SCULPTURE NOW

CSA 2025 MEMBERS' EXHIBITION

9 November - 14 December, 2025

CITY OF YaRRA

Proudly supported by the
and the ROOM TO CREATE program

YARRA SCULPTURE GALLERY

Founded in 1997, Yarra Sculpture Gallery (YSG) was created to provide a spacious, dedicated home for sculpture. An Artist-Run Initiative managed by members of the Contemporary Sculpture Association (CSA) and supported by the City of Yarra, YSG is located at 117 Vere Street, Abbotsford.

Our Mission
YSG is committed to offering a versatile exhibition space at minimal cost, giving CSA members the opportunity to develop and showcase new works in the spatial arts (3D). We aim to nurture creativity, encourage experimentation, and connect artists with local audiences.

Residencies
Since 2012, our YSG Residencies have offered artists a supportive environment to research, experiment, and create new projects. Over approximately eight weeks in summer and winter, artists can explore ideas, develop their practice, and present their work and insights in an artist talk for the public.

Join Us
Interested in becoming a CSA member? Email the gallery to request a membership form, then submit it with three images of your work and a description of your practice for consideration by our committee.

CSA MEMBERS' SHOW

Each year, YSG celebrates the creativity of our members through **Sculpture Now**, our annual members' exhibition. This vibrant showcase brings together diverse approaches to contemporary sculpture, offering audiences a chance to experience the breadth of practice within the CSA community. The exhibition highlights new works and provides a platform for artists to engage with the public and fellow creatives.

JUDGES LAURA COUTTIE, ADAM STONE

Laura Couttie is an independent curator, writer, editor, arts manager and creative consultant based in Naarm/Melbourne. With fifteen years' experience across galleries and arts organisations, she has worked with Artbank, ACCA, Channels Festival, Melbourne Fringe, Next Wave, Tolarno Galleries, STATION and the Australian Pavilion at the Venice Biennale. She has also served as Co-Director and Chair of Firstdraft and as a Board Member of SEVENTH Gallery.

Laura supports artists through creative and career development and has curated projects for Heide Museum of Modern Art, Channels Festival, ACCA, STATION, BLINDSIDE and Bus Projects. Her writing appears in major art publications including Art+Australia and Art Guide.

Adam Stone is a Naarm/Melbourne-based artist, gallerist and curator. A VCA graduate, he has received major awards and grants including the Montalto Sculpture Prize, the Fiona Myer Award, the Orloff Family Charitable Trust Scholarship and support from the Ian Potter Cultural Trust. He has exhibited widely across Australia, Asia and America, created public sculptures for the City of Yarra and Moonee Valley, and undertaken residencies in Beijing, New York and with the City of Bayside. A finalist in several national sculpture and emerging artist prizes, his work is held in significant public and private collections. Adam is Co-Founder and Director of LON Gallery.

PRIZES

Yarra Sculpture Gallery - Solo Exhibition Prize
Gallery 3, 2026

Sol Gallery - Window Exhibition Prize
Exhibition at Sol Gallery - window space

WestEnd Art Prize
Automatic entry to Abstract Biennale

Christopher Boots Prize
Sugar Bomb Light

Yarra Sculpture Gallery - Cash Prize
$500 Cash

Fundere Fine Art Foundry - Foundry Services
valued at $500 this can include a range of processes involved in having artworks cast.

ARTISTS

Andrea Hughes
Andrew P Smith
Anne-Marie Kuter
Annie Hsiao-Wen Wang
Carolyn Cardinet
Carolyn Menzies
Felicity Gordon
Gabrielle Leah New
Güler Altunbas
Gurrenah Foley
Heinz Boeck
Helen Braun
Helen Philipp
Jackie Ralph
Jason Lehane
Julian Di Martino
Liza Posar
Louis Balis
Manda Lane
Marg Leddin
Motoko Katsuta Kitano
Nancy D Lane
Nicole Tsourlenes
Pamela Miller
Penny Walker-Keefe
Rachel Mackay
Ric Haddon
Robert Waghorn
Robyn McNicol
Sally Vivien
Saraid Banahan
Sharon Crabb
Sharon West
Takahiko Sugawara
Tamar Dolev
Teresa Bennett
Thang Do
Wendy Grace
Winsome Spiller

YSGCSA

If you are interested in **purchasing an artwork**, our volunteers are happy to assist.

You can also reach the gallery directly at:
yarrasculpturegallery@gmail.com

GALLERY ONE

MOTOKO KATSUTA KITANO

Who am I?, 2025

H25 x w25 x d 30cm

Sandstone, Wood, Synthetic resin

$1,680

1

In our hectic daily lives, the world is chaotic, unstable,and full of irrationality. Sometimes, exhausted by this overwhelming, I fall asleep, and in my dreams, the room becomes smaller and smaller. Who am I? I'm floating in another world.

THANG DO

Khanh, 2025

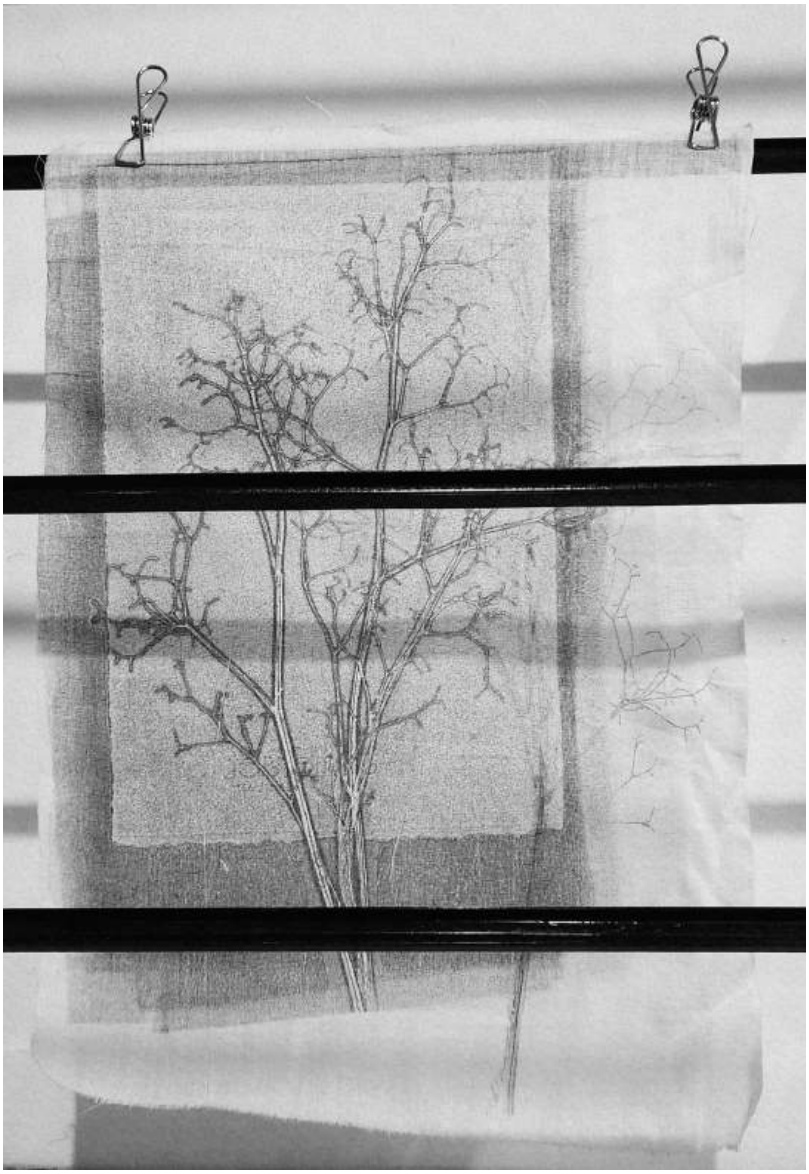
H70 x w40 x d40 cm

Folded cards, ruby metal leaf, and black glitter

$2929

2

As a tribute to those coming from humble and conservative backgrounds, the artwork utilises often-discarded and domestic materials such as paper and glitter to act as a vessel channeling our wishes into manifestations. Khanh is named after one of the artist's most beloved supporters, whose brutish yet resilient soul inspires us to keep on dreaming and making the most out of nothing.



SALLY VIVIAN

Your world...?, 2025

H220 x W120 x d100 cm

Printing ink on fine cotton, found enamelled steel frame, steel clips

NFS

3

Delicate prints on fine cotton hang from the steel bars of a mass-produced frame, reflecting the fragility of our natural systems confronted with the hardness of the human made world. **Your world...?** references the enclosure of natural spaces and loss of diversity. The prints explore an experimental process of printing and reprinting, a never quite resolving incorporeality, with images dissolving into the fabric and bleeding across edges in a provisional way.

Vivian's practice is primarily installation and often seeks to engage the viewer somatically. With **Your world...?**, the viewer must bend or move to examine the prints, thus activating their involvement. The gallery itself is implicated in the work, its fabric forming one side of the installation and a ground for shadows.

JASON LeHANE

The "NOW" clock, 2023

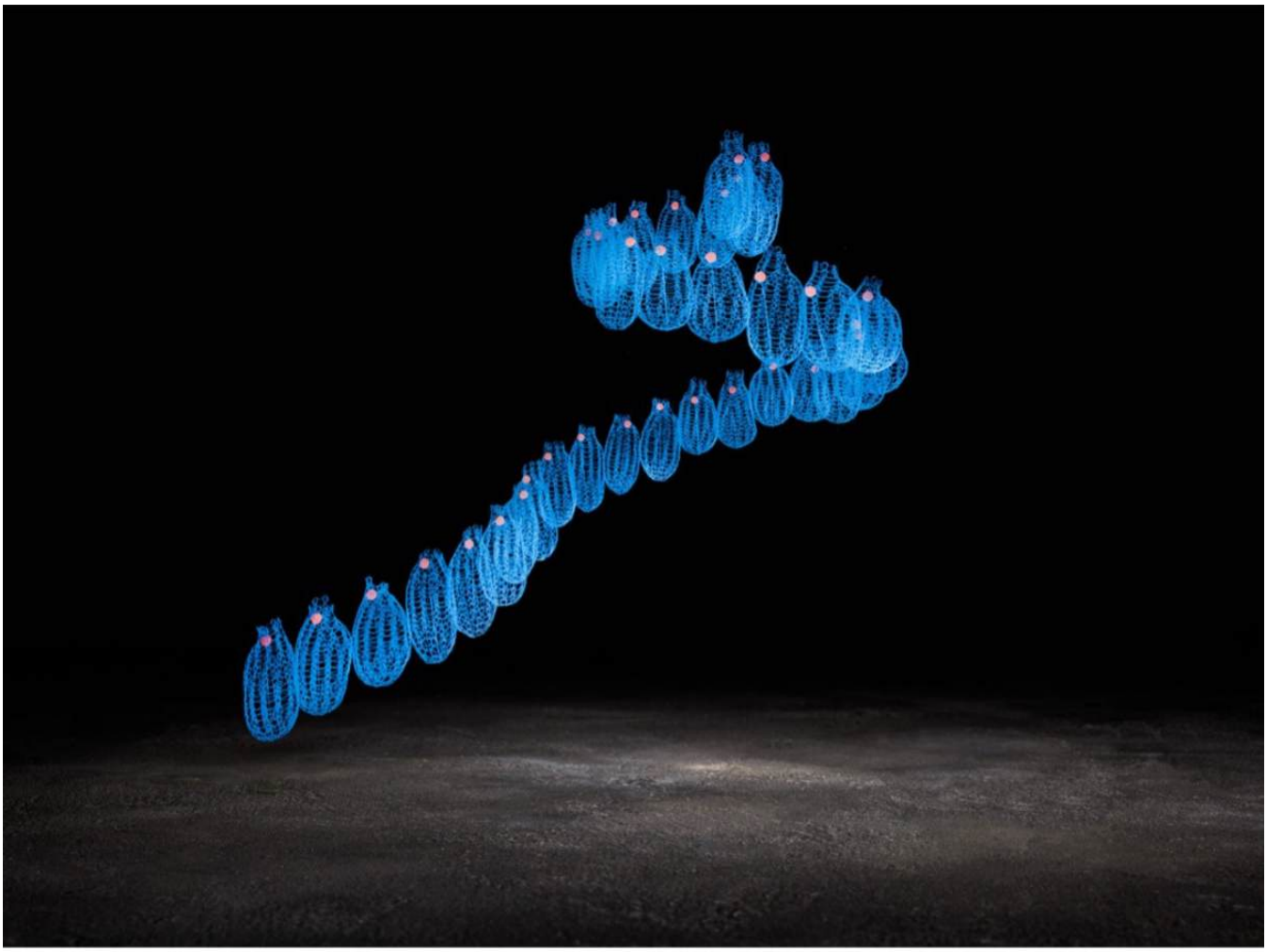
H33 x W9 x D10 cm

1980s Clock Radio, Alphanumeric Display, Arduino Microprocessor

NFS

I wanted to explore the concepts of haunting and hauntology, to create an artefact that could speak to us from another time. A spectre from the past. The clock is intentionally retro. Its simple circuitry is meant only to display the time, not to talk to us. The clock is both familiar and unfamiliar, embodying a sense of the uncanny.

As a child, I used fantasy and invention to escape from a mostly boring, occasionally traumatic childhood. I created flying ghosts, flying saucers and other flights of fancy using whatever was close at hand. A wardrobe became a spaceship; a hallway became a camera obscura. Today, I am an installation artist and theatre designer. I still make worlds where you start to question what you know or what you believe you know. I like to transform the known into the unknown and bring the unknown into close proximity.



ANNIE HSIAO-WEN WANG

Salp Colony, 2022

H 165 x w 178 x 110 d cm

Silver-plated copper wire, stainless steel wire, glass balls, AC motor, acrylic medium, photoluminescent pigment

$26,000

Drifting silently through the ocean's twilight zone, salps are semi-transparent, gelatinous beings that move by rhythmically pumping water through their bodies—one of the most efficient forms of jet propulsion in nature. Though solitary for a time, salps eventually join others to form colonies that spiral through the dark like living constellations, pulsing in perfect synchrony.

Beyond their beauty, salps perform a crucial ecological role: they capture carbon and send it sinking to the depths, helping to regulate the planet's climate. Fragile yet powerful, transient yet essential, they remind us that even the most delicate lives can shape the fate of our world.

Salp Colony continues my exploration into the unseen poetry of the deep sea—where bioluminescent creatures illuminate the darkness, and where mystery and science converge in a dance of survival, interconnection, and awe.

SARAID BANAHAN

Demeter's Lament, 2024

H300 x d300 cm

Recycled Plastic, rubber and wire and rope.

NFS

Demeter's Lament is a sculptural composition of entwined material energy from deep ecological time reconstructed into an offering for the post-industrial age, where Ontology and the Anthropocene intertwine in an alchemical expression of materiality.

Drawing from Greek mythology, the symbol of the cornucopia evokes endless bounty and celebrates yield from the earth. I consciously make use of recycled materials; various poly-plastics and rubber, bound and woven, to engage with ideas of matter and energy, composition and destruction.

I am interested in how material within an object reveals its own vitality. This work premises a paradox in the form of fossil fuel by-products recycled from the beginning of time, potentially reaching its end-time and continues my my exploration of metamorphosis and temporality in relation to the Anthropocene and Post-Humanism.

Based in Naarm/Melbourne, Australia, I lean toward the dystopian and work with an existential perspective, from within a wormhole. My work engages with philosophical questions about time-space, existence and finitude. My practice is predominantly sculptural installation, combining the natural, the handmade and industrial.

NICOLE TSOURLENES

Many sides of me , 2018

H44 x w70 x d15 cm

Printed PVC

NFS

As a Melbourne based artist specialising in photographic and digital works, this group show marks my entry into photographic sculptural practice. Transcending into 3-dimensional form, this work extends my current creative practice, adding a new sense of energy and renewal as I move forward.

Self-Image: Many Sides of Me, commenced development while at Bundoora Homestead Art Gallery. As a founding member of the Nimbus Studio run by Arts Access Victoria located at the Gallery, I began to explore the concept of sense of self and the notion of how we all work to change elements of ourselves in a pattern of deconstruction and reconstruction; resolving to put ourselves back together. This work reflects the many sides of who I am, with all the boxes being able to be moved to create a new sense of self – some sides representing a foundation; others continue growth and others space for moving forward.

CAROLYN CARDINET

Silent HEAT, 2025

H190 x W106 x D30 cm

Found spring mattress (metal)
& found electric fan blades (plastic)

$2000

A bed is meant for rest, dreams, and slow breathing at night. Yet here, the mattress frame has become a cage, strung with blades from broken fans—mute witnesses to air that never cooled enough. The sculpture holds the memory of heat pressing down on bodies, a fever that never breaks.

In 2024 and 2025, heat claimed nearly half a million lives. Too hot to move, too hot to sleep, too hot to rise—many died in their beds, undone not by violence but by temperature itself. This work bears that silence, that unbearable stillness. Fan blades, once spinning to bring relief, now sit anchored in metal, immobilised like wings that cannot lift. They recall breath halted, the unbreathable air of a room that should have offered refuge. Waste materials become monuments: to fragility, to loss, and to the stark intimacy of climate's violence entering the bedroom.

...Unbreathable
...Silent heat

ROBYN McNICOL

As if in a whirlwind, 2025

H11 x w14 x d30 cm

Mixed media

NFS

As if in a whirlwind is about my interrelationship with the place I live and being in motion and flux. It is a marquette/ process sculpture for something larger. It explores themes of interest to me including fragility as strength.

GALLERY TWO

HEINZ BOECK

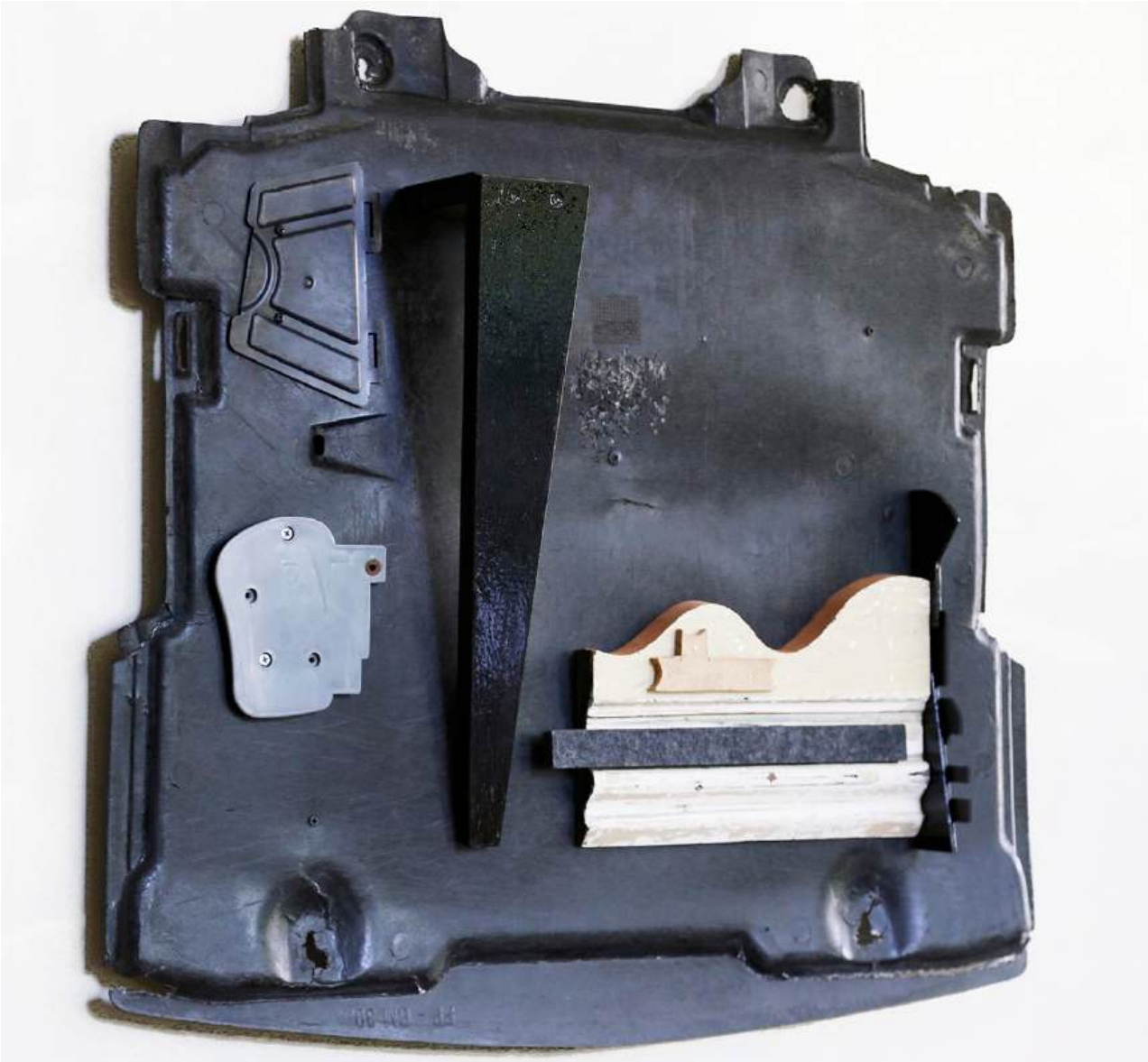
Blackyard configuration , 2025

H72 x w75 x d14 cm

Plastic, wood, felt & miscellaneous materials

POA

10



Disparate elements placed together in new combinations and contexts give rise to compositions taking on an entirely new sensibility and meaning. Arte Povera plays a significant role in my choice of materials used.

Art already exists in the poetic realm, carrying meaning beyond the literal; expressing the inexpressible in poetic transformations (beyond literal semantics). In this regard I consider my artworks as self-contained expressions or transformations of meaning, challenging everyday norms of perception, meaning and understanding.

ROBERT WAGHORN

Crawling through mud, 2025

H21 x w15 x d19 cm

Mixed medium

$1000

11

Sometimes life is like crawling through mud
Sometimes four legs are good
Sometimes two legs are better

ANDREW P SMITH

Little Monument, 2025

H21 x W9 x D8 cm

Cast aluminium and wood

$750

JULIAN DI MARTINO

The Jesaulenko Altarpiece, 2025

Dimensions variable

Acrylic on wood, sculpted wood, and mixed media

POA

Wrought iron, blue weatherboard, kick-to-kick in the middle of the road. ''There's a car coming''. Weatherboard dreams, Jesaulenko dreams. A quarter of an acre. A full moon and better things ahead. Using a suburban Arkleyesque aesthetic, **The Jesaulenko Altarpiece** raises childhood play and high hopes to an almost religious subject matter. The hinged panels of (wooden) wrought iron reference the complex altarpieces from the 15th century such as The Ghent Altarpiece.

Alex Jesaulenko arrived in Australia in 1949 as a four year old Eastern European refugee. He went on to become a champion Australian Rules footballer whose athletic artistry was recognised as so balanced and classical that a high mark became known as 'taking a Jezza'. The artwork talks about these dreams and the passage from displaced person to cultural icon.

RACHEL MACKAY

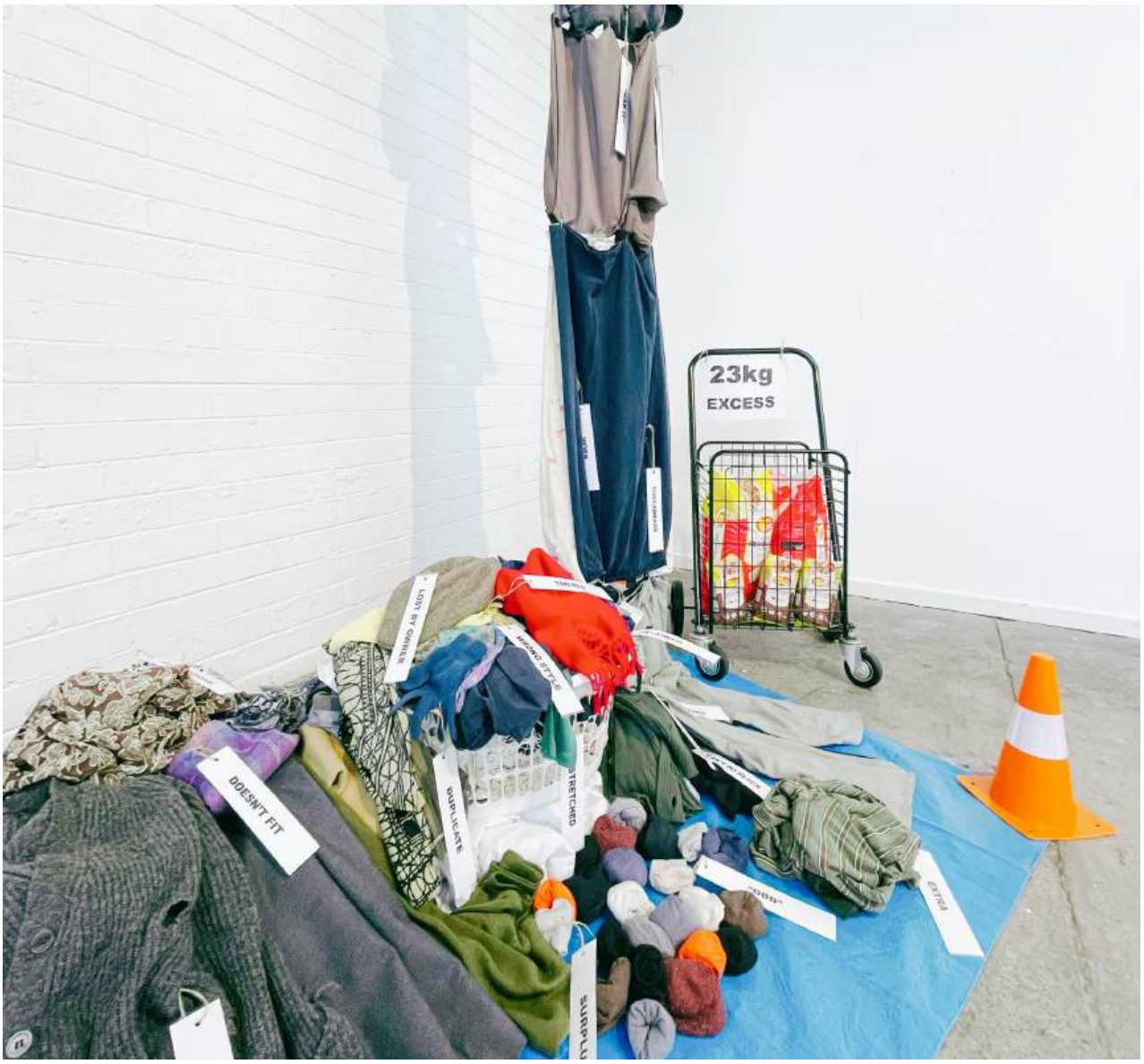
23kg EXCESS, 2025

Dimensions variable

23kgs clothing, plastic laundry basket, 23kgs packaged rice, metal shopping trolley, cardboard tube, tarpaulin, lanyard cords, jute string, safety pins, laminated signs, 4 safety cones.

NFS

14



The **23kg EXCESS** installation encourages viewer dialogue about Australia's 23kg of clothing, per person, that is dumped to landfill each year. The assemblage elements signify consumer culture's oversupply "hazard" that stems from industrialisation.

TAMAR DOLEV

Worlds Collide, 2025

H60 x w50 x d35 cm

Found objects

$400

15

Worlds Collide reflects how Tamar experiences the world through the lens of autism, where everyday objects — and moments — can feel magnified, blurred, and intensely layered. In this sculpture, ordinary items are distorted and fused together, echoing sensations of overwhelm, scattered attention, and the search for a place to rest. By reimagining these objects with vibrant energy, Tamar gives them a renewed presence, transforming chaos into something vivid and alive.

Creating this work becomes a way to find calm within the storm. Tamar's practice centres on looking closely at the overlooked and allowing their textures, surfaces, and forms to speak. These heightened details mirror the sensory intricacies of her lived experience, capturing a world that is both familiar and impossible to hold still. Here, nothing settles neatly. Chaos is not pushed aside, but witnessed, honoured, and embraced as part of the truth of being.

ANDREA HUGHES

Paint Ball, 2025

H 20 x w10 x d10 cm

Resin and Polymer paint

$350

Paint Ball explores the tension between chaos and clarity. Suspended within a translucent resin sphere, vibrant strands of colour twist, knot and weave together—simultaneously held and contained. The work suggests a sense of wholeness, yet inside it remains tangled, energetic, and unresolved. This contrast speaks to the complexity of: emotions, memories, and experiences that coexist in vibrant disorder beneath a calm surface.

Paint Ball becomes a quiet container for movement and mess, capturing the beauty of what can be held without ever being fully smoothed out.

SHARON CRABB

Dream of a Landscape, 2025

Sound and video

NFS

17

Allow the birds to sing to us....

Allow the trees to embrace us.

WENDY GRACE

The Lost City , 2025

H45 x w59 x d59 cm

Mixed media on cardboard

$200

18

The Lost City is inspired by the memory of the passageways in Saudi Arabia together with my love of Yemeni architecture. Moulded packaging provided the starting point for this work; viewing discarded mouldings stacked on the floor evoked memories of Arabia and the ancient history of lost cities flooded my imagination and led to the development of this work.

Made from recycled packaging and other materials this work is a homage to the Lost City of Babylon.

FELICITY GORDON

Colonialfalge, 2025

H70 x w50 x d12 cm

Mixed media

$2400

19

Camouflage patterns were originally designed by artists to confuse and disguise weapons of war and remain effective today. Colonialflage mobilizes an adapted camouflage within a Victorian sitting room fire guard referencing the disasterous impact of colonialisation on the Australian landscape and First Nations people.

PAMELA MILLER

Sticks and stones II, date

H5.5 x w20 x d20 cm

Stoneware ceramic and glazes

$1500

20

This sculpture suggests a raised section of landscape, incomplete, still forming and unforming through natural transformation. It carries themes of metamorphosis which are mirrored in the ceramic process. Clay deposits are laid down under water, eroded from mountains and stone, creating landscapes with the passage of time.
Its creation arises from the subterrain. Particles arrange themselves into forms both biological and geological, fantastical yet reminding us of existing forms.

The narrative is undefined; it sits between the metaphorical and the actual.
It reflects the movement of the hand and body in its creation, telling the story of its mutability from pliable clay on a metamorphic journey into the furnace of geological recreation. The minerals and chemical processes found in ceramics make apparent the links between humans, our Earth and the Universe. We are bound together, even at an atomic level.

TAKAHIKO SUGAWARA

United Series, 2025

H20 x w35 x d13 cm

Mild steel, paint

$2500

When I was a high school student in Yokohama in the late 1990s I played the tuba in the school marching band. What struck me was that, despite the mixture of personalities, opinions and backgrounds, we still managed to come together and perform as a unified group. Inspired by this, I felt compelled to express a similar sense of harmony and repetition in my artwork. With my sculptures I try to convey a pure unity, cutting different metal shapes then joining them together in rigidly intricate layers to create something complete and indivisible.

I'm fond of metal because there's no limit to the size. My sculptures can be bigger, taller and wider. My primary medium is 1.6mm mild steel, which is light and easy to bend. I previously used heavier materials, such as 12mm steel, manipulated with a crane and forklift. Nowadays, even without that equipment, I still like to make big sculptures.

LIZA POSAR

No Soft Landing, 2025

H24 x d 20cm

Soft clay/glitters

$450

22

A tender collision of soft clay, paint, glitters and delicate artificial flowers. It's wobbly form mirrors life's unpredictability – the highs, the lows and everything in between. This (sculpture) invites reflection on aging, resilience and the small rituals that keep us healthy, fit and connected to ourselves as we move forward.

ANNE-MARIE KUTER

Hanging Around, 2025

H150 x d40 cm

Covid tests, texta lids, pen nibs and recycled beads

$150

Hanging Around attempts to draw attention to our modern-day society of overconsumption and the excessive production of disposable items, exploring rhythm, repetition and colour by merging process making with pattern-based aesthetics by taking inspiration from the kitsch 1970s geometric pattern and decoration, the beaded curtain and the colour relationships found in a box of 72 Derwent pencils.

This work continues to highlight my interest with collecting; sorting, gathering and assembling recycled elements that I've collected during working at Sacred Heart Community. Whereas the chandelier is traditionally a symbol of luxury, status and elegance, here it is used as a vehicle to promote the notion of recycling and up cycling. By reclaiming these unwanted items such as covid tests, texta lids, pen nibs and recycled beads sourced from op shops, the work aims to reconfigure throwaway items into a riotous party of colour, hopefully something of beauty.

HELEN PHILIPP

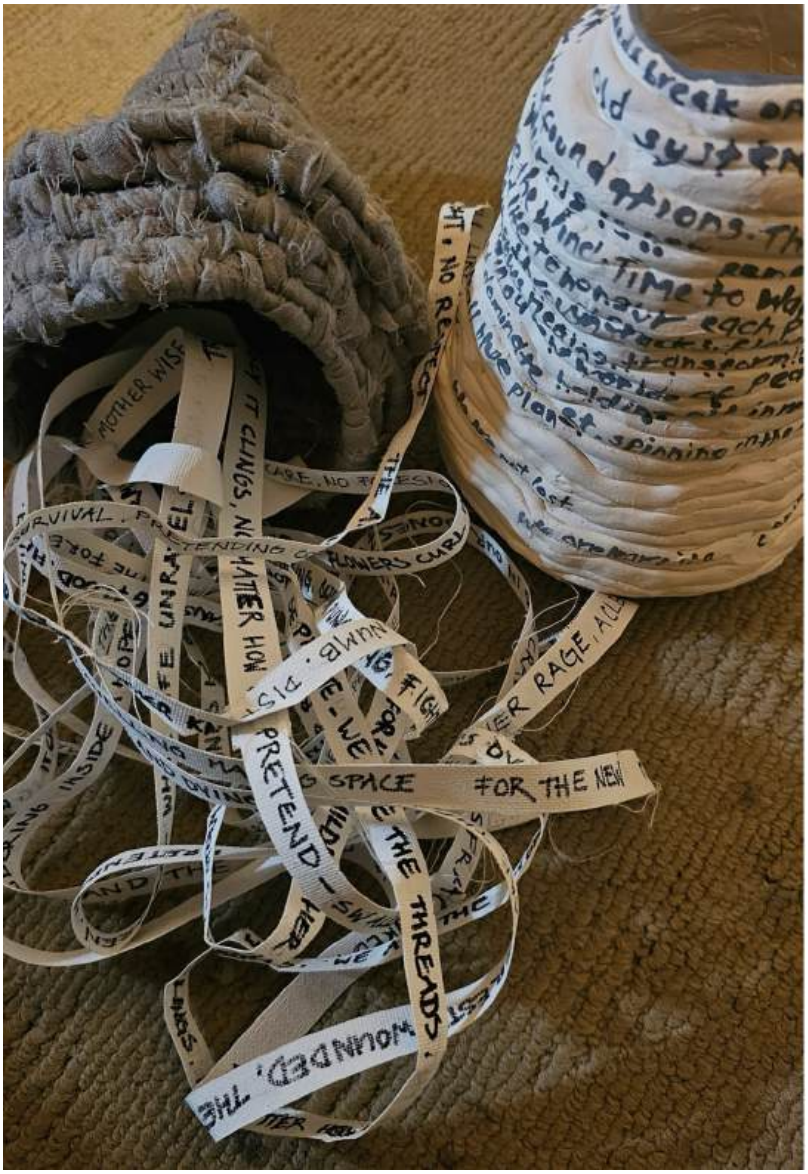
Memories of a Forest- blackened, 2025

H 160 x w 80 x d cm

Repurposed metal stand, papier mâché, acrylic paint varnish, wire

$3,500

Memories Of A Forest- Blackened is part of a series of work that offer a dream-like reflection on a world where commercialism and profit take precedence over the appreciation and preservation of the natural world.



GABRIELLE LEAH NEW

An Archaeology of Hope, 2025

Dimensions variable

Textiles, clay, sand and poetry

$525

An Archaeology of Hope presents two vessels—one woven, one sculpted—as meditations on the residues of grief and hope. The woven vessel, made from unravelling fabric, rope, and text, embodies grief as fragile and transformative—an emotional landscape that shifts and dissolves with time. It acknowledges loss as both personal and collective, rooted in rupture and change. The clay vessel, fired and enduring, embodies hope not as passive optimism but as resilience—the force that emerges after loss and insists on regeneration. Both are formed with ancient coiling techniques, each loop a spiral of time, where endings fold into beginnings. Together, they invite reflection on what we leave behind—emotionally, culturally, materially. In an age marked by climate crisis and dislocation, this work asks: what traces of hope will endure? **An Archaeology of Hope** becomes both intimate and global—a quiet act of renewal shaped by patient hands.

GÜLER ALTUNBAS

Leafylegalicious-19, 2025

H37 x W37 cm

Airdrying clay, leaf and pods

$627

26

Leafylegalicious—19 revealing loftily flowing harmony amongst all creation under God Alone.

Leafylegalicious—19 explores the divine mathematical structure of creation, scripture, and humanity's place within the natural, animal human worlds. The symbolic number 19, embedded in the Quran: The Final Testament authorized English version by Dr. Rashad Khalifa PhD, unites all creation and all faiths, providing evidence of the Quran's divine origin.

Quiet intelligence of the natural world: leaves recycling, photosynthesis, offering a model of submission free of ego. The artist's left femur, original symbiosis of titanium, bone. Clay, regrowth and the lived reality of Chondrosarcoma—an interplay of vulnerability and divine design.

In appreciation of nature, limbs submitting. Creating with awareness, God is running everything, Most Gracious, Most Merciful, and the source of all good. **Leafylegalicious—19** envisions harmony, submission among all beings, literary precision, and continual worship of God Alone, inviting reflection of the divine in life.

TERESA BENNETT

Building Blocks, 2025

H10 x W900 x D500 cm

Textiles

$580

What do we do in a chaotic and perplexing world? There may not be any clear answers, but there are many who have thought about this question. Some of them are ancient, we forget the wisdom of those that have gone before and are at risk of reinventing wheels. Their sayings are the basic building blocks of, for a better word, civilisation. Here is a saying by Confucius, strangely apt and speaks to me.

MANDA LANE

Reprise, 2025

H35 x d8.5 cm

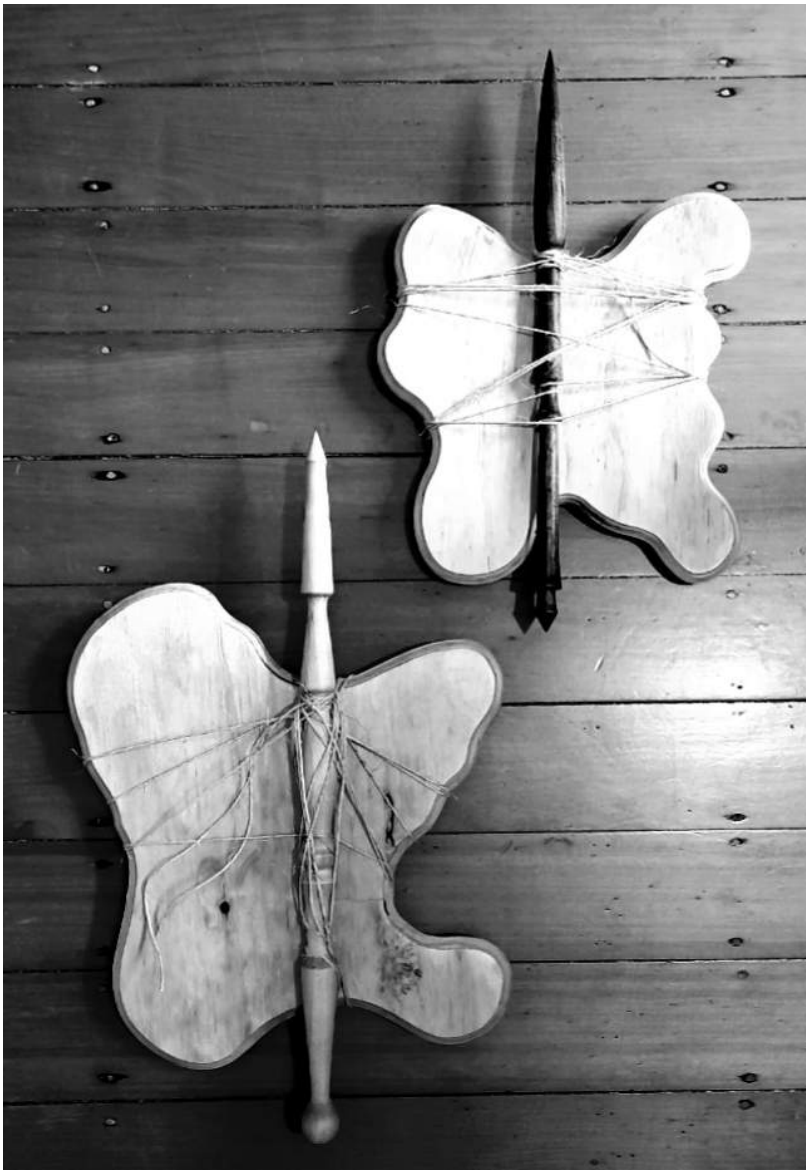
280gsm paper, aerosol and upcycled fire extinguisher

$850

This painted fire extinguisher sculpture features handcut paper botanicals and weeds. The artwork looks at how nature slowly takes back the things we build. Hand-cut paper plants and weeds climb up the extinguisher, changing it from a practical safety object into something softer and more organic.

A fire extinguisher is usually about control and stopping danger, but here it becomes a place where new growth appears. The mix of delicate paper plants with a tough, industrial object highlights the small but steady ways nature pushes through, even in places that seem completely man-made.

The work is really about resilience, how nature keeps growing, quietly and patiently, no matter what. It asks viewers to notice these gentle moments of return and to think about how the natural world continues to find its way back into our everyday spaces.



LOUIS BALIS

Bravo-Alpha, 2025

H85 x w55 x d6 cm

Reclaimed wood: pine, plywood, cedar. Organic products: tung-oil, balsam, beeswax, sisal.

POA

Bravo-Alpha 2025 represents two shield and spike forms, hung flat to the wall side by side.

My interest in Greek heritage and philosophy extends into this work focusing on the topic of warfare. The spike and shield represent weapon and protection used in historical hand-to-hand battles; the installation title Bravo-Alpha is associated with contemporary armed forces communication style.

Symbols related to combat, territory, allies, and opposition present relevance between historical warfare and current global unrest.

WINSOME SPILLER

Art mag object pink/porphyry, 2023

H40 x w23 x d6 cm

Paper maché made from art magazines, plaster of paris, PVA glue, acrylic paint, plastic mesh, epoxy resin, superglue, epoxy glue, wooden rod. Mounted on white cement base.

$500

30

Artmag object pink/porphyry transforms or fossilises objects from my art practice (art magazines and catalogues left over from my previous exhibitions) into an object that acts as a memento and celebrates the qualities of its different materials. Its modestly domestic scale encourages close looking.

I intended this object to reflect its experimental making process, and materials. Disintegrated from its previous magazine form by long soaking, the paper pulp was coloured pink, slumped into a net, and sprinkled with plaster so that after drying, it assumed a bowl-like shape. Carving into the plaster coating of one side revealed the granular colours and structure of paper fragments, seen more clearly through a coating of resin.

The reverse side is of a contrasting texture, revealing the embedded net and moulding process. The title refers to the precious dark pink/red porphyry stone which was desired by ancient cultures for sculptures.

CAROLYN MENZIES

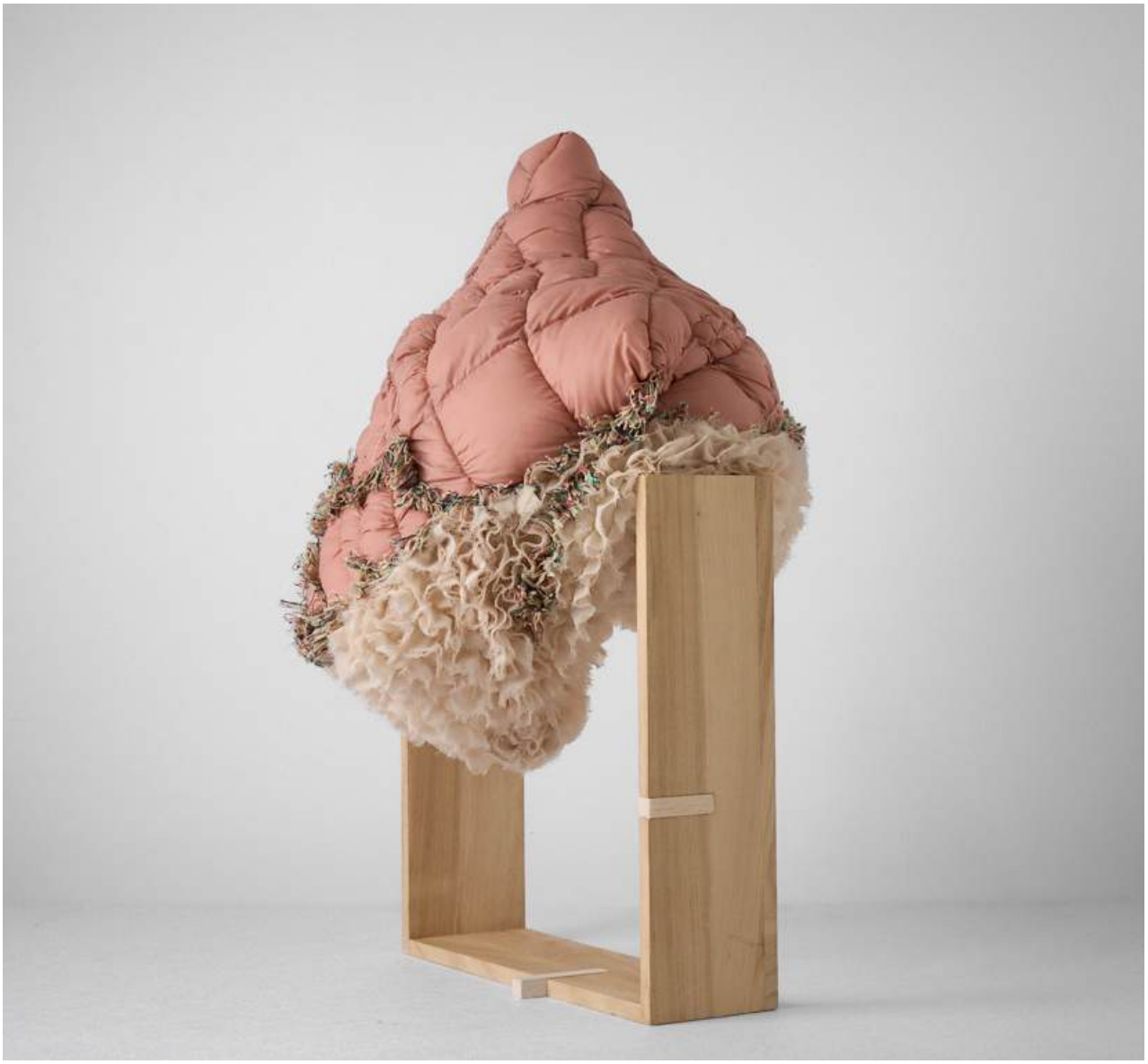
Belleview, 2025

H 60 x w 35 x d 32 cm

Puffer jacket, fringing trim, fabric, felt, fibre fill, cotton thread, fabric, timber, paint, wax

$980

31



Menzies plays with landscape as a cultural invention, stitching grids into outdoor wear, mapping imagined mountain in cloth. She tugs at the threads of Romanticism woven through the fantasy of wilderness gear but softening the story with pastel sighs and silken Rococo flourishes.

These soft interventions, both visually and materially, interrogate the heroic myths attached to land; myths often shaped by colonising perspectives and commercial desire. By fusing the codes of mapping and making, Menzies resists the fixed boundaries of place, offering instead a terrain that is pliable, and tender.

RIC
HADDON

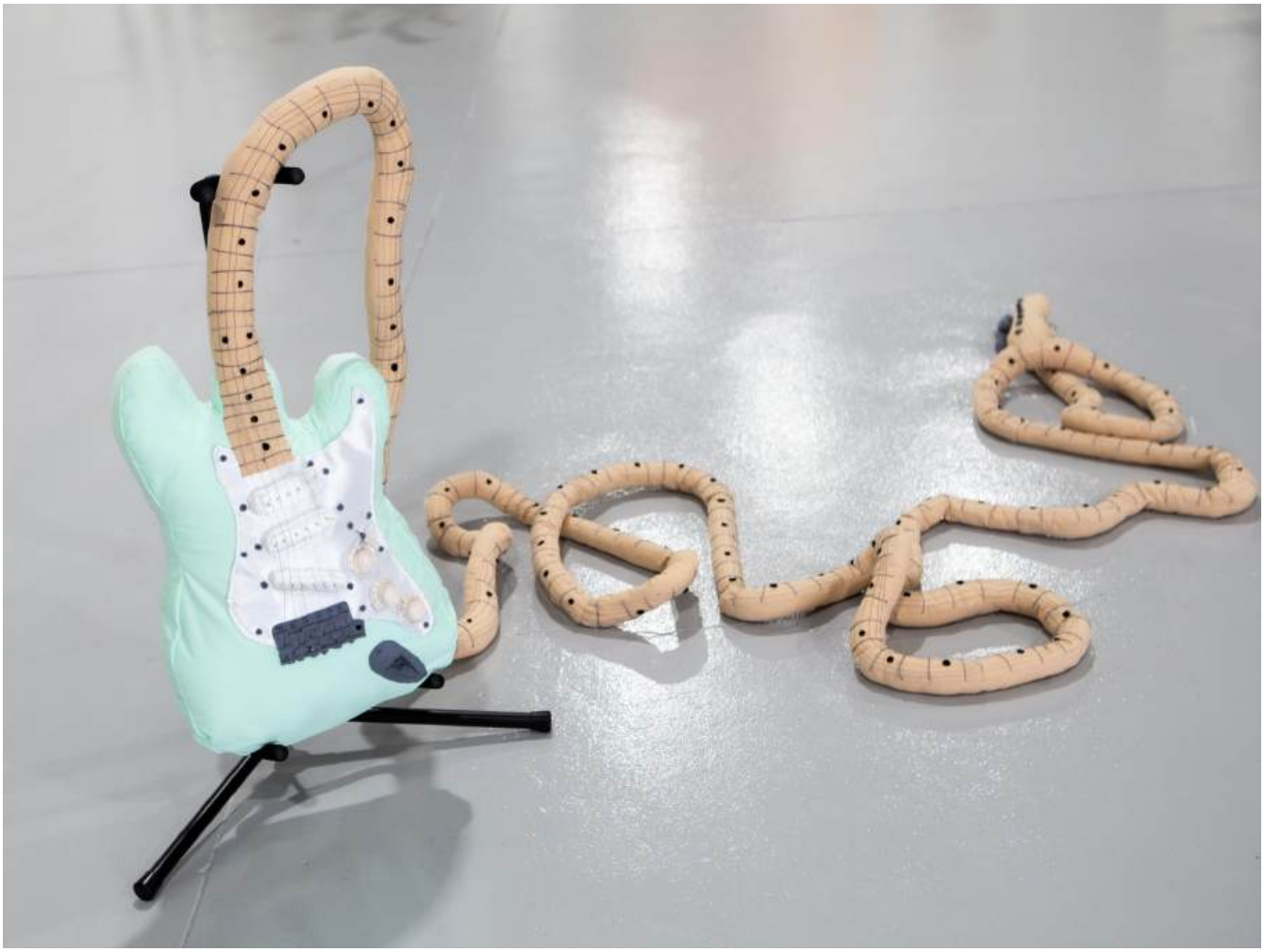
Past, Now, Future, 2025

H16 x w30 x d13 cm

Wood, paint, resin

$800

32



PENNY WALKER-KEEFE

Stratocaster, 2025

Dimensions variable

Cotton, acrylic, polyester, vinyl, beads

NFS

The 2018 NGV x MOMA exhibition featured Leo Fender's 1950s icon, a Stratocaster model guitar. There's a myth that the Stratocaster was modelled after the curves of a woman's body. Musician Cate Le Bon has written about how many electric guitars do not fit around or accommodate women's actual bodies. Guitarist St Vincent, after being so fed up with heavy, ill-fitting guitars, collaborated with guitar maker Ernie Ball and released a series of guitars that are shaped to accommodate boobs and are lighter in weight.

This sculpture is modelled after my guitar. Its textile construction draws attention to the tradition of 'women's work', of textiles being viewed as craft performed by and for women, while 'harder' crafts, like guitar-making or indeed, playing, are traditionally associated with men. Its 6.5m neck may represent a very long guitar solo, a snake's body or a rock star's intestines.

GALLERY THREE

HELEN BRAUN

Sway, 2025

H42 x w21 x d10 cm

Paper, synthetic polymer, glass, acrylic

$400

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A cadenced dance, a wondrous caper, an unceasing metric of unstoppable evolution. The sway of life. Humanity tinkers, understandings expand, research grows, evolves, chasing ceaseless boundaries and time traced cycles. Elusive variables are ever present, ever ephemeral.

So, I take in hand my small pair of scissors and I snip paper, finely, carefully, the mummer of vastness a lilting accompaniment. Each piece a single continuous snipping, intangible subtleties evolving a loose fragility of form and space contour and line as call to the shifting romp of nature. Unplanned, intuitive, there are many surprises. Delicately anchored, these soft fragile forms are then lightly but firmly held by the translucent strength of fine laboratory glassware.

JACKIE RALPH

What is it?, he asks, 2005

H28 x W7 x D15 cm

Wire and plaster

NFS

Gold is valuable, rats are not....

My work is about the destructive impact humans have on non-human animals and the natural environment.Rats, historically, are not liked. They are seen as nasty and disposable: we test products on them; poison, drown and scream when we see them, and they are sometimes presented as the stuff of nightmares. In Australia, the black rat cops the brunt of the hate. Not being native makes it a particular target and allows for excessive cruelty. Seemingly, most people think that's okay. But rats are smart.

If we must see a being in relation to ourselves, they can be useful - there are 'hero rats' for example that are trained to sniff out living people among earthquake ruins, find bombs etc. Rats (as are all non-human animals) are intelligent, feeling beings and have a right to exist. In my sculpture, it is their sentience that I am interested in.

GURRENAH FOLEY

Stormtrooper, 2025

H30 x w9 x d3 cm

Found stormtrooper, paint

NFS

MARG LEDDIN

Functionless Structures, 2025

H170 x W150 cm

Found twigs, box gum branches, printed cotton fabric, PVA glue, grass seed.

NFS

Functionless Structures explores nature's redemptive powers within a climate change perspective of deep time. At a deeper level nature is framed as resilient, adaptive and imbued with transcendent qualities that give hope and optimism for a future that doesn't necessarily envisage humans at its centre. Influenced by the form of kangaroos standing still when startled and Aboriginal People's traditional shelters along the Milawa (Murray) River,

Functionless Structures seeks to both de-commodify nature and put it at the ideological centre of human thought. This re-positioning of nature aims to translate to more respectful interactions and collaborations with nature. The re-purposing of twigs and branches in this sculpture acknowledges the fragility of our ecosystems and connects with both the natural world and Aboriginal peoples traditional material culture in North East Victoria.

SHARON WEST

William Buckley/Bunyip/Banksia and the Barwon River Decorative Urn, 2025

H52 x 27d cm

Paper mache,gesso primer, coloured inks,acrylic paint

$800

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Referencing William Buckley's account of a Bunyip sighting in the Barwon River. Depicting the scene on the urn also references 19th Century commemorative decorative ceramics.

NANCY LANE

Solar Burst 1, 2025

H71 x W60 x D20 cm

Found object assemblage

$250

"Some ninety million miles distant the sun is roaring. It edges now toward its eleven-or-so-year maximum, erupting and flashing … Immense solar flares send proton storms earthwards…." (Samantha Harvey, Orbital)

Solar Burst 1 is atypical and experimental compared to my more static style of cityscape wall sculptures. It extends at multiple angles, suggesting movement in different directions. The shiny bicycle reflectors evoke solar bursts, while the metal fruit bowl spikes hint at proton storms heading earthwards. All is set against a backdrop of black, the discarded serving tray implying the infinity of the cosmos.

Like all my artworks, this one is inspired by the challenge of happenstance, incorporating only materials that I have collected from the streets. I am committed to sustainability in my arts practice, and hope that my creative use of unloved and unwanted trash will inspire people to follow the 5Rs: refuse, reduce, reuse, repurpose and recycle.