders Lane Gallery, Melb
www.flg.com.au
www.dreamingofwings.com.au
Sculpture Site and Sculptor Supporter:
Creffield Digital Print

Jon Eiseman and Anne Conron collaborate in exploring the landscape of the inner world of our subconscious through sculpture and photography. They are interested in creating enigmatic visual metaphors of our journey thru life and beyond. The sculpture, *Becalmed Again*, is composed of a small wooden boat precariously balanced on a copse of dead trees. The sail on the boat is an old overcoat. The work reflects the artists' ongoing exploration of the human condition, particularly in a social and spiritual context. *Becalmed Again* is designed to include a video projection of dreamlike imagery at night.

Jon Eiseman: I worked as a sculptor in Tasmania for many years and became inspired to begin a degree in sculpture at Monash University in Melbourne. I completed a Masters of Fine Arts in 2000 with a strong interest in bronze casting. I am represented by Flinders Lane Gallery in Melbourne and Art House Gallery in Sydney.

Anne Conron: I have studied at the Australian National University, East Sydney Technical College, Louisiana State University and Monash University and completed a Master of Fine Arts at Monash University in 2007. My photographic work is displayed through Flinders Lane Gallery.

Born: Australia
Resident: Victoria, Australia
Medium: Lemon tree and mixed media
Size: Variable
Price: POA
www.betharnold.com.au
Sculptor/Supporter: Baillieu Myer

Rising from the sand on the Lorne beach a lemon tree stands. A tree that has been moulded alongside human habitation and is synonymous in some places with backyards, here takes root in a most unlikely position.

'Lemon Tree' is a project that explores how landscape is read and how narratives and connections are formed. By introducing the lemon tree to the beach, I am interested in observing how this may effect readings of the beachfront of Lorne.

As a beach walker approaches the tree, there will be a confrontation of associations, a surreal meeting of plant and sea, setting up an open situation for visitors to have a new interaction with the landscape and act to stimulate stories, memories and personal connections.

BIO: Through the framework of a sculptural practice I work with and respond to sites. A continuing focus of my practice has been developing an expanded understanding of site, where context is crucial and site is positioned as a shifting environment of multiple relations. The sites I am responding to are situated in the construct of the everyday from where I can explore the complexities of the built environment.

Beth Arnold is a Melbourne based artist and a graduate of the Victorian College of the Arts.



no. **20** m-twenty**four**

james **parrett**



Like all of my work, 'M-twentyfour' is inspired by the aesthetic potential of the circular form and what can be achieved through the dissection and reconfiguration of radial arcs. Specifically with this work, the focal point is the cross section between the two main arcs and how they can create tension and movement. I have also been exploring the ocean, specifically the waves and the power and peace within them, and this is prevalent in 'M-twentyfour'. What I desire most of all in my practice is a gradual aesthetic evolution.

BIO: James Parrett has been a finalist four times for the McClelland Contemporary Sculpture Award (2005, 2007, 2010 and 2012), six times for the Montalto Winery Sculpture Prize (2006, 2007, 2009, 2010, 2012 and 2013) and three times for the Yering Station Sculpture Prize (2010, 2011 and 2013). He has also participated multiple times in Sculpture by the Sea (Sydney) and Lorne Sculpture Prize (Victoria). Recent Exhibitions include ARC at Gould Gallery (Melbourne 2013), and Sculpture 2011 at Brenda May Gallery (Sydney 2011). Recent commissions include The Rabaul and Montevideo Maru memorial at the Australian War Memorial (Canberra 2012), Mandalay at Beveridge for Metricon on the Hume Highway (Beveridge, 2009), and a wall piece for Becasse Restaurant (Sydney, 2006).

Born: Australia
Resident: Victoria, Australia
Medium: Stainless Steel
Size: W 372 x D 144 x H 398 cm

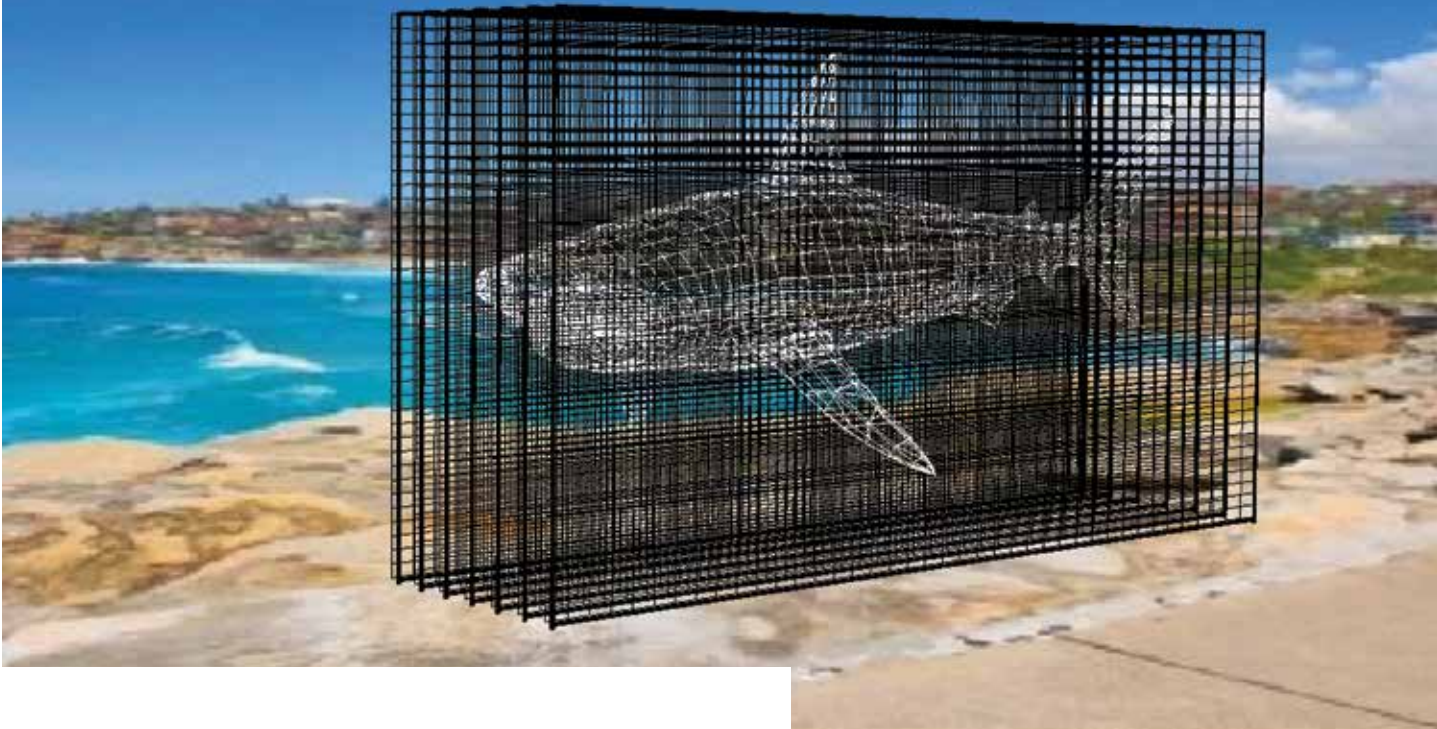
Price: \$58,500

Represented by: Gould Galleries,
South Yarra

www.gouldgalleries.com

www.gouldgalleries.com

Sculpture Site + Sculptor Supporter:
Leonie and Ray Finkelstein



My practice deals with thresholds, the point at which form exists or ceases to. Passing the boundary of the ocean's surface implies the entering of another space. It is the duality of the actual and the imagined where my shark form exists.

BIO: Singh's practice focuses on the limitations of sculpture, on the intangible as physical form. He is interested in pushing the very boundaries of what form is. Through this pioneering investigation Singh manifests new forms, not previously realised. Singh leads studios in Sculpture and Installation for the Department of Art and Design at Swinburne University. Completing his BFA (Hons1) Monash University 2002 then in 2006 Singh received an Australia Council Grant to create new work. In 2007 he was a finalist for the Helen Lempriere National Sculpture Award. Singh was a finalist in the Sculpture by the Sea Exhibition 2012 + 2013. He is currently a candidate completing a MA -Art in the Public Space at RMIT University, Melbourne.

Born: Australia
Resident: Victoria, Australia
Medium: Steel, paint
Size: W 400 x D 150 x H 230 cm
Price: \$ 30,000

Represented by: Dianne Tanzer Gallery + Projects

www.diannetanzergallery.net.au

www.rohsingh.com

Sculpture Site + Sculptor Supporter:

Stephen + Sally Ahern

Sculptor Supporter: Hugh Kelso



Born: Malaysia
Resident: Victoria, Australia
Medium: Mixed media
Size: Variable
Price: POA.

Represented by: Stockroom,
Kyneton, Victoria

www.stockroomkyneton.com

www.jasonwaterhouse.com

Sculpture Site + Sculptor

Supporter:

The Cattermole Family

There is the possibility that during The Lorne Sculpture Biennale the strange ground distortion on the Lorne foreshore occurred through immense arts overload, massive internal cultural pressures tried to push through the earth, distorting with explosive force.

BIO: As well as contributing to over 40 group exhibitions, Jason Waterhouse has been awarded with six art prizes (including the prestigious Moreland Sculpture Prize, and The Sculpture by the Sea's Young Sculptors Prize), and has been 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 also had several solo exhibitions.

In 2009, after a number of years teaching in the Visual Arts at Swinburne University, Jason Waterhouse and his partner Magali Gentric founded the design space wolf at the door. In 2010 they followed this with Stockroom in Kyneton, a 1000sqm makers and artists complex which includes, a retail concept store, café, project spaces and two contemporary art galleries in the Central Highlands of Victoria.

Jason Waterhouse lives on a rural property in Central Victoria with his partner and three children.

Born: Australia
Resident: Victoria, Australia
Medium: Corten steel
Size: W 71 x D 71 x H 480 cm
Price: \$35,000

www.cliffburtt.com

Sculpture Site Supporter: The County Crew

My practice attempts to reconcile two quite different things: the desire to participate in and contribute to the constructed world both material and symbolic, and the awareness that the greater part of our efforts fail to survive, let alone transcend the specifics of time, place, and 'creative destruction' that is uniquely our own.

BIO: Trained at the R.M.I.T, Cliff Burtt has pursued a career as a sculptor and draftsman for the last three decades, and exhibited in one man and group shows over this time. His sculpture is included in a number of public and private collections, including works in the public domain.



no. **24** hovering **figure**

greg johns



Born: Australia
Resident: South Australia
Medium: Corten steel
Size: W 756 x D 582 x H 60 cm

Price: \$85,000

Represented by: Australian Galleries
www.australiangalleries.com.au
www.gregjohnssculpture.com

Sculpture Site Supporter: Matt + Kerry Boland + Family
Sculptor Supporter: Baillieu Myer

‘Hovering Figure’ floats horizontally just above the ground, covered in a random pattern which further merges it with the landscape. Our large horizon lines, patterns in the landscape, hovering eagles, form arising out of “reading” this place, and a sense of weightlessness have all provided input into exploratory drawings done for this sculpture. The initial image for this sculpture arose from a dream.

BIO: Greg has been working as a full-time sculptor for 37 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 re-establish an independent sculpture landscape and address environmental issues. A second major monograph, written by John Neylon, will be published next year.



‘Geo-Geo-Crystal’ explores the contrast between the brutal mass and weight of the stone block, and the sensitivity of its grain, the visible strata and its crystalline nature. The worked block reveals the geological markers reflected in the exposed layers and the softly shifting tones of ice-like translucent stone. The carving, deep into the block, exposes an interpretation of some kind of imagined terrain. A sculpted series of undulations in petrified layers of time. This sculpture is site specific as the block is deliberately displaced outside of its geological context and placed on the sand, on the beach as if flotsam.

BIO: In the last decade I have developed a number of urban art projects. Amongst which are: North City of Geelong foreshore, Ephemeral Lake at the Royal Botanic Gardens, Cranbourne, and The River Runs Through It, Collins Street, Docklands. Recently I have begun working with stone. This began in earnest with time spent in Carrara in Italy in 2012, and this year in China. I am using stone as a vehicle to explore concepts of geological time as apparent through its colour, strata, mineralogy and composition. My work is represented in a number of notable public collections including The National Gallery of Australia, National Gallery of Victoria, Art Gallery of Western Australia, and several Regional Art Galleries as well as private collections in Australia, the US and Italy.

Born: UK
Resident: Victoria, Australia
Medium: Onyx
Size: W 140 x D 140 x H 40 cm
Price: \$ 66,000

www.markstoner.com.au

Sculpture Site Supporter:
Friends of Lorne

no. **26** three **times** a year for **500** years
david **waters**



Born: Australia
Resident: Victoria, Australia
Medium: Stone
Size: Varying sizes up to 5 pieces
between 120 cm and 40 cm

Price: \$45,000 for group.
POA for individual Sculptures

www.davidwaters.com.au

Sculpture Site + Sculptor Supporter:
The Cattermole Family

Just as humans affect, and by doing so, create the environment around them, so do these 'capsules and tablets'. Whether it be the physical location in which they are placed here in Lorne, or the metaphoric one within the human body, the sculpted capsule is placed before/within us, immediately changing the physical landscape and in time the emotional spiritual terrain also.

BIO: David Waters combines a wide range of ideas, materials and processes to create both site specific installations and formal showings of 2D and 3D works. Based in Redesdale, Central Victoria, his work as a restoration stonemason has influenced on his imagery and ideas.

Born: Australia
Resident: Victoria, Australia
Medium: Bronze
Size: W 110 x D 95 x H 316cm
Price: \$135,000

Represented by: Mossgreen Gallery
www.mossgreen.com.au
www.andrewrogers.org
Sculptor Supporter: Baillieu Myer

Organic growth; a new species.
The forms are recognised yet strange.
They appear to grow.

BIO: Andrew Rogers is one of Australia's most distinguished and internationally recognized artists. Exhibitions are frequent and his critically acclaimed sculptures and photographs are in numerous Australian and international private and prominent public collections.

Andrew has created "Rhythms of Life", the largest contemporary land art undertaking in the world – 48 stone sculptures in 13 countries across all 7 continents.

Andrew receives many international commissions and recently completed two 7.5m contemporary bronze forms for the Australian national airport in Canberra.

Andrew's new forms are a continuing contribution to contemporary visual arts forging new paths in the use of materials and forms.





Born: Australia
Resident: Victoria, Australia
Medium: Copper – stainless steel
Size: W 195 x D 430 x H 290 cm

Price: \$165,000

Represented by: Australian Galleries
www.australiangalleries.com.au
www.geoffreyricardo.com

Sculpture Site + Sculptor Supporter:
Graham Blanski

‘The End, The Beginning’ is a version of an image that I have been playing with formally and thematically for many years. I use it as a metaphor for mankind suggesting things such as blindness, deception and farce while also making reference to other themes such as animal conservation.

BIO: Geoffrey Ricardo studied printmaking as an undergraduate and post graduate. Since first exhibiting in 1990 sculpture has increasingly become a part of Ricardo’s work while maintaining a steady practice in printmaking and other related mediums. Ricardo has lived in Melbourne since 1984, has travelled overseas many times but keeps returning to Melbourne where he lives with too many fat cats. He has had many exhibitions, by himself, with others and keeps hoping the next exhibition will be better than the previous.



I discovered this little fella lurking on the edge of a page amongst sketches that I was developing for another project. He spoke to me in a way that indicated he wanted to be more than just a sketch. I couldn't resist.

BIO: Dean's first show was Yering Station Sculpture Exhibition in 2010, where he won the award. Since then he's entered in the Yering Station, Toorak Village, Lorne and Montalto Sculpture shows. Dean has a number of works in private collections.

Born: Australia
Resident: Victoria, Australia
Medium: Concrete
Size: W 130 x D 105 x H 25 cm

Price: \$3,520
Sculpture Site Supporter: Brendon Riley



Born: Australia
Resident: Victoria, Australia
Medium: Stone and steel
Size: W 7500 x D 7500 x H 5000 cm

Price: POA

Sculpture Site + Sculptor Supporter:
The Cattermole Family

Everything on earth is made up of a gene sequence. Man stands atop of this sequence and has a great influence.

BIO: I was 14 when I first displayed my love of natural stone and “enhanced nature”, in my neighbour’s garden. I have found that stone has led me to places all over the world.

From winning a Fellowship with the International specialised Skills Institute, Carlton and travelling to Switzerland, UK and USA.

To my latest adventure – to London as part of the Best in Show and Gold Medal winner at the Centenary of the 2013 Chelsea Flower Show.

And on the way being a repeat offender at the Lorne Sculpture Exhibition.

So you see, a rock can roll!!!



The earth is the vessel for our existence – it absorbs all we throw at it, while providing us with everything.

This work provides a listening device that asks that we listen a bit more carefully to our earth in this time of change.

‘hollow earth’ is an homage to the earth – to that which lies below, to that which we so often overlook... a ritualistic lamentation for all that has been lost, and all that will be lost if we do not act.

This work brings into existence curved transparent planes using repeated patterns of cables arranged in five-fold symmetry around a central void.

BIO: Since completing an Advanced Diploma of Fine Art in 2005 Taylor has exhibited regularly including in juried exhibitions: Blake, Calleen, Montalto Sculpture, Yering Station Sculpture and Swell Sculpture Prizes, Lorne Sculpture and University of Western Sydney Sculpture Awards, Sculpture by the Sea. In 2012 her work ‘distant time’ was awarded the inaugural Sculpture at Scenic World Acquisitive Prize.

Taylor’s work employs simple forms and transparency as a means to explore space, often using repeated elements to create the whole. In its transparency she looks to expose the inside of things, to recognize vulnerability and in doing so recognizes and embraces change.

Born: South Africa
Resident: New South Wales, Australia
Medium: Steel, automotive paint, stainless steel cable
Size: W 275 x D 275 x H 200 cm
Price: \$16,000
Represented by: [MARS] Gallery, Port Melbourne.
www.marsgallery.com.au
www.greertaylor.net
Sculpture Site Supporter: Laurence Harewood

no. 32 transference

frederick white



Born: Australia
Resident: Victoria, Australia
Medium: Aluminium
Size: 802 x 133 x 290 cm
Price: \$26,000

www.fredrickwhite.com

Sculptor Supporter: Margaret + David Harper

Our lives are in a constant state of flux, change one thing, move elsewhere and still similar patterns emerge.

'Transference' refers to this re-allocation of energy, intention and feelings from one place, or person to another.

The repeated shapes at either end of 'Transference' reflect this idea.

Inspired by Anthony Caro's 'Slow Movement' 1965 they are visualised as twin portals, gateways to alternate realities. The forms that traverse them are distinct constellations, but still connected in space forming an endless loop

'Transference' is a meditation on the power of choice and how that manifests in the material world.

BIO: Frederick is a Melbourne based sculptor with 27 years experience predominantly working in metals and pairing the forms of his works to the elemental nature of the materials. He has produced and exhibited many large scale outdoor works. In 2007 he completed his first major public commission in Bridgetown W.A., followed in 2010 by two more in Western QLD.

In 2013 he won the Montalto Winery Sculpture Prize.



The artwork 'Now and Then' is comprised of a series of related objects, which emerged from drawings I've made over the last six months. Each object was developed as a model and then realized as a larger sculptural work. Text and images can be useful in illustrating, explaining or recording an artist's intentions but what I want to emphasize is that, first and foremost, the meaning of this work should be derived from the embodied experience of both discovering it, moving through and around it and leaving it with a set of sensations to hopefully reflect upon over time.

BIO: Over the last 25 years the focus of Simon Perry's art practice has been the design and production of large-scale public art projects. He is associated with a number of significant and high-profile works in Australia, including: The Pattern Table (2013) The Emily McPherson Building, Melbourne; The Eyelash (2012), Westfield, Centre Point, Sydney; Public Address (2005), Federation Square; The John Mockridge Fountain (2000), Melbourne City Square; Threaded Field (2000), Docklands Stadium; and Public Purse (1994) Bourke Street Mall Melbourne. The Monument to the Free Speech Campaign (1993) The Mechanics Institute, Sydney Road, Brunswick, Melbourne.

Born: Great Britain
Resident: Victoria, Australia
Medium: Painted Steel
Size: Variable
Price: \$53,600
Sculpture Site + Sculptor Supporter:
Di + Lino Bresciani



Born: Australia
Resident: Victoria, Australia
Medium: Steel, cast aluminium, synthetic render
Size: 210 x D 80 x H 250 cm
Price: \$39,500

Represented by: Anna Pappas Gallery, Melbourne
www.annapappasgallery.com
www.ewencoates.com.au
Sculpture Site Supporter:
James + Cathy King + Family

In this sculpture, Uma and Shiva have replaced their traditional mount Nandi the bull with a dirt bike - a vehicle usually associated with fun and destruction. Ecologically Shiva is fire and Uma water. When they are re-united they restore order to the seasons and the biosphere's water and heat cycles. This sculpture is an allegory of love and brutality highlighting the delicate balance between the two. It's a form for a future audience as religion morphs from questionable authority into beliefs that are more earthbound and dire. It may also evoke a possibility of recurring histories, the forces that shape them and how we as individuals take part in them as we act out our beliefs.

BIO: Ewen has exhibited in many exhibitions and group exhibitions locally and internationally. He is featured in collections in Australia including Heide Museum of Modern Art, Werribee Park Sculpture Walk, Deakin University, as well as in private collections in the United States and the U.K.



'A Dialogue of Strangers' represents friendship between people who have met and not met in person, and who cannot comprehend the fates which brought them together to exchange opinion, vision, and attitude. This series explores conversation without the true identity of the conversation partners being verifiable. It explores as strangers become acquaintances, and how questions of kindness, reliability, and intent are analogous to the changing of masks at a masquerade. A mask in this dialogue, however, may be changed mid-sentence and without warning.

BIO: A native of Thailand, sculptor Pimpisa Tinpalit is currently based in Melbourne. Pimpisa Tinpalit holds a Master's Degree in Fine Art with emphasis on sculpture, and has extensive art teaching experience in multiple Thai Universities. Her 12 years as a professional artist have been showcased by several solo and group exhibitions in Thailand, Japan, USA and Australia. Pimpisa Tinpalit's works document the human experience as she lives it. In her sculpture one can contemplate the relationships between man and woman, cultural body dysmorphism, and concepts of personal boundaries and distance. She utilises literature, poetry, and symbols on various mediums.

Born: Thailand
Resident: Victoria, Australia
Medium: Fibreglass, steel
Size: W 100 x D 400 x H 220 cm
Price: \$45,000
www.pimpisatinpalit.com
Sculptor Supporter:
Margaret + David Harper



Born: Australia
Resident: Victoria, Australia
Medium: Bronze, concrete base
Size: W 105 x D 306 x H 80 cm
Price: \$82,500
www.deanbowen.com.au
Sculpture Site Supporter:
Lloyd + Debbie Thomas

'Cat' has been an important and ongoing subject in my work for a number of years. My humorous and oversized interpretation of the cat draws inspiration from ancient Egyptian art as well as childhood and adult memories of many amusing encounters with these thought provoking creatures. The sculpture is made using the lost wax method of casting. The base is of polished concrete.

BIO: Dean Bowen has exhibited for thirty years, holding sixty solo exhibitions in Australia, France, Japan, Switzerland and the UK.

He has received major sculpture commissions including; Wyndham City Commission, 2012, Arts/ACT Commission 2011, Hobson's Bay City Council, Commission 2010; City of Shepparton Commission 2006; Popular Choice Award, Helen Lempriere National Sculpture Award 2003.

His work is represented in public collections: National Gallery of Australia, Canberra; Parliament House Art Collection Canberra; Heide Museum of Modern Art; Art Gallery of New South Wales; Geelong Gallery; City of Melbourne.

A monograph Dean BowenArgyBargy was published in 2009 by Macmillan Art Publishing.



Through history the backyard shed was a hive of activity, a think tank and a fixit workshop for old boats, surfboards and mowers. It provided a haven from the rigours of family life whilst offering an opportunity to tackle new ideas with the possibility of creating life-changing inventions.

In today's world the shed has become a redundant corner of the backyard, an almost forgotten, silent world full of life's refuse and detritus. With this installation I'm hoping to inject life back into these once productive spaces.

BIO: Known for his creative ability in specialist metalworking skills and design, Anderson Hunt 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.

Since 1995 Anderson has been a principal Artist and director at Down Street Studios in Collingwood, producing large site-specific public sculpture and a number of mixed media installations and exhibitions. He lives in Melbourne with his partner and family.

Born: Australia
Resident: Victoria, Australia
Medium: Recycled Colorbond
Size: W 6m x D 4m x H 2 metres
Price: \$7,500
Sculpture Site Supporter:
Hatcher + O'Neill Families



Born: Japan
Resident: Victoria, Australia
Medium: Mixed media
Size: Variable

Price: POA

www.chacokato.com

Sculpture Site Supporter:

Ron Vanderwal + Marg Bullen

The concept that art is a kind of magic provides the core belief and drive for my art practice. For me, art making is a process of communication/ conversation between the environment and me. I like the challenge involved in transforming very simple, humble and ordinary materials into something extraordinary that evokes the scenery of a dream land.

BIO: Kato is based in Melbourne. Her work has been exhibited extensively in various spaces such as Esplanade in Singapore, 3331ArtsChiyoda in Tokyo and McClelland Sculpture Survey and Award in Melbourne. Kato completed a Fine Art degree at the School of the Museum of Fine Arts, Boston, a Master of Fine Arts at the Victorian College of the Arts and a studio residency at Gertrude Contemporary Art Space. Kato is also a founding member of Slow Art Collective (SAC), currently showcasing the commission work for MelbourneNow in NGV-A.



‘Meet me in the Field’ considers an interconnected relationship between nature and culture, light and form, self and environment. Recycled plastic bottles collected from the Lorne foreshore will be assembled in circular formations.

Fixed upright on submerged plastic piping, the bottles will appear as totems of precious resource. Within each bottle an LED will sit at water level and illuminate the plastic forms at night.

Plastic treated as a disposable resource is a problematic and engrained attitude contributing to the estimated 14 billion tons of plastic waste that is dumped into the oceans of the world each year.

The intent is to encourage reflection upon how and why materials are used, as a society and in the context of our individual lives.

BIO: Buckley and Tracey have a strong working relationship developed during RMIT Master of Arts (Art in Public Space), during a residency in China together and whilst creating work for the 2010 World Expo. They have continued sharing their creative practice over the years exploring themes of environmentalism, interconnectedness and object repurposing. Recent installations include (Joanna) Lightly Undone at Incinerator Gallery, Moonee Ponds and (Tracey) Chinese Water Dragon commission by the City of Melbourne and installed on the façade of the Chinese Museum, Melbourne.

Born: Australia
Resident: Victoria, Australia
Medium: Recycled plastic bottles, LEDs, wire, rock
Size: Various
Price: \$20,000

www.joannabuckley.com

www.clairetracey.com

Sculptor Supporter:

Margaret Gardner + Glyn Davis



Born: Australia
Resident: Victoria, Australia
Medium: Steel frame, wire mattress frames
Size: Dome One - W 450 x D 450 x H450 cm
Dome Two - Variable but similar.

Price: \$45,000

www.frankveldze.com.au

Sculptor Supporter: Frank Costa

The observation dome is the human eye to the universe where we quantify our relationship to nature. We often think we are at the centre of that universe, but nature would tell us otherwise. The two domes reflect each other- one projects our idealism, the other our hubris.

BIO: Frank Veldze and Suzanne Donisthorpe are artist collaborators. Their practice focuses on notions of home, place and the human condition and aims to fully engage the audience.

They have created large interactive works including Dream Home, a full scale replica of a miner's cottage made from mattress frames sourced from a homeless shelter, (Montalto, Yering, and Lot 19 Sculpture prizes, solo show Incinerator Gallery Moonee Ponds, projection project onto the Dream Home Big West 2013) Dream Dome (Mt Buller Sculpture prize, Montalto, Yering, Artecycle- Incinerator Gallery) and Legal Immigrants (Montalto, Lot 19).

They also created a major 3 room installation at the Newport Substation 2011 Big West Festival, they were selected to exhibit in the 2013 Castlemaine State Festival and have been shortlisted for three major public art tenders.



At high tide Itsukushima Torii in Japan appears to float in water, isolated and displaced, severed from its traditional meaning of being an entrance gate to its temple. It stands dislocated, metaphorically changed. This quality of displacement has been invested into 'Horse Staring Out to Sea'.

The horse is a subjugated vehicle for people's convenience; it is representative of man's dominance and often viewed literally and metaphorically as an extension of man, its intrinsic condition as a sentient being ignored. In 'Horse Staring Out to Sea', the horse has turned from people and stares into the distance.

BIO: Ralph completed a BA of Fine Art at Victoria College in 1988. After travelling extensively and living abroad for various lengths, she returned to Melbourne to complete a Graduate Diploma in Visual Art followed by a MA in Visual Art at the Victorian College of the Arts in 2005. She has exhibited in solo and group shows. Her most recent solo was 'Horse with Something to Say' at Yarra Sculpture Gallery in 2013. She received a commendation for her sculpture at Lorne Sculpture 2011.

Born: Australia
Resident: Victoria, Australia
Medium: Aluminium, wire, fibreglass, polyester resin, enamel paint
Size: W 400 x D 90 x H 270 cm

Price: \$15,000

www.jackieralph.com

Sculpture Site Supporter:

Agar, Haynes, Jones + Roydhouse

SMALL SCULPTURES EXHIBITION

The Collectors Project:
at The Uniting Church Hall, 86 Mountjoy Parade.

The Lorne Sculpture Biennale is dedicated to encouraging people to start collecting sculpture or to build on their already existing collections. As a part of this focus for 2014, Small Sculpture - The Collectors Project will involve approximately 40 small sculptures in a curated exhibition. All these works are small in scale and sit within an affordable price range between \$500-5,000. As part of this exhibition two collectors programs will be held to help people make the next step in starting a collection but it will also be for artists to help understand what makes a collector tick and why they make the choices they do. Sculptors cannot live on bread alone and I encourage all to come along and learn about the joys of owning original works of art.

Julie Collins
Curator

Small Sculpture Award \$2,500

Sponsored by **The Bank of Melbourne**

Judges: **Tony Ellwood, Jason Smith and Heidi Wood**

42. Helen L Alexander

43. Dean Bowen

44. Helen Braun

45. Kerry Cannon

46. Gary Christian

47. Mimi Dennett

48. David Dickson

49. Lyn Dickson

50. Frank Duyker

51. Linda Fish

52. Jodie Goldring

53. Holly Grace

54. Robert Hague

55. Anton Hasell

56. Brigit Heller

57. Liz Hewitt

58. Rachel Joy

59. Van Komis

60. Michael Le Grand

61. Craig MacDonald

62. Lucy McEachern

63. Darren McGinn

64. Mike Nicholls

65. Louise Paramor

66. Ivana Perkins

67. Geoffrey Ricardo

68. Roh Singh

69. Louise Skacej

70. Linelle Stepto

71. Jenny Stevens

72. Kerry Strauss

73. Peter Tilley

74. Nicholas Uhlmann

75. Mary Van Den Broek

76. Jos Van Hulsen

77. Carmel Wallace

78. David Waters



no. **42** frisky (1/6)

helen laetitia **alexander**

Born: Australia
Resident: Victoria
Medium: Bronze
Size: W 26 x D 12 x H 24 cm
Price: \$5,000
www.hlasculpture.com.au

'Frisky' is a recent work which incorporates a new way of developing the form within my art practice. It uses a wire armature stage to be partially revealed in the final bronze cast. 'Frisky' captures a moment of movement by a young colt, perhaps slightly out-of-temper. It is the behavioral expression of the colt's physically encapsulated emotion and his release of energy.

BIO: As a sculptor my art practice is concerned with creating 'form in space' sculpture inspired by emotional biomechanics. I emphasize translation of energy, distillation of line, fragmentation of form and displacement of space. Since 2009, after completing my Grad Cert. in Visual Art at the Victorian College of the Arts, I have concentrated on the human figure and the horse as my choice of subject. This subject choice is driven by my previous experience in athletic and equestrian disciplines. I am currently studying Metal Fabrication at Northern Melbourne Institute of TAFE. My inclination is to achieve a resilience and longevity of form and I predominantly work in steel and bronze.



no. **43** small echidna

dean **bowen**

Born: Australia
Resident: Victoria
Medium: Bronze, Jarrah base
Size: W 3,5 x D 17 x H 9.5cm
Price: \$2,500
www.deanbowen.com.au
Small Sculpture Supporter: Jeff + Pauline Thomas + Family

The Australian Echidna is a totemic emblem in my work. The bronze was made using the lost wax method of casting. The bronze has a silver patina and the base is made from recycled Jarrah. The 'Small Echidna' bronze was also used as the maquette for the development and creation of a larger 'Echidna' bronze.

BIO: Dean Bowen has exhibited for thirty years, holding sixty solo exhibitions in Australia, France, Japan, Switzerland and the UK.

He has received major sculpture commissions including; Wyndham City Commission, 2012, Arts/ACT Commission 2011, Hobson's Bay City Council, Commission 2010; City of Shepparton Commission 2006; Popular Choice Award, Helen Lempriere National Sculpture Award 2003

His work is represented in public collections: National Gallery of Australia, Canberra; Parliament House Art Collection Canberra; Heide Museum of Modern Art; Art Gallery of New South Wales; Geelong Gallery; City of Melbourne.



no. **44** soft **yield**

helen **braun**

Born: Australia

Resident: Victoria

Medium: Perspex, wax paper

Size: W 30 x D 15 x H 25 cm

Price: \$650

Small Sculpture Supporter: Catherine Dobson

Fragility and strength are integral within the forces of nature; there is never one without the other. Interdependence is the substance, the glue that binds like seeding tendrils forming and framing the cycle of growth and yield.

BIO: Following lines of botanical form and pathways baroque, Helen Braun explores the flora of land and ocean, extracting elements of structure to create works that dance and play with inferences both micro and macro. Small forms may either stand alone or become grouped. Often they gather larger momentum as part of greater installations. Helen has shown consistently in solo and group exhibitions, displaying a broad but firm diversity of works that signify the importance of nature's accordance and connections as integral facets within our lives.



no. **45** feng shui **max**

kerry **cannon**

Born: USA

Resident: New South Wales

Medium: Bronze, paint,
glass

Size: W 20cm x D 32cm
x H 22cm

Price: \$5,000

Represented by: Ceramic Break
Sculpture Park

www.cbreaksculpturepark.com.au

Cats gravitate to the most comfortable and welcoming room in the house. This innate sense is scientifically known as FengShui Max. The composition is part of The Glass House series where glass and mirrors are incorporated into many of the compositions. The cat figure is based on the illustrations in the children's book *Where The Wild Things Are*.

BIO: I moved to Australia with my Australian wife in 1995 and began my career then as a full time artist. We moved to the bush in 1997 and I decided it would be a good place for a sculpture park. Ceramic Break Sculpture Park was opened 2003. It's a roadside attraction where I work on the grand themes of Australian History, class struggle, religion and anything else that seems appropriate. My partner Susan and I travel around Australia and the world to the exhibitions and art contents where I show. The Garage Art Foundry in Elphinstone, Victoria casts and finishes my compositions. I've been with them since 1996.



no. **46** traveller

gary **christian**

Born: Australia

Resident: New South Wales

Medium: Laser cut stainless steel

Size: W 30 x D 30 x H 45 cm approx

Price: \$5,000

www.garychristian.com.au

Small Sculpture Supporter: Margaret Gardner + Glyn Davis

'Traveller' tells a story of a journey through time. Our present experience is always understood within the context of past events and future dreams. In life, we set off on a path, loop left, turn right, check around this corner, get led down one path, take off to explore another. However, as time ticks over, we begin to see the patterns and connections of our existence.

BIO: Gary Christian, a distinguished sculptor and painter with 20 years experience, has had 17 solo exhibitions—(Sydney, Melbourne, Brisbane, Canberra, Hobart). Recent sculptural works include: 'Figures in the Landscape' (2012), Mount Annan Botanic Gardens; 'The Atomic Family' (2012), The University of Western Sydney; 'Furnace' (2012), the Corrimal Cokeworks Hundred Year Centenary; and a 50 mtr high sculptural façade in collaboration with architects, Fitzpatrick and Partners, for 33 Bligh Street, Sydney (2012). In 2009 The Travellers, a 5-piece laser cut sculpture, won the Santos Sculpture Award. Christian's work has been hung in prestigious awards and exhibitions, such as the Archibald Prize, and he has undertaken numerous sculpture commissions.



no. **47** home **sweet** home

mimi **dennett**

Born: England

Resident: NSW / Victoria

Medium: Bronze

Size: W 10 x D 10 x H 15 cm

Price: \$1,150

www.mimidennett.wordpress.com

'Home Sweet Home - the snug containment of belonging'. This is part of a series about creatures needing and making homes out of whatever they can find. 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.

BIO: Mimi Dennett is an Anglo/Iraqi visual artist based in regional Australia. She has won numerous grants and prizes including an Australia Council residency and Artecycle Incinerator Gallery Award 2012. She has been included in exhibitions in Australia and overseas including Bondi SXS, Aarhus SXS Denmark, Bath Fringe Festival, England 2012, Sunshine Coast 3D Travelling Award 2011 and 2012, Toyota Spirit Travelling Award-Five Shortlisted Finalists 2012, Lorne Sculpture Biennale 2011 and 2014, Centre for Contemporary Photography Melbourne and Heide Gallery-Museum of Modern Art.



no. 48 tentacles

David **dickson**

Born: Australia Small Sculpture Supporter:
 Resident: Victoria JBH Demolition
 Medium: Rusted barbed wire
 Size: H 30 x W 30 cm
 Price: \$660

In the ocean many creatures reach out with tentacles. Moving tentacles reach out searching or swaying in the ocean currents.

BIO: Since retiring as a Graphics teacher I have had time to explore other avenues of art I'd not experienced previously. Wood sculpture, lino prints and fine wire decorations occupied my time for a few years. Then in conversation with a friend I was introduced to his rubbish heap with many coils of rusty barbed wire that had been removed from his fences years before. I could see the possibilities of converting this abandoned material into sculptures.

Hence a new challenge was before me.



no. 49 reef

Lyn **dickson**

Born: Australia
 Resident: Victoria
 Medium: Fabric, plaster, sand, shells, sculpy, oil pastels, paints, shellac, wood, seaweed
 Size: W 30 x D 23 x H 17 cm
 Price: \$600

My sculpture identifies the incredible forms and colours of the sea world reefs.

BIO: The natural environment inspires me with its wonderful colours and forms. By attending and teaching a variety of skills and techniques, I have developed an individual style. My art is presented in sculptural forms and imaginative books using fabrics, grasses and collected objects with a combination of materials. I get great enjoyment sharing my thoughts and ideas with like-minded people. My art has been sent to Japan, England, Germany and USA.



no. 50 mermaids

frank **duyker**

Born: Australia
Resident: Victoria
Medium: Huon pine
Size: W 27 x D 10 x H 27 cm
Price: \$2,100

www.frankduyker-sculptor.com

Small Sculpture Supporter: Margaret Gardner + Glyn Davis

'Mermaids' is a comment on the fact that we as people exploit the earth's resources so relentlessly that we sometimes kill off species before they are discovered.

BIO: Frank Duyker works on a large and small scale and in a variety of materials from cast cement to assemblages of recycled computer parts. However he is most prolific in wood, his favourite material. He typically draws on a wide range of influences including: Oceanic cultures, computer technology and modern life, to produce works that tell simple stories.



no. 51 bundle of love

linda **fish**

Born: Australia
Resident: Victoria
Medium: Bronze
Size: W 30 x D 20 x H 25 cm
Price: \$5,000

Small Sculpture Supporter:
Wendy + Andrew Stuart

The bronze sculpture 'Bundle of Love' is a standing figure holding and hugging a bundle. We often take simple things in life for granted until we are threatened by serious illness. Then we learn to hold onto what is important, our integrity, and our completeness. Holding onto our bundle is often a life learning process.

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

BIO: Linda Fish was born in Melbourne and completed a Diploma of Art and Design, majoring in Sculpture at Prahran College of Advanced Education, 1976-79. Linda gained a Master of Visual Arts at Monash University in 2009. She has continually worked and exhibited extensively as a sculptor for the past 35 years. Her sculptures and linocut prints are in many private collections. She has completed commissions for outdoor sculptures, linocut prints and has received awards and an Australia Council grant for her sculpture. Linda works and lives with her husband and son in Yackandandah, a country town in North East Victoria.



no. **52** book with **cordyceps**

judie **goldring**

Born: Australia
Resident: Victoria
Medium: Mixed media
Size: H 15 x W 30 x D 22 cm
Price: POA
www.jodiegoldring.com.au

Cordyceps are unusual fungi that invade insects and cause their premature death; their nature is predatory. Whilst consuming and killing their healthy host they grow into weirdly beautiful fruiting forms before exuding a mass of spores that await the next insect to invade and transform.

In this work I am using cordyceps as a metaphor to illustrate the infection and subsequent mutation of ideas where beautiful and grotesque meaning emerges. The viewers are able to open the book to see for themselves!

BIO: I was born in Darwin in 1971. My family left after Cyclone Tracey and I grew up in Pemberton, Western Australia. As a young adult I lived in Perth, travelled around Australia and moved to South Gippsland in 1995, where I completed a TAFE Diploma and BVA at Monash University. In 2001, I moved to Melbourne where I have since exhibited in solo and group exhibitions. From 2005, I taught Secondary Students Art at Billanook College for seven years. In 2012 I moved to the Central Highlands where I teach Primary Students Art at St. Francis Xavier Primary in Ballarat.



no. **53** white **river** hut - **shelter** series

holly **grace**

Born: Australia
Resident: Victoria
Medium: Glass
Size: W 18 x D 14 x H 8 cm
Price: \$3,850
www.hollygrace.com

'White River Hut' is part of a series of installations that explores the fragile threshold between nature and the man-made. Glass and photography are combined to create artwork that explores the Australian highland huts, their surrounding landscape and our human interaction with it.

BIO: Holly Grace is an Australian artist based in Melbourne, Victoria. Grace studied at Monash University, majoring in glass with first class honors and completing her Masters of Fine Art in 2004. Since then she has exhibited in venues such as the Melbourne Art Fair, London Art Fair, Sofa Chicago, Art Taipei and has had numerous solo exhibitions both here in Australia and internationally. The artist has been collected by various public and private collections, such as the National Gallery of Australia, Parliament House Art Collection, GlasmuseetEbeltoft, the National Glass Collection, Gallery of Western Australia, and Kerry Stokes Art Collection.



no. **54** trojan **hammer** (jet)

robert **hague**

Born: New Zealand

Resident: Victoria

Medium: Bronze, 24ct gold

Size: W 68 x D 5 x H 40 cm

Price: \$5,500

Small Sculpture Supporter:

Leon + Diana Buchanan +

Family

Represented by: Fehily Contemporary Art, Collingwood

www.fehilycontemporary.com.au

www.roberthague.com

'Trojan Hammer (Jet)' forms part of a much larger ongoing series of works that explore the metaphorical character of the workman's hammer and its ability to convey complex and often mysterious meaning.

BIO: Melbourne artist Robert Hague has exhibited widely and received a number of significant awards. He has participated in more than 100 exhibitions and his work is well represented in public, private and corporate collections.

In 2013 his sculpture was celebrated by a comprehensive survey exhibition at Deakin University Gallery, Burwood.



no. **55** the bell **ringers**

anton **hasell**

Born: Australia

Resident: Victoria

Medium: Cast bronze

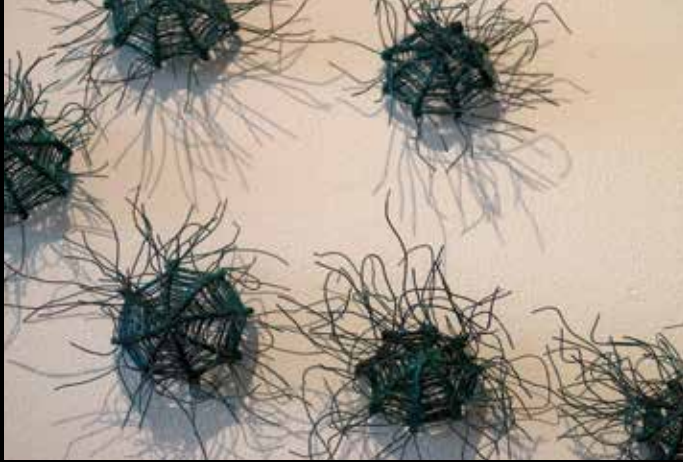
Size: W 20 x D 20 x H 20 cm

Price: \$4,400

www.ausbell.com.au

This bronze bell sculpture depicts the joyful delights of campanology. This harmonic bell sounds its unique tuned pattern of vibration to ears that appreciate pitch. The sculpture comes from my practice in bell design which is a natural part of the whole range of visual and sound-based artmaking works that attract my curiosity.

BIO: 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 technology with traditional craft processes. The purpose of his work is to seek insights into the mystery of our living together on this ancient continent.



no. **56** cluster **1**

brigit **heller**

Born: Switzerland Small Sculpture Supporter:
Resident: Victoria Margaret Gardner + Glyn Davis
Medium: Copper wire, oxides
Size: 40 x 13 x 15 cm
Price: \$1,400
www.brightheller.com

‘Cluster 1’ was inspired by watching some jellyfish dancing through the water. The sameness yet individuality, the constant movement whilst seemingly remaining in one place as well as an ethereality were some of the qualities that I have tried to capture with this work.

BIO: Brigit was born in Switzerland and came to Australia as an International Student, studying Fine Arts at VCA in Melbourne. Over the last 15 years, Brigit has held numerous solo exhibitions in Victoria. Her work has been included in some prestigious outdoor exhibitions e.g. The Helen Lempriere Sculpture Prize, McClelland Sculpture Survey, Montalto Sculpture Prize and others. Brigit has exhibited her work in Lorne in previous years.

Some of the awards and prizes include: Artrecycle Moonee Ponds, Toorak Road Sculpture exhibition, The Helen Lempriere Sculpture Prize - Highly Commended, Lorne Sculpture – Regional Artist award and Mars Gallery Prize.



no. **57** three untitled **works**

liz **hewitt**

Born: Australia Small Sculpture Supporter:
Resident: Victoria Margaret + David Harper
Medium: Mixed media
Size: 3 works - all within
30 x 30 x 30 cm
Price: \$1,400 each

BIO: Born in Victoria; Liz Hewitt lives and works in Melbourne. Liz completed a Bachelor of Arts, Sculpture at the Victorian College of Arts, and Melbourne in 1993.

Since graduating, Liz has been involved in many group exhibitions including Grounds for Sculpture, McClelland Gallery, Langwarrin 2001; Mechanics of Space, Mass Gallery, Melbourne 2001 and Coathanger (a collaborative project between the Contemporary Sculptors Association and the Country Women’s Association) Shepparton Art Gallery, Victoria 2006.

More recently Liz has exhibited in the Williamstown Festival Contemporary Art Prize, The Substation, Melbourne 2010 and Northern Exposure Arts Festival, City of Darebin 2012.



no. **58** the **impossible** journey

rachel joy

Born: Australia Small Sculpture Supporter:
Resident: Victoria Tony + Jo Dunin
Medium: Mixed media
Size: W 40 x D 30 x H 40 cm
Price: \$1,800
www.racheljoyartist.com

As women we embark on seemingly impossible journeys every day: sometimes alone, often with children or carrying the weight of our own childhood experiences. In presenting this 'everywoman' in the impossible situation of crossing an ocean on stilts I invoke the power of the absurd to expose the truth of our lives, marked and made as they are by our labours.

BIO: Rachel Joy is a Melbourne based visual artist working both locally and internationally in the mediums of printmaking, sculpture and drawing. Her work is concerned with exposing the constructed nature of place, history and identity in the collective consciousness. Rachel has won public art commissions and collaborated with companies of international renown such as Opera Victoria and Snuff Puppets Theatre Company. This year her prints have been shown in New York, San Francisco, and Sofia in Bulgaria. She is published in books and journals and her work has been exhibited at a range of galleries and public spaces internationally and throughout Australia.



no. **59** form **v1** 2013

van komis

Born: Greece
Resident: Victoria
Medium: Mild steel
Size: W 12.5 x D 12.5 x H 10 cm
Price: \$1100
www.ausbell.com.au

Although the form is minimal and reduced to its essence, which I prefer, the challenge, which I enjoy, was to manipulate the mild steel through the process of sculptural principals to achieve the required result. This end result has been two years of experimentation.

BIO: In the nineteen seventies I completed graduate and post-graduate studies, majoring in painting and sculpture, at the Victorian College of the Arts and have exhibited domestically/ nationally and internationally ever since. I am also represented in public and private collections in Australia, Asia and USA. I lectured in painting/sculpture/drawing at tertiary level from 1980 until 2006. Now, I am making art full time.



no. **60** dissembler
michael **le grand**

Born: Australia

Resident: NSW

Medium: Steel, painted

Size: W 32 x L 60 x H 48 cm

Price: \$5,000

www.michaelmlegrand.com

Small Sculpture Supporter: Malcolm + Nerida Gray

BIO: Michael le Grand has been working in steel since graduating from the Victorian College of the Arts in 1974. Following further studies at St Martin's School of Art, London in 1976/77 Michael was awarded an Australian National University Creative Arts Fellowship.

Awards and prizes include inaugural Sculpture by the Sea, Bondi, 1997, Helen Lempriere Scholarship 2010, University of Western Sydney Acquisitive Prize 2004. Exhibitions include Mildura and Melbourne Sculpture Triennials, Sculpture by the Sea Bondi, Cottesloe and Aarhus Denmark, McClelland Sculpture Survey and Award 2003, 2007, 2010 and 2012 and solo exhibitions and smaller group shows. Michael has participated in workshops and residencies in Japan, Germany, Canada and the USA.

Michael has retired as Head of Sculpture at the Australian National University in 2007 and is now an Emeritus Fellow at the Australian National University.



no. **61** hand of god
craig **macdonald**

Born: New Zealand

Resident: Victoria

Medium: Bronze, aluminium

Size: W 20 x D 20 x H 28 cm

Price: \$4,840

Represented by: Kick Gallery, Collingwood.

www.kickgallery.com.au

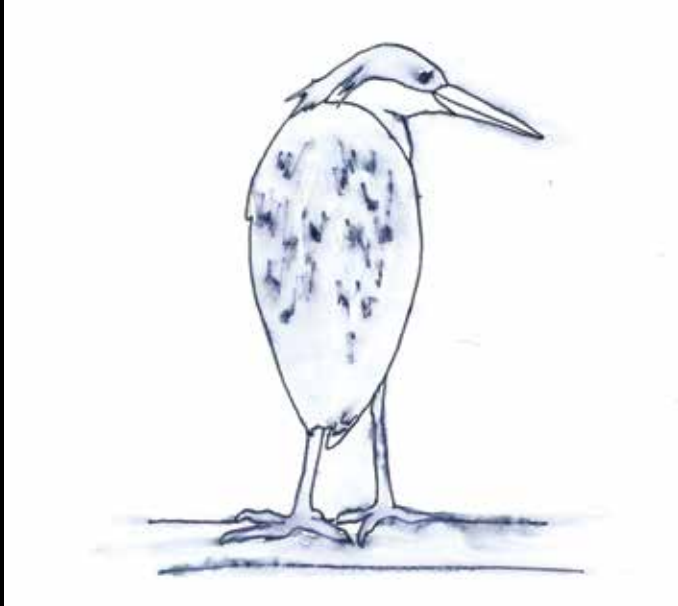
www.craigmacdonald.com.au

Small Sculpture Supporter: Margaret Gardner + Glyn Davis

If you don't get it move on – no amount of writing from me is going to help.

BIO: I spend my days working out of an old tin shed in Central Victoria.

By distancing myself from contemporary spatial practice and immersing myself in a more traditional medium and 'folk' approach I make objects which - I hope - transcend the fashions of modern sculpture. I'm more interested in tension, hope and poetry than wow.



no. 62 pied heron

lucy mc**eachern**

Born: Australia
 Resident: Victoria
 Medium: Bronze
 Size: W 20 x D15 x H15 cm
 Price: \$3,500
www.lucymeachern.com

BIO: Lucy McEachern draws inspiration from her home situated in rural Australia. Brought up on a farming property in southwest Victoria, she has a deep affinity with the enchanting birds that inhabit the surrounding landscape. The sculpture's tactile nature invites the viewer to feel the bird's contours in a celebration of its majestic presence.

Her work is exhibited in a number of Australian galleries and, having recently been accepted into the prestigious "Birds in Art" exhibition in 2010, 2011 and 2012 at the Woodson Museum in Wisconsin USA. Lucy McEachern's sculptures can be found in private collections throughout Australia and abroad.



no. 63 building blocks

darren mc**ginn**

Born: Australia
 Resident: Victoria
 Medium: Children's building blocks, ceramic, metal and bone
 Size: W 50 x D 27 x H 20 cm
 Price: \$1,980
www.studiomadedarrenmcginn.com
 Small Sculpture Supporter:
 Karen Pitt + Heather Spooner

Established suburbs and rural villages are peculiar beasts; a host for the persistence of sacred memories, the quintessential Australian Mandala. 'Building Blocks' explores what it is that defines place within the rapid construction of 'packaged' communities.

'Building Blocks' raises the problem of how established communities retain a sense of place within the relentless expansion of ubiquitous, characterless housing developments.

The hip and valley house, bird skull and children's building blocks are infused with allegory and can be interpreted as representing erection, death and resurrection.

BIO: Bach of Ed (Arts +Crafts) 1984 Melbourne College of Advanced Education, Grad Dip in Fine Art 1988 RMIT, Master of Arts 1991. PhD, Faculty of Art + Design Uni of Tasmania 2011.

Darren has worked for many years as lecturer and teacher of Ceramics, Sculpture and Arts and Technology at various academic institutions. He's received number awards incl. Gold Coast International Ceramic Art Award (2004), Toyota Community Spirit Travel Award (2008), 3D section Williamstown Contemporary Art Prize (2008). Currently he has Australia Council funding (ArtStart) and his work has been acquired from Deakin University Contemporary Small Sculpture Award (2013).



no. **64** nurture 2

mike **nicholls**

Born: Australia
Resident: NSW
Medium: White box
Size: W 14 x D 16 x H 40 cm
Price: \$2,500

www.mikenicholls.com.au

The sculpture 'Nurture 2' combines figurative elements with a pared back minimalist form to produce an artwork that speaks with a unique personal strength. I have developed a highly personal vocabulary, with the hand, shield, bird and human figure, recurring themes within my work. In choosing these symbols my work evokes the motifs and forms of ancestral tribal art.

My sculptures combine a respect for natural materials with an evocative and rich language of motifs, offering an homage to Australian timber. The work reflects my connection to the environment and the landscape from which the materials came.

BIO: Mike Nicholls has held over 35 solo exhibitions and has exhibited widely at public and private galleries throughout Australia. His most recent public exhibition was held at McClelland Gallery + Sculpture Park. His work was included in 'MIX TAPE 1980S' held at the National Gallery of Victoria in 2013. He has been selected as a finalist in this year's 62nd Blake Prize + Exhibition and in 2011 he was invited to represent Australia in Japan at the Inami International Wooden Sculpture Camp. His work is extensively represented in public and private art collections and he has completed many public art commissions throughout Australia.



no. **65** supermodel

louise **paramor**

Born: Australia
Resident: Victoria
Medium: Plastic
Size: W 20 x D 13 x H 37 cm
Price: \$1,375
www.louiseparamor.com
Small Sculpture Supporter:
Margaret Gardner + Glyn Davis

My small assemblage sculptures are to be imagined on a monumental scale. They combine formal elements such as colour, line and shape in a way that present potential architectural statements. This is most evident in the Stupa City series (2010 – 11), where a number of assembled 'buildings' such as a bank, a nightclub, a casino etc., made up a city centre. It was from this series where the maquette for Panorama Station (2012), a large-scale permanent public sculpture situated on Peninsula Link Freeway, was drawn.

BIO: Born Sydney 1964. Louise Paramor graduated from the Western Australian Institute of Technology with a Bachelor of Fine Arts, Painting (1985) and completed a Postgrad Diploma in Sculpture at the Victorian College of the Arts (1988).

Paramor has regularly exhibited her work nationally and internationally since 1988, and has been awarded several grants including an Australia Council Fellowship at the Künstlerhaus Bethanien, Berlin, 1999-2000.

In 2010 she won the prestigious McClelland Sculpture Survey and Award with her piece Top Shelf.

She has been commissioned for a number permanent public sculptures, the most recent being the monumental Panorama Station, Peninsula Link Fwy, Melbourne (2012).



no. **66** nido
 ivana **perkins**

Born: Cairo, Egypt
 Resident: Victoria
 Medium: Emu egg, sterling silver, acrylic rods, glass dome, marble base

Size: D 30 cm x H 30 cm
 Price: \$2,200
www.ivanaperkins.com.au
 Small Sculpture Supporter:
 Andrew + Rosemary Robson

In Colonial Australia the Emu egg was highly prized for its rarity and decorative value and was included in a vast amount of early Australia artworks. I have reinterpreted these historical art pieces in a contemporary form.

BIO: My maternal Grandmother lived with us for a while and her hands were never idle, she was always creating beautiful needlework. She was my creative influence.

I've always been fascinated with creating/making.

My earliest memories are of making my own earrings and wearing them to making clay figures at aged 7 - my love of creating sculptures has always been part of me.

As a sculptor, I believe that form and texture are my primary concern and that design and construction must have qualities that achieve timelessness.



no. **67** walking emblem
 geoffrey **ricardo**

Born: Australia
 Resident: Victoria
 Medium: Bronze, steel
 Size: W 13 x D 29 x H 34.5 cm

Price: \$4,250
 Represented by: Australian Galleries
www.australiangalleries.com.au
www.geoffreyricardo.com
 Small Sculpture Supporter:
 BMF Pty Ltd

The thematic basis of much of my work is commentary on myself or mankind, you could say the human condition. I am often trying to reflect a feeling of sense and senselessness, absurdity, play, pathos, tragedy and comedy.

BIO: Geoffrey Ricardo studied printmaking as an undergraduate and post graduate. Since first exhibiting in 1990 sculpture has increasingly become a part of Ricardo's work while maintaining a steady practice in printmaking and other related mediums. Ricardo has lived in Melbourne since 1984, has travelled overseas many times but keeps returning to Melbourne where he lives with too many fat cats. He has had many exhibitions, by himself, with others and keeps hoping the next exhibition will be better than the previous.



no. **68** reverb **bird** 111

roh **singh**

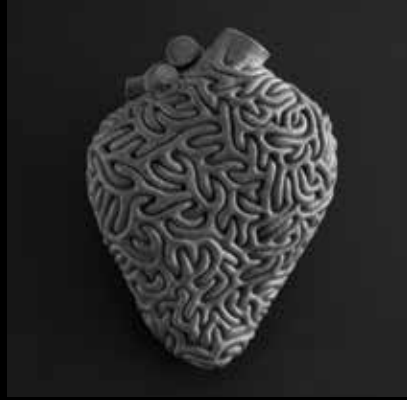
Born: Australia
Resident: Victoria
Medium: Acrylic, wood
Size: W 30 x D 18 x H 14 cm
Price: \$1,850

Represented by: Dianne Tanzer
Gallery + Projects
www.diannetanzergallery.net.au
www.rohsingh.com
Small Sculpture Supporter:
Margaret Gardner + Glyn Davis

In this series of sculptures I have focused on the point where things begin and end; where real and artificial delineate, or where an object exists and where it ceases to be. This insoluble contradiction where neither and both exist simultaneously is where I attempt to situate my own works.

By designing my initial forms on computer I view the resulting works as virtual ghosts or phantoms of forms which allude to another invisible and otherworldly state.

BIO: Singh's practice focuses on the limitations of sculpture, on the intangible as physical form. He is interested in pushing the very boundaries of what form is. Through this pioneering investigation Singh manifests new forms, not previously realised. Singh leads studios in Sculpture and Installation for the Department of Art and Design at Swinburne University. Completing his BFA (Hons1) Monash University 2002, in 2006 Singh received an Australia Council Grant to create new work. In 2007 he was a finalist for the Helen Lempriere National Sculpture Award. Singh was a finalist in the Sculpture by the Sea Exhibition 2012 + 2013. He is currently a candidate completing an MA-Art in the Public Space at RMIT University, Melbourne.



no. **69** brain patterned **heart**

louise **skacej**

Born: Australia
Resident: Victoria
Medium: Polyester resin, polyurethane + pigments
Size: W21 x D30 x H15 cm
Price: \$3,300

'Brain Patterned Heart' is part of a series of works which explore a dialogue between cerebral and emotional landscapes and universal constructs.

The gravid form is inscribed with a sinuous pattern that writhes across the surface echoing the course of rivers, the architecture of corals, the human brain and multiform biological structures.

The physical entity appears both familiar yet unknown; iconic and anatomical ...the fruit of the psyche's subliminal terrain.

BIO: Louise Skacej was born in Melbourne to migrant parents. She studied at Melbourne University later going on to lecture at Monash University.

Her folio consists primarily of site specific sculptures that invite the viewer to respond and interact with the surrounding space, reinvigorating the audience's relationship to their immediate surroundings. Her work examines the concept of an explorational journey through the architecture of the natural world and explores the intercept between interior and exterior landscapes, the physical and the emotional, the documented and the imagined. Commissions include works for both private and public sectors, including public parks, 161 Collins Street, Melbourne Zoo and The Australian War Memorial.



no. **70** rendering **redux** with sheep **skull**
linelle **stepo**

Born: Australia Small Sculpture Supporter:
Resident: NSW Spence Construction
Medium: Acrylic paint
Size: W 30 x D 25 x H 30 cm
Price: \$700
www.linellestepo.wordpress.com

The trappings of a colonial cultural heritage (the sheep's skull, lace doily, sprays of wattle and gum flowers) are rendered in paint alone, making of a 2-dimensional tradition a 3-dimensional rendering.... rendering redux. The objects form a 3D memento mori, a reminder of the mortality of not only ourselves, but of our idea of ourselves.

Is painting as a medium still able to hold sway over the rendering of ideas?

BIO: Linelle Stepto is an artist practising on the North Coast of NSW. Her practice embraces + reflects professional studies at Sydney University + RMIT in Melbourne. Her work explores the tension between the built + the natural world, replicating iconic native flora + fauna in the skins of animals considered feral to Australia, or presenting narrative displays that ask the viewer to consider the nature of our colonial heritage and how this impacts on the development of a cultural identity and the direction of our global future. Currently she is teaching on the Visual Arts program at the North Coast Institute of TAFE.



no. **71** shackled
jenny **stevens**

Born: Australia
Resident: ACT
Medium: Cast bronze, cast glass, hand forged iron
Size: W 40 x D 20 x H 12 cm (variable)
Price: \$2,700

Jenny has been exploring the relationship between body and spirit using hands, which signify the individual but also humanity. The body is represented by the bronze material and the spirit by glass. The impact of outside forces affects both, which is also true of the casting process. This work asks the question - is the spirit or body in control? The work can be repositioned according to the answer.

BIO: Jenny first explored her ideas through quilted textiles, exhibited here and overseas, and has many awards for her work. She completed her Bachelor of Visual Arts with the Australian National University in 2009 and won the emerging artist's award. Her piece, Seedpod - Wisdom, is part of the University's collection.



no. **72** vitreous **medusa**

kerry **strauss**

Born: Australia
Resident: Victoria
Medium: Recycled glass and wire
Size: D 27 x H 23 cm
Price: \$1,500
www.luminousglass.com.au

Small Sculpture Supporter: Margaret Gardner + Glyn Davis

My work explores the idea of transformation. I find found glass objects and place them over a wire frame, allowing the heat of the kiln to release the glass from its purpose-made shape into a free flowing form. The glass seems to be frozen as the molten liquid is captured in time when cooled rapidly, creating a fluid-like transparent object. Like marine creatures that adapt and evolve in sea currents, the glass captures a sense of movement as heat and gravity create a form that is serendipitous and unique.

BIO: Strauss became fascinated with the medium of glass when she did an elective in Warm Glass at the Meat Market studio, while doing her degree in Sculpture at RMIT. Since completing her degree in 2003, she has continued to work in kiln formed glass, using recycled glass in her sculpture practice, and making and designing home wares and other handcrafted objects. She is very interested in supporting the contemporary arts community in inner city Melbourne and is on the committee of the artist-run space Upstairs at the Napier.



no. **73** landscape with **cloud** (v2)

peter **tilley**

Born: Australia
Resident: NSW
Medium: Cast iron, steel
Size: W 53 x D 33 x H 18 cm
Price: \$2,500
Represented by: Brenda May Gallery, Sydney
www.brendamaygallery.com.au
www.petertilley.com.au

My work includes arrangements of found objects, mixed media assemblages, small bronzes and larger cast iron sculptures. It continues the theme of utilising my own experience as a raw material, and the basis for the narrative in what I refer to as 'still life tableaux'. I try to achieve a simplicity that is incisive and intuitively accepted yet capable of complex layers of meaning. There are many possible interpretations depending on the viewer's own journey through life. The work, 'landscape with cloud' has a particular nostalgic meaning for me as it relates to stories told by my father of a childhood on a property near Lorne, and nearby was a hill referred to as 'one tree hill'.

BIO: Peter studied Art and Ceramics at Newcastle School of Art and Design and was privately trained as a sculptor. He has participated in over 75 group shows and 30 solo exhibitions, SxSBondi and SxSCottesloe numerous times since 2004, SxS Aarhus Denmark 2009, 2011. Sculpture in the vineyards 2010, 2011, 2012, 2013. Represented in public and private collections in Australia, and private collections overseas.



no. **74** dream voyager 11

nicholas **uhlmann**

Born: Australia www.nicholasuhlmann.com
Resident: South Australia Small Sculpture Supporter:
Medium: Copper, corten steel, Russell + Nerida Collins +
stainless steel, mild steel, timber Family
Size: W 45 x D 60 x H 57 cm
Price: \$3,500

The 'Dream Voyager' series offers a poetic expression for the continual journey of one's consciousness in mapping out reality.

I am interested in the union of opposites, like the solid mass of the timber head looking into the empty space beyond the copper sail and the roundness of the overall forms tapering to sharp points. These features aim to alert the viewer of the interdependence between form, space and consciousness.

BIO: Nicholas Uhlmann has held seven solo shows and exhibited in over 50 group shows and outdoor sculpture awards throughout Australia and overseas, with increasing recognition for his unique sculptural language.

Within the past year he has completed a major public sculpture commission for Housing SA's UNO Apartment development on Waymouth St in the Adelaide CBD and has also been awarded the Oz Minerals Copper Sculpture Award and first prize in the Richard Cohen Memorial Sculpture Competition. He has just completed six sculptures for The City of Unley's Glen Osmond linear trail and is about to embark on creating four large-scale sculptures for the new Royal Adelaide Hospital major development.



no. **75** hopscotch

mary **van den broek**

Born: Australia
Resident: Victoria
Medium: Bronze
Size: W 20 x D 28 x H 12 cm
Price: \$1,500
www.marysculptor.com.au

My work explores my interest in relationships that can be built between cultures that don't require shared language.

The 'hopscotch' name relates to hopping and the 'scotch' or scratch line that is usually made in chalk. It is thought the game was invented by the Romans to train their army.

The numbers used in the grid allude to the fact that all cultures use different languages and symbols that can make communication difficult, but these can often be dispelled by play, interaction and humour.

BIO: Mary has 20 years experience in Occupational Therapy and has been pursuing Sculpture for last 12 years, making and exhibiting work in solo and group exhibitions. She won the emerging artist prize at the Melbourne Flower and Garden Show in 2009 and the Dalchem prize in 2012 at the Annual Awards of the Victorian Sculpture Society at Yarra Sculpture Gallery.

Public art commissions include St John of God Hospital, and Ballarat Health Services



no. 76 in transit

jos **van huls**en

Born: The Netherlands Price: \$850
Resident: Victoria Represented by:
Medium: Bluestone, steel, Post Industrial Design
ceramics, brass www.postindustrialdesign.com.au
Size: W 23 x D 15 Small Sculpture Supporter:
x H 27 cm Margaret Gardner + Glyn Davis

Past cultures have been remembered for what they preserved, this century will be remembered for what it throws away. My work is concerned with transforming discarded materials into something new.

My interest lies in combining histories, materials from different contexts, times and places.

BIO: Since graduating in 1986 in the fine arts, I have been a practising sculptor, working primarily in discarded industrial objects. I have exhibited in numerous shows including Linden Gallery, Gallery, 101 Collins Street, and Bright Space, in St Kilda . . . to name just a few.

Winning a residency at the Bundanon, as part of the “Helen Lempriere 2007 Encouragement Award” had a strong impact on my art. Influenced by natural beauty of the landscape at Bundanon, I began to incorporate natural objects into my work including bones, fauna and stone.

In 2011 my partner and I set up a shop/Gallery, Post Industrial Design in 2011. The exhibition space has hosted numerous events across many art forms and continues to explore sub culture through art and design.



no. 77 atlantis

carmel **wallace**

Born: Australia
Resident: Victoria
Medium: Beach-found plastic objects
Size: In 6 pieces – W 5-22 x D 6-6.5 x H 7-30cm
Price: \$650
www.carmelwallace.com

The ‘Atlantis’ series developed in contemplation of imaginary underwater worlds composed of plastic objects I have collected on the tide lines during my many beach walks along the southwest coast of Victoria. All the objects that form these small sculptures have spent time in the ocean, their marine journeys evidenced in inscribed surfaces and modified forms.

BIO: Carmel has exhibited widely in both solo and group exhibitions, including Lorne Sculpture (2009, 2011); Montalto Sculpture Prize (2010, 2011, 2013); Yering Station Sculpture Exhibition 2010 (honorable mention); 37th Alice Prize (2012), and Sculpture by the Sea, Cottesloe (2013). Recent projects include: Illuminated by Fire, Portland (an 18m floating sculpture lit by pyrotechnics), presented as part of The Light in Winter on the Yarra River at Federation Square; the multi-disciplinary Stony Rises Project developed by RMIT Design Research Institute; a SymbioticA Adaptation residency at the University of WA; and One River, a Centenary of Canberra project.



no. **78** capsules

david **waters**

Born: Australia
Resident: Victoria
Medium: Stone (granite, sandstone)
Size: W 14 x D 7 x H 7 cm
Price: \$1,600
www.davidwaters.com.au

Small Sculpture Supporter: Patsy + Michael Murray

Backstory – these capsules were created from the off-cuts obtained from the construction of stone gravesites. In particular, they are the negative space of the holes drilled to create flower holders, which are often seen on stone gravesites. Two flower holders = one pill.

BIO: David Waters combines a wide range of ideas, materials and processes to create both site specific installations and formal showings of 2D and 3D works. Based in Redesdale, Central Victoria, his work as a restoration stonemason has influenced on his imagery and ideas.

The following
Sculptors in Schools: Resident Sculptors
will also exhibit Small Sculptures in
the Uniting Church Hall:

Wanda Gillespie

Fred Fowler

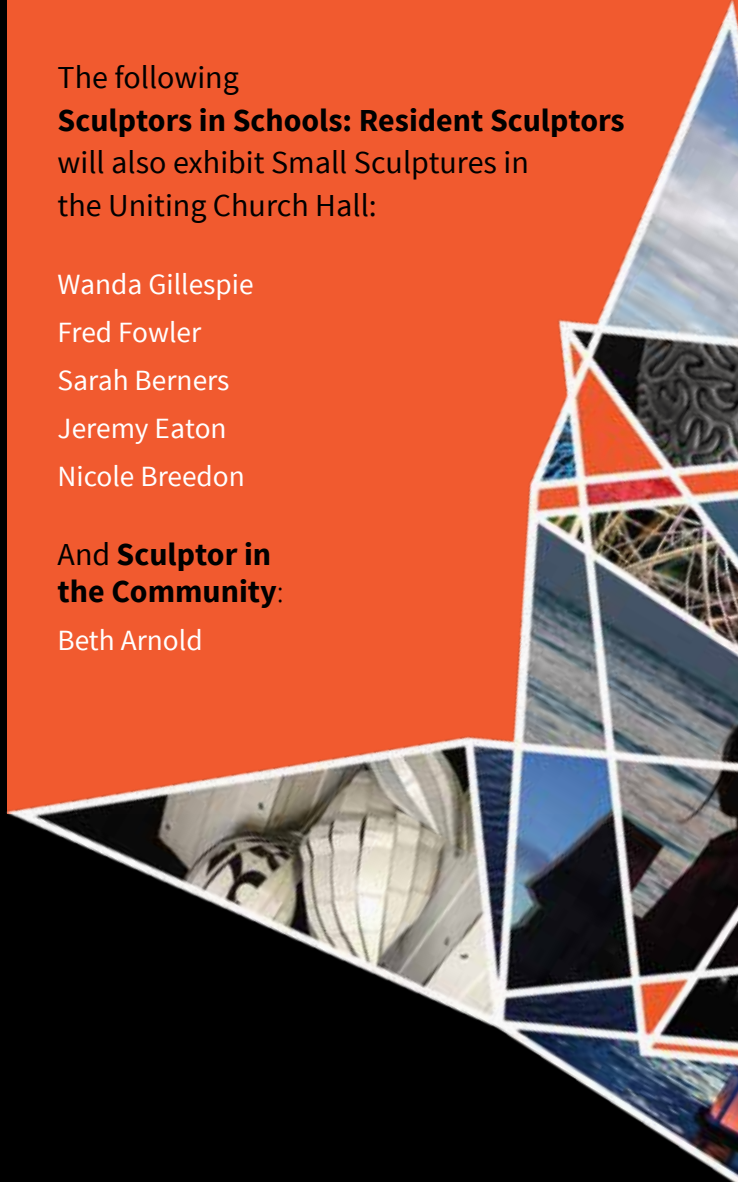
Sarah Berners

Jeremy Eaton

Nicole Breedon

And **Sculptor in
the Community:**

Beth Arnold



SCULPTURSCAPE

Sculpturscape Projects 2014 are made possible by the generosity of The Ian Potter Foundation and Copyright Agency Cultural Fund Sculpturscape Sculptors' Support.

Lorne Sculpturscape will involve up to 20 separate projects over the 4 weekends of the Lorne Sculpture Biennale. Artists/artist teams have been given the opportunity to create a site-specific work over two days, with five projects presented each weekend. Artists have developed projects which incorporate sand, water, rocks, trees, grass, fire and performance elements within the Swing Bridge area of the trail. Artists will use a combination of pre-made objects and components or work with the natural materials within the environment. This is a sculpture blitz, with the audience experiencing inspiring real time creativity as the works are created before your very eyes. Many projects will offer the audience the opportunity to help participate in the creation. A \$10,000 award will be presented to the best project at the closing ceremony, 30th March 4.30pm.

Sculpturscape 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 outstallation (sic) of important works of art, which define, react/respond to, contradict, transform, merge with or consciously ignore a set environment."

Tom McCullough 1973 Mildura Sculpture Triennial Curator

Julie Collins
Curator

Sculpturscape Award \$10,000

Award sponsored by **Warralily**

Judges: **Julie Collins, Ian Macrae and Graeme Wilkie**

Sunday 9 + Monday 10

10am-4pm

- 79. Peter Burke
- 80. Kate Gorman
- 81. Forest Keegel
- 82. Anthony Sawrey
- 83. Dawn Whitehand

Saturday 15 + Sunday 16

10am-4pm

- 84. Fleur Brett
- 85. Deb Sleeman
- 86. Petrus Spronk
- 87. Candy Stevens
- 88. Shoso Shimbo

Saturday 22 + Sunday 23

10am-4pm

- 89. Sue Buchanan, Eli Giannini and Ed Carter
- 90. Rachael Hallinan
- 91. Kate Vivian
- 92. Liz Walker
- 93. The Winged Collective

Saturday 29 + Sunday 30

10am-4pm

- 94. Amanda Hills
- 95. Laine Hogarty
- 96. Roman Liebach
- 97. Maria Simonelli
- 98. Ken + Julia Yonetani

All Sculpturscapes are located around the Swing Bridge area except No 82 Anthony Sawrey on the Uniting Church Hall lawn at 86 Mountjoy Parade.



no. **79** ban the **biennale**

peter **burke**

Born: Australia
Resident: Victoria, Australia
Medium: Placards, tent, protestor
Price: POA

'Ban The Biennale' is a one-man 'public protest' intended to generate discussion around the value of art. It features a tent, a 'protester' and placards posing cheeky questions: How can art change the world? Where is the plinth? Does art suck?

The public will be invited to create placards for display in a discursive installation around the tent. The lone 'protester', wearing a 'Ban The Biennale' t-shirt and roaming the foreshore on a tricycle, will broadcast questions over a megaphone and most importantly, draw the public into lively and off-the-cuff debate about the art on display and art in general.

BIO: In his performative practice Peter Burke uses marketing strategies and fictional personae combined with current concerns and conventions of art, especially those involving social interaction in public spaces. By these means Burke examines and questions the general condition of contemporary consumer society.

Burke exhibits widely in Australia and internationally, recent projects include Triage (with Louise Lavarack), a temporary installation in Melbourne CBD (2013); Sparkel (with Jason Maling and Torie Nimmervoll) at White Night, Melbourne (2013); Mapping Shanghai, Bund 33 Art Centre, Shanghai (2013), Pursuit, India Art Fair and Art Stage Singapore (2013).



no. **80** urban **debris**

kate **gorman**

Born: USA
Resident: Victoria, Australia
Medium: Plastic drink bottles and Supermarket shopping bags
Price: POA

As the human race evolves so does the landscape we inhabit. The concept of nature is evolving and for some becoming inaccessible, either through environmental change or geographic dislocation. My emerging art practice employs material investigations to explore the changing environment. I endeavour to highlight or recapture elements of nature that are lost, at risk or perceived as inaccessible. 'Urban Debris' explores the impact of man on coastal areas, highlighting the issue of discarded waste that is washed ashore.

BIO: Kate Gorman is an emerging artist currently residing in Ballarat. Graduating from RMIT University in 2002 with a B.A. in Fine Art (Sculpture), Gorman spent time travelling before revisiting her art practice in 2011 completing an honours degree in Visual Art from the University of Ballarat. Since completing her university studies Gorman has exhibited in both Melbourne and Ballarat. Her emerging art practice employs in-depth material investigations to explore the changing landscape and perceptions of nature.



no. 81 hyperventilate

forest **keegel**

Born: Australia
Resident: Victoria, Australia
Medium: Used paper bags and string
Price: POA

In this grotesque cycle of life trees provide wood pulp, that with an immense amount of energy and water is manufactured into paper bags, transported and generally used only once, often for a mere moment. A discardable husk, a plain wrapper masquerading as an environmentally responsible choice, a memento of a purchase, a signifier of branding. They become a colony of discarded paper bags, limpeting on to branches and forming lung-like growths in the crevasses of tree trunks. Each bag is venerated for its palimpsest of previous use, translucent indelible creases and stains and revered for its new vessel like suggestive form.

BIO: Do you want a bag with that? Only if it's paper...

Forest has accumulated paper bags over the course of the last year, from purchases, scavenged from bins and collected by friends. She entwines her practice with everyday life, even when away from the studio she collects, scrunches and twists bags into ambiguous organic forms that are reminiscent of a multitude of things.

Thanks for the bags: David Waters, Candy Stevens, Helen Stanyer, Rose Turtle Ertler and others.



no. 82 level check

anthony **sawrey**

Born: Australia
Resident: Victoria, Australia
Medium: Line marking paint
Price: POA

Anthony Sawrey is a studio-based painter but the practice has turned out to be limiting at times. As a result he now also creates outdoor works using organic line marking fluid and an industrial spray pump. With such materials Anthony has been able to engage with an entirely new world of surfaces that can accommodate his visions. This art form is known as Environment painting.

'Level Check' is a work created specifically for Lorne Sculpturscape. It makes use of a landscaped area of the foreshore park to form a multicolored recreation of the waterline traces remaining after flood events.

BIO: Anthony Sawrey majored in studio painting as part of his undergraduate degree at Sydney College of the Arts and completed an MFA at Victoria College of the Arts, Melbourne. In 2007 he began painting large outdoor works as part of his arts practice and since that time has created works for Big West Festival Melbourne, Mutonia Sculpture Park in South Australia and Burning Seed Festival, NSW. He has also exhibited at MoreArt sculpture festival Melbourne, Sculpture in the Vineyards, Wollombi NSW, Sculpture by the Sea, Sydney and has executed numerous other works for private commissions. Anthony lives in Daylesford, Victoria.



no. 83 pit firing

dawn **whitehand**

Born: Australia
Resident: Victoria, Australia
Medium: Ceramic
Price: POA after firing complete

A 'Pit Firing' is a dynamic performance artwork which asks the viewer to consider methods of making and sustainability within our modern instantaneous industrial production based world. I have been pit firing for five years, and recently published a book on the subject. The pit firing will begin on Saturday and consist of my ceramic sculptures being fired in a hole on the beach. Toward evening the firing shall be covered to smoulder overnight and the pit will be unloaded on Sunday. The resulting ceramic sculptures will then be available for viewing and for sale.

BIO: I have been a practising artist for fifteen years, and have exhibited widely both in Australia and internationally. I have also undertaken many international residencies, and have images of my artwork published in books. I teach my craft throughout the community in diverse frameworks from kindergartens and schools through to University. I maintain a studio in Dunnstown, Victoria, Australia where I live and work, and teach classes and workshops.

My art practice is mainly concerned with environmental issues, therefore most of my artworks take on an organic undertone, attempting to entice the viewer to reconsider the delicate balance of the environment and their place within the natural world.



no. 84 surviving the snags

fleur **brett**

Born: PNG
Resident: Victoria, Australia
Medium: Boat salvage, polyester cord, buoys, pulleys + reclaimed wood
Price: POA

Originally entitled 'Life-line' this work tells a personal story about survival. In the week that my work was selected for this show I discovered through a scan what looked like ovarian cancer. Having this show to think about gave me a metaphorical life-line.

The net can be seen as a decorative textile element, a safety net for life or literally a net to catch fish or other life sustaining things in it. Lurking underneath the net are the messy, scrappy and reused bits salvaged from other places, other times. Ultimately the net itself is fragile – an attempt to control what will inevitably change.

Thanks to Mel, Pip, Doug, David & Polyglot Theatre for assistance with gathering materials for this work.

BIO: Completed Bachelor of Fine Arts (1st Class Honours) at RMIT University (Sculpture) 2008 following diploma of visual arts majoring in printmaking, masters of arts from Griffith University, diploma of design.

Has exhibited work for past ten years, including: group show Impressions (APW 2013), Big West Festival 2011, solo show (BUS gallery 2009), Williamstown Contemporary Arts Prize 2009, group show (Kings ARI 2008), Off the Kerb Gallery 2008 and Siemens RMIT Fine Art Scholarship Awards 2007.

Artist in residence at Australian Tapestry Workshop October-November 2013.



no. **85** flotilla to **ultima thule**

deborah **sleeman**

Born: Australia
Resident: Kangaroo Island, South Australia
Medium: Mixed media
Price: POA

Ultima Thule: The farthest limit or point possible; the unknown farthest point of the earth referred to from ancient times, especially by sailors.

Boats are the stuff of dreams.

Through the imagery of the boat or floating object, the Flotilla explores concepts of freedom and dispersal, containment and boundary and the arrival and departure from one world to another, both physical and metaphysical. It is also a response to the ongoing issue of the displaced peoples of the world, the knowledge that at some time in our past we have all come from somewhere else and ultimately we are, metaphorically at least, all boat people.

BIO: My art practice is sculptural and largely inspired by and based in the natural world and island community within which I work and live. The work is informed as much by formal study as my life experiences of a landscape traversed slowly, sailing and walking.

My work includes small and large scale sculptures for group and solo exhibitions as well as private and public commissions. I use materials such as cast bronze and glass, ceramic, stone, steel, sheet metal and found objects.



no. **86** shhhh... **listen**

petrus **spronk**

Born: Holland
Resident: Victoria, Australia
Medium: White clay
Price: POA

By using tree imagery of the forest in preparation for this exhibition and watching a leaf slow-falling to the ground, I became aware of the silence of the trees. I found myself listening.

During my ongoing journey along my art path, where each work represents a step, I found myself again in the forest and there, written amongst the trees, a message. This became my inspiration for this exhibition.

Using the formation of the trees, I have created aspects of that which speaks to us from our family of trees. Such as 'the nothing becoming the everything', 'the primal stillness', 'things not known but remembered', plus 'the total silence of decay'....

BIO: Ever since art school years and consequent eight year walk around the world in search of an extended art education, I have been working in my studio in Daylesford, with the simple goal of making beautiful objects by hand.

This over time developed into a series of public artworks with the most recognisable 'Architectural Fragment' in Swanston Street Melbourne.

During the 90s I was awarded an artist in residence in Korea, this changed my focus. As a result of this and my walks in the forest I make a series of ephemeral works in this forest. I do not take anything with me but use that which I find. These small works are photographed and forgotten about.



no. **87** herd

candy **stephens**

Born: Australia

Resident: Victoria, Australia

Medium: Recycled foam, hessian, plastic, coco peat, rye grass, sand

Price: POA

Making their way across the sand from the water's edge, the new arrivals continue in single file up the embankment to the grassy foreshore. As they congregate to graze on the fresh green grass they metamorphose into sand contrasting the landscape beneath. 'Herd' reflects upon the impact of pastoralism on the Australian landscape.

BIO: Central Victorian artist Candy Stevens works with ephemeral grass sculpture and installation to reflect upon environmental issues, notions of impermanence and Australian colonialism. Working with organic and recycled materials connects her practice with processes of change. Recent work examines relations between economics and land use in Australia, drawing on horticulture, agriculture and the real estate market.



no. **88** juzu (**rosary**)

shoso **shimbo**

Born: Japan

Resident: Victoria, Australia

Medium: Bamboo branches, florist wires

Price: POA

Bamboo is a challenging material with endless possibilities. The strips I've used to make these balls are all different in their thickness and in their degree of flexibility. Yet while each individual ball presented its own challenge to make, they form a unified whole. From difference to harmony, from rigid to fluid, this works reflects the ephemeral nature of our relationship with the natural world.

BIO: Shoso Shimbo is a certified teacher of Ikebana and studied under the late Sogetsu Head Master, Hiroshi Teshigahara. Shoso was selected by Belle magazine as one of "Australia's top floral designers" and won multiple awards including the Gold Award at the Melbourne International Flower + Garden Show.

Shoso has an MA in Japanese Studies, Master of Fine Art and PhD in Education. He is also qualified as a garden designer.

His works have been featured in numerous contemporary art exhibitions including the Toyota Sculpture Exhibition, New Wave Art Festival, and the finalists exhibition for Deakin University contemporary small sculpture award.



no. **89** does the **moon** see **me**?

sue **buchanan**, eli **giannini**, ed **carter**

Born: Australia / Italy
Resident: Victoria, Australia
Medium: Sand, steel, nylon cord, PVC pipe, paint
Price: POA

The liminal zone: The edge where land meets the ocean - the zone where we traditionally disrobe and electronically disconnect - where we are most situated in 'nature'. This is the zone where you can sense the underlying power of nature - as though the tidal movement is the earth breathing in and out.

Here we are: small, inconsequential and reminded that our efforts are Ozymandias-like - destined to be reabsorbed into the morass of nature.

This installation, creating patterns through an imagined beach activity of shifting and playing with sand, illustrates the inevitability of the natural processes. We have produced spiral sand drawings - small, man-made gestures - which are then erased by the inexorable natural forces moving around, through and over our temporary interruptions.

BIO: Sue Buchanan and Eli Giannini work in collaboration specializing in site-responsive works and object based practice. Their background includes training and practice in architecture as well as the installation of site-specific work. They have invited Edmund Carter, also with a background in architecture, design and the arts for this project in 2014.

no. **90** suspensions of **perception**

rachael **hallinan**

Born: Australia
Resident: Victoria, Australia
Medium: Plastic, wood, foam, metal, rubber and fishing wire
Price: \$4,500

My work explores the obsessive nature of autism spectrum disorder. It uses items first collected through obsession and then discarded. It is chaotic yet ordered and systematic. In the work these manufactured objects are combined with nature to address the question of the increased incidence of autism diagnosis in the past decade. Ironically, the work is created from man-made objects otherwise destined for landfill, the environmental impact of the production of which has been suspected as a contributing factor to the rate of autism. Every family tree is touched by autism. In Australia, autism impacts one in every 110 children.

BIO: Rachael Hallinan is a Melbourne based painter, photographer and installation artist who has exhibited regularly in Sydney and Melbourne. She has a degree in Fine Arts, Digital Media and Art Education. She has extensive experience teaching art, facilitating art workshops and delivering art lectures and tours and has training and experience as a gallery and museum educator.

Her work focuses on affliction and isolation, advocacy and the fight for understanding and inclusion associated with families living with disability, trauma and/or grief.



no. **91** modified **landscapes**

kate **vivian**

Born: Malaysia
Resident: Victoria, Australia
Medium: Clay and sand sculpture
Price: POA

All my sculptural work revolves around the same central theme - immigrant interactions with the Australian landscape, and the unintended consequences of well meant actions. We transform our environments to fit our subconscious cultural archetypes. They explore our imperative to manipulate and improve, in our quest for excellence and our dream of nature perfected, colonization, homogenisation of ecologies, and loss of biodiversity. The message: Save Wild Places.

BIO: Kate Vivian is a ceramic artist and sculptor. Her sculptural work is predominantly formed with found clays and presented in mass installations.

Her work has been selected in national and international events including the Murray Darling Palimpsest, Toyota Indoor-Outdoor sculpture exhibition, The Gangjin Celadon Festival South Korea and is included in Jeffrey B. Snyder's book 'Ceramics Today'.



no. **92** lost and **found**

liz **walker**

Born: Australia
Resident: Victoria, Australia
Medium: Salvaged materials and objects
Price: POA

Flotsam and jetsam found on the beach, out in the bush, along the banks of the river and around the lakes edge come together with remnants of daily life salvaged from the streets of Melbourne to create the ephemeral installation 'Lost and found'. This imagined conversation between all living things explores the notion of life and death, loss and sorrow, regeneration and hope.

BIO: Since completing her Masters of Fine Art at RMIT in 2008, Liz has developed a sustainable arts practice using found and recycled materials to investigate social and environmental themes. She has exhibited widely in group and solo exhibitions, undertaken public artworks and received awards, grants and residencies including the Emerging Artist Award, Lorne Sculpture 2009, Highly Commended in the prestigious Waterhouse Natural History Art Prize 2012 and 2013, Laughing Waters Artist in Residence 2011, Hill End Artist in Residence 2012 and Elsewhere Artist Residency, USA, 2014. Her work is held in public and private collections in Australia, Malaysia and Japan.



no. **93** the **brides**
the **winged** collective

Born: Australia and New Zealand
Resident: Victoria, Australia
Medium: Recycled plastic bags, thread, nylon
Price: \$3,300

'The Brides' bring one of man's most despised objects, the plastic bag, into nature's setting, but rather than presenting an opposing force within the natural environment we have created something more akin to a tribute to the balance that can and does exist between nature and man-made structures. Humans feel the pull of nature but are victims to their own creation, our disregard of plastic bags and our struggle against using them is ongoing and yet something so beautiful can be created from something so toxic and repellent.

BIO: The Winged Collective is Melbourne based multidisciplinary artists, Dana Falcini and Carla Gottgens. Their collaboration began in 2010 with their acceptance into the Toyota Community Gallery's end of year exhibition. Since then they have travelled around Australia exhibiting in high profile exhibitions including Sculpture by the Sea in Bondi, Sculpture on the Greens in Wyong, NSW, Swell Sculpture at Currumbin in QLD, Strand Ephemera in Townsville, QLD and Yering Station Sculpture in VIC. They have won awards, recommendations and have had their work purchased by private collectors in regional Victoria, Sydney and Queensland.



no. **94** discomedusa
amanda **hills**

Born: Australia
Resident: Victoria, Australia
Medium: Agar-agar jelly
Price: POA

Corresponding to the incoming and outgoing tide, blooms of jellyfish are washed upon the beach then reclaimed by the waves. These ancient gelatinous bells are from another world.

In an exercise of hyper-reality this work supposes adaptation as a rapid response to technology, by mimicking the products of the human world, aligning evolution to pace in time with technological momentum.

The work proposes the question: In order to survive advances in technology how must we adapt to our rapidly changing environment?

BIO: Amanda Hills has an interest in the scientific and a fondness for the ephemeral. Her sculpture and installations make use of an array of materials to investigate the relationship between the man-made with the natural world, cycles of invention and intervention, from environmental clashes to bio-mimicry. Amanda lives in Daylesford, Victoria.



no. 95 line in the sand

laine **hogarty**

Born: Japan
Resident: NSW/Victoria Australia
Medium: Plastic shopping bags, sand
Price: POA

Borrowing its name from the common saying 'it's time to draw a line in the sand', the suggested construct of a boundary line is playfully addressed by the gathering of reclaimed shopping bags which are filled with sand. At times the bags appear stacked and at others the line widens as it mirrors the undulating landscape. Extending across the foreshore the bags create a divide that aims to raise consciousness regarding the use of plastics detrimental to the environment.

BIO: Laine's cross-disciplinary visual art practice includes installation, sculpture, drawing and digital design. Her interest with spatial projects is focused on revealing the landscape through the intervention of integrated gestures that engage the viewer in the unexpected. Often working with reclaimed materials, she maintains a passion for sustainability and the repurposing of consumer waste. More often her work is ephemeral, reflecting upon impermanency and the unpredictability of human experience as it grapples with uncertainty.

Laine's practice includes engagement with local communities and conducting workshops to increase arts access. She has completed three community art residencies and has participated in numerous public art festivals and projects.



no. 96 still nature

roman **lieblich**

Born: Poland
Resident: Victoria, Australia
Medium: Steel
Price: \$4,400

I think it is my unfading fascination with the natural world and the insatiable curiosity about its diversity and intricate working, and also my deep admiration for the creative capacity of human mind, that makes me gravitate towards making artworks as combinations of both the natural and the human-made.

So, despite the fact that I've had the opportunity to exhibit my works on the amazing Lorne foreshore three times already, it is very exciting to have the next chance of arranging another combination of that fascinating natural setting with some ambiguous human-made objects of industrial origin.

BIO: Lieblich's artworks focus on two quintessential aspects: materiality and immediate environment which can be perceived in "Sleeping Caryatids", a finalist selected for the Helen Lempriere Contemporary Sculpture Exhibition in 2002. Similarly in "Silent Chorus", selected for McClelland Exhibition of Contemporary Sculpture and Award in 2003 (now in the Baillieu Myer collection of Contemporary Australian Sculpture, Elgee Park, North Merricks).

Two other finalist sculptures in 2005 and 2007, are held in the permanent collection of the McClelland Gallery + Sculpture Park, Langwarrin, Victoria. Lieblich's "I've Come With The Wind" was awarded the Environmental Prize at the Lorne Sculpture Exhibition in 2009.



no. **97** reclaim
maria **simonelli**

Born: Australia
Resident: Victoria, Australia
Medium: Organic materials collected on site, wax, remnant fabric, crochet fabrics, sewing materials, glue, LED lights
Price: POA

‘Reclaim’ seeks to use everyday and found objects to create a new aesthetic form. The pieces also honour a remnant of women’s traditional craft.

The pieces utilise the natural shape of tree branches, with their sensuous curves, contrasted with the human crafted form through reworked antique crocheted pieces. Using the shape of the tree branches also accentuates their line and form.

The addition of lighting transforms through illumination giving yet another way of viewing the pieces.

BIO: Maria began her professional life in the sciences, with a focus on environmental studies, which lead to working with individuals and organisations to build their capacity to implement sustainability programs.

While she continues to communicate on, and address, the declining health of the environment, its relevance has entered a new phase of deeper expression and narrative through her art practice. Recent works have deliberately utilised neglected and discarded materials, and exploited their uniqueness to create intimate sculptures.

Overall she is influenced by urban trends and contemporary issues and interested in intervening in everyday patterns by provoking alternative forms of discourse and making connections between disparate ideas.



no. **98** toronagashi: **encounters** with the
lost kind

ken and julia **yonetani**

Born: Tokyo, Japan
Resident: NSW, Australia
Medium: paper and candles
Size: Over 100 pieces of 25 cm x 20 cm x 20 cm
Price: POA
Represented by: Arterreal Gallery, NSW

Tōrō nagashi is a Japanese ritual where paper lanterns with candles inside and often displaying the names of people who have passed away, are lit and then floated down rivers or out to sea. The ceremony is carried out to greet dead spirits that have returned to earth, and guide them back to the other world. In this performance, we will make over one hundred lanterns. Each lantern displays the name of a species of plant or animal that has become extinct in Australia in the last 200 years. The lanterns are lit, and floated on the river mouth at Lorne.

BIO: Ken + Julia Yonetani are a Japanese-Australian artist duo based in the Blue Mountains, NSW. They exhibited at the Venice Biennale in 2009 and in the United Kingdom, Finland and Germany in 2011-2012, and have exhibited and carried out residencies throughout Australia. What the Birds Knew was shown in a solo show at 4a Centre for Contemporary Asian Art Sydney in 2013. Their large-scale work Crystal Palace: the great exhibition of the works of industry of all nuclear nations will be shown for the first time in full at the Singapore Biennale October 2013.

IMAGE CREDIT: Courtesy of the Artists and Arterreal Gallery

THE SCARLETT AWARD

A new initiative for Lorne Sculpture, this award is aimed at developing critical writing about contemporary sculpture. The Award is named after Ken Scarlett, a curator and writer on Australian sculpture who regards himself as an observer and reporter and has actively worked to promote Australian sculpture for over 40 years. The Scarlett Award has been a nationwide competition for Australian professional and non-professional critics, artists and writers. It has given all an opportunity to contribute reviews about sculpture exhibitions or public art installations; whether for solo, group, or a major event within Australia. All reviews have been judged and a cash award of \$5,000 will be presented to the best-written review at the LSB2014 opening on the Saturday 8th March. Thanks to Marianne and Tom Latham for sponsoring this award and to Ken for finally agreeing to allow us to acknowledge his contribution to Australian Sculpture.

Julie Collins
Curator

The Scarlett Award \$5,000

Sponsored by **Marianne + Tom Latham.**

Judges: **Jason Smith, Maudie Palmer AO,
Ken Scarlett OAM**

PERFORMANCE ART PROJECTS

The definition of contemporary sculpture has expanded over the years to involve anything that an artist presents in a 3D method. Performance art has a long tradition of combining installation and sculptural objects to achieve powerful outcomes. Four performance art projects have been commissioned for 2014 with one being presented each Saturday afternoon or evening of the four weekends. Each has a powerful emotive message and each will provide a moment not to be missed as only performance art can achieve.

Julie Collins
Curator

Saturday 8 March

Time: 5.00pm

**Climate Guardians - presented
by Climarte**

Location: Lorne foreshore

Saturday 15 March

Time: Dusk to Dawn

Domenico de Clario

Location: Lorne Pier

Saturday 22 March

Time: 6.00pm

Tony Yap

Location: Lorne Foreshore

Saturday 29 March

Time: Dusk

Ken + Julia Yonetani

Location: Swing Bridge Area



A. 5 minutes to midnight

climate guardians presented by climarte

Born: Australia and South Africa

Resident: Victoria, Australia

www.climacts.org.au

Photo: www.matthewnewton.com.au

The Climate Guardians use Angel symbolism in a secular manner to draw attention to the climate change emergency. The inspiration for this project is Allana Beltran's Weld Angel - a sculptural site-specific performance art piece which married together art and activism (artivism) to bring attention to the ongoing destruction of the old growth forests of Tasmania, Australia.

The Lorne project foregrounds the inevitability of rising seas and the expected year of inundation for seven cities on each continent. The Angels portend the danger of inaction. "We have 5 minutes before midnight" - UN Climate Change Science Chief Rajendra Pachauri

BIO: ClimActs is a political performance art troupe using spectacle and humour to draw attention to climate change. We formed in response to Government inaction on increasingly alarming findings by climate scientists that we are fast approaching a 'tipping point' after which we will not be able to avert catastrophic climate change. We have a number of acts, including the Climate Guardians.

CLIMARTE is an independent not-for-profit charity which harnesses the creative power of the Arts to inform, engage and inspire action on climate change by producing, promoting and facilitating Arts events. www.climarte.org

B. gift

domenico de clario

Born: Italy

Resident: Victoria, Australia

Represented by: Yuill/Crowley Gallery Sydney

www.yuillcrowley.com

I first visited Lorne in 1956 at the age of nine. I experienced it then as a paradisiacal vision, otherworldly and magically insubstantial. When I returned decades later Lorne had crystallized into mountains, clouds and shores. My pilgrimage always ended at the end of the pier where tiny one-person fishing boats were arranged in silent sculptural formations waiting to fulfill unimagined tasks. I often wondered what it would be like to face the night sea in such fragile craft. I longed to experience the gift of riding momentous waves until a threshold was crossed and calmer, deeper, moonlit waters were reached. There I would begin to sing.

BIO: Domenico de Clario is an interdisciplinary artist, academic, writer and musician. He was born in Italy in 1947 and migrated to 1956. He studied at Melbourne University, Milan's Brera Academy and at Urbino Academy. He was awarded an MA (1998) and a PhD (2001) in Performance Studies from Melbourne's Victoria University. He was Head of Fine Arts at ECU (2001-6), Monash University (2006-8) and Director of Adelaide's Australian Experimental Art Foundation (2008-11). Since 1966 de Clario has presented more than 250 solo and group exhibitions and performances and has published a number of books and CDs.



C. horizon

tony yap

Born: Malaysia
Resident: Malaysia, Australia
www.tonyyapcompany.com

When I was younger I used to stare out into the sea and the horizon and feel this flight of consciousness, as if the seashore was an open temple for home. The sound of the waves brought messages in secret codes that unlocked a hidden world with a vertigo of rare serenity - serene eternity.

I could find comfort in unfamiliar things, find possibilities in the contrary. I could respond well in the face of the unknown and the uncharted.

BIO: Born in Malaysia, Yap is an accomplished dancer, director, choreographer and visual artist who has worked extensively in Australia and overseas. With his Tony Yap Company, he is committed to the exploration and creation of an individual dance theatre language informed by psycho-physical research, Asian shamanistic trance dance, Butoh, voice and visual design.

His nominations and awards include a Green Room Award for Best Male Dancer. Tony received two AsiaLink residential grants to work in Indonesia in 2005 and 2013 and in 2008 received a prestigious two-year Dance fellowship from the Australia Council for the Arts to develop and produce a major body of solo work, 'The Buddha Body Series', culminating in 'Rasa Sayang'. Tony is founding Creative Director of Melaka Arts and Performance Festival.



D. toronagashi: encounters with the **lost** kind

ken and julia yonetani

Born: Tokyo, Japan
Resident: NSW, Australia
Represented by: Arterreal Gallery, NSW
www.artereal.com.au

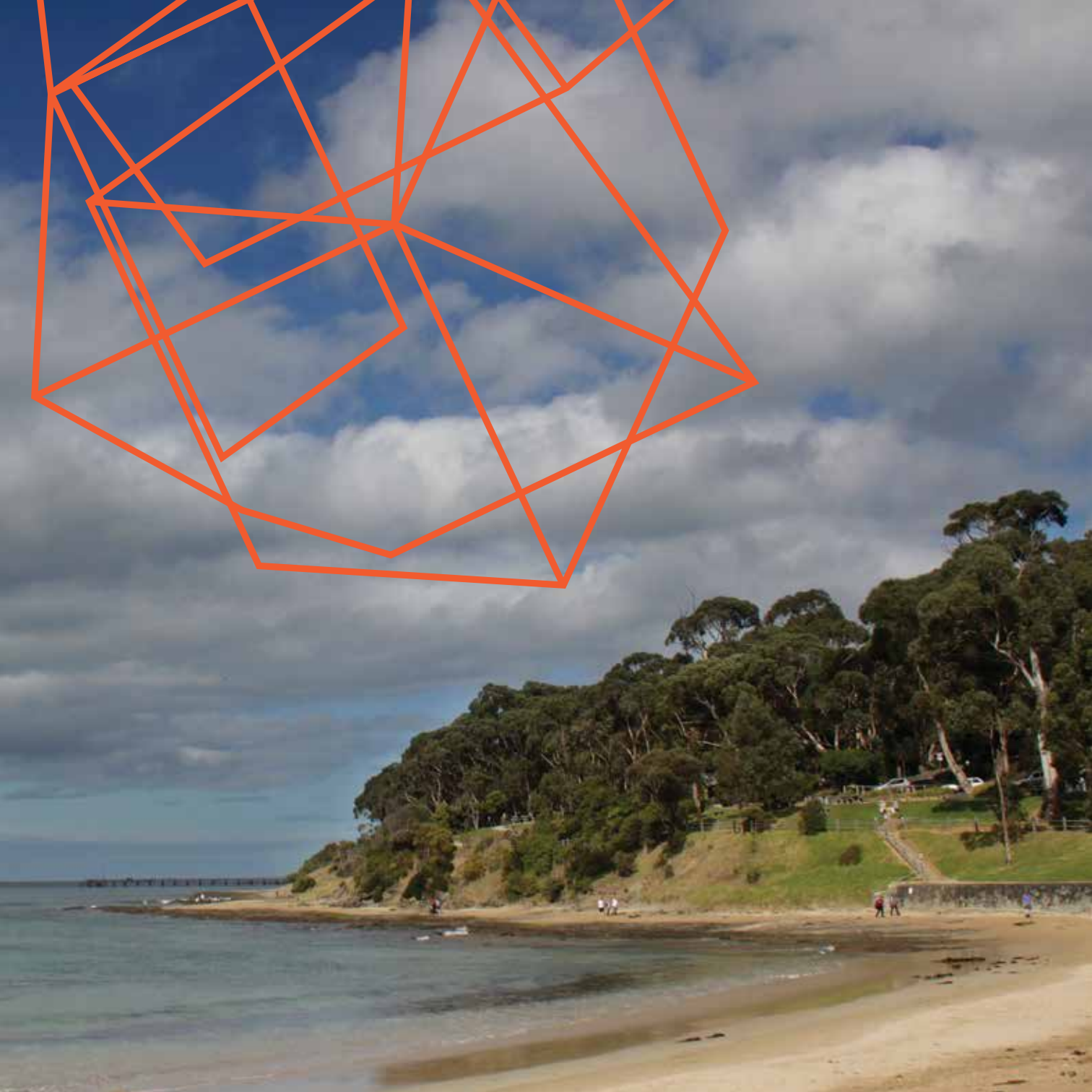
www.kenandjuliayonetani.com

This Performance is Sponsored by Andr e Harkness

Photo Courtesy of the Artists and Arterreal Gallery

T r  nagashi is a Japanese ritual where paper lanterns with candles inside and often displaying the names of people who have passed away, are lit and then floated down rivers or out to sea. The ceremony is carried out to greet dead spirits that have returned to earth, and guide them back to the other world. In this performance, we will make over one hundred lanterns. Each lantern displays the name of a species of plant or animal that has become extinct in Australia in the last 200 years. The lanterns are lit, and floated on the river mouth at Lorne.

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MAIN STREET COMMISSION

The Main Street Commission is sponsored by Andyinc and The Myer Foundation

The Main Street Commission is an exciting new addition to the event and we are fortunate to have our artist judge Heidi Wood create a work for this project. This project is about engaging the streetscape in an all-inclusive manner, providing an historical context for the exhibition and encouraging audience participation. Heidi has designed over 40 abstracted images which respond to previous sculptures exhibited at Lorne. Each is QR coded and can be accessed by a smart phone in order to find out more information on that artist. Viewers are encouraged to grab a Main Street flyer from one of our participating Lorne businesses and answer simple questions relating to the works. A prize pack is on offer for one lucky winner. Thanks to Andyinc Foundation + Myer Foundation for supporting this project.

Julie Collins
Curator

Main Street Commission – Archives and Red Herrings

Artist: Heidi Wood

Location: Mountjoy Parade (from the Lorne hotel to the River)

When: 8 - 30th March

“In this main street commission, I’ve set myself the job of reducing four editions of the Lorne Sculpture Exhibition to a set of 40 pictograms. I’ve sifted through the archives and come up with my take on the defining works. The resulting logo-style shapes have been printed on pavement stickers and dotted around the centre of town. In a click, QR codes reveal the sculpture behind the pictogram, taking regular visitors down memory lane and giving newcomers a sense of the festival’s rich past.

But to spice things up a bit, I’ve thrown in some red herrings. These pictograms are of sculptures that could have been. They are pure inventions yet they also speak about the essence of the sculpture exhibition. They dialogue with the selection of works that was made by the festival’s curators, highlighting tendencies, but also sum up types of work that my own selection has neglected.

What remains after this radical add-and-subtract is a subjective rendition of the spirit of Lorne. Feel free to define it for yourself.”

- Heidi Wood

Special thanks to our project researcher Dr Dawn Whitehand.

To really experience the main Street commission you will need a QR code reader on a smart phone or tablet device. **To download a QR reader, go to the App Store/Google Play and search for QR Code Reader, pick one of the free ones, download and you’re ready to go.** If you need assistance please ask at an LSB information booth.

Pick up your Archives and Red Herrings competition flyer in all participating shops and LSB information booths to go into the draw for a Lorne trader’s prize.

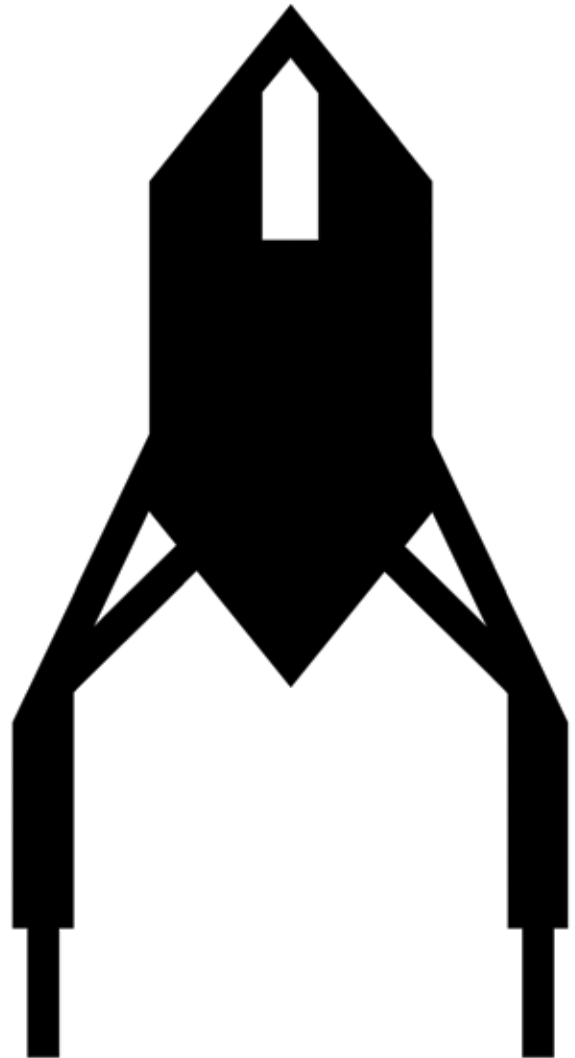
Born: England
Resident: Paris, France
Medium: Printed pavement stickers with QR Codes

Represented by: Galerie Anne Barrault, Paris
www.galerieannebarrault.com
www.heidiwood.net

Main Street Commission is Sponsored by Andyinc Foundation and The Myer Foundation.

In 2001, I started creating appealing domestic settings in which to photograph my abstract paintings. I was interested in the domestication of geometric abstraction. Since then I have focussed on the use of pictograms to distil the essence of place, particularly in tourism. My work always starts with infiltrating a context – cities I visit, troubled urban areas or museums. In this case, it is an event. I create a repertoire of pictograms and find a suitable form. I produce gratuitous, even absurd promotion campaigns for places that are off the tourist radar.

BIO: I studied printmaking at Victoria College, Prahran and moved to Paris shortly after graduating. I did a further two years study at the École nationale supérieure des beaux-arts in Paris and have been represented by Galerie Anne Barrault since 2003. My work is in the French national collection (FNAC) and several regional collections (FRAC). Recent exhibitions include “Setting for an Ordinary Life” at the Fernand Léger Museum in Biot and “Apparitions collectives” at the FRAC Angoulême, in which selected works from their collection were presented in dialogue with my wall paintings. I have done five large-scale public art projects in France.



Here is an example of a QR code: With your QR Code Reader this one will take you to the Lorne Sculpture Biennale website. You will see similar QR codes on the Main Street as part of the Main Street Commission and with your QR Reader it will take you to the pictograms Heidi has prepared.

education programs

LSB recognizes the importance of education in the Arts and the role it plays in contributing to the health and wellbeing of the wider community. Our education program offers opportunities to all age groups through a range of creative engagement and learning activities. So join in one of our free programs, give it a try and become engaged with the pleasure of Sculpture.

Children's Workshops Ages 5-15

Sponsored by **Cynthia + Jack Wynhoven** and the **Kamener Family**

Located on the foreshore.

Children are given the opportunity to experience different modes of creating sculpture each weekend. Modeling, carving, construction and creating with found objects are on offer. Each child will be able to take a sculpture home to keep or finish with their parents. The workshops will accommodate 5 -15 year olds, with parents being able to assist young ones. The workshops are fully supervised and led by Peter Day, a local coastal artist/teacher who will be joined by an exhibiting sculptor. All tutors have Working With Children cards.

Workshops are free and bookings can be made at the foreshore information booth.

All Children's Workshops run from 10am – 11.30 am on the following days:

Sunday 9	Modeling with Peter Day + Linda Fish
Monday 10	Modeling with Peter Day + Linda Fish
Saturday 15	Carving with Peter Day + Joanne Mott
Sunday 16	Carving with Peter Day + Matt Harding
Saturday 22	Construction with Peter Day + Cliff Burt
Sunday 23	Construction with Peter Day + Frank Veldze
Saturday 29	Found Objects with Peter Day + Brigit Heller
Sunday 30	Found Objects with Peter Day + Brigit Heller

Adults Workshops 16 + Beyond

Sponsored by **Cynthia + Jack Wynhoven** and the **Kamener Family**

Located on the foreshore.

In response to feedback from our 2011 exhibition we are now offering Adult workshops. These are for the complete beginner or those wishing to re connect with a creative past. It's all about giving it a go and having fun so join Peter Day, our local artist/ teacher and an exhibiting sculptor in exploring one of the different modes of sculpting. You will create a sculpture to take home, which we hope will inspire you to keep creating.

Workshops are free and bookings can be made at the foreshore information booth.

All Adults Workshops run from 1.00pm – 2.30pm on the following days:

Sunday 9	Modeling with Peter Day + Linda Fish
Monday 10	Modeling with Peter Day + Linda Fish
Saturday 15	Carving with Peter Day + Joanne Mott
Sunday 16	Carving with Peter Day + Matt Harding
Saturday 22	Construction with Peter Day + Cliff Burt
Sunday 23	Construction with Peter Day + Frank Veldze
Saturday 29	Found Objects with Peter Day + Brigit Heller
Sunday 30	Found Objects with Peter Day + Brigit Heller

Sculptors in Schools

The Sculptors in Schools project has been made possible by funding from the Victorian Government through Arts Victoria via the Faculty of the Victorian College of the Arts + Melbourne Conservatorium of Music through the Regional Training + Engagement Fund (RTEF). This fund has been developed to help deliver programs and projects that inspire regional Victorians to engage with and participate in the quality arts training through the VCA.

This will mark the third time Lorne Sculpture has been involved with coastal and regional VCE students, offering a unique learning experience through engagement with professional sculptors in a one day onsite workshop. The project for 2014 has been expanded to place sculptors within the five schools in the surrounding regions to Lorne. The sculptors will work alongside school staff for four days on a variety of projects with students whilst preparing for a one day workshop at Lorne. Staff, Sculptors and VCE students will then travel to Lorne and create a Sculpturscape type project on the beach using a combination of found and created objects.

The sculptors selected are recent Graduates or current Postgraduates at the Victorian College of the Arts' School of Sculpture and Spatial Practice and are also showcased in our Small Sculpture Exhibition. Each of the Sculptors involved in the Sculptors in Schools project will give a presentation about their work during an informal discussion in Lorne on the 16th March as part of our Sculptors in Conversation program.

LSB is proud to be able to offer such a fantastic experience to our coastal and regional schools and we thank our supporting partners for making this possible.

Sculptors in Schools Conversation

Sunday 16th March, 2.30 -4.30pm

Uniting Church Hall

Sculptors in Schools Conversation hosted by Dr. Lisa Anderson with Beth Arnold, Sarah Berners, Nicole Breedon, Jeremy Eaton, Fred Fowler + Wanda Gillespie.

Resident Sculptors In Schools

From Mon 17th – Thursday 20th March the following Sculptors in Residence will be working within these schools, preparing for the Lorne Project:

Wanda Gillespie	Lorne-Aireys Inlet P12 College, Lorne
Fred Fowler	Trinity College, Colac
Sarah Berners	Brauer Secondary College, Warrnambool
Jeremy Eaton	Apollo Bay College, Apollo Bay
Nicole Breedon	Surf Coast Secondary College, Torquay

The Lorne Project

Friday 21st March, 10.00am – 3.00pm

Location: On the beach, left of the pier.

One day Sculpturscape projects with sculptors, students and staff.



education **programs**

The **Community Build**

As an extension to the Sculptors in Schools funding we have been able to realize a new project entitled The Community Build. Beth Arnold, VCA graduate and one of our Sculpture Trail exhibiting sculptors will lead this Project. Beth will lead the community in creating one large sculpture over the four weekends of the exhibition. Made of recycled, discarded and natural materials the project will give everyone the opportunity to be a part of the creation. No experience necessary, young or old, help out for ten minutes or stay all day, it's entirely up to you.

Location: On the Foreshore

Sunday 9 + Monday 10	10am – 4pm
Saturday 15 + Sunday 16	10am – 4pm
Saturday 22 + Sunday 23	10am – 4pm
Saturday 29 + Sunday 30	10am – 4pm

Self-Guided **Tours** for **Primary** and **Secondary Students**

Sign up at the foreshore information booth or contact info@lornesculpture.com for bookings in advance.

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

The Secondary School 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 as well as at the information booths.

Guided Tours

Sign up at the foreshore information booth or contact info@lornesculpture.com for enquiries and bookings in advance.

For organized tours including School Groups on Friday, Saturday, Sunday and Mondays a small per head charge applies.

Advancing public appreciation of the life and work of sculptors, the tours are led by either the Curator or experienced guides.



the collectors project

The Collectors Project comprises a series of related events along with the presentation of small sculpture at the Uniting Church Hall. The aim is to help create a framework of sustainable practice for Australian Sculptors.

The large sculpture exhibition has become a successful phenomenon with audience numbers increasing over the past ten years. Many of these devotees are becoming more knowledgeable and astute about contemporary sculpture, however very few sculptors can make a living out of their practice as Australia has a very limited collecting culture. We all love objects, but what makes someone buy a \$500 mass-produced garden ornament rather than an original piece of sculpture that is unique and carries meaning. The answer often is knowledge, accessibility and above all confidence. Much work needs to be done in this area across all art forms but the Collectors Project is a beginning, and part of LSB's role in the Australian culture landscape as much more than just another sculpture exhibition.

small sculpture exhibition

(see page 58 for participating sculptors)

When? From 8th- 30th March , 10.00- 4.00pm weekends, 12.00- 3.00pm weekdays

Where? Uniting Church Hall, 86 Mountjoy Parade, Lorne

Small sculpture is the perfect way to start a collection with many sculptors exploring new methods and concepts through small scale. From little things big things grow and often what is presented as a small sculpture grows to become a significant major work. You may not be able to collect that major work but an astute eye could pick up a small work that is a part of a significant stage in a sculptor's career. The small sculpture exhibition is comprised of 43 small sculptures within a 30 x 30 x 30cm scale. All are available for sale within a price range from \$500-\$5000.

the collectors forum: why, how and who - how to start a collection

When? Sunday 9th March, 3.00pm-5.00pm

Where? Uniting Church Hall, 86 Mountjoy Parade, Lorne

Free event.

The Collectors Forum is for artists and lovers of sculpture alike. It's for those who collect and for those who might wish to start a collection. It's for the corporate collector, the philanthropist and those who hold the purse strings for our institutions. It's for anyone who wants to incorporate sculpture into the everyday and for those who wish to help create a legacy of contemporary sculpture. And finally it's for those interested in how it all works and an opportunity to eat free biscuits.

<u>Speaker</u>	<u>Topic</u>
Julie Collins	The Sculptor, Curator and Public Art Coordinator.
Ken Scarlett	The Consultant - assisting collectors to put together collections. How it works.
Jason Smith	The Institutional Collector - outdoor collecting and donating for legacy.
Colin Gomm	The Private Collector - making collecting apart of the every day.
Andy Dinan	Corporate Collecting - working with developers and artists.
Mark Guirguis	The Private Collector - starting out.

sculpture collecting 101

When? Monday 10 March , 11.00-12.30

Uniting Church Hall, 86 Mountjoy Parade, Lorne

Free event.

Have you ever...

- Wanted to buy art but were frightened to question the price?
- Wanted to bid at an auction but were too scared to put your hand up?
- Snuck a piece of art into your home and hoped that your partner wouldn't notice?
- Wondered about collecting art through your superannuation fund?
- Wondered whether you should rent, buy or borrow art and from whom?
- Wondered if you pay more to buy at an art fair, gallery, direct from the artist studio or at auction?
- Wondered which type of artist to buy – emerging, mid-career or senior and what the difference is?
- Wondered how to start an art collection?

Well, [MARS] Gallery and Menzies Fine Art Auctions invite you to join us – for Sculpture Collecting 101, in a panel discussion where a gallerist, an auctioneer, an artist and a collector answer all your sculpture collecting questions.

Our panelists will provide their rare, astute and often humorous insights and give every attendee a list of WHO they are buying and WHY, then stay on and you can ask the panel that secret art question you have always wanted to ask!

www.marsgallery.com.au

sculptors in conversation

Where? Uniting Church Hall, 86 Mountjoy Parade, Lorne

Free event.

Dr Lisa Anderson will host four casual conversations between exhibiting sculptors each weekend.

Join us as the sculptors ask questions about each other's practice and influences in a cozy lounge room environment. This is a wonderful opportunity to listen in on what makes an artist what they are and will provide an understanding of the processes involved in the act of creation.

Monday 10 March	2.30 - 3.30pm	Sculptors Louise Paramor + Jason Waterhouse
Sunday 16 March	2.30 - 4.30pm	Sculptors in Schools. Hosted by Dr Lisa Anderson with Beth Arnold, Sarah Berners, Nicole Breedon, Jeremy Eaton, Fred Fowler and Wanda Gillespie
Sunday 23 March	2.30 - 3.30pm	Sculptors Cliff Burt + Louise Lavarack
Sunday 30 March	2.30 - 3.30pm	Sculptors Robert Hague + Greer Taylor



the collectors project

sculptors on site

Where? At sculpture sites, see catalogue map.

Free event.

Join the following sculptors for a casual discussion at their sculpture site. Learn about the influences, processes and methods in creating a major sculpture for the exhibition.

Sunday 9	11 - 12 midday	The Sculpture Trail winning sculptor. See information booths for location.
Monday 10	10 - 11am	Sculptor Robert Hague, Site No: 16
Saturday 15	11.30 - 12.30pm	Sculptor Domenico de Clario, Site No: 1
Saturday 15	3 - 4pm	Sculptor Pimpisa Tinpalit, Site No: 35
Saturday 15	4.15 - 5.15pm	Sculptors Frank Veldze and Suzanne Donisthorpe, Site No: 40
Sunday 16	11.30 - 12.30pm	Sculptor Dr Lisa Anderson, Site No: 9
Saturday 22	11.30 - 12.30pm	Sculptor Dan Wollmering, Site No: 14
Sunday 23	11.30 - 12.30pm	Sculptor Richard Savage, Site No: 12
Saturday 29	11.30 - 12.30pm	Sculptor Stephanie Karavasilis, Site No: 11
Saturday 29	3 - 4pm	Sculptor Joanne Mott, Site No: 17
Sunday 30	11.30 - 12.30pm	Sculptor Christabel Wigley Site No: 3



sponsors

The Trail Sculpture Commission of a \$75,000 Grant is sponsored by The Victorian Public Sculpture Fund through Arts Victoria.

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The Myer Foundation is a proud and enthusiastic supporter of Lorne Sculpture Biennale, this year co-sponsoring the Main Street Commission by Heidi Wood.



ANDYINC FOUNDATION

Kerry Gardner and Andrew Myer are delighted to co-sponsor the Main Street Commission by Heidi Wood in Lorne Sculpture Biennale 2014



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Always proud supporters of Lorne Sculpture and pleased to support Sculpture Sites and Sculptors in 2014.

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Sculpturscape Projects 2014 are made possible
by the generosity of The Ian Potter Foundation.

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The Point Albert Park is proud to
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Sculptors in Schools is made possible by VCA &
MCM Regional Training & Engagement Program,
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Marianne + Tom Latham

have a long term commitment to arts support in Lorne and are sponsoring The Ken Scarlett Award.



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Adults Workshops.



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are proud to supply the Information Booths for
the 2014 Lorne Sculpture Biennale.

Andy Way + Ian Macrae

are proud to present the Catalogue for
Lorne Sculpture Biennale 2014.



The Lamell Family

have great pleasure in their on-going
support of Lorne Sculpture.

IT'S HOW
WE CONNECT



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Jack + Cynthia Wynhoven

are pleased to support the 2014 Lorne
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We congratulate the Committee, the Curator
and all concerned for delivering the fourth
sculpture event in Lorne.



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are pleased to
Support Lorne
Sculpture Biennale
2014 and to have
sponsored the
People's Choice
Award.

The Matthews Family

is delighted to support Lorne Sculpture again and to have helped acquire The Pack sculptures.



Absolute Kitchens

are proud supporters of the Small Sculpture Exhibition

The Brawn Family

have been proud supporters of Lorne Sculpture since its inception and are delighted to have assisted in the acquisition of The Pack sculptures to be permanently displayed in Lorne.



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Gosling Creek Winery

This publication is printed using vegetable based inks. The stock is manufactured using sustainable forest practices, certified FSC and is elemental chlorine free. The mill has ISO 14001 environmental management systems certification.



Sculpture Sales

Has a sculpture captured your imagination? Investing in a favored piece will bring you years of pleasure as it enhances your home or garden.

Sculpture Sales will help support our Artists, guarantee the future of sculpture in Australia and the ongoing success of the Lorne Sculpture Biennale. You may want to buy an existing work or commission an artist to create a special piece.

For all Sculpture Sales from the Trail, Small Sculptures: The Collectors Project or the Sculpturscape Project please visit the team on site at the Uniting Church Hall or call Elizabeth Gomm on 0412 304 639 and Peter Lamell: 0403 763 210

Sculpture Commissions

Love the artist but the work has been sold or you would like a different artwork or a different size? Then ask personally about a commissioned piece and contact our Sales Team as above.

Tax Deductible Donations

Donations are essential to the sustainability of Lorne Sculpture Biennale, which is a not-for-profit, community backed and professionally run art event.

Lorne Sculpture Inc is registered as a charity, has deductible gift recipient status with the Australian Tax Office and is an incorporated Association.

Lorne Sculpture Biennale
PO Box 304, Lorne, Victoria, 3232. Australia.
info@lornesculpture.com
www.lornesculpture.com
Administration: Liz Currie

Become a Friend of Lorne Sculpture Biennale today for just \$25 and help ensure the future of this great event.

Go to www.lornesculpture.com

Lorne Sculpture Biennale 2014 extends sincere thanks to Designscope for the design of this catalogue and to Andy Way and Ian Macrae for its preparation and presentation.



www.lornesculpture.com

