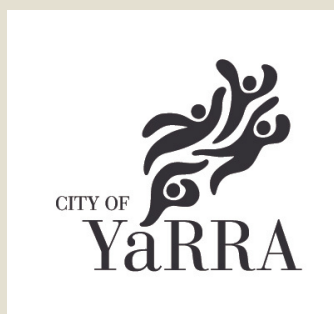


# SCULPTURE NOW

CONTEMPORARY SCULPTORS ASSOCIATION  
MEMBERS EXHIBITION 2022  
9TH OCTOBER - 30TH OCTOBER 2022



# CHAIR'S WELCOME:

## Anna Prifti



Welcome to SCULPTURE NOW 2022, the Contemporary Sculptors' Association annual show at Yarra Sculpture Gallery.

We are excited to show the great achievements of our artists and offer some fantastic awards and prizes, thanks to our generous donors, guest judge, Sophie Travers and supporters. Our artists members continue to enjoy the support of our organisation and utilise the great conducive premises that Yarra Sculpture Gallery provides.

I would like to thank our sponsors for their continuous support of our organisation.

**The City of Yarra, Yering Station Gallery, West End Art Space, Fundere Studios and Art Almanac.**

My gallery, West End Art Space, is excited to offer a free exhibition in 2023 in West Melbourne to an artist member of our organisation and I am looking forward to judging this prize.

Our organisation has lots of exciting news for our community and members going forward with bigger achievements into 2023. In partnership with The City Of Yarra we are excited to welcome once again Arts Access Victoria - a disability-led arts organisation, to take part in the 2023 Summer Residency. We look forward to seeing the creativity thrive this summer and throughout 2023 and welcome you all to join us at Yarra Sculpture Gallery to see what our artists are making

And finally, as Chair of a non-profit organisation, I'd like to take this opportunity to thank our committee and volunteers for their dedication and continuous efforts in keeping the Contemporary Sculptors Association going and taking great care of Yarra Sculpture Gallery.

Anna Prifti - Chair



## GUEST JUDGES

### **Sophie Travers**

CEO

Collingwood yards

Sophie Travers is CEO of Collingwood Yards, the new not for profit creative precinct in the City of Yarra that hosts fifty creative tenants in the former Collingwood Technical College. Sophie has worked in a range of arts contexts in Australia and overseas, including challenging roles in Berlin, Brussels, London and Sydney. She is on the Board of res artis, the international network for artist residencies, and TarraWarra Museum of Arts.

Sophie is an enthusiastic participant in the Melbourne arts community, with voluntary roles on Deakin University's Arts Management Advisory group and as a mentor to First Nations leader, Daniel Riley.

### **Anna Prifti**

Director

West End Art Space Gallery

Anna Prifti, the director of West End Art Space, is a visual artist with a 25 year long career in restoration and preservation of mural paintings and byzantine iconography. Prifti shares her knowledge with the community and not for profit organisations, with the scope to conserve the cultural heritage in public and private collections.

# PRIZES

## **Exhibition in Gallery 3, Yarra Sculpture Gallery May 2023**

Judge: Sophie Travers

### **\$1000 Cash Prize**

Judge: Sophie Travers

### **\$500 worth of foundry services from Fundere Fine Art Foundry.**

**This can include a range of processes involved  
in having artworks cast.**

Judge: Sophie Travers

### **Annual Subscription to Art Almanac**

Judge: Sophie Travers

### **Automatic Entry into Yering Station Art Prize**

Judge: Sophie Travers

### **Exhibition at West End Art Space Gallery**

Judge: Anna Prifti

Prize Winners announced 8th October 2022

Winners will be announced online and contacted  
via email

To purchase artwork please email the gallery  
[yarrasculpturegallery@gmail.com](mailto:yarrasculpturegallery@gmail.com)



1.Avan Anwar  
Beauty within conflict

## **Beauty within conflict**

Wood and flowers

180 x150 x16cm

NFS

My installations often employ forms that subtly evoke the fragility of human life and become symbolic of culture and identity within conflict. Viewed in light of the socio-political issues in this aesthetic, sensibility takes on specific political resonances where by they are ruining and destroying the beauty of variety in the society in the name of morality ideology for their own benefit. Women are the number one victims under this circumstance. they carry the all responsibility in the society.





2. Louis Balis  
**The Bathers**

## **The Bathers**

Plywood, Tung oil, Acrylic sheet, Pine

510h x 830w x 530d mm approx.

NFS

T

The Bathers: is a model for a larger fantasy future work.

The use of plywood, with defined flat planes and cast shadow, is in keeping with my sculpture practice. The abstracted forms, elevated from the plinth, evoke a scene of a family of birds sunning their wings.



3. Edie Black  
**Flood**



## **Flood**

Fused 18 karat gold and handwrought iron

60mm x 50mm x 30mm (approx)

\$2600

Flood is a meditation on the cathartic experience of dealing with overwhelming experiences, cleaning up, and starting over, and its corollary in our experiences of flood on the Australian landscape. Floods bring things to the surface, make visible what we'd rather keep hidden, and in our experience of them remind us that overwhelm is part of the ebbs and flows of our existence. The rivers will recede. The cleanup will occur.

My practise is concerned with deep looking and the dynamic between the viewer and the artwork as a site of paradigmatic shift. Rather than focussing on the medium as a means to create a commentary, the medium is inherently a part of the engagement and interrogation.

Engaging in a critical appraisal of this meaning opens the door to radical conversations around the structures that frame our society, our views and ways of seeing.

My work in iron, low carbon steel and gold is an exercise in questioning notions of fragility, strength, beauty and value.



4. Sammie Bond  
**Underland**

## **Underland**

Underland is a body of work which references the ways in which taxidermy was incorporated into 1800s Victorian era fashion. It specifically focuses on the 19th century fashionistas, who wore dead animals on their hats: decorating them with bird wings or even whole bodies of dead birds, as well as mice, and snakes. This roadkill couture was made commercially popular by thousands of upper-class women who wanted dead animals on their headdresses. By the late 1800s this bizarre fashion trend was banned due to the impact bird hunters had, killing millions of wild birds, leading many species to near extinction. Underland pays homage to my weird, wonderful, and bonkers family members who all share this bizarre imagination of a gothic fantasy land. This work is a component of the larger Underland series, an ongoing work which explores other aspects of the macabre through photography.

I am drawn to making images through the lens of a dark and twisted mind-space. I infuse my work with a passion for Taxidermy, sculpture, and transfer-processes like stamping. I make photographs of, and sometimes with my family. I want to be an undertaker.





5. Heinz Boeck  
**bloc setting**

## **bloc setting**

Various materials inc. wood, chipboard, plaster, veneer, ink.

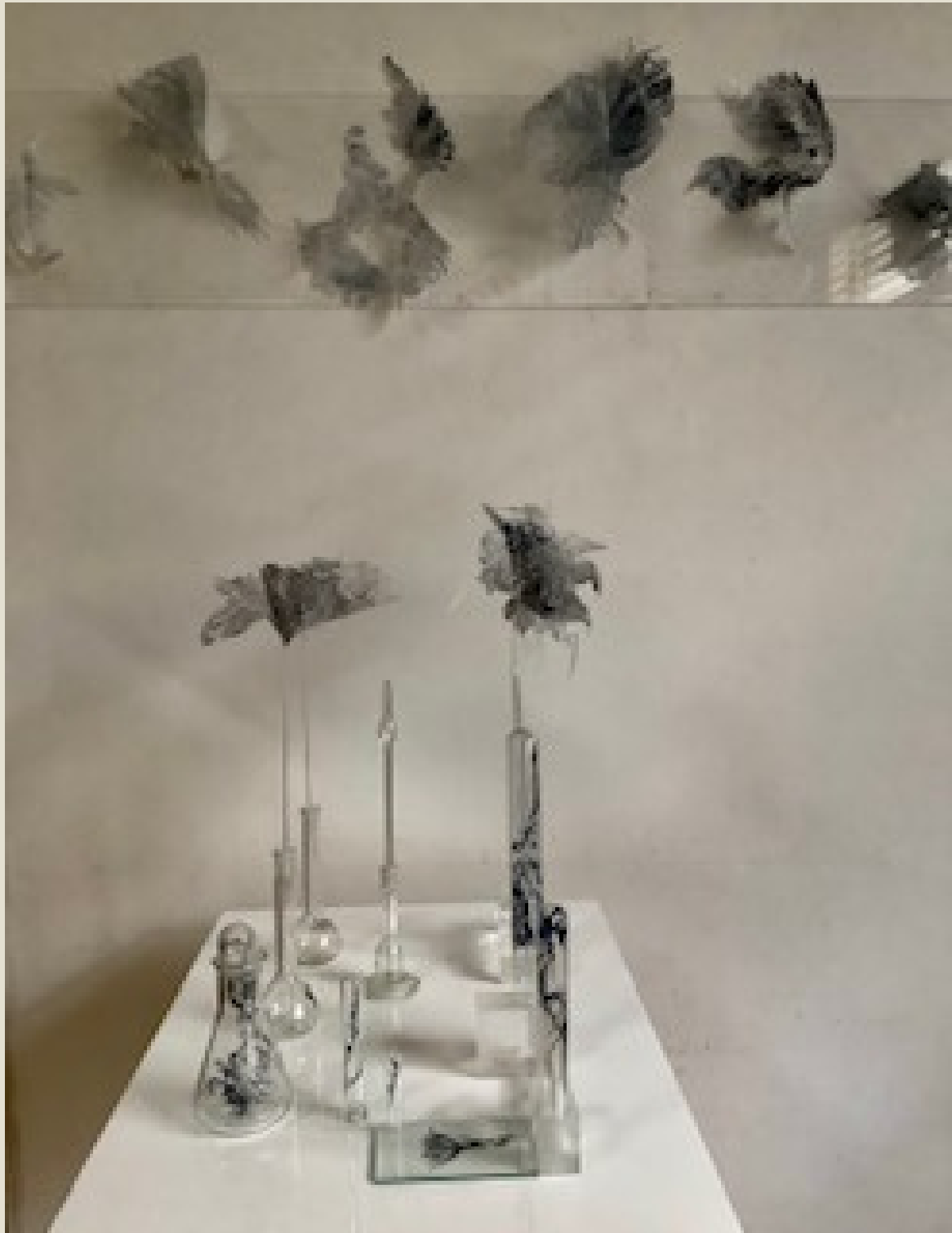
47H x 55W x 37D (cm)

\$500.00

With regard to my new sculpture, 'bloc setting' the following applies: assemblages of disparate elements when placed together in new combinations and contexts give rise to compositions embodying an entirely new sensibility and meaning.

I leave interpretation of my work up to the viewer and hope it leads to comprehension of a poetic, three dimensional construct that challenges the viewer to ask questions about the very nature of perception and meaning.

Artworks present themselves as the unmanageable, the illogical, the meaningless. They demonstrate an endless multiplicity of aspects; they take away our certainty because they deprive an object of its meaning, and its name. An Artwork manifests itself in all the manifold significance and infinite variety that preclude the emergence of any single meaning and view.



6. Helen Braun  
**Untitled**

## **Untitled**

Acrylic, glass, synthetic polymer on wax paper  
plinth work 105 x 45 x 30 (cm)

accompanying wall work 120 x 17 x 10 (cm)

Price: \$950

a small narrative for  
the art of looking  
the science of art  
the curious observation of being  
the technology for seeing  
the micro as macro  
the knowing that being small  
makes us bigger





7. Cliff Burt  
**America (Neo Fasces)**

## **America ( Neo Fasces )**

Mixed Media

9x28x9cm

POA

"When I have seen by times' fell hand defaced....." (Bill)

"A republic, if you can keep it " ( Ben )



8. Kerry Cannon  
**White Elephant**

## **White Elephant**

Bronze

17x10x10cm

\$550.00

White Elephant is a value-added sculpture. Originally a component (the spleen) of the sculpture Impala, a story book of African events and culture. Once a lowly internal organ, now reborn and value-added as a solo piece featuring its white elephant motif.





9. Carolyn Cardinet  
**Hour Glass**

**Hour Glass**

Hay Bailing Wire

2500 x 60cm

\$3600

My work is about creating a sense of wonder and experience, bringing sustainability awareness to the viewer in that split second when the past, present





10. Amy Cohen  
**Distant Peaks**



## **Distant Peaks**

Hand build Ceramics, multiple firings glaze, oxide and stain finish.

2022

A group of 3 Sculptures (each spiral sculpture is stabilised by its own iron stand with rod that is inserted into the sculpture. Iron stand base is 10cm by 10 cm.

Peaks range in height from 50 cm to 84cm.

\$1100, can be sold separately.

Photographed by: Amy Cohen

These sculptures are inspired by the idea of inaccessible lands. Memories from childhood such as the experiences of seeing a sunlit patch of grass across a gorge that can't be reached, a memory of a magical spot that can no longer be found.



11. Betty Collier  
**Evening Song**

## **Evening Song**

Zebra Stone on Composite Marble

35H x 33W x 18D (cm)

This special stone is unique to the North West of Western Australia. I selected it from the site and I felt it embodied primitive vibrations and echoes times from thousands of years ago.

I intuitively hand carved the simplistic plant form on one side mating it with the stylized bird suggestive of the spirituality of the land, evoking a calm peacefulness.



12. Julian Di Martino  
**Park Street House (with stork and tradies)**

## **Park Street House (with stork and tradies)**

Wood, acrylic, enamel

75 x 121 x 62 (cm)

POA

The sculpture was inspired by a house in Park St Brunswick which I often cycle past on my way to Yarra Sculpture Gallery. The tidy and detailed white filigree metalwork along with the terrific stork garden ornament grabbed my attention. I decided to add a few young tradies in the front yard and an older builder knocking on the door.





13. Alistair Fowler  
**Runaway Man**

## **Runaway Man**

Clay/glaze

43H x 25L cm

\$1,200

Runaway man is a note to self, a dream and an explosion of thoughts around being on time, being present, looking time square in the eye and saying 'i've got this'. Raku clay with unique glaze finishes





14. Tanja George  
**Chance**

## **Chance**

Mixed: Photographs, pavers, chalk

Size: Various (Each photographic strip): 300H x 30W (cm)  
plus pavers

A chance encounter.

A second here or there. A meter here or there.

Randomness decides about life or death.

Random. Chance. LIFE.





15. Jaq Grantford  
**Wind Kissed**

## **Wind Kissed**

Bronze

80 x 40 x 60(cm)

\$11000

As the figure walks, she pauses to breathe in the air.  
To be at peace and simply sample the breeze as it  
brushes her face, kissing her with the promise of things  
to come.





16. Ilona Herreiner  
**Time to Fly**

## **Time To Fly**

Wood, Oil Colour

140 x 55 x 53 (cm)

\$13,600

"None remains in the same form, and loving change,  
Creates nature always new from other forms  
And in the vastness of world, nothing – believe me – is lost."

This is how Ovid writes in the "Metamorphoses". The poet traces the transformation in mythological myths of humanity. Gods are transformed into constellations, people in animals, plants, stones.

The secret of the transformation is also my central theme. My characters meet us at the moment of the transition from one state to another. They are not there anymore, and they are not here yet. They are not here anymore and not there yet. They stay between.

Equipped with the clues of civilization, they belong to the world of fairy tales, come from the primordial nature or are about to return there: With one leg still in the shopping mile, with the second already in the roots of the forest. The characters tell of their pasts, of their futures, and so it happens that their presence is completely moving.





17. Andrea Hughes  
**Sparkling nostalgia**

## **Sparkling nostalgia**

Perspex, Acrylic Paint, Glass and Resin

57 x23 23 (cm)

\$450.00

As time passes, objects once thought of as elegant and beautiful become unfashionable. We remember them in our parents and grandparents homes, proudly displayed as status objects, and they evoke memories of comfort and uncomplicated times. We see them discarded in op-shops, and we want to gather them up and love them again.

Andrea Hughes uses discarded cut glass and crystal vessels to express warm nostalgia for loved people and times. Her work reveals the beauty inherent in these objects of domestic detritus. Imbued with emotion, the glass vessels are brought into the modern world and given a new function as vases for abstract floral arrangements.

Though the transparency of the vessels and the perspex on which the flowers are painted, alludes to fragility and impermanence, in true feminist tradition, Hughes celebrates the beauty of the ephemeral, the ordinary and the domestic.





18. Zoe Irving  
**In The Brink**

## **In The Brink**

Mountain Ash (wood)

75 x 45 x 18 (cm)

\$400

In The Brink is made from mountain ash wood collected from a logging coupe in Yarra State Forest. It shows two shapes out of balance, in the brink of falling, which represents the state of collapse that mountain ash ecosystems are experiencing.

The sculpture is coated in black charcoal collected from the logging coupe after clean up fires, where many rubbished trees, ferns and shrubs are incinerated. The sculpture is an attempt to rebuild the dignity of these mistreated towering montane forests.



19. Motoko K Kitano  
**Hope/Waiting**

## **“Hope”/“Waiting ”**

Porcelain clay

23.5cm x 23.5cm x 10.5 (cm) (each) 1 set

POA

“Hope”- Everyone has their own thoughts, hopes, and beliefs.

“Waiting” - We may not hear that voice, but it may be waiting for us or someone else somewhere.





20. Anne-Marie Kuter  
**Mask off now 2**

## **Mask Off Now 2**

Used Facemasks, vinyl off cuts and glue

20 x 10 x 5 (cm)

\$70 ea

By reclaiming used facemasks bound for the rubbish, these works not only draw attention to the working life of an essential worker, but also the modern day society of overconsumption and excessive production of disposable items.

These works explore rhythm, repetition and colour relationships by merging process making with pattern-based aesthetics that in turn reconfigure a throwaway item into something of beauty.



21. Monique Lacey  
**The truth of the Matter 2022**

## **The truth of the Matter 2022**

Cardboard, resin, plaster, paint

29 x 23 x 17(cm)

\$2900

My continued exploration of current political and social issues via a neo-baroque minimalist approach. It's been hard to source materials and I hear the same from sculptors in many countries. Thank you for your support, I'm grateful and send my best from New Zealand





22. Manda Lane  
**'Treasured'**

## **Treasured**

Handcut paper

Approx. 90 x 300 (cm)

\$2,200

Hand cut from paper, this artwork reflects on the value and history we assign to objects. Sometimes it is the little things with minimal monetary value, that we use or value the most. These will be the objects most treasured by those people we leave behind.

In creating this work, the artist invited her friends and loved ones to provide a picture of their favourite object or any random useful item, for the artist to sketch and incorporate into the paper tapestry. Every object is founded in reality, and represents items of meaning or utility from those people.



23. Sarina Lirosi  
**Breath**

## **Breath**

Artificial Flowers

Variable

NFS

I have spent a lot of time walking my dogs through the Melbourne General Cemetery situated close to my home.

On these walks, I started to notice the abundance of 'lost' artificial grave flowers blown by the wind long ago, now belonging to nobody. And so, I started to collect them.

Irvin D. Yalom suggests that we die twice. "Someday soon, perhaps in forty years, there will be no one alive who has ever known me. That's when I will be truly dead - when I exist in no one's memory"<sup>1</sup>. There is a beauty in the fragile, patina of these flowers that for me reveals the story of time and possibly exposes the extent to which other's memories of the deceased have also faded. For me, these flowers denote acts of remembering, life's transience and the stories that bind us all.

1. Irvin D. Yalom: *Love's Executioner and Other Tales of Psychotherapy*, Basic Books, 2012





24. David Lawrence  
**Hands in pockets**

## **Hands in Pockets**

Concrete, wood

70 x 20 x 20 (cm)

\$600

'I have a 'Materials at Hand' approach to making work. I will scan a field of available materials and push and pull them to breaking point, combining or subtracting until there is a revelation. This exploration happens in that special zone in the middle of binary opposites, where the materials drift between intended purpose and redundancy. The central text being in this instance - 'garden ornament' and the marginal text being 'hard rubbish'.

The anticipated outcome is to invite the viewer to see an additional or new binary. A narrative that flips between the central and marginal texts. My desire is to create a form that is visually exciting; something that at first glance creates an expectancy of the recognisable or resolved. On closer inspection the object has a dual identity, a second life. Things that are not what they seem but are somehow more than they are.

From this perspective the viewer can reboot their view, narrative or experience of the central 'motif': Form.



25. Rachel Mackay  
**The Present News**

## **The Present News**

Newspaper, acrylic paint, twine, foil ribbon, card, tape, fringed gold cloth.

Dimensions variable

NFS

The assemblage titled "The Present News" uses wordplay to describe the physical form and subject matter of the work: the bundled newspaper stack mimics a gift or "present"; the current news headlines that relate to the "present" time provide the content within the piece. The colour scheme and decorative elements commemorate the recent death of Queen Elizabeth and Indigenous Elder Jack Charles.





26. Beatrice Magalotti  
**Seated Valkyrie**

## **Seated Valkyrie**

Bronze

34 x 19 x 18 (cm)

\$3,000

Photographed by: Viki Petherbridge

This work forms part of my Valkyrie Series. The Valkyries are an integral part of Norse Mythology, they were the female maidens who chose which of the dead were carried to Valhalla. This piece was made after my art residency at the Fish Factory, Creative Centre, a multi-disciplinary art Residency in Stöðvarfjörður, Iceland.



27. Cinda Manins  
**Meeting Place**

## **Meeting place**

Ceramic

44H x 25D x 25W (cm)

\$760

Through my artwork I explore the concepts of temporality, permanence and impermanence, and the relationship of humanity to the earth. The construction of each piece is guided by the qualities of the materials and the philosophies of Humanism and Wabi-Sabi.

Meeting Place references elements of Australian landscape in an exploration of temporality. Geological time is represented by the stable body of the form (permanence), and ephemeral biological time (impermanence) is represented by markings and impressions on the ceramic surface.

Set in Stone, the surface of the work stores the Earth's memories.





28. Jacinta Maude  
**Rank and File**

## **Rank and File**

Repurposed filing cabinets

200 x 47 x 61cm

D2022

\$ 1,200

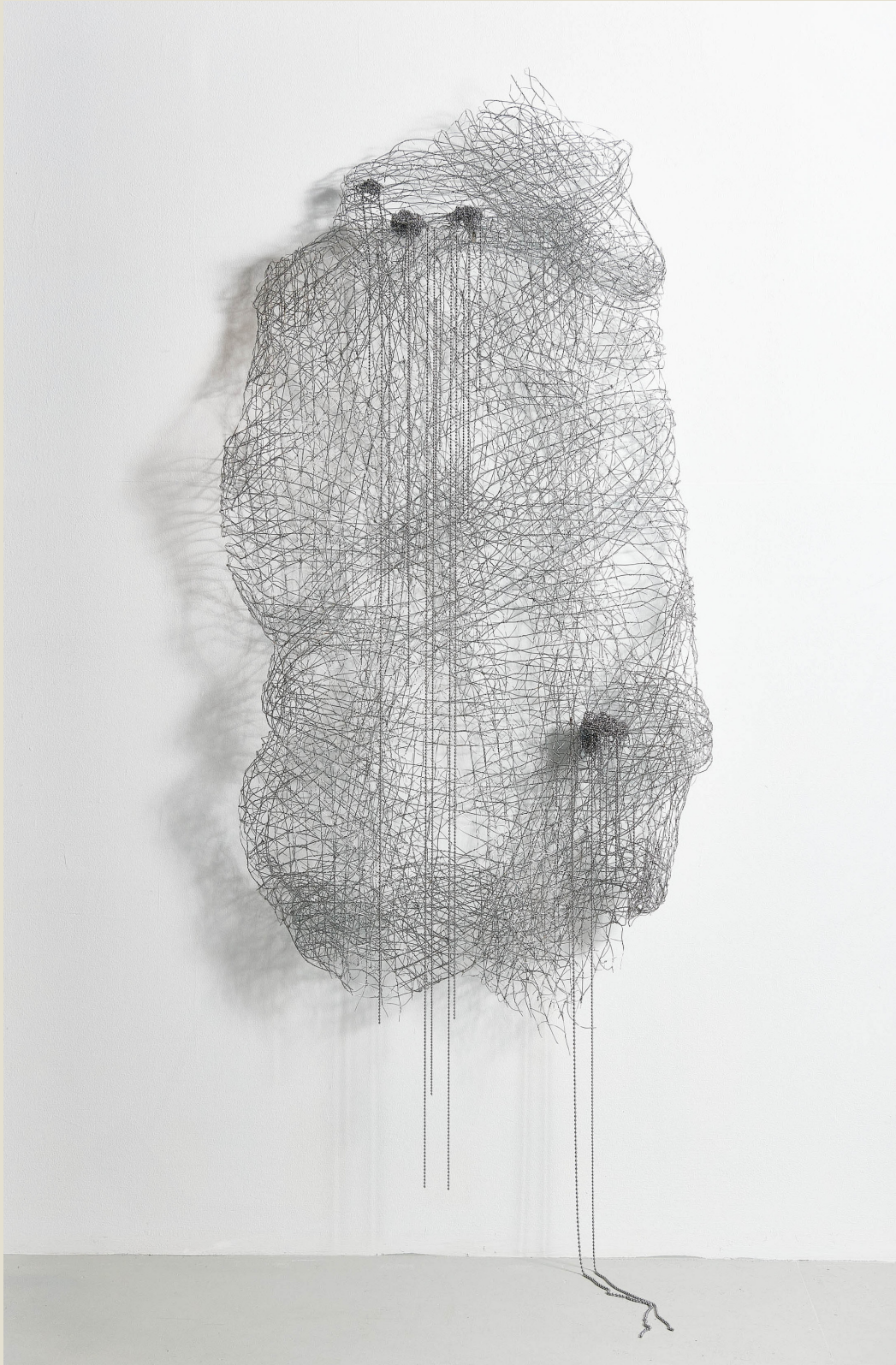
Jacinta Maude is an artist living and working on the traditional lands of the Wurundjeri-

willam people. She creates sculptures using low-tech, utilitarian, scrap or repurposed objects to critiques contemporary notions of labour. Her work is grounded in lived experiences as she intertwines her roles as a parent, worker and artist, under pinned by a feminist practice.

The work Rank and File, explores office culture - the structures and tedious tasks that can go unacknowledged or appreciated.

A ridiculously tall filing cabinet stands gormless and guileless, silly and serious and determinedly forthright.

Maude is currently undertaking a Masters in Contemporary Art at Melbourne University (VCA), holds a Graduate Diploma of Visual Art from Latrobe College of Art and Design (Melbourne) and a Certificate III in Visual Art from the Northern College of Art and Technology (Melbourne). She has shown work internationally at NDS-FUSE, Amsterdam, Netherlands and in Melbourne public and private galleries - George Paton Gallery, VCA Artspace, 45 Downstairs, Bundoora Homestead, Walker Street, Tacit, and Red Gallery.



29. Carolyn Menzies  
**Hubris**



## **Hubris**

Steel mesh, magnets and bead chain

180H x 140W x 25D (cm)

\$820

Carolyn Menzies' ethereal sculpture suggests the domestic and industrial entwined with the natural world. Crafted from shiny stainless wire and bead chain 'Hubris' seeks to mark how far hubristic pride has taken us from nature - from living on one's own terms without any artificial boundaries or constraints imposed by others. This work carries the echo of the curvature of the female form and plays on the idiom of woman as "wallflower". However, rather than shrinking 'Hubris' seems to be thriving from the sidelines. The reality of the wallflower, the plant, is in opposition to its personification. It is a plant that tenaciously grows without requiring permission, flourishing in cracks in the pavement and in the crevices within walls. In this way, her sculpture speaks to the quiet strength of all women who have had to fight for their place in a world that isn't always accommodating.





30. Gabrielle Leah New  
**PLASTICUS- From the Monsters of Waste Series.**

## **PLASTICUS- From the Monsters of Waste Series.**

Waste soft Plastic and hemp string, Shoes, Performance  
Video

Life-size human plus video projection

NFS. - Video POA

Gabrielle Leah New is a multi-arts practitioner with an expanded performance practice working with textiles, installation, photography, text, video and live/participatory performance to explore themes of identity, relationship to self, other and place, transformation and the space between internal and external worlds. She is informed by her Butoh, Bodyweather and Improvisation practices and work as a therapist, creating surreal, otherworldly, psychological landscapes as well as teaching and directing. During the Great Melbourne Lockdown of 2020, the local Woolies cancelled their soft plastic collection triggering the question - What to do with all the Plastic? From this was born PLASTICUS the waste monster, a response to the plastic crisis the world is experiencing.

By 2050 it is expected that there will be more plastic in the ocean than fish. Studies show that humans digest a credit-card-sized amount of plastic each week (5g) and what we put into our recycling bins never makes it, only 9% of the 130kg per person per year.

What will you do?

What is your Responsibility?



31. Annabel Nowlan  
**The Drover**



## **'THE DROVER'**

Laser water cut. Mild Steel.

2550H x 1205 W x 25mm thick

\$12,000.00

The image of a woman scanning the horizon, searching and waiting has personal significance and is emblematic of Australian rural women. The lone figure, silhouetted against the backdrop of the country, conveys women's vulnerability, potential frailty and isolation. However, with hand on hip, The Drover, (in this second version of the Drovers series) embodies a wilful attitude of independence, strength, and endurance. More broadly, The Drover is a homage to all women.





32. Lisa Poser  
**The Gathering**

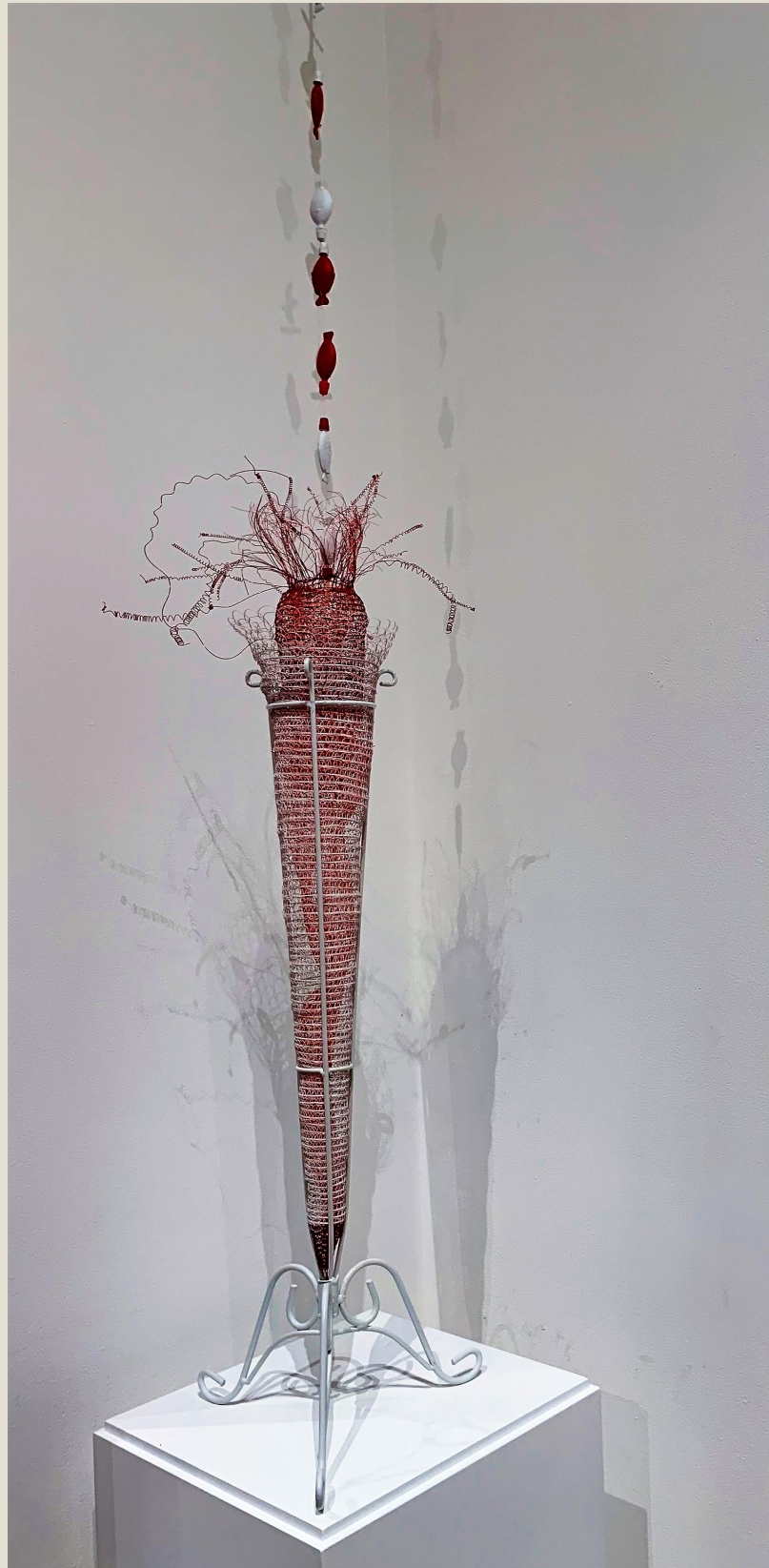
## **'The Gathering**

Hand built soft clay sculpture

26 x 9cm

\$400

My Sculpture is about gathering with family and friends, good food, good conversation. Sharing a meal together and having fun. Reconnecting in a genuine meaningful way. Sharing our feelings and know we are understood.



33. Helen Philipp  
**Excreta (Red and White Tintinnid)**

### **Excreta (Red and White Tintinnid)**

Coated copper wire, fruit nets, found plastic refuse, acrylic paint, Repurposed metal stand.

Aprox 3 m h x 20d x 20w

\$1,100

Excreta is part of a series of works that respond to the plastics washed up on the port Philip foreshore which break down and find their way into the marine eco-system. Tintinnids are microscopic marine creatures which under a microscope resemble tiny vessels.





34. Arjang Razzazian  
**Balance (2)**

## Balance (2)

River rocks, glass marbles, timber filler, and epoxy

20\*20\*25 cm

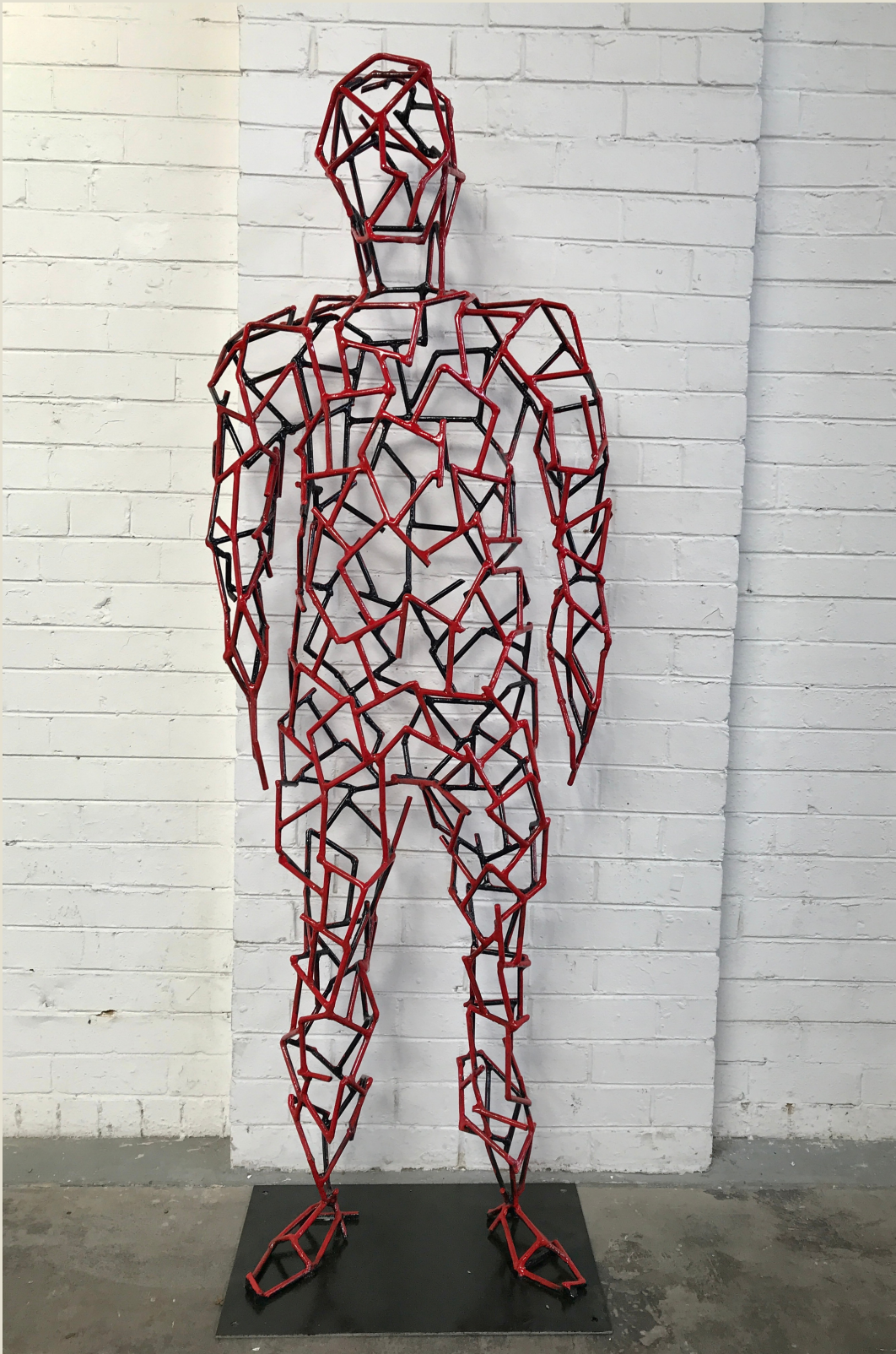
\$380

Combination of found and constructed material, this work is an assemblage of stones with glass. Found riverbed rocks, naturally round or patched to improve the geometry, bring about a contrast between materials to juxtapose the development of an object with its natural state.

Inspired by the Japanese concept of Kintsugi, repairing surface cavities to restore the wholeness of the rock can be a metaphor of re-construction of self. Vertical arrangement refers to the art of rock balancing and on the top, marbles come together in form of a stone to expand the imagination and playfulness.

This assemblage could take shape in numerous arrangements to acknowledge the balance between natural and built.





35. Jenny Reddin  
**A Sentinel Being**

## **A Sentinel Being**

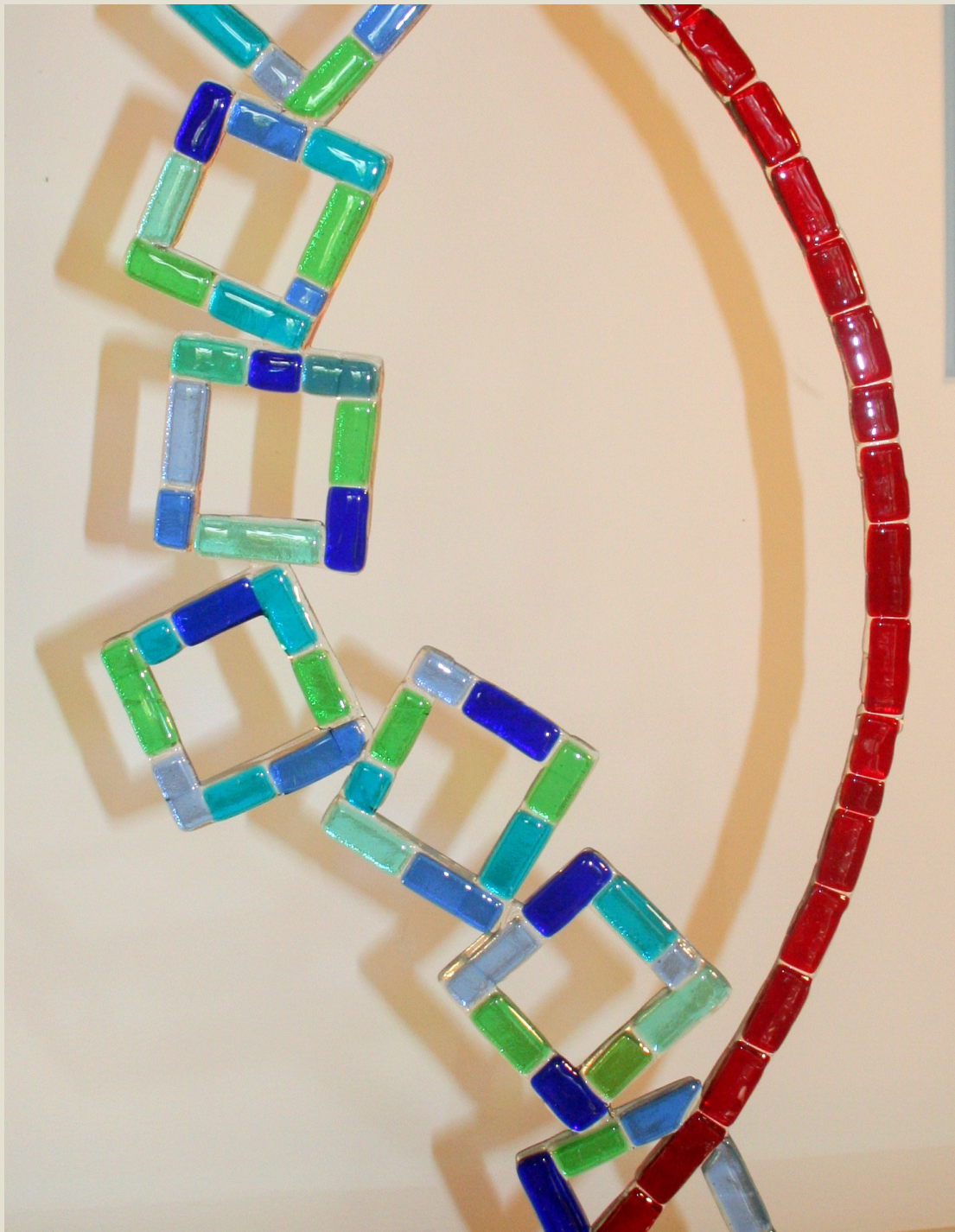
mild steel, acrylic paint

180cm x 60cm x 30cm

\$ 9500

A Sentinel Being is, according to Dictionary.com. “a person or thing that watches or stands as if watching. a soldier stationed as a guard to challenge all comers and prevent a surprise attack: to stand sentinel.” This work in welded metal bar is just that. It stands erect and to attention. There is nothing fragile about the stance of the figure and yet, for the most part he is air and space between the defining bars. The geometry of the figure is highlighted by the colours; inside the figure is black whilst the outer layer is bright red. This was done, in part, to describe the physical as well as the emotional body. Jenny has long been interested in the human form and in particular, in the structure and biomechanics of living things. When she sculpts using metal bar, she sets herself the challenge of creating a rounded structure using 10cm metal bar. She also seeks to ensure that no two bars are placed on the same angle, highlighting the random geometry of the work. Jenny is represented by West End Art Space





36. Peter Revelman  
**Structurally Sound**

## **Structurally Sound**

Kiln fired, fused glass

Fused Glass 660H x 300W x 6D (mm)

Acrylic base 260 x 140 x 25 (mm)

\$425

The work / process is usually referred to as 'Cold' or 'Fused' glass' a tad misleading as it is melted in a kiln to approx. 700C. Once a design is completed, the structural integrity of the piece needs to be checked, each piece must accurately overlay another, glass in this thin format, 2 mm + 2 mm, will shrink in length and width as a determination to grow to 6mm in volume/thickness takes control.

Light, pure colours and variations created by various overlays bring dull black and white sketch plans to life.

Seemingly with a mind of it's own the molten glass will decide exactly where it will run, bringing another challenge to a rewarding process. Hence though two pieces may start with the same basic layout, after the kiln and glass have combined, no two pieces will ever be the same.



37. Elvis Richardson  
**Hot Flush**

**Hot Flush**

Bronze and acrylic paint

17 x 12.5 x .5 cm

\$2000 AP of edition of 6 unique castings

Hot Flush, a set of cast bronze plaques produced from a carved relief profile of Queen Elizabeth II, familiar to us all on Commonwealth coins.

Yup, it is all about the money, which represents; land, sovereignty and security.





38. Kerry Strauss  
**Spring**

## **Spring**

2mL x 30cm diameter.

Painted and kiln fired glass pieces

I became fascinated with the medium of glass when I did an elective in Warm Glass at the RMIT, while doing my Fine Arts degree in Sculpture in 2003.

My Sculpture practices uses recycled glass bowls and bottles that I find in Op shops and garage sales. I take these pieces and place them over a frame and melt them in the kiln. The glass flows freely and they are transformed into something new and completely different. As each piece is found, I never know how the glass will react to the heat, so each piece is completely unique.

The inspiration, for exploring this process came from my fascination with a salt lake, near where I grew up in the Mallee. The salt water and the heat of the sun, effect the vegetation and objects left on the foreshore and they are eroded over time and become transformed into beautiful, desiccated, skeletal shapes.

As well as my sculpture practice, I also make kiln formed glass bowls, vases and platters. I am continually trying new techniques, such as casting and flame working, as glass as a medium offers a multitude of possibilities

In 2020 I opened Luminous Glass Studio in Foster, where I have gallery, studio and hold classes in Kiln formed glass



39. Kate Symons  
**My Sanctum**



## **My Sanctum**

Lomandra grass and drift wood

48 x 20 x 14 (cm)

\$300

Sculpture has always been at the basis of Kate's work. No matter what material Kate is working with she seems to always be creating sculptural artwork. Kate has been weaving with natural grasses for the past three and a half years. She started weaving baskets but very quickly turned her weavings into sculptural pieces.

Kate enjoys the meditative aspect of weaving. The grass takes her on a journey as she weaves, helping to create a piece that had only partially been pre-designed. The grass takes its own twists and turns. The weaving Kate has done during lockdown has shown a need of a safe place to run away to and hide. Places of refuge and shelter.





46. Takahiko Sugawara

**Untitled A**

**Untitled B**

**Untitled A****Untitled B**

Corten steel

190 x 80 x 10 mm

170 x 80 x 10 mm

\$2500

I love repetition, layering and overlap. These ideas are rooted in my teenage years when I was in the number one high school marching band in Japan. As a band, we performed in many different configurations. If someone was absent there would be a gap, an empty space in the pattern. Incomplete patterns were frustrating, and in my artwork I want to create complete shapes and consistent patterns. My experiences with patterns and shapes directly influence my ideas concerning form, layering, overlapping and repetition. I commonly use 3mm corten steel cut into different shapes with a plasma cutter, often with beeswax covering the sculpture surface.



40. Anna Prifti  
**Light Within 2022**

## **Light Within 2022**

Wood, Paper, plaster, light globe, plastic.

Dimensions variable.

\$ NFS

The past two years I've been incorporating light fixtures into my artwork as a result of my exploration of the light's impact on mood and tone in a space.

Unfortunately, I broke the ceramic shade, so I decided to show the maquette instead. The first comment I received was 'Well, it's not a disgrace to start with, but it looks intriguing'. I took Andy's advice in this case. 'Don't think about making art, just get it done'!





41. Cezary Stulgis  
**Animals Rule 2021**

**Cezary Stulgis**

'Animals Rule' 2021

Steel, powder coating

60x40x25 cm

\$2200

The best part of my practice is about animals and their psychology.

I like to believe that as a society we are becoming more aware of animal welfare and rights. In a perfect world we'll live harmoniously with each other and humans will allow enough space and resources for the animal wellbeing.



42. Kelly Sullivan  
**Elvis Tin Retablos**

## **Elvis Tin Retablos**

94 x 50 (cm)

\$80 each Elvis retablo

I am attracted to the tin retablos bought by the Spanish to Europe and Mexico in the 18th century. They come from the need humans have to interact with the devine spirits. Hence Elvis enters the building in my tin retablos in the 21st Century with all the glitz diamonte pizazz my collecting could muster.





43. Sue Vesley  
**Dress of the Devil**

## **Dress of the Devil**

Clay and Steel

22 x 6 x 5 (cm)

\$660

Inside this dress is a torso of the devil, which is made from water based clay. I have dressed it in many layers of polymer clay; the secret being took on many forms as the drapery grew on it, finally becoming like a dress maker's mannequin.

As the clothing grew in size and character, the polymer clay changed colour and evolved as elements of ground pigments were added; it changed texture as it grew; it became powdery and tear-able, finally being like cloth. This is metaphor for disguise, for how we may decide on our apparent nature, but we cannot change our core. In the act of disguising our bodies we are acknowledging the nature of our core.



44. Robert Waghorn  
**'Never Tarnish**

## **Never Tarish**

Painted wood

43 x 18 x 10 (cm)

\$1500

Never Tarnish

In the end we all return to Black.





45. Sharon West  
**The Trojan Kangaroo**

## **The Trojan Kangaroo**

Diorama Assemblage

30cm diameter

\$600

An absurdist re Imagining of the the Greek Trojan Horse, where Koori tribesmen construct a giant kangaroo as a conciliation offering to a local Squatter then emerging to steal his horse. Behind the newly built bluestone house, a tribesman picks some oranges which like the front garden, represents the introduction of foreign plants and landscaping ideals in the Australian landscape. In comparison to the flanking scrubby landscape the land has been tamed to suit the settlers aesthetics.