

Sat 12 March... **LORNE**  
Sun 3 April... **SCULPTURE**  
**2016** **BIENNALE**  
[lornesculpture.com](http://lornesculpture.com)





## president's message

It is with great pleasure that I welcome you to what is becoming widely recognised as one of Australia's premier and most exciting sculpture events, The Lorne Sculpture Biennale. It 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 exhibition, which successfully complements Lorne's unique foreshore. In doing this, we aim to develop public awareness of sculpture and facilitate the successful exposure of emerging and established artists. We are also looking to reinforce the role of Lorne as a world-class tourist destination and to provide a strong educational focus, bringing sculpture to the schools in Lorne and the surrounding region.

Due to the recent bushfires, the last few months have been challenging for the Great Ocean Road communities, in particular Wye River and Separation Creek. It is important that we bring people back to the Great Ocean Road and Lorne Sculpture Biennale will do just this.

This year, we have two exciting innovations. Three major projects have been specially commissioned for our most significant sites. The projects selected are by Josh Muir on the Pier, Mark Douglass on the foreshore, and Aaron Robinson on the Erskine River. The second new feature is the Maquette exhibition. Each sculptor on the Trail has created a maquette (or model) of his/her major work. These are on show inside the Uniting Church, by the main street. They are available for purchase giving everybody, no matter how small or large their home, the opportunity to collect a memory of our fabulous event!

Our grateful thanks go to our Curator, Julie Collins, who, with her undying enthusiasm, has been the initiator of these fantastic new ideas. In addition, she has prepared our Sculpture Trail which runs along the foreshore from the Swing Bridge to the Pier. This incorporates the works of 39 of Australia's top established and emerging artists. Also, we are featuring more than 30 small indoor sculptures, all easily seen in one location at the Uniting Church Hall.

The innovative Sculpturscape program takes place on all four weekends. This exciting "Sculpture Blitz" involves 16 artists creating sculptures, before our eyes, over a two-day period. The audiences can see real-time creativity and actively engage with the process and artists. We are believed to be the only event globally to feature this! We also have a Performance Art program with Jill Orr, Stelarc, Ryan F Kennedy and Ash Keating creating amazing projects in unexpected sites.

We have again extended our education program. The Sculptors in Schools program (in conjunction with Deakin University) is taking place at five schools in surrounding communities. Students from these schools then come to Lorne to construct sculptures as part of our new "Deakin Weekend". Please refer to the Education programs page 106 for the details.

We are honoured this year to have as our judges Tom Mosby, Jill Orr and John Wardle. A big thank you to our patrons, volunteers, the Lorne community, Lorne's businesses and associations, Surf Coast Shire and Tourism, State Government, Creative Victoria, Creative Partnerships, Deakin University, Helen Macpherson Smith Trust, other trusts/foundations, corporations, families and individuals who have contributed so generously to Lorne Sculpture Biennale 2016. 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 ask you to join me in giving recognition to all those incredibly gifted sculptors whose works grace Lorne and its unmatched foreshore, providing you with an experience to treasure!

**Peter Lamell**

## more than just an exhibition

The Lorne Sculpture Biennale 2016 builds on the continued success of the previous exhibitions, showcasing the most innovative sculptors in Australia. It presents the 'expanded definition' of what contemporary sculpture is, and can be. 2016 showcases the sculptor as a storyteller and social commentator, reflecting the hopes, aspirations and concerns of a modern society. It has been a pleasure to once again curate LSB, connecting sculpture with the beautiful landscape of sea and bush. The iconic Great Ocean Road makes the perfect backdrop for this immersive experience and, particularly for newcomers to Lorne and/or LSB, welcome, you are in for an unforgettable visit!

The placement of sculptures is a considered practice, aimed at complementing both landscape and the artists' intentions. I have been impressed with how many sculptors have connected their research to the land and its history, particularly our Aboriginal history.

An event such as the Lorne Sculpture Biennale can break down barriers and build on a cultural experience in a variety of ways. It facilitates a fantastic opportunity to engage new audiences and enrich the cultural lives of those from many backgrounds and cultural experiences. Sculpture in the outdoors is for everyone, and we seek to offer multiple layers of experience which will help enrich audiences, expand opportunities for Australian sculptors, and help build a reflective, creative and intuitive society. Across a program of outdoor, indoor, temporary, performance, educational projects, forums, artists' talks and additional projects (such as the Scarlett Award for Critical Writing), the audience will be taken on a journey of discovery, innovation and knowledge building.

Many sculptors see themselves as social commentators, dealing with issues of climate change, politics, cultural diversity or human rights. These sculptors hold a mirror up to society and in some cases can make the viewer feel uncomfortable, but in so doing they have the ability to draw attention to important issues, empowering the audience to consider, discuss and feel compassion. Other sculptors focus on the exploration of self, and join in a shared journey of questioning that humans have continued to explore throughout history. There are also artists who make beautiful objects, sculpture which makes us marvel at their skill and craftsmanship. These, occasionally, take us into a higher state of emotion through our appreciation of imagination, manipulation of form and use of colour.

The diversity of what will be shown will be inspirational, with the most innovative sculptors giving generously of their creativity and passion in order to enrich our cultural lives. This gift should never be underestimated.

2016 has been my third, and final, Lorne Sculpture Biennale. I would like to take this opportunity to thank the brilliant committee for their vision, professionalism and faith in my ever-expanding program. They have made my time with LSB a personal and professional pleasure.

Further thanks, as always, to my children, Napoleon, Tatlin and Dolores for not only sharing Mum, but for the ever increasing fact that they too are a part of the djprojects team. Also to Derek ...my collaborator in love, life and art, who makes everything possible every day.



**Julie Collins**

**Curator**







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## Collecting Sculpture

Many sculptures being exhibited are for sale at a range of prices. Owning original art is a rewarding experience and in turn you are helping the sustainability of the the artist 's practice. For details see page 120.





Curated by Julie Collins

38 Outdoor Sculptures on the Sculpture Trail and 78 Indoor Small Sculptures can be viewed throughout the event. The Sculpture Trail runs from the Pier to the Swing Bridge. Small Sculptures & Maquettes are exhibited at St Cuthbert's Uniting Church & Hall, 86 Mountjoy Parade.

## Saturday 12 March

11am	Official Opening & Awards: Announcement of Winners of the Sculpture Trail, Small Sculpture, the Scarlett Award, Mars Gallery Award and M.A.D.E Award. Opened by Her Excellency Linda Dessau AM, Governor of Victoria, with Key Speaker the Hon. Mitch Fifield, Federal Minister for the Arts.
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## Sunday 13 March

10am - 5pm	Performance Art Project, Ash Keating: Foreshore Reserve
10am - 4pm	Sculpturscape: Swing Bridge area David Waters - Supported by Plumm Glassware David Digapony Gaye Jurisich Harley Manifold Martin George
10am - 11.30am	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Liz Walker
11am - 12pm	Sculptors on Site: Sculpture Trail Awarded Sculptor speaks about their winning work. Check catalogue or information booths for location of winning Site Number
1.30pm - 3pm	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Liz Walker
3.30pm - 5pm	Conversation Starters: St Cuthbert's Uniting Church <b><i>To Be or Not to Be - Sculpture Today</i></b> Facilitated by Dr Lisa Anderson Stéphane Guiran - French Sculptor exhibiting in Trail John Wardle - LSB Judge, John Wardle Architects Julie Collins - Sculptor and LSB Curator





# event guide

## Monday 14 March

10am - 4pm

Sculpturscape: Swing Bridge area  
David Waters - Supported by Plumm Glassware  
David Digapony  
Gaye Jurisich  
Harley Manifold  
Martin George

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Stevie Fieldsend

11am - 12.30pm

Conversation Starters: St Cuthbert's Uniting Church  
***From Little Things Big Things Grow - Small vs Large Sculpture***  
Facilitated by Julie Collins  
Jane Scott - CEO and Artistic Director of Craft Victoria  
John Cunningham - Director McClelland Sculpture Park and Gallery  
And special guest: newly appointed 2018 Lorne Sculpture Biennale Curator

1.30pm - 3pm

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Stevie Fieldsend

## Friday 18 March

Sculptors in Schools: Lorne Project Day

## Saturday 19 March

### Deakin University Education Weekend

10am - 4pm

Sculptors in Schools & Welcome Sculpture Projects:  
Swing Bridge area & Foreshore Reserve

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Elaine Miles

11am - 12pm

Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With Josh Muir, Karleena Mitchell, Jason Waterhouse. Meet at site 1 (the Pier)

1.30pm - 3pm

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Elaine Miles



## Saturday 19 March

2pm - 3.30pm

## Continued

Conversation Starters: St Cuthbert's Uniting Church

### ***Scarlett Award Discussions***

### ***Art Speak – The Good, the Bad and the Ugly***

Facilitated by Dr Lisa Anderson

Maxine McKew - Former Journalist & Politician, now writer and LSB committee member

Jane Smith - Director of M.A.D.E & Melbourne Writers' Festival board member

Prof Ruth Rentschler - Chair in Arts Management, School of Management and Marketing, Deakin University

And special guest: the winner of the Scarlett Award (announced at the Opening)

6pm

Performance Art project by Deakin University

## Sunday 20 March

10am - 4pm

### **Deakin University Education Weekend**

Sculptors in Schools & Welcome Sculpture Projects:

Swing Bridge area & Foreshore Reserve

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve

With Peter Day & Loretta Quinn

11am - 12pm

Conversation Starters: St Cuthbert's Uniting Church

### ***Curating Sculpture 101***

Julie Collins will take us behind the scenes to explain the processes involved in curating a major event like LSB 2016.

### ***President 101***

Peter Lamell - President of Lorne Sculpture Biennale will take us behind the scenes in leading a Not-For-Profit organisation such as Lorne Sculpture

1.30am - 3.30pm

Free Sculpture Workshops: Foreshore Reserve

With Peter Day & Loretta Quinn

2pm - 3.30pm

Conversation Starters: St Cuthbert's Uniting Church

### ***Sculptors in Conversation***

Facilitated by Dr Lisa Anderson

With William Eicholtz and Natalie Thomas, including short film

Lights Across the Sea 2012 featuring William Eicholtz & Louise Rippert

## Friday 25 March

10am - 4pm	Sculpturscape: Swing Bridge area Carolyn Cardinet Tania Davidge Chris Anderson Phil Hall
10am - 11.30pm	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Jodie Goldring
1.30pm - 3pm	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Jodie Goldring
2pm - 3pm	Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With Louis Pratt, Ben Laycock (Pliny The Elder - High Priest of The Druids), Jenny Crompton. Meet at site 31

## Saturday 26 March

10am - 4pm	Sculpturscape: Swing Bridge area - (also night viewing 8pm-9pm) Carolyn Cardinet Tania Davidge Chris Anderson Phil Hall
10am - 11.30am	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Georgina Humphries
11am - 12pm	Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With Mark Cuthbertson, Loretta Quinn, Daniel Clemmett. Meet at site 26
1.30pm - 3pm	Free Sculpture Workshops: Foreshore Reserve With Peter Day & Georgina Humphries
2pm - 3:30pm	Conversation Starters: St Cuthbert's Uniting Church <b><i>Sculptors in Conversation</i></b> Facilitated by Dr Lisa Anderson. With Matt Harding & Dana Falcini
6pm	Performance Art Project: Stelarc - Swing Bridge area
8pm-9pm	Night viewing of Sculpturscape: Swing Bridge area





# event guide

## Sunday 27 March

10am - 4pm

Sculpturscape: Swing Bridge area

Petrus Spronk

Ben Carroll

Rachel Hallinan

Fiona Gavino

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Daniel Clemmett

11am - 12.00pm

Conversation Starters – Sculptors in Conversation: St Cuthbert's Uniting Church  
Facilitated by Dr Lisa Anderson  
With Stelarc & Jill Orr

1.30pm - 3pm

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Daniel Clemmett

2pm - 3pm

Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With Mark Douglass, Georgina Humphries, Peter D Andrianakis. Meet at site 20

8pm

Performance Art Project: Jill Orr  
Meet in the supermarket car park at 8pm

## Monday 28 March

10am - 4pm

Sculpturscape: Swing Bridge area

Petrus Spronk

Ben Carroll

Rachel Hallinan

Fiona Gavino

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Paul Gorman

11am - 12pm

Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With The Collaborators - Podtastic, Vicki West, Penny Campton and Richard Collopy & Skunk Control. Meet at site 9

1.30pm - 3pm

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Paul Gorman

2pm - 3.30pm

Conversation Starters - Sculptors in Conversation: St Cuthbert's Uniting Church  
Facilitated by Dr Lisa Anderson  
With Roh Singh & Elaine Miles

## Saturday 2 April

10am - 4pm

Sculpturscape: Swing Bridge area

Barry Wemyss

Frank Duyker

Mary van der Broek

Tim Hurley

11am- 12pm

Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Curator Julie Collins. With Roman Liebach, Anthony Sawrey, David Waters. Meet at site 13

1.30pm - 3pm

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Pauline O'Shannessy-Dowling

2pm - 3.30pm

Conversation Starters - Sculptors in Conversation: St Cuthbert's Uniting Church  
Facilitated by Dr Lisa Anderson. With Ryan F Kennedy & Bronek Kozka

6pm

Performance Art project: Ryan F Kennedy - Swing Bridge area

## Sunday 3 April

10am - 4pm

Sculpturscape: Swing Bridge area

Barry Wemyss

Frank Duyker

Mary van der Broek

Tim Hurley

10am - 11.30am

Free Sculpture Workshops: Foreshore Reserve  
With Peter Day & Tas Wansbrough

11am - 12pm

Sculptors on Site: 3 sculptors give artists' talks in front of their Sculpture. Mini tours led by Julie Collins. With Ros Bandt, Aaron Robinson. Meet at site 35

1.30pm - 3pm

Free Sculpture workshops. With Peter Day & Tas Wansbrough

2pm - 3.30pm

Conversation Starters - Sculptors in Conversation: St Cuthbert's Uniting Church  
Facilitated by Dr Lisa Anderson  
Peter Lundberg & Dan Wollmering

4pm - 6.30pm

Closing Event - at the Lorne Aquatic and Angling Club (near the Pier)  
Announcement of Sculpturscape and People's Choice awards



## 2016 quotes

“ Lorne Sculpture Biennale provides a fantastic opportunity to see some of this country's best sculptors present ambitious work in a stunning natural setting. ”

**Tony Ellwood** – Director of NGV

“ Surf, sand and sculpture – a trifecta that makes Lorne Sculpture Biennale a standout event on Victoria's cultural calendar. Its success is a testament to the passion of the Lorne community who have turned a great idea into a significant contemporary art celebration and a tourism drawcard for the region. The Biennale shows the powerful role creativity can play in communities large and small and the Victorian Government is proud to support it. ”

**Martin Foley MP** - Victorian State Minister for Creative Industries

“ Lorne Sculpture Biennale is one of the most important sculpture exhibitions in Australia. Beautifully organized and in magnificent surroundings. Don't miss it! ”

**Baillieu Myer AC** – Founder and Past President of The Myer Foundation & Prominent Philanthropist

“ Lorne is a very special part of the world and the Sculpture Biennale provides another reason to visit. ”

**Terry Bracks AM** – Prominent Patron of the Arts

“ Fantastic example of what volunteer and donor support can do for the creative sector! ”

**Fiona Menzies** – CEO of Creative Partnerships

“ The best and most professionally run event of this type in Australia. ”

**Kerry Gardner** – Prominent Patron of the Arts

“ Lorne Sculpture Biennale is an outstanding Arts event and a major contributor to the development & growth of Lorne as a significant tourist and cultural destination. ”

**Councillor Rose Hodge** - Mayor of Surf Coast Shire

“ Lorne Sculpture Biennale is a truly significant art event, in that it provides an extraordinary context for audiences to engage with Contemporary Sculpture. Lorne , a place of beauty, becomes transformed by the work of artists and enables artists to present their work in the context of their peers. This creates new energy and new interpretations. ”

**Mary McCarthy** - Director National Sculpture Factory, Cork, Ireland & Chair Culture Ireland

Lorne Sculpture Biennale marries the splendour of natural forms with the wonder of the human imagination respectively.

**Glyn Davis & Margaret Gardner** – Vice Chancellors of Melbourne and Monash Universities



## Judges of Sculpture Trail and Small Sculptures

### Tom Mosby



Tom Mosby (Torres Strait Islander) is Chief Executive Officer of the Koorie Heritage Trust, Melbourne. Beginning his career as an art conservator, in 1998 he curated the highly-acclaimed Ilan Pasin (this is our way), Australia's first major survey of Torres Strait Islander art.

Practising as a lawyer for 10 years, Tom returned to the cultural sector in 2009 as Executive Manager, Indigenous Research and Projects, State Library of Queensland.

At the State Library, Tom was instrumental in developing The Torres Strait Project, a collaboration between Queensland's key cultural agencies.

Tom currently sits on the Board of Directors of the Cairns Indigenous Art Fair and Board of Management of the Public Galleries Association of Victoria.

### Jill Orr



Jill Orr has delighted, shocked and moved audiences through her performance installations which she has presented in cities internationally and in Australia from the late 1970s to now. Orr's work centres on issues of the psycho-social and environmental where she draws on land and identities as they are shaped in, on and with the environment, be it country or urban locales.

Orr was represented in the inaugural Venice International Performance Art Week in 2012 where she presented The Promised Land to international acclaim. She has since been one of ten international performance artists to present at the Bipolar Performance Art Meeting in Sopot, Poland. Jill Orr is a recent recipient of the Australia Council Fellowship.

Jill Orr is a fiery artist and her work expresses the beauty, power and spiritual depth that is her trade mark. - Helen Vivian.

### John Wardle



Principal, John Wardle Architects

John Wardle established his architectural practice in Melbourne and has led the growth of the practice from working on small domestic dwellings to university buildings, museums and large commercial offices.

John has an international reputation as a design architect, and has developed a design process that builds upon ideas that evolve from a site's topography, landscape, history and context and a client's particular aspirations and values.

John has formed strong links with both artists and public art galleries, and as a practising architect and board member of both the Anne & Gordon Samstag Museum of Art and The Ian Potter Museum of Art, has contributed to important public art programs.

The work of JWA is published widely in Australian and international journals and has been celebrated in a book Volume: *John Wardle Architects* published by Thames and Hudson, London in 2008. A new book on the practice will be launched at the NGV Summer Architecture Commission Project, designed by JWA, early in 2016.

## 2016 quotes

“ Lorne Sculpture Biennale is an iconic event which showcases the beauty of our natural environment and adds so much to Lorne’s ‘Sense of Place’ as a community with a vibrant arts culture. ”

**Ian Stewart** – Chairman of Committee for Lorne

“ Lorne Sculpture Biennale is a splendid example of the social, economic and cultural benefits that a major arts event can bring to a regional community. HMSTrust is delighted to support the commissioning of three works for this year’s Biennale. ”

**Lin Bender** – CEO of Helen Macpherson Smith Trust

“ Showcasing fabulous sculpture along the beautiful coast of Lorne, the Biennale is one of Victoria’s regional arts highlights. ”

**Carol Schwartz AM** – Highly Regarded Philanthropist and Businesswoman

“ The Lorne Sculpture Biennale brings magical and physical art to enhance a great town in a magical location between the sea and the forest, creating a unique combination available to everyone. ”

**Lyndsey Cattermole AC** – High Profile Businesswoman

“ Deakin University is delighted to join with the Lorne Sculpture Biennale in a celebration of art in the community for the community. We look forward to a wonderful biennale in a beautiful part of our State. ”

**Jane den Hollander** – Vice Chancellor of Deakin University

“ Lorne Sculpture Biennale - more than just an international name - an uplifting, coastal, sculptural experience! ”

**Ian Hicks AM** – International Businessman and Patron of the Arts

“ The Lorne sculpture prize is a wonderful survey of contemporary 3D practice in a great setting as well as a big, festive jamboree for artists and art lovers. ”

**Heidi Wood** – Internationally renowned Sculptor

“ I’m very excited in anticipation of this year’s LSB - it’s always a fresh amazement to see those beautiful sculptures nestled in to Lorne’s extraordinary coastline. ”

**Sigrid Thornton** – Renowned Australian Actress

## sculpture awards

### **Sculpture Trail Award**

\$25,000

Sponsored by The Gardner & Myer Families

### **Sculpturscape Award**

\$5,000

Sponsored by Warralily

### **Small Sculpture Award**

\$3,000

Sponsored by Cynthia & Jack Wynhoven

### **The People's Choice Award**

\$3,000

Sponsored by Mark & Carolyn Guirguis

### **Scarlett Award**

\$3,000

Sponsored by David & Margaret Harper

### **[MARS] Gallery Career Development Award**

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

### **M.A.D.E Museum of Democracy at Eureka Democracy Award**

Solo exhibition at M.A.D.E for a sculptor who is making a social, environmental or political comment within their work.

## patrons

### **Artistic Patron:**

Inge King AM

### **Founding Patrons:**

Lyndsey Cattermole AC

Kerry Gardner

### **Patrons:**

Terry Bracks AM

Frank Costa AO

Jim Cousins AO

Ian Hicks AM

Andrea Hull AO

Carol Schwartz AM

Sigrid Thornton

## committee

### **Peter Lamell**

- President and Co-Convenor Fundraising  
Sub-Committee

### **Graeme Wilkie**

- Vice President and Sculpture Site Manager

### **Paul Takac**

- Treasurer

### **Ian Macrae**

- Convenor Artistic Sub-Committee

### **Matt Boland**

- Co-Convenor Fundraising Sub-Committee

### **Nicky Perkin**

- Convenor Education Sub-Committee

### **Alison Fraser**

- Convenor Marketing and Sales  
Sub - Committee

### **Maxine McKew**

**Marianne Margin**

**David Lancashire**



# sponsor list

## Principal Sponsor

Creative Partnerships

## Major Sponsor

Creative Victoria

Deakin University

The Helen Macpherson Smith Trust

## Key Sponsors

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Surf Coast Tourism

The Cattermole Family

The Point Albert Park

Ian Macrae + Andrea Way

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Glyn Davis + Margaret Gardner

Great Ocean Road Real Estate

Mark + Caroline Guirguis

The Kamener Foundation

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M.A.D.E Gallery

Mantra Lorne

Margaret + David Harper

[MARS] Gallery

Mossgreen

Plumm

QDOS Arts

Steelchief

The Besen Family Foundation

The Lamell Family

Angela, James + Kate Westacott

Warralily

## Event Sponsors

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GORCC

Andrée Harkness

Meridian Sculptures

Tom + Marianne Latham

Lorne Anglican-Uniting Church

Moët Hennessey Australia

Negociants Australia

Penfolds Wines

Telstra

The Weekly Review

Treasury Wine Estates

Cynthia + Jack Wynhoven

Philip Rounsevell + Nelson Estrella

GMHBA

## Sculpture Site and Sculptor Supporters

Ron + Sally Billard

Cape Otway Lightstation (Jenny Bowker)

Di + Lino Bresciani

Felicity + George Hempel

Graham Blashki + Evelyn Firstenberg

Margaret Bullen + Ronald Vanderwal

Richard + Mandy DeSteiger

Hatcher, O'Neill + Rodd Families

Jones, Agar, Hynes, Roydhouse Families

Lois Basham

The County Crew

## Sculpture Site Supporters

Vicki Callanan

Matt + Kerry Boland + Family

Frank Costa

Leonie + Ray Finkelstein

Friends of Lorne

Laurence Harewood

The Hurley Family

James King

Robert + Louise Manifold

Marianne Margin

Michelle Quigley

Jim + Val Selkirk

Andrew Stobart

Susan Sutton

The Key Response

## Sculptor Supporters

Jim + Libby Cousins

## Small Sculptor Supporters

Graham Blashki + Evelyn Firstenberg

Leon Buchanan

Russell Collins

Tony Dunin

Catherine Dobson

Michael + Cathy Moran

Andrew + Rosemary Robson

Spence Construction

Jeff Thomas

Judy + Bruce Wilson, Jenny Bowker,

Pat Crosbie, Rob Charles, Lou + Lyn Davies



### Maquette Exhibitions Sponsors

Tom + Marianne Latham – Lorne exhibition

djprojects & gallery – Melbourne exhibition

### Media Supporters

Royal Auto

The Weekly Review Magaziene

### Volunteer Coordinators

Marion + Barry Church

Sicca van Schaardenburg

### Donation of Auction + Raffle Items

Josh Muir

Mark Douglass

Robert Hague

Julie Collins + Derek John

Matthew Harding

MARS Gallery

Petrus Spronk

Lisa Anderson

Peter Lamell

Anne Marie Power

Paul Takac

Nicky Perkin

Sally Joubert

Phillip Doggett-Williams

Steph Bolt

Kate Gorringe-Smith

Deanna Hitti

Mon Keel

Andrej Kocis

Helen Kocis Edwards

Andrew Sinclair

Ingrid Wilson

Jess Wong

NGV Hermitage Exhibition

Lisa Anderson

Geelong Performing Arts Centre

QDOS Arts

### Marketing and Promotion Support

Beyond Media

Cuda Bar

Friends of Lorne

Lorne Aquatic + Angling Club

Lorne Business and Traders' Association (LBTA)

LorneCH

Lorne Electrics

Lorne Independent Inc.

Lorne Surf Life Saving Club

Lorne Theatre

Miles AV Productions

### Partnerships

Aireys Festival of Words

Committee for Lorne

Geelong Art Gallery

Heide Museum of Modern Art

Lorne Community Association

Lorne Film Festival

Lorne Performing Arts Festival

Love Lorne

And thankyou to all our other donors and friends!



## THE SCULPTURE TRAIL + MAJOR PROJECTS

1. Josh Muir  
– Major Project
2. Jennifer Cochrane
3. Faustas Sadauskas
4. Pimpisa Tinpalit
5. Karleena Mitchell
6. Jason Waterhouse
7. Adrian Maurkis
8. Richard Collopy, Vicki West & Penny Campton
9. Tas Wansbrough & Pauline O'Shannessy-Dowling
10. Dan Wollmering
11. Skunk Control
12. David Waters
13. Roman Liebach
14. Anthony Sawrey
15. Robert Hague
16. Liz Walker & Adam Hoss Ayres
17. Matthew Harding
18. Peter Lundberg
19. Roh Singh
20. Mark Douglass  
– Major Project
21. Stevie Fieldsend
22. Elaine Miles
23. Ryan F Kennedy
24. Peter D Andrianakis
25. Georgina Humphries
26. Mark Cuthbertson
27. Damian Bateson
28. Loretta Quinn
29. Daniel Clemmett
30. Takahiko Sugawara
31. Louis Pratt
32. Ben Laycock
33. Jenny Crompton
34. Dana Falcini
35. Ros Bandt
36. Stéphane Guiran
37. Aaron Robinson  
– Major Project
38. Bronek Kozka





# LOCATOR MAP

- 00 sculpture trail sites
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## THE SCULPTURE TRAIL

From the Pier to Erskine River

The Sculpture Trail Award is Sponsored by The Gardner & Myer Families

The Trail sculptures, showcasing over 35 sculptural projects and engaging the trail between the bush, sand and water, takes the viewer on a journey of discovery and story telling. I have presented projects in clusters, 3-4 sculptures within the Trail path, that speak of related issues or emotive states. One Sculpture Trail project will be selected by our judges and awarded a \$25,000 non-acquisitive award.

Judges: Tom Mosby, Jill Orr & John Wardle

## MAJOR PROJECTS

Major Projects are Sponsored by the Helen Macpherson Smith Trust

New to 2016 is the Major Project Commissions, made possible through funding by the Helen Macpherson Smith Trust. Here I have selected 3 sculptors to create major projects within the 'hero sites' as I like to call them: the Pier, the Foreshore and the River/ Swing Bridge area. All works have a night time element, so are worth a return visit. The three projects are very different from each other: one tells a story of our history, another creates a snapshot of nature in an industrial world and the third creates a zone where everything and anything is possible.

**Julie Collins**  
Curator



Born: Australia  
 Resident: Victoria  
 Medium: Mixed media coated in  
 polyurethane and paint  
 Size: H350 x W150 x D150 cm  
 Price: \$30,000

Represented by Mars Gallery  
[www.marsgallery.com.au](http://www.marsgallery.com.au)

Major Project Supporter:  
 The Helen Macpherson Smith Trust

The story of William Buckley (1780 – 30 Jan. 1856) is one which I feel very connected with. It's a story of despair, journey, friendship and survival. Buckley was an English transported convict. He escaped from Sullivan's Bay (Sorrento) and walked around the bay, where he met an Aboriginal woman and for 32 years lived amongst the indigenous people within the Otway forest region. In 1835 he appeared at the camp of John Batman, who was amazed to see him alive. A pardon was granted and he went on to live as a white man again but he never forgot his indigenous mob and helped with negotiations and translations into the future. My William is larger than life, bright with contemporary colour and vigour. The essence of William Buckley is still here in Lorne today showing the way we can all live together.

**BIO:** Josh took to contemporary street art as a kid, inspired by the colour contrasts and its place in the public arena for everyone to enjoy. His path has not been easy with teenage drug use, overdoses and depression but Josh found his way back through the support of his family, friends and most importantly, by making art. Being Aboriginal has given him a strong connection to his culture and creativity has always run through his veins. Josh is currently The Hutchinson Indigenous Resident Artist, an award which has been created to provide Victorian Aboriginal emerging artists with financial support to explore ideas and develop skills. Recent projects included winner of *Youth Award and People's Choice* at the *National Aboriginal & Torres Strait Islander Art Awards* and the major commissioned project for *White Night* upon the NGV.







**Born:** Australia  
**Resident:** Victoria  
**Medium:** Tin and steel  
**Size:** H240 x W92 x D36 cm  
**Price:** \$25,000

**Sculpture Site and Sculptor**  
**Supporter:** Glyn Davis & Margaret Gardner

**Sculpture Site Supporter:** Matt & Kerry Boland & Family  
*Barricade Monuments 2*

*Barricade Monuments 2* interprets a barricade form with the intention to reference the function of such forms whilst removing them from their original context. The scale and materials are intended to create works that are suggestive of monolithic monuments from times gone by. They become large-scale forms that have a sense of the familiar however their meaning is ambiguous and open to interpretation.

**BIO:** Since graduating from Curtin University in 1988 (Fine Arts, Sculpture), Cochrane has participated in numerous exhibitions and has been involved in artist run galleries and studios. She has exhibited nationally and internationally in outdoor public exhibitions. Her works in these exhibitions have explored two ongoing themes: the 'stack series' and the 'monument series'. The 'stack series' creates sculptures through the repetition and placement of an element. The 'monument series' consists of works based on common road signs. Her most recent works have further explored the notion of a monument through the interpretation of barricade forms. Her works are represented in various collections.





Born: Australia  
 Resident: Victoria  
 Medium: Marble (Buchan, Vic)  
 Size: H240 x W90 x D90 cm  
 Price: \$75,000

[www.faustas.com.au](http://www.faustas.com.au)

Sculpture Site & Sculptor

Supporter: Philip Rounsevell &  
Nelson Estrella

A recent segue into exploring figuration has led to an examination of the manner in which the human form is expressed in monumental statuary. The grand scale of the figure refers to female deities once revered in the ancient world. The shroud which covers the body's physical form belies its natural being, wherein the female identity, often denied presence by some monotheists, resonates through a woven armoury of stone. The sculpture is pieced together through layers of marble having metamorphosed from its original embodiment to reveal a hidden personification.

**BIO:** Originating from a ceramics background, Faustas Sadauskas has had a tactile affinity and respect in the use of natural materials to further his oeuvre into contemporary sculpture through locally sourced timber and stone, in particular, Australian marble. His body of work consists mainly of abstract works with recent figurative 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 he has completed major public and corporate art commissions in stone.



Born: Australia  
Resident: Victoria  
Medium: Fiberglass  
Size: H150 x W120 x D120 cm  
Price: \$16,500

[www.pimpisatinpalit.com](http://www.pimpisatinpalit.com)

Sculpture Site & Sculptor Supporter:  
Ron & Sally Billard

Both freedom and captivity can be imposed physically, mentally, or both.

Often our own insecurities and anxieties will prevent us from living freely, and so we become captives of own thoughts. Conversely, self-confidence can allow us to live freely and explore new challenges in life and grow into better people.

However, what appears to be freedom to one, may appear as captivity to another.

This series attempts to represent this dichotomy through figurative representation. Birds represent freedom and their humans represent the power of free will.

**BIO:** A native of Thailand, sculptor Pimpisa Tinpalit is currently based in Melbourne, Australia. She holds a Master's Degree in Fine Art with emphasis on sculpture, and has extensive art teaching experience in multiple Thai Universities. Her 14 years as a professional artist have been showcased by several solo and group exhibitions in Thailand, Japan, the USA, Hong Kong and Australia.

Born: Singapore  
 Resident: Victoria  
 Medium: Copper, mild steel,  
 gold leaf  
 Size: H200 x W300 x D200 cm  
 Price: \$45,000  
 Sculpture Site Supporter:  
 Frank Costa

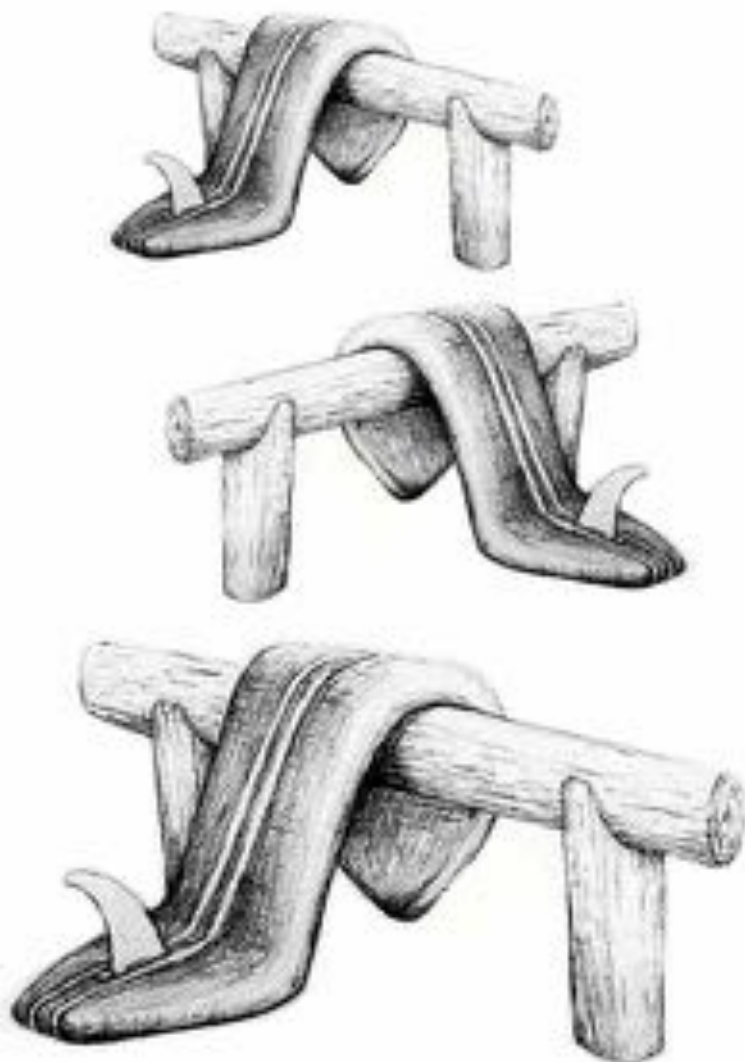


This mosquito is a visual metaphor for personal fears which connect to global terrors. Through misguided interventions, often founded on the provision of self-determination, deceit, greed and self-righteousness has detonated a genocidal plague of evils on civilian populations to irrevocably erase human liberty, built heritage, cultural identity and collective memory.

The work's sleek surface and alluring veil of gold promises much but does little to mask its menace. Its black belly alludes to the interconnection between blood and war, oil and wealth, contagion and misery. With its confronting physicality comes a horrified awareness that the current proliferation of global conflict is the result of the will of Man.

**BIO:** Informed by her own migrant experience, Mitchell's oeuvre is thematically broad in concerns for geo-politics, culture and gender repression. Metaphor, satire and humour are regularly used to reposition her audience counter to mainstream media, re-presenting an often harsh reality in a contradictory marriage of sensual beauty and disturbing horror.

As a graduate of Sculpture from Monash University (2002), Mitchell's work is held in several private collections and has been featured in a number of exhibitions including the *McClelland Sculpture Prize*, *Sydney's Sculpture by the Sea*, *Montalto Art Award*, the *Tom Malone Award*, New Zealand's *Wallace Award* and the *Ranamok Award*.



Born: Malaysia  
Resident: Victoria  
Medium: Surfboards, resin,  
polyurethane foam, paint  
Size: Variable dimensions  
Price: \$4,400 per board

[www.jasonwaterhouse.com](http://www.jasonwaterhouse.com)

Sculpture Site Supporter:  
Friends of Lorne

The ocean was like glass, we figured we might as well chill and wait for the waves to come.

**BIO:** Over two decades of sculptural practice Jason Waterhouse has contributed in numerous group exhibitions, has been awarded several art prizes and has been recognised as a finalist for many more. Waterhouse has held several solo exhibitions and produced a number of permanent public works around Victoria.

In 2009, after a number of years teaching in the Arts Department at Swinburne University, Jason Waterhouse and his partner Magali Gentric founded *Stockroom* in Kyneton. This is a 1000 sq m artist and makers' space which includes a retail outlet, café, studios and 2 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: The Netherlands  
 Resident: Victoria  
 Medium: Epoxy resin, fiberglass,  
 steel and chrome paint  
 Size: H360 x W145 x D180 cm  
 Price: \$85,000  
[www.studiomauriks.com](http://www.studiomauriks.com)  
 Sculpture Site & Sculptor Supporter:  
 Cape Otway Lightstation (Jenny Bowker)

#### Nature and Humanity.

A metaphor for the idea we are nature  
 and nature is us, linked in every way.

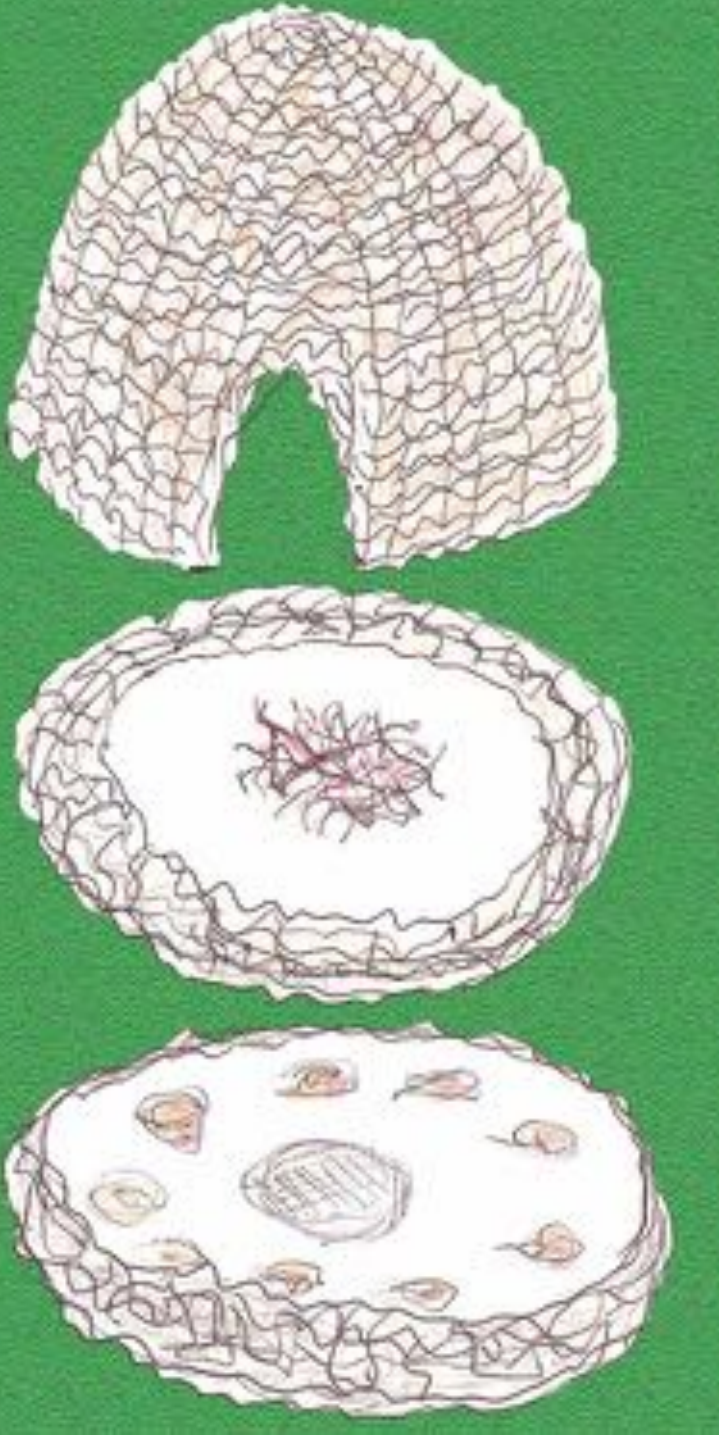
What is one is also the other.

Discovering nature as ourselves  
 has found our place as participants,  
 not as an unconnected force but  
 remembered from within.

**BIO:** Adrian undertook undergraduate and post graduate studies between 1972 and 1977 at the Victorian College of the Arts, Melbourne. In 1985 he was artist-in-residence at Wagga Wagga NSW, and was also artist-in-residence at *Stichting Kunst & Complex* in Rotterdam, The Netherlands in 1997.

Exhibitions include shows at the: *Irving Sculpture Gallery* Sydney, *William Mora Galleries* Melbourne, *Andres Gallery* Singapore, *Australian Art Resources* Melbourne and the *Icon Museum of Art* at Deakin University Melbourne.





Born: Australia

Resident: Victoria

Medium: Dodder Vine, kelp and  
other local materials

Size: Covering an area of approx 6.5  
metres, three separate works of  
variable dimensions approx 2  
metres width x 2 metres height

Price: Not for sale

Vicki West is represented by the Vivien  
Anderson Gallery

Sculpture Site and Sculptor Supporter : Di &  
Lino Bresciani

Sculpture Site Supporter:  
Jim & Val Selkirk

Vicki, Penny and Richard have used materials from Richard's country in Western Victoria. These materials are also found in Vicki's country in N.E. Tasmania, and are used extensively in her work. *Home/Country* connects shared experiences and interests, creating a powerful statement about the importance of Aboriginal connections to land and continuing threats of dispossession.

**BIO:** This is the second collaboration between Vicki and Penny. In 2001 they collaborated on an ephemeral work *Dog Running for Sculpture by the Sea* on the Tasman Peninsula referencing the dog line at Port Arthur, and the brutal history of the settlement of Tasmania.

Born: Australia  
 Resident: Victoria  
 Medium: Cypress pine, steel, synthetic polymer  
 + enamel paints, mixed media  
 Size: Variable dimensions  
 Price: Large #podtastic: \$1,900  
 Medium #podtastic: \$950  
 Small #podtastic: \$300

[www.podtastic.weebly.com](http://www.podtastic.weebly.com)

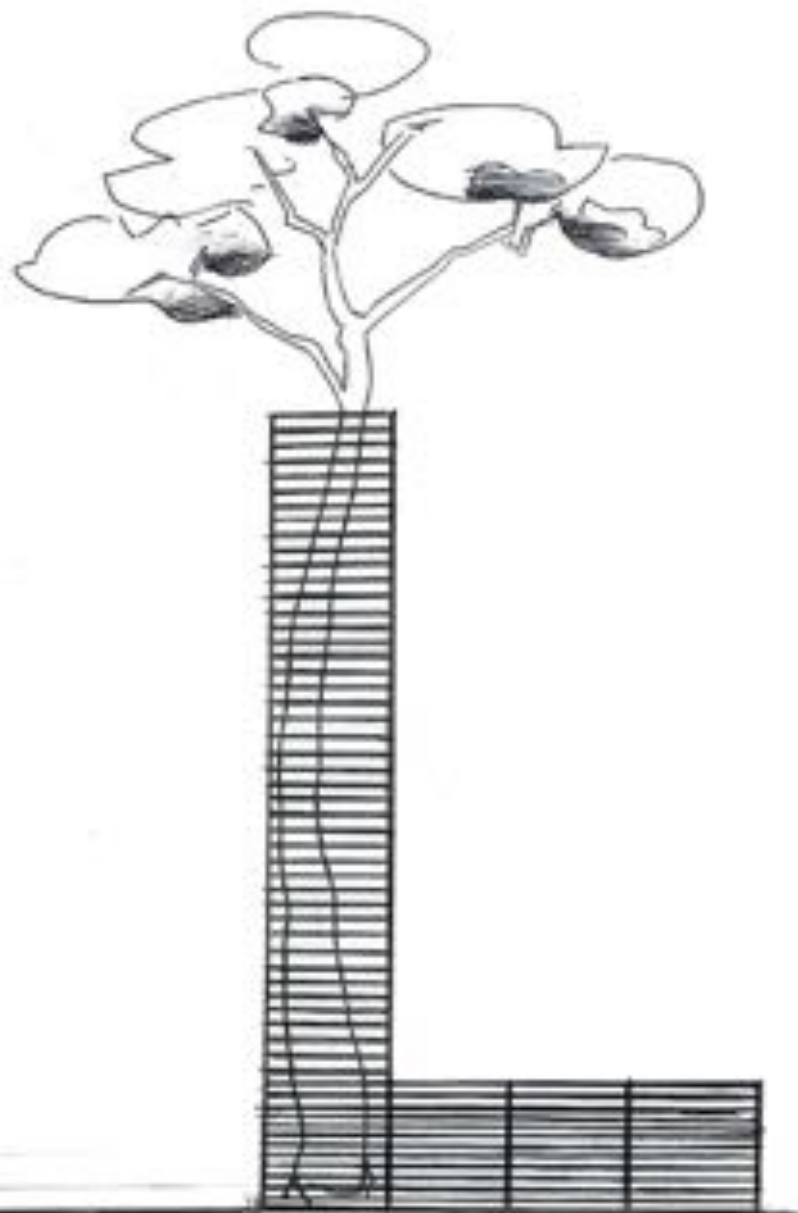
Sculpture Site & Sculptor Supporter:  
 Graham Blashki & Evelyn Firstenberg

POD and Tas began conceptualising a collaboration of colour and sculpture a few years ago. In 2014 they joined forces – drawing and painting (POD) and sculpture (Tas) - to create 'PODTASTIC', totemic, colour explosions. PODTASTIC engages the viewer by taking them on a journey - exploring the contrast between the wonder of the natural environment with that created by the artists. What is our place in the environment? Can we be big and bold with our design and yet simultaneously tread lightly on the earth? These PODTASTIC colour-pops draw attention to, and remind us of, the beauty of nature and our place on this earth.

**BIO:** Tas Wansbrough is a sculptor who is highly involved in the pursuit of form and shape to represent human emotion and stance as abstract characters. Having completed a Bachelor of Fine Arts at Federation University, Tas works prolifically with varying materials and mediums to realize her sculptural installations.

Pauline O'Shannessy-Dowling is involved in many local community arts projects – she runs workshops, takes commissions, paints murals, exhibits regularly; her drawings have also been used for fabric and apparel design. She is a founding member of the *Creative Cubby Project*, utilising recycled products for creative projects. Pauline has a Bachelor of Arts (Hons.) and a Diploma in Visual Art.





Born: USA

Resident: Victoria

Medium: Recycled wood and cast concrete

Size: H450 x W180 x D60 cm (approx.)

Price: \$15,000

Dan Wollmering is represented by Flinders Lane Gallery

[www.flg.com.au](http://www.flg.com.au)

Sculpture Site & Sculptor Supporter:

Margaret Bullen & Ronald Vanderwal

*Chimney Tree* is fabricated from recycled wood sourced from *Ocean Chimney* (first exhibited during the LSB in 2014). Using the surrounding available natural environment as a construct to defy gravity as well as lending support to the structure, *Ocean Chimney* aims to convey a sense of unison through temporary association and collaboration. Notwithstanding the forces of gravity, I am hoping that wind (preferably small breezes!) will also activate the work with unknown consequences that will embrace notions of flexibility, adaptation and confirmation. The transparent and impermanent nature of the form is hypothetical and much depends on how the work evolves throughout its construction phase.

**BIO:** Dan Wollmering hails from Minnesota and immigrated to Australia in 1975. He has held administrative, teaching and lecturing positions across 3-D Art education including: High School; State Teachers College Victoria; TAFE; IAE; CAE; and University – ending his 40 year teaching career as Sculpture Coordinator at Monash University. He has held 25 solo exhibitions and has had work in over 60 group sculpture exhibitions including residencies, symposia, conferences and commissions in: Canada, China, Egypt, Italy, Japan, Malaysia, NZ and the USA. He works from a studio in Brunswick West and in his free time tours the countryside on his motorbike documenting less known, quality outdoor sculptures.



Born: Australia  
 Resident: Victoria  
 Medium: Steel, wood, acrylic,  
 polycarbonate, various  
 plastics, glass, LEDs,  
 electronics  
 Size: H300 x W300 x D80 cm  
 (approx.)  
 Price: \$93,000

[www.skunkcontrol.org](http://www.skunkcontrol.org)

Sculpture Site Supporter:  
 Robert & Louise Manifold

The questions we ask ourselves, that are asked of us by others and the respective answers we give in return can be misinterpreted and miscommunicated. They can hold us captive, allow for reflection and/or encourage us towards journey and insight. The colour changes within the present installation represent the infinite ways that our questions and answers can be interpreted by others and by ourselves. Viewing the installation from different perspectives, which instigates colour change, references how these same questions and answers are considered differently depending on where we are in our lives.



**BIO:** Skunk Control is a group of engineers, educators and scientists from the College of Engineering and Science, Victoria University. The group's aim is to communicate art through science and science through art via installations that prompt investigation and engage the excitement that defines the process of discovery. Science and the arts have frequently been denounced and demonised, yet also praised and looked upon as testament to what a cultured society can achieve. Skunk Control has contributed to a number of local and international installation-based festivals and has run a number of diverse outreach programs that bring together arts and science.



Born: Australia  
Resident: Victoria  
Medium: Steel, bronze  
Size: H610 x W90 x D50 cm  
Price: \$32,000

[www.davidwaters.com.au](http://www.davidwaters.com.au)

Sculpture Site & Sculptor Supporter:  
Richard & Mandy DeSteiger

I've had the chassis for eight years and always wanted to stand it on its end. To destroy the idea of minimalism that it had. I added a koala, which landed me in the middle of a war I knew nothing of and the piece actually made sense. So then I covered the koala with shells but it still seemed to make sense. I don't know what that means. What does that mean? For me, it reminds me of the time I spent working in a scrap metal yard.

**BIO:** David studied sculpture at RMIT and VCA in the '80s then stayed around Melbourne until 2003 when he moved to Redesdale where he still lives and works.



Born: Poland  
 Resident: Victoria  
 Medium: Powder-coated stainless steel  
 Size: H75 cm x variable W & D  
 Price: \$7,500  
 Sculpture Site Supporter: The Cattermole Family

The specifically chosen location for those somewhat enigmatic, emulating-nature, sinuous forms in the sea water of that inherently poetic, magnificent seashore space was not only a fundamentally compositional decision, but also an attempt to magnify the imagination-provoking contrast between those essentially inorganic objects and the ultimate manifestation of the natural world – the omnipotent reservoir of life – the sea.

**BIO:** Roman Liebach has made a significant contribution to the Lorne Sculpture Biennale since the inaugural event in 2007, having participated in every exhibition. Roman is a sculptor and conceptual performance artist. He has been recognised as a finalist in the *Helen Lempriere National Sculpture Award exhibition* (2007), has two major works exhibited in the permanent collection of the *McClelland Sculpture Park* in Langwarrin, Victoria, and has three sculptures in the *Qdos Sculpture Park* in Lorne.





**Born:** Australia  
**Resident:** Victoria  
**Medium:** avi clip  
**Size:** Variable site-specific  
**Price:** \$70 for a video of the installation

[www.sawrey.com.au](http://www.sawrey.com.au)

**Sculpture Site Supporter:**  
Leonie + Ray Finkelstein

Anthony Sawrey creates his 'sculpture' by painting directly onto grass. However, he does not consider such works to be part of the language of 3D form but simply the imposition of colour in an expanded field.

*Colour Shadow* is an Environment Painting created specifically for Lorne Sculpture Trail. It is the latest in a series of ephemeral works intended to complicate the relationship of contemporary sculpture, passersby and the landscape. The work transforms a section the foreshore park by spraying a range of garish hues on the ground with stencils to see how it looks; and perhaps offer a spectacular site for a nice picnic.

**BIO:** Anthony Sawrey was born in Australia, growing up in Queensland and Victoria. He studied at Sydney College of the Arts and Victoria College of the Arts and has been involved in all sorts of independent art scenes, exhibitions, festivals and tours since the late '80s. Anthony's principal interest is painting, though he also does illustrations, comics and writes regularly. In 2008, after a stint working with professional grass painters he incorporated the practice into his artistic oeuvre. He currently lives with his partner Amanda in Bullarto, Victoria: a gloriously cold place where a multitude of painting possibilities awaits him in the surrounding paddocks and bush.





Born: New Zealand  
Resident: Victoria  
Medium: Bronze and stainless steel  
Size: H150 x W300 x D300 cm  
Price: \$88,000  
Fehily Contemporary  
[www.roberthague.com](http://www.roberthague.com)  
Sculpture Site & Sculptor Supporter:  
Lois Basham

Collapsing moral values machine.

**BIO:** Robert Hague has participated in over 100 group and solo exhibitions, most recently the *Wynne Prize* (AGNSW), the *Hobart Art Prize* (Tasmanian Museum & Art Gallery), *Sydney Contemporary* and the solo exhibition '*Crush*' (Fehily Contemporary). A 10-year retrospective of his work was held at Deakin University Gallery in 2013. He has won a number of significant prizes and was a finalist in the *2014 Lorne Sculpture Biennale*.



**Born:** Australia  
**Resident:** Victoria  
**Medium:** Steel, timber, polymer paint  
**Size:** H280 x W480 x D256 cm  
**Price:** \$10,000

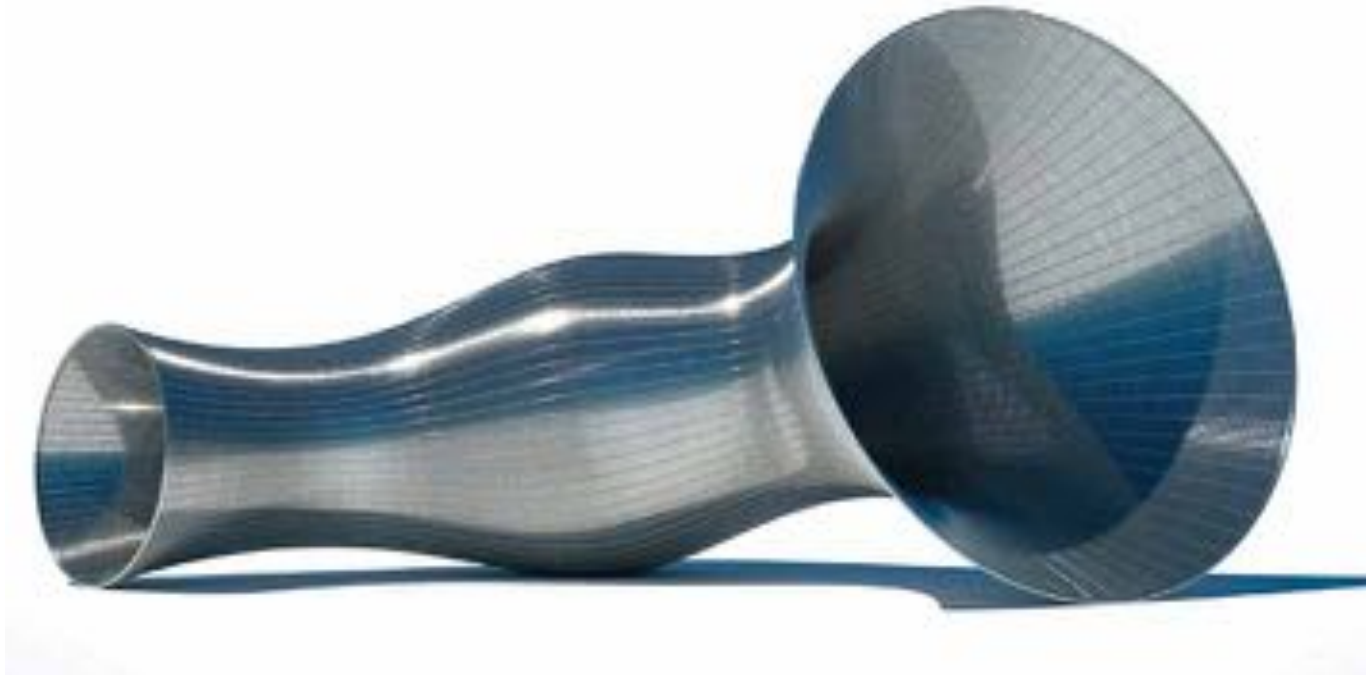
J studios in North Fitzroy  
[www.lizwalker.com.au](http://www.lizwalker.com.au)  
[www.adamhossayres.com](http://www.adamhossayres.com)

**Sculpture Site Supporter:**  
Laurence Harewood

Information, entertainment and social connections are all readily accessible through numerous apps, programs and mobile devices these days. Paradoxically, these seemingly remarkable advances in communication also have the ability to alienate users from each other and the extraordinary world around them.

Accessible only at high tide, *i-generation* responds to the natural rhythm of nature. This simple wooden bench seat with the words *i am here* inscribed on the back-rest is a peaceful meditation which invites you, the viewer, to unplug your earphones, put down your devices, take a good look around and celebrate what is beautiful and natural and real.

**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. Hoss is a contemporary sculptor and designer working mainly in metal and glass. He works closely with a number of prominent Melbourne architecture firms and has undertaken many private and public commissions. Liz and Hoss have collaborated on several community art projects, workshops and sculptures, and work from J studios in North Fitzroy.



Born: Australia  
 Resident: Victoria  
 Medium: Steel  
 Size: H200 x W200 x D800 cm  
 Price: \$75,000

Represented by Mars Gallery

[www.marsgallery.com](http://www.marsgallery.com)

[www.matthewharding.com.au](http://www.matthewharding.com.au)

Sculpture Site & Sculptor Supporter:

Felicity & George Hempel

My work often contains apertures and voids; portals that partially dissolve the landscape; windows for our fertile imagination.

**BIO:** Born Sydney 1964. Matthew Harding completed Art Certificate Studies in Newcastle, NSW in 1985 and graduated from the Australian National University with a Bachelor of Arts - Visual in 1995.

In a career spanning three decades, Harding has exhibited internationally and produced a substantial body of work across a wide range of artistic disciplines that includes over 50 major public sculpture commissions both here and abroad.

He has been the recipient of numerous awards, scholarships and fellowships, and in 2014 Harding was the recipient of the *National McClelland Sculpture Award*.

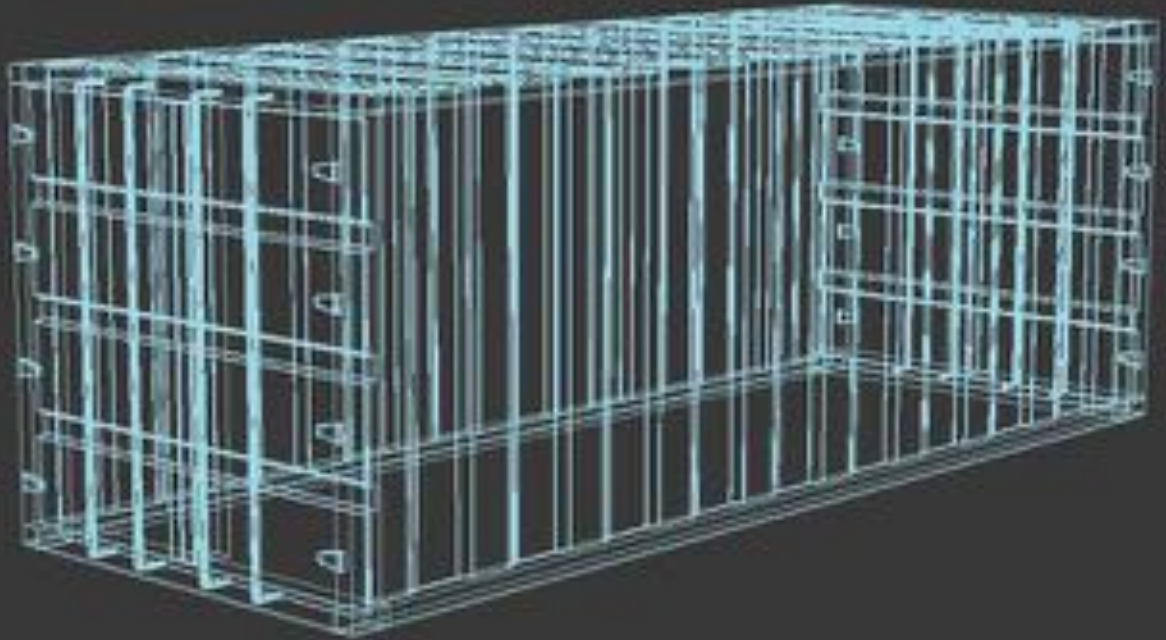


**Born:** Australia  
**Resident:** Victoria  
**Medium:** Cast bronze  
**Size:** Variable size of three objects  
**Price:** Larger \$99,000  
2 smaller \$39,000 each  
\$69,000 for both  
\$150,000 for all 3  
**Edition:** 3 of 5. 2014  
[www.peterlundberg.com](http://www.peterlundberg.com)  
**Sculpture Site & Sculptor Supporter:**  
Angela, James & Kate Westacott

My process involves digging a shape out of the earth and casting this shape in concrete. I like the immediacy and direct process. It tends to be messy and crude, but concrete with steel reinforcement is a modern material, and speaks of our modern condition. I am looking at the water and often going for a swim as I make the sculpture. The sculpture is intended to be slightly figurative and a response to the immediate natural surroundings.

**BIO:** Peter is working worldwide building large scale public sculptures, primarily in China, Germany, Australia and the USA. In Australia he has received the *Balnaves Foundation Sculpture Award* and the *Macquarie Group Sculpture Prize*. His public works are in Cottesloe, the Royal Sydney Botanic Gardens and at Middle Head Park. Temporary public sculptures may also be seen at the Thompson Estate Winery and in Mark's Park in Tamarama. His most recent commission was a memorial for servicemen in Chattanooga, Tennessee. This sculpture, *Anchors*, is his tallest to date at 23 metres high and weighing more than 100 tons.





Born: Australia  
 Resident: Victoria  
 Medium: Polycarbonate,  
 indigenous plants,  
 steel, acrylic, irrigation  
 and lighting system  
 Size: H240 x W240 x D600 cm  
 Price: \$33,000  
 Sculpture Site Supporter:  
 Susan Sutton

The shipping container symbolizes how we deal with space – it's our global method for packaging and transporting the commodities of our world. The material of the container is made transparent and subverted to become a greenhouse for our ecology. The title: *Death by Misadventure* is intended as a darkly humorous play on the term. Focusing on what is perceived as the progress of the industrialized world as a 'misadventure', which leads to a fatal end of the natural world. The work prompts the ever-present questions of environmental sustainability, the role of human intervention to correct its path, and the notion of where to from here?

**BIO:** Roh Singh has a Bachelor of Fine Arts and a Master of Art - Art in the Public Space. His sculptural practice deals with the visible and perceptual boundaries of form. Singh's work has been selected in the *Helen Lempriere National Sculpture Award*, *ABN Amro Emerging Art Award*, *Tarrawarra Museum of Art* and *Melbourne Art Fair*. Singh has received an Australia Council Grant and has twice been commissioned to create large-scale works for the *Sculpture by the Sea* exhibitions in Bondi and the *Lorne Sculpture Biennale*. Singh's work has received numerous awards and is held in national and international collections.

## major project



Born: Australia  
Resident: Victoria  
Medium: Stainless steel, PVC, mixed media  
Size: Zone dimensions: 9m diameter zone  
Price: From \$800 - 8,800 per item

Represented by Berengo Studios in Italy and USA  
[www.markdouglassdesign.com](http://www.markdouglassdesign.com)

Major Project Supporter: The Helen Macpherson  
Smith Trust

Navigational rules are often called 'Rules of the Road at Sea'. These rules apply to all boats and give a clear indication about passing, approaching, giving way and overtaking. I have used the cardinal markers of inverted cones, which give reference to North, South, East and West. The inspiration for the *Watermarker Zone* is the buoy system for coastal navigation. This system uses flashing lights at night, which I have also used to illuminate the artwork. The PVC domes echo glass which make these sculptures more precious. The idea of the *Watermarker Zone* is to educate both young and old art lovers in the basic international rules of the sea. The symbolism of these markers conveys the important message about maritime safety.

**BIO:** Mark Douglass is a well known Australian artist, interior designer and entrepreneur with more than 20 years experience within the fine art and design industry. As the principal of It Inc Pty Ltd, Mark has been involved in a wide range of projects, including residential, retail, hotel accommodation and hospitality projects. In addition, Mark is a well-respected glass artist, represented by leading fine art galleries. Mark has designed projects in Australia, and recently in Macau and Mainland China, where he has been commissioned to design a range of feature glass installations for a number of large hotels and casinos. Mark was awarded a 2011 *Winston Churchill fellowship* to research glass processes in the Czech Republic, Italy, USA and China.

Born: Australia  
 Resident: Victoria  
 Medium: Glass, charred wood  
 Size: 9 works, various dimensions  
 Price: Between \$3,000 – 10,500

Stevie Fieldsend is represented by **Arterreal Gallery, Rozelle, Sydney**

[www.steviefieldsend.com.au](http://www.steviefieldsend.com.au)

**Sculpture Site & Sculptor Supporter: Hatcher, O'Neill & Rodd Families**

*Points of Connexion* slumps thick- shaped biomorphic molten glass over and inside a series of dark, truncated vertical forms. The hot glass itself assumes and picks up an imprint memory of the wood grain, is separated and then when cooled is laid back down over the standing forms.

In working with materials that embody the process of transmutation such as molten glass and charred wood, a type of performance takes place close to the furnace, and inside my body. A ritual that leaves more than a trace, it leaves a place where there is a possibility of transformation.

**BIO:** Stevie Fieldsend recently completed a Master of Fine Arts at Sydney College of the Arts. She has participated in many solo and group exhibitions. Her awards include the *2012 Sculpture in the Vineyards Prize*, *2013 Rookwood Necropolis Sculpture Award*, *2015 Redlands Konica Minolta Art Prize* selected by Mikala Dwyer, both *Peers* and *Scenic Staff Award* for *2015 Sculpture at Scenic*, *People's Choice Award for Sculpture in the Glen 2015*, and finalist for *2015 Visual Arts Fellowship Award*. She was recently included in both Sydney and Melbourne's Contemporary Art Fairs, where her work was acquired by *Artbank*.





**Born:** Australia  
**Resident:** Victoria  
**Medium:** Hand blown glass, toughened window glass & mixed medium  
**Size:** H220 x W83 x D30 cm  
**Price:** \$32,000

[www.elainemiles.com.au](http://www.elainemiles.com.au)

**Sculpture Site & Sculptor Supporter:**  
Andrée Harkness

Fragile sea urchin-like forms sit beside rocks and remnants of broken shells, housed safely under the protection of toughened window glass. This artwork is an immersive delight for viewers who happen to stumble upon it.

Installed within the site-specific idiosyncratic natural sea environment, this subtle sculptural installation is reminiscent of the intricate details and wonderment found in tidal pools. The title, *Tidal Pools*, is of itself a playful and fragile use of semiotics.

**BIO:** Elaine Miles is a Melbourne-based, practising artist who works in installation, sculpture and performance. Elaine completed her first major permanent outdoor art sculpture commission in 2012 for the City of Wyndham. She is the winner of the 2008 'Civic Choice Award' in the prestigious *Melbourne Prize for Urban Sculpture Awards*. Her sculptures have also been included in several National Sculpture Competitions including *Sculpture by the Sea Bondi & Cottesloe*, *Yering Station Outdoor Sculpture Award* (VIC), *Swell Sculpture Festival* (QLD), *Stanthorpe Regional Gallery Sculpture Awards* (QLD), *RFC Glass Prize Australian Touring Exhibition*, and *The Toowoomba Biennial Acquisitive Award & Exhibition* (NSW).





Born: USA  
 Resident: Victoria  
 Medium: Cedar, treated pine,  
 copper, steel, sand, linen  
 Size: H370 x W300 x D350 cm  
 Price: \$12,000  
[www.ryanfkennedy.com](http://www.ryanfkennedy.com)  
 Sculpture Site Supporter: Angela, James  
 & Kate Westacott

This safe shelter shares my sheared thoughts,  
 words,  
 embroidered and embellished words  
 stained words,  
 words in mind and of heart  
 as I shed and share they fall apart  
 A shell, a shed, a skin of time and effort  
 stands in sands to delicately disappear  
 eroding and calling out to those near,  
 lend your eyes, your heart an ear  
 to the constant that time is ever here.

**BIO:** Ryan F Kennedy is a multi-disciplinary artist from America, who now lives/works in Victoria, Australia. Transitioning from textile design at Polo Ralph Lauren to the art world in 2009, RFK has since worked in the US, Sweden and Australia. Past residencies at the Australian Catholic University and St Joseph's College as well as shows with *Fehily Contemporary* and *Factory 49*. *White Night Melbourne* 2015 was host to RFK's work *#integration*, a large woven interactive installation exhibited at Melbourne City Library. In 2015 RFK was 'artist in residence' at Melbourne City Library along with a 2016 solo exhibition at *Stockroom*, Kyneton.



**Born:** Australia  
**Resident:** Victoria  
**Medium:** Reinforced plaster, steel, motor,  
chains and sprockets  
**Size:** H300 x W200 x D200 cm  
(approx. incl. pedestal)  
**Price:** \$170,000 cast in aluminium  
**Edition:** 2  
**Sculpture Site Supporter:** The Hurley Family

The moving sculpture *Embrace*'s intertwining parts symbolise our society's cultural diversity and shows how, as a society, we live, share and embrace our differences. Each moving part symbolises us making a vital contribution to creating a stronger, richer, wholesome society. The largest section revolves, embracing and comforting the smaller sections. However, the viewer does not need an understanding of either art or the particular symbolism of this sculpture to enjoy and be affected by it. *Embrace* should compel the viewer to stop and look, walk around the sculpture and spend time examining and enjoying it.

**BIO:** A painter and sculptor for the past 40 years, Peter D Andrianakis has won international and national awards, and is represented in institutional, corporate and private collections. Establishing *The Fitzroy Gallery* in Fitzroy enabled Peter to pursue his artistic practice full time, while also providing a venue for other artists to show their work. Time has not dimmed his enthusiasm or ideas and he continues to pursue his goal of creating pieces that are both beautiful and strong.

To see Peter's work please go to YouTube and look for: Peter D Andrianakis LORNE SCULPTURE BIENNALE 2016



Born: Australia  
 Resident: Victoria  
 Medium: Drill cotton, fabric  
 binding, assorted  
 objects, spray paint,  
 black marker, chalk  
 shadow  
 Size: H180x W250 x D200 cm  
 Price: \$7,500

[www.georgina-humphries.com.au](http://www.georgina-humphries.com.au)  
 Sculpture Site & Sculptor Supporter:  
 Jones, Agar, Hynes, Roydhouse  
 Families

Drawn into the landscape, a simple 'beach' sketch is lifted off the page into a 3-dimensional still-life. Covered with white fabric and edged with black lines, this tableau of objects stands as a relief from their rendered chalk shadows.

Through the transitional process of two-dimensional imagery into three-dimensional objects, the handmade techniques of sewing, cutting and weaving act as the visual language that I have used to communicate my physical surroundings. Exposed seams and dangling threads engage the intrigued passerby with a tangible hand-crafted object. Something they can easily connect with and have a sense of the process of making.

**BIO:** Georgina Humphries is a Public Artist living and working in Melbourne. After completing her Masters of Public Art at RMIT University in 2011, Georgina's focus has been on creating temporary installations for festival environments both locally and internationally, including *Let Them Eat Cake Festival* 2015, *Falls Festival* 2012-14 and *Glastonbury Festival* UK, 2011. Georgina has also undertaken arts residencies in Germany and China, as well as receiving a number of grants and awards to support her career. Most recently: shortlisted finalist for the *Yering Station Sculpture Award* in 2014, *Incinerator Gallery Award* recipient 2013, and *ArtStart* Grant recipient in 2012.





Born: Australia  
Resident: Victoria  
Medium: Cast concrete, steel, enamel  
Size: H270 x W120 x D120 cm  
(2 works)  
Price: \$18,000 each  
[www.markcuthbertsondesign.com](http://www.markcuthbertsondesign.com)  
Sculpture Site & Sculptor Supporter:  
Glyn Davis & Margaret Gardner  
Sculpture Site Supporter: James King

This current body of work explores metaphors of colonisation and domestication within a broad national context. Who we are and where we have come from; as a country, a community, and as individuals. While the work is whimsical and playful in nature, it questions our colonial history, our family heritage and the idea of land ownership. It tells a story of ill-gotten gain and of *thieves in the night*. The medium, a rendering in concrete, represents the bedrock of the empire and the totem of the new order.

**BIO:** Mark Cuthbertson's artwork is a playful commentary on society, turning the monotonous into something far more interesting and challenging. Mark creates art that deconstructs an idea to its simplest elements and rebuilds it into something that tugs and pushes our preconceptions. He creates using simplistic and common aspects of the everyday and manipulates them into work that is unexpected, evocative and surprising. Mark experiments with a variety of constructed forms and large-scale air-controlled environments, exploring new mediums and ways of pushing the boundaries of his practice.





Born: Australia  
 Resident: Victoria  
 Medium: Stone  
 Size: H120 x W240 x D70 cm  
 (approx.)  
 Price: \$33,000 (incl. installation)  
[www.ology.net.au](http://www.ology.net.au)  
 Sculpture Site & Sculptor Supporter:  
 Great Ocean Road Real Estate Lorne

Throughout our lives, we take on and give away much of what we have, we rise and fall on the waves taking bumps and scratches as we pass through.

*Embark* has many meanings and may even be perceived as an oracle in which one's own experiences might be enshrined; there for the observer to discover. Unlike an oracle, however, life is fleeting ... like a boat on water.

**BIO:** *Embark* was created by the spark of a thought. The need to create what I had visualised pushed in on my thoughts, softly at first and then with each return it grew stronger.

I have worked with stone for a large part of my career; I find it an incredibly rewarding material. Many applications for stone stay inside conventional lines, it's great to push outside and create something that can inspire.



Born: Australia  
Resident: Victoria  
Medium: Mixed media  
Size: H160 x W130 x D160 cm  
Price: \$20,000

Sculpture Site Supporter: Steve & Sally Ahern

*Journey of Time* is a tribute to the troops who served in Afghanistan and to their parents and families who waited back in Australia hoping for their safe return.

My son served in Afghanistan for seven and a half months and returned to Australia in June 2013.

On Saturday 21 March 2015, Australia marked the conclusion of Operation SLIPPER with commemorative activities conducted across each State and Territory capital city and Townsville.

LEST WE FORGET

**BIO:** Loretta Quinn is a practising sculptor who lives and works in Melbourne.

Major Victorian universities have employed Loretta since 1985 and she currently works at RMIT University.

Loretta has a permanent public sculpture in Melbourne CBD, titled *Beyond the Ocean of Existence* located on the corner, of Swanston Street and Flinders Lane as well as other well known sculptures throughout the city area.

She has held 18 solo exhibitions including two survey shows and has exhibited in over 80 group exhibitions. Her work is in major collections including the Australian National Gallery, Canberra.



**Born:** Australia  
**Resident:** Victoria  
**Medium:** Car bonnets, galvanised steel, two pack enamel  
**Size:** H300 x W85 x D600 cm  
**Price:** \$17,000  
**Sculpture Site Supporter:** The Key Response

The Kalashnikov AK47 is one of the world's most recognisable weapons; more than 35 million have been produced. It is the firearm that is famous for being famous. Outside first world borders, for too many people they are totems of an existence that revolves around fighting for safety and survival, and an ever-present fear of death. This is not an idea that sits comfortably with 'the first world'.

Beware the contemporary ideological constructs.

In this time of fame for fame's sake, reality entertainment and shameless voyeurism, our 'first world problems' are eclipsed by the daily issues faced by the great majority of the world. Our accessories are not the same; the disparity is often severe.

**BIO:** Daniel Clemmett grew up playing in a panel beater's workshop. He acquired a BA in Visual Arts at Southern Cross University in 2000. Winning many regional awards including the *East Coast Sculpture Show* four times, he has also exhibited at *Sculpture by the Sea*, Bondi, and the *McClelland Sculpture Survey* regularly. Daniel is a four-time Artist in Residence at the *Montgomery Sculpture Trust*, Buckinghamshire, UK. Daniel has exhibited in *Swell Sculpture Festival* every year since its inception in 2003, winning in 2007 and 2014.





**Born:** Italy  
**Resident:** Victoria  
**Medium:** Wood  
**Size:** H200 x W200 x D200 cm  
**Price:** \$15,000  
[facebook.com/takahiko.sugawara.bun](https://facebook.com/takahiko.sugawara.bun)  
**Sculpture Site Supporter:** Andrew Stobart

Takahiko's sculptures are made by cutting shapes from reclaimed pine and assembling them to form larger, more intricate, structures.

He is interested in repetition, layering and overlapping. These ideas are rooted in his teenage years when he was in the number one high school marching band in Japan. The marching band practised for six hours a day, every day. "We walked in formation, making circles, lines and shapes, whilst playing our instruments, in my case, the tuba". If someone was absent, there would be a gap, an empty space. This space, combined with repetition and the shapes made, has directly influenced his ideas concerning form, layering, patterning and repetition.

**BIO:** As a Japanese artist I made large metal sculptures which involved welding small, separate, overlapping pieces of metal together to make a whole. This process of overlap and layering and repetition is a theme that has interested me since 2002. I tried to find a new way of working in Australia that allowed me to explore those themes using a similar process. I found that wood allowed me to do this. My first exhibition in Melbourne was after completing a Summer Artist-in-Residency at *Yarra Sculpture Gallery*. Recently, I have been using wood as my medium, but soon I am planning to return to metal again.





Born: Malaysia  
Resident: Victoria  
Medium: Coal, resin, fiberglass,  
concrete, steel pigment  
Size: H175 x W230 x D290 cm  
Price: \$44,000  
Edition: 2  
[www.louispratt.com](http://www.louispratt.com)  
Sculpture Site & Sculptor Supporter:  
The County Crew

*History* takes aim at the use of coal (and fossil fuels) as an energy source in Australia and worldwide. The title, *History*, suggests the driver died in the accident. The work serves as a sobering reminder that we have, unfortunately, already destroyed some sensitive ecosystems.

**BIO:** Louis' art references his view that we are at an historical point in time in terms of technology and its effects on our lives. His approach is to examine and mimic a global process in works of art. On one level he depicts our appetite for fossil fuels, whilst on another he looks at our insatiable desire for the cyber world—whether through our enjoyment of computer games, in the course of employment, or through using social media.



**Born:** Australia  
**Resident:** Victoria  
**Medium:** Fridges  
**Size:** 10 metre diameter  
**Price:** \$10,000

**Sculpture Site & Sculptor**  
**Supporter :** Glyn Davis &  
Margaret Gardner

**Sculpture Site Supporter:**  
**The Cattermole Family**

*Fridgehenge* is part of a time-honored tradition of henge making predating dates. Some of the very first henges were made of mud and straw, none of which have withstood the vicissitudes of time. Later henge makers, with an eye for posterity, built their henges of stone. Tourists from all corners of the globe are grateful for their foresight. In the present epoch – The Age of Consumerism - we make our henges with white goods in homage to Gina, The Goddess of Stuff.

**BIO:** As Assistant Secretary of the Castlemaine branch of *The United Possum Stirrers Guild* I have undertaken a solemn oath to propagate propaganda in the most creative way I can, whenever and wherever the opportunity presents itself.

I have found outdoor sculpture festivals to be one of the optimum vehicles for expressing my considerable pent-up political and artistic frustrations, whilst at the same time illuminating the shining pathway that wends its way towards the wholesome and enriching lifestyle choice, that we all cherish so dearly, in our collective bosom.



**Born:** Malaysia  
**Resident:** Victoria  
**Medium:** Recycled copper wire, tree grass stems, driftwood, kangaroo bones, feathers, wooden beads, paint, cotton, acrylic, seaweed holders, grass roots, resin  
**Size:** variable sizes  
**Price:** \$45,000

[www.jennycrompton.com.au](http://www.jennycrompton.com.au)

**Sculpture Site Supporter:**  
 Michelle Quigley

*Lakorra, Beeyak, Warri, Murrup (sky, land, sea, spirits), Wadawurrung language.*

A dance of spirit shapes, gathered to tell a story about the life cycles of my country, and the continuous rhythms that the land has been echoing for thousands and thousands of years.

By listening to the balance and the interconnectivity of country, we can have a sustainable relationship with this land.

**BIO:** Jenny Crompton lives on the Surf Coast in Bellbrae, the land of her ancestors, the Wadawurrung. Her art practice focuses on themes that explore the environment and indigenous culture of her country. Part of her process is walking the land and respectfully gathering natural materials, which allows her to reconnect, listen and interpret an essence of her culture through the making of sculpture and paintings. Jenny won the *Deadly Art Award* at the *Victorian Indigenous Art Awards* in 2014 and was a finalist in the 2015 *VIAA Awards*.





**Born:** Australia  
**Resident:** Victoria  
**Medium:** Repurposed/recycled plastic, ceramic, steel frames, lighting  
**Size:** Dimensions site specific and variable  
**Price:** Sold as installation or separately.  
**Sculpture Site Supporter:** Jim & Libby Cousins

*Flow* explores our on-going conflict between the convenience of plastics and the devastation of oceanic plastic pollution. Eminent researcher Dr. M. Erikson compares the amount of plastic particles found in the ocean to stacking two-litre plastic bottles end-to-end to the moon and back, twice.

In *Flow*, viewers are lured into a nature found in a mystical fantasy, and encouraged to walk amongst, and become part of, the artificial landscape. Though it inspires awe and wonder, like all fairy tales there is a darker side.

**BIO:** Dana Falcini is a Melbourne born and based multidisciplinary artist who studied Sculpture at Victoria College (Pahran campus) in the early 1980s. Her work considers the relationship between nature and the human condition in order to discover and express a deeper understanding of self.

Dana has exhibited nationally and internationally. She has been a finalist in prestigious art prizes, undertaken public art projects, and been invited to be an artist-in-residence. Her collaborative work has received awards and commendations. Both her solo and collaborative works are held in private collections nationally.



Born: Malaysia  
 Resident: Victoria  
 Medium: Mixed media  
 Size: H40 x W200 x D130 cm  
 Price: \$4,500

[www.rosbandt.com](http://www.rosbandt.com)

Sculpture Site Supporter: The Cattermole Family

*Listen to the Aeolian sounds of the wind, moonah trees and pines. Sing with them. Strum with them. Wait a while.*

The *Melaleuca Lanceolata* (Moonah) is one of the oldest indigenous coastal low branching small trees. This moonah bower now shares its place with conifers, introduced plants which dominate the overhang, sucking out the nutrients of the soil and leaving acoustic deadness on the needle floor. European pines were planted at the same time that thousands of pianos came with their imported sounds. Australia is an ancient, sung country. What are you hearing here in Lorne today? What is the Moonah dreaming?



**BIO:** Ros Bandt is an internationally acclaimed sound installation artist. She has pioneered sound sculpture, invented instruments and spatial music, and has been commissioned and published on four continents. She grew up riding her horses along the beach from Aireys Inlet to Eastern View until they were victims of the Ash Wednesday fires. She has written the definitive book on sound sculpture in Australia, founded the online *sounddesign gallery* and co-edited an international anthology *Hearing Places*. Her 106 string *Aeolian Harps* sculpture is singing country at her acoustic sanctuary, a wildlife corridor in the goldfields. Her practice *sounding spaces* includes seven world heritage sites.



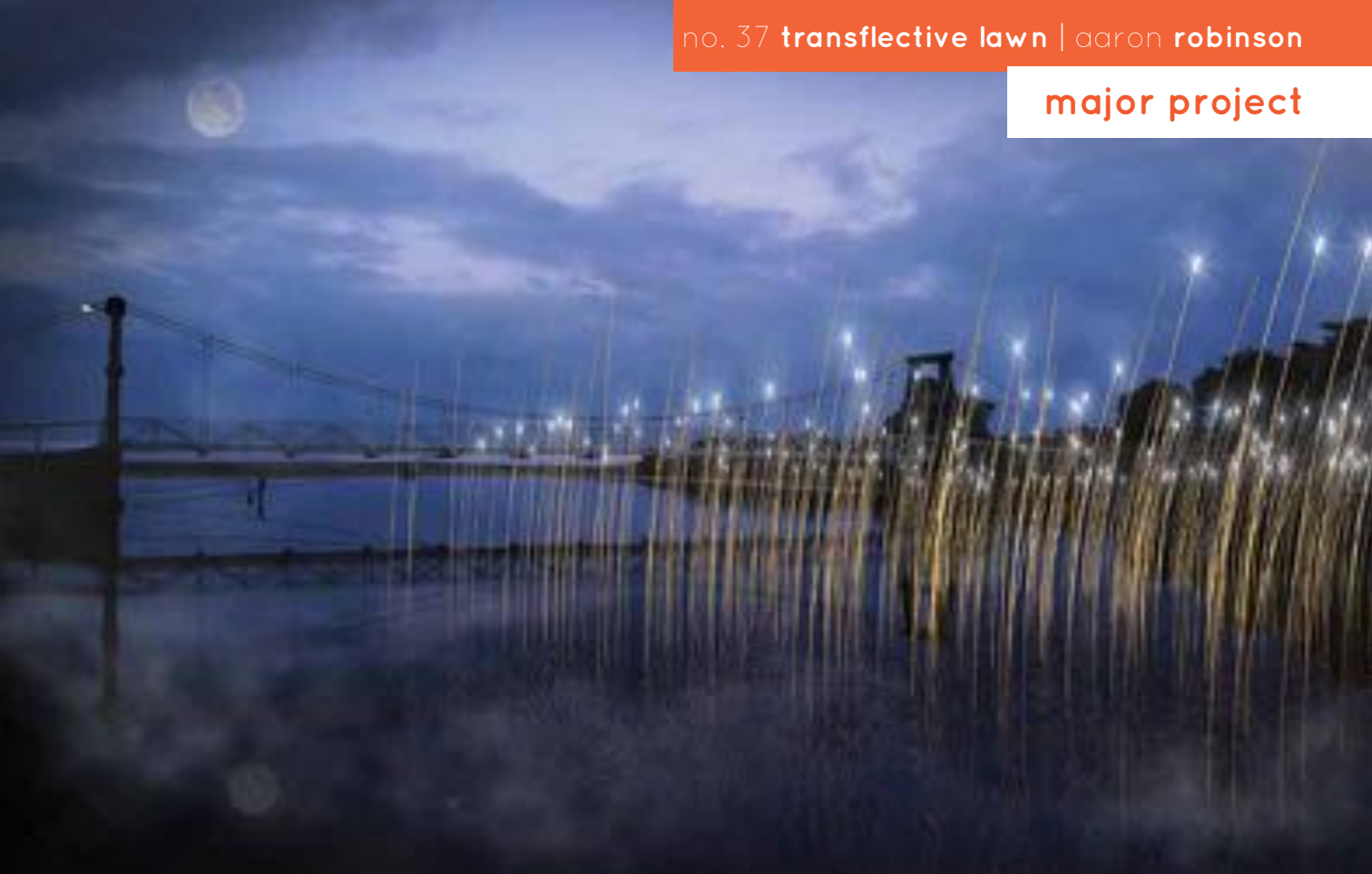
**Born:** France  
**Resident:** France (Eygalières, Provence) and Spain (Barcelona)  
**Medium:** Stainless steel, crystal, quartz  
**Size:** H240 x W220 x D500 cm  
**Price:** \$115,000

Represented by MARS Gallery  
[www.marsgallery.com.au](http://www.marsgallery.com.au)  
[www.guiran.com](http://www.guiran.com)

Sculpture Site Supporter:  
Marianne Margin

Life's been sculpting crystal. For millennia. In all shapes and sizes. I particularly like quartz. Stone has a story to tell us. That of time. Our origins. Gestation in the maternal shadow of the Earth. Of dance and density. So remote from the idea of weight because stone can be light. Stones are the poems of the Earth. I recall what I felt when I first took a quartz geode in my hands. I wanted to take it on a walk. To lead it into a cloud. To have a conversation in weightlessness.

**BIO:** Stéphane Guiran was born in 1968. He is a French artist mainly known for large-scale outdoor works for public, corporate and private spaces in Europe (France, Belgium, Switzerland, Luxembourg...) and in Asia (China, Hong Kong...). His latest sculptures are inspired by nature through its link to abstraction. They play with lines and express a search for harmony in a changing world. He lives between the intensity of Barcelona and the illuminated silence of the French Alpilles. Abstract urban landscape and nature both breathe life into his work. Trying to express the poetry hidden beyond the mirror of reality.



Born: Australia  
Resident: Victoria  
Medium: Solar LEDs, PVC  
Size: Variable dimensions  
Price: \$2145 per 50 reeds

[www.aaronrobinson.com.au](http://www.aaronrobinson.com.au)

Major Project Supporter: The  
Helen Macpherson Smith Trust

Mimicking the currents of wind and water, *Transflective Lawn* rises gracefully from the river. Swaying in sync to the metronome of its inherited backdrop, poetic arcs dance and shimmer through the filtered setting sun.

As the late sun sets and a new moon rises, a nocturnal transformation occurs. By day, the lawn harvests natural light which in turn reproduces a rhythmical luminous glow at dusk. Reflecting its environment, the glistening beams flicker in the twilight creating the illusion of mythical phosphorus insects rising from the river below.

**BIO:** Aaron Robinson is a cross-medium artist who experiments with elements of scale, light and space. Focusing on the interaction between the viewer and their environment, each artwork endeavours to establish a connection between the two, elevating both to a new level.



Born: Australia  
Resident: Victoria  
Medium: Mixed  
Size: H350 x W250 x D250cm  
Price: \$27,500

Represented by Bett Gallery Hobart  
& MARS Gallery in Melbourne

[www.marsgallery.com.au](http://www.marsgallery.com.au)

[www.kozka.com](http://www.kozka.com)

Sculptor Site Supporter: Vicki Callanan

*Offshore Processing* is in many ways a continuation of earlier series, *The Journey, On the Boat* and *Dignity*.

The works are my response to Australia's treatment of asylum seekers and refugees. This work attempts to highlight the government's policy of offshore processing and the treatment of refugees, by bringing the issue well within sight as it floats just offshore. It also attempts to illustrate Australia's cruel manipulation of the "migration zone" and what is considered to be Australia.

**BIO:** Bronek Kozka lives and works in Melbourne, Australia. Kozka's ongoing involvement in arts education, as a lecturer in the School of Art at RMIT University, and his background in large-scale, commercial photography, form the basis for his art practice, both sculptural and photographic.

Kozka has exhibited in several group shows and award/prize shows, including *Woollahra Small Sculpture Award*, *Albury Art Prize*, *Monash Gallery of Art Award*, *Grand prix international de photographie de Vevey*, Singapore(SIPF) and China (Pingyao 2010, 2011, 2012, 2013), amongst others. Kozka's work has been widely published and is held in private and public collections in Australia and internationally.



# MAQUETTE EXHIBITION

**St Cuthbert's Uniting Church, 86 Mountjoy Parade**

**The Maquette Exhibition at Lorne is Sponsored by Tom & Marianne Latham**

For 2016 I have encouraged all Sculpture Trail and Major Projects sculptors, where practical, to create a small version of their sculptures. Prior to Lorne, the maquettes have been exhibited in Melbourne, giving audiences the opportunity to experience the flavour of the LSB through Melbourne events held at the MPavilion and via a six-week exhibition at the & gallery in Melbourne's CBD. The maquettes are available for purchase, so for those who love a Trail piece, but do not have the money or space, or just aren't sure of taking that next step, this is the perfect way to start or enrich a sculpture collection.

**Julie Collins**  
Curator



## ACQUISITIONS

Opportunity to contribute to a permanent sculpture acquisition in Lorne

After the exhibitions of 2009, 2012 and 2014, a major sculpture has been acquired or commissioned for permanent installation on the Lorne foreshore.

These sculptures have brought an artistic expression to the foreshore, and have also helped support the growth of Lorne as a major arts destination and as part of the “Creative Coast”.

The organisers of the 2016 event wish to continue this tradition and sites have been specifically identified for future installations.

Lorne Sculpture Biennale would appreciate hearing from people interested in supporting an acquisition this year. This could be selected from sculptures in the 2016 Biennale Trail exhibition, or commissioned from an artist who has exhibited in the Trail category.

The Lorne Sculpture Biennale committee has prepared guidelines on sculpture acquisitions. Enquiries should be directed to the president, Peter Lamell mobile 0403 763210.



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



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



2014 - "SUPERMODEL" Sculptor Louise Paramor.  
The winner of the 2014 Lorne Sculpture  
Biennale and the recipient of a \$75,000  
commission from Creative Victoria's  
Victorian Public Sculpture Fund.



## COLLECTORS' PROJECT SMALL SCULPTURE

St Cuthbert's Uniting Hall, 86 Mountjoy Parade

The Small Sculpture Award is Sponsored by Cynthia  
& Jack Wynhoven

In 2014 I developed the Collectors Project, encouraging people to collect sculpture, starting small and then considering larger works. This was tremendously successful with 85% of the small sculptures selling and many large Trail pieces finding homes. All small sculptures are within 30cm diameter and are for sale between the price range of \$500-5,000. Many works are editioned so if your favourite one is sold, be sure to check the catalogue detail to see if another is available. In a world of mass produced objects an original sculpture is something special which connects you directly with the artist. I can assure all, you will not regret buying original artwork

**Julie Collins**  
Curator

Judges: Tom Mosby, Jill Orr & John Wardle

39. Akiko Nagino

40. Alex Lyne

41. Benjamin Storch

42. Cliff Burt

43. Dean Bowen

44. Deborah Redwood

45. Fatih Semiz

46. Genevieve McLean

47. Geoffrey Ricardo

48. Graeme Altmann

49. Greer Taylor

50. Holly Grace

51. Ivana Perkins

52. Jenny Loft

53. Jodie Goldring

54. Jon Eiseman

55. Jos Van ulsen

56. Julia deVill

57. Kate Spencer

58. Linelle Stepto  
+ Catherine Lane

59. Lang Ea

60. Linda Spencer

61. Lisa Anderson

62. Louise Skacej

63. Lucy McEachern

64. Luke Rogers

65. Michael Le Grand

66. Natalie Ryan

67. Natalie Thomas

68. Owen Hammond

69. Paul Gorman

70. Philip Cooper

71. Robert Delves

72. Rosa Tato

73. Sai-Wai Foo

74. Setareh Sepehr

75. Simon Perry

76. Titania Henderson

77. Tricia Page

78. William Eicholtz

79. Kendal Murray





**no. 39 madness of butterfly**  
akiko **nagino**

Born: Japan | Resident: Victoria

Medium: Paper, wire, gauze, copper & iron

Size: H32 x W23 x D23 cm

Price: \$780

[facebook.com/akiko.nagino.1](https://facebook.com/akiko.nagino.1)

Small Sculptor Supporter: Graham Blashki & Evelyn Firstenberg

Akiko Nagino draws original patterns on paper and cuts it out with a knife. She has been very interested in patterns evident in the sky, walls, roads, leaves, vegetables and insects. Also those patterns which scare her sometimes, especially that of the butterfly. In her arts practice she questions the definition and notions of which patterns are beautiful, intimidating, absolute, and distorted. The power of a pattern can draw the observer in, captivate and fascinate them.

**BIO:** Akiko studied Japanese Lacquer and has learned a variety of traditional skills. After that she made jewelry with Japanese Lacquer in Japan for 5 years. She loves her Japanese culture and in the course of learning Japanese Lacquer, she has developed a traditional style and has learned to apply a range of different techniques. Currently she is experimenting with more primitive expressions.



**no. 40 green and brown** | alex **lyne**

Born: Australia | Resident: Victoria

Medium: Cast bronze, plaster and wax

Size: H36 x W26 x D17 cm

Price: \$1,850

[www.alyne.com.au](http://www.alyne.com.au)

Small Sculptor Supporter: Andrée Harkness

Beginning with a drawing, my practice involves an investigation into material processes. I primarily work in plaster, and then through the lost wax method of bronze casting.

The colours green and brown relate to a time in my early twenties when exploration of environment and self were key. The gestural form points to the traversing of a landscape and opening doorways, both physical and other. In contrast, the clean lines of the plaster ground the work, while also referencing my studio practice.

**BIO:** I am currently making a new body of work that showcases images derived from the subconscious made real. Works from this series have recently been exhibited in: *Sculpture by the Sea*, Bondi 2014 and *Yering Station Sculpture Exhibition* 2015. Initially I studied and practised the techniques of making sculpture in London with Bronze Age sculpture foundry, then followed this with a significant master/apprentice style education at *Meridian Sculpture Foundry*, Melbourne. I completed post graduate studies at RMIT and currently I manage the sculpture workshop and teach with Monash Art Design and Architecture (MADA).



## | no. 41 **helion** | benjamin **storch**

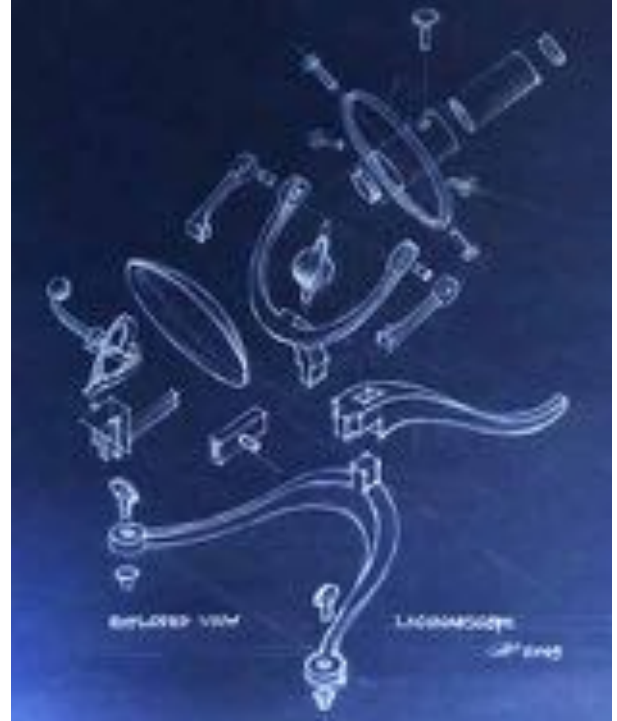
Born: Germany | Resident: Victoria  
 Medium: Stainless steel and stone  
 Size: H17 x W30 x D29 cm (inc. slab)  
 Price: \$4,800

[www.benjaminstorch.com](http://www.benjaminstorch.com)

Small Sculptor Supporter: Philip Rounsevell & Nelson Estrella

Following an interest in the fluid curves found in Art Nouveau art and architecture, I eventually stumbled upon geometrically, mathematically defined curves which, in turn, sparked a captivating enquiry into dynamic form principles. The ribbon-like curves, governed by harmonic ratios, also had the quality of a trajectory orbiting several attractors, like a planet orbiting two or more suns. *Helion* is named after the Helium nucleus, as it consists of a surface defined by two elliptic curves, in analogy to the two electrons orbiting the helion.

**BIO:** Originally from Germany, Storch had been working with metal and sculpture in the UK for fifteen years prior to relocating to Melbourne in 2011. Inspired by dynamic motion in nature and its scientific simulations, Storch's work is founded in years of researching specialised metal-smithing techniques to create fluid, twisting surfaces (PhD, School of Jewellery, UK, 2004). Since arrival in Australia, his work has been part of *Sculpture by the Sea* and the *McClelland Sculpture Survey*. Recent commissions include works for Shangri-La Hotels at The Shard London and in Shanghai, residential projects in Hong Kong, and the Toowoomba Civic Square.



## | no. 42 **lacunaescope** | cliff **burt**

Born: Australia | Resident: Victoria  
 Medium: Steel, brass, glass, paint  
 Size: H28 x W26 x D24 cm  
 Price: \$4,200

Smyrnios BT Contemporary: [directors@smyrniosbt.com.au](mailto:directors@smyrniosbt.com.au)  
[www.cliffburt.com](http://www.cliffburt.com)

Small Sculptor Supporter: The Cattermole Family

This work is a continuation of a series informed by the ambitions and aesthetics of instrument makers from the 17th, 18th & 19th centuries; an era during which the discipline of natural philosophy was developed and shaped. Our conceptions of metaphysics and psychology are still powerfully influenced by the intelligentsia of this period, one quite as troubled as our own, seeking answers we are yet to find.

**BIO:** A sculptor for over 30 years, Burt has lived and worked in Australia and the United States, and travelled extensively. His studio practice remains his primary means of reflecting upon the business of being here, now.



## | no. 43 owl | dean bowen

Born: Australia | Resident: Victoria

Medium: Bronze, jarrah base

Size: H17 x W7 x D4 cm

Price: \$2,500

Edition: 3/9

[www.deanbowen.com.au](http://www.deanbowen.com.au)

Small Sculptor Supporter: Leon Buchanan

Observing a perching owl in the Botanic Gardens inspired this work. The bird displayed a powerful dignity that was both unmistakable and inspiring. Owl is from a series of archaeological sculpture studies using the bird as inspiration. This series was influenced by sculptural works from ancient Mediterranean civilizations. These small bronze studies make up a complimentary body of work that reflect more developed works of the bird in my oil paintings and bronze sculptures. The sculpture was made using the lost wax method of casting and the base is of recycled jarrah.

**BIO:** Dean Bowen has exhibited in solo and group exhibitions throughout Australia and internationally for over thirty years, with over seventy solo exhibitions in Australia, France, Japan, Switzerland and the UK. His work is represented in over seventy national and international collections including *National Gallery of Australia*, Canberra; *artsACT*, ACT Government; *Parliament House Art Collection* Canberra; *Heide Museum of Modern Art*, Melbourne; *Art Gallery of New South Wales*, Sydney; *Geelong Gallery*; City of Melbourne and *Fukuoka Museum of Art*, Japan.



## | no. 44 monument to flight deborah redwood

Born: Australia | Resident: Victoria

Medium: Cast aluminium and found objects

Size: H22 x W14 x D17 cm

Price: \$500

[www.deborahredwood.com](http://www.deborahredwood.com)

Small Sculptor Supporter: Margaret & David Harper

My sculpture references the modern aeroplane with a wing-like form, button-like objects and convoluted lines on the base resembling fuel lines. An object as heavy as a jumbo jet never seems capable of liftoff and yet somehow it does! This is a small monument to that achievement.

**BIO:** Deborah's practice encompasses sculpture and installation, and features the use of recycled materials. She graduated from the College of Fine Arts (Sydney) in 2006 and participated in a one-year exchange program at Alfred University, New York.

For the past decade Deborah has participated in group and solo exhibitions both in Australia and overseas, including Japan, China, India and the USA. She has also attended several artist-in-residence programs, including *Stone Quarry Hill Art Park*, New York, and *I-Park*, Connecticut, and *The Armory* at Sydney Olympic Park. Her work features in both private and public collections.





## | no. 45 **state of square** | fatih semiz

Born: Turkey | Resident: Victoria

Medium: Painted bronze

Size: H30 x W30 x D24 cm

Price: \$4,500

Edition: 2/12 (10 available for sale)

[www.semizfatih.com](http://www.semizfatih.com)

Small Sculptor Supporter: Judy & Bruce Wilson, Jenny Bowker, Pat Crosbie, Rob Charles, Lou & Lyn Davies

*State of Square* depicts my interest in basic geometry and fractals, and the exploration of the infinite. The spaces are as important in the process as are the solid areas.

**BIO:** Fatih completed her Bachelor of Fine Art (Sculpture) at the Mimar Sinan University in Istanbul. After completing her studies, she spent some time in Sweden, and has several sculptures on display in various parts of Sweden and also in Istanbul. In 2005 she re-located to Australia, and since then has exhibited in several exhibitions, including: *Sculpture by the Sea*, *Ephemera* Townsville, *Toorak Village Sculpture Exhibition*, and at the *Toyota Community Spirit Gallery*.



## | no. 46 **beyond the shore...an unexpected landscape** | genevieve mclean

Born: Australia | Resident: Victoria

Medium: Mixed media

Size: H30 x W30 x D30 cm

Price: \$980

Small Sculptor Supporter: The Cattermole Family

Being new to country living for McLean has meant having hands in the earth, observing every hole in the ground, the play of light over the landscape. Exploring plant forms and new flora popping up from the soil has led McLean into a magic world of the unknown. Here she makes her own ambiguous plant and land forms into an unexpected landscape where botanical mutations morph and mimic into a new island of falsified imaginings, flourishing into her own garden landscape of the mind for a one-off intriguing diorama.

**BIO:** Genevieve McLean is a full time artist based in the Yarra Valley, primarily working with sculpture, installation and painting. Genevieve completed her Diploma of Visual Art in 1999 and her Bachelor of Fine Arts at RMIT in Drawing (with Distinction) in 2003.

Using mixed media, Genevieve creates slightly off-kilter reproductions of things that never quite exist in the first place; ambiguous sculptures and paintings, mutating and mimicking nature into falsified imaginings. Genevieve was awarded the *Yering Station Sculptural Award* in 2004 and 2006.



## no. 47 **cross breeds** | geoffrey ricardo

Born: Australia | Resident: Victoria

Medium: Bronze

Size: H10 x W26 x D22 cm

Price: \$4,250

Geoffrey Ricardo is represented by Australian Galleries, Melbourne.

[www.geoffreyricardo.com](http://www.geoffreyricardo.com)

Small Sculptor Supporter: Graham Blashki & Evelyn Firstenberg

**BIO:** Geoffrey Ricardo studied printmaking at Chisholm Institute of Technology in 1984 and later a Post Graduate Diploma 1989 and MFA 1994 at Monash University. While printmaking was his focus, in 1989 he began his first small-scale bronze sculptures. Since first exhibiting in 1990, sculpture has increasingly become a part of Ricardo's work. Ricardo's body of work has included set design, a children's book, artists' books and newspaper illustrations. He has lectured and presented regular printmaking workshops since 1990. Ricardo has lived in Melbourne since 1984 and has travelled overseas many times. He has had many exhibitions, both solo and group shows.



## no. 48 **returning the sound to the sea** | graeme altmann

Born: Australia | Resident: Victoria

Medium: Bronze

Size: H30 x W30 x D10 cm

Price: \$3,600

[www.graemealtmann.com.au](http://www.graemealtmann.com.au)

Small Sculptor Supporter: Russell Collins

**Much of my work is derived from stories and observations of our coastline, and people who have found enrichment or peril within its allure.**

**BIO:** Melbourne artist Graeme Altmann was born at the end of the Great Ocean Road, where the wind and salt have carved out some of Victoria's most spectacular coastline, and it is the coast that continues to inspire his work. Altmann's sculpture explores the themes of stability and change: of our human need to strive for new ground while often suffering a sense of loss and displacement as we transition through life.

Before attending Fine Arts at WIAE, now known as Deakin University, Graeme as a young boy was heavily immersed in a love for art and exploring the coastal regions of Warrnambool. Since graduation Graeme has continued to constantly develop and exhibit. His first solo show was at *Coventry Gallery*, Sydney in 1996 and he has been represented in Melbourne by *Flinders Lane Gallery*, *Axia Modern Art* and *Edwards Gallery*.



## I no. 49 **enclosure** | greer taylor

Born: South Africa | Resident: Victoria  
 Medium: Knitted stainless steel wire, acrylic, nickel plated steel  
 Size: H30 x W30 x D30 cm  
 Price: \$1,200  
 MARS Gallery. [www.marsgallery.com.au](http://www.marsgallery.com.au)  
[www.greertaylor.net](http://www.greertaylor.net)

Small Sculptor Supporter: Angela, James & Kate Westacott

All things are in the process of becoming something else. *Enclosure* reveals the fragility of a thing unfolding into life while, at the same time, embedding the reality of its collapse and decay.

**BIO:** Taylor's work is informed by wild places – wild places teach her about inter-connection, risks and possibilities. Her work employs simple forms and transparency as a means to explore space, often using repeated elements to create the whole. In its transparency she seeks to expose the inside of things, to recognise vulnerability and, in doing so, recognises and embraces change.

Both her large and small scale works have been exhibited in numerous sculpture exhibitions where they have received a number of awards.



## I no. 50 **lankey plain hut** | holly grace

Born: Australia | Resident: Victoria  
 Medium: Blown glass, kiln formed, w sandblasted hut & landscape imagery  
 Size: H20 x W20 x D30 cm  
 Price: \$4,950

[www.hollygrace.com](http://www.hollygrace.com)

Small Sculptor Supporter: The Cattermole Family

As shadows blur and distort, a hut appears, a shelter made by hand but sculptured by nature. A thin fragile shell, protection from the foreboding and sublime landscape that surrounds.

Why am I drawn to this small structure, what answers do I seek and what do I hope to find in this lost wilderness? A forgotten connection, an existence beyond the mundane of my daily existence. Once inside the quiet confines of the hut my mind expands and explores, finding a landscape that lies within.

**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.



## I no. 51 **flute** | ivana perkins

Born: Cairo, Egypt | Resident: Victoria

Medium: Bronze

Size: H20 x W20 x D20 cm

Price: \$3,800

[www.ivanaperkins.com.au](http://www.ivanaperkins.com.au)

Small Sculptor Supporter: Steve and Sally Ahern

Our human ancestry is deeply rooted in the natural and ancient world. No one can compete with the wondrous, spiritual and magical sculptures created by nature. *I am inspired by Nature*. To fashion together natural materials into a representation of any natural form and take them to another level is truly a challenge. *I am humbled by Nature*. For me, the ultimate creative expression connects the basic amalgamation of my earthly connection and spirituality to reference an organic form. *I am overwhelmed by Nature*.

**BIO:** My first solo exhibition was *Impressions in bronze* at Makers Mark Gallery. That was my defining moment: I loved working in lost wax casting and from then my exhibition entries were bronze, until my last at fortyfivedownstairs, where I included other mediums. I have completed two public works, both water features: the first for The Stock Exchange in Melbourne and the second in Sydney's Darling Park, Darling Harbour. Corporate and residential commissions form the bulk of my work from Landscape Designers to Interior Designers. Having been included in Paul Bangay's latest book *The Gardens at Stonefields* with images by Simon Griffiths has been very gratifying.

## I no. 52 **coastal gothic** | jenny loft

Born: Australia | Resident: Victoria

Medium: Cast glass, ceramic base

Size: H30 x W30 x D30 cm

Price: \$3,300

Stephen McLaughlan Gallery.

[www.stephenmclaughlangallery.com.au](http://www.stephenmclaughlangallery.com.au)

<https://sites.google.com/site/jennyloftglass>

Small Sculptor Supporter: The Lamell Family

*As an island continent Australia has many coastal stories to tell, not all of them dreamy sun soaked yarns. This work takes a walk across the Aireys Inlet cliff top. Along the path it finds disturbing signs of hybrid forms and altered states. Stories come to mind of invading species, king tides and colonial shipwreck coasts. This perceived sense of 'the other' brings menace to the tranquil scene ... and therein hangs a tale.*

**BIO:** Jenny holds a BA (Sculpture) from RMIT Melbourne, where she studied under Inge King and George Baldessin in the 1970s. Her recent solo exhibitions explore hybrid forms and altered states in nature. Group exhibitions include *Nuance* 2015, curated by Stephen McLaughlan, *Ensemble* 2013, Wagga Wagga Art Gallery NSW and *Mind Maps: a cartography of glass in Australia* 2005, Craft Victoria. Through ongoing professional development she has investigated glass casting and mould-making techniques with international glass artists Donald Robertson (Canada) and Jaromir Rybak (Czech Republic).

Her work *At the Crossroads* is held in the National Art Glass Collection, Australia.





## | no. 53 **inhabit** | jodie **goldring**

Born: Australia | Resident: Victoria  
 Medium: Wood, copper, steel, cane, raffia, rusting agents  
 and polyester and cotton thread  
 Size: H28 x W27 x D25 cm  
 Price: \$1,075

[www.jodiegoldring.com.au](http://www.jodiegoldring.com.au)

Small Sculptor Supporter: The Cattermole Family

The verb *inhabit* comes from the Old French *enhabiter*, meaning “to dwell in”

- 1: to occupy as a place of settled residence or habitat:  
live in <*inhabit* a small house
- 2: to be present in or occupy in any manner or form  
<the human beings who *inhabit* this tale
- 3: to exist or be situated within; dwell in
- 4: weird notions *inhabit* her mind

**BIO:** Born in Darwin in 1971, Jodie Goldring's family left after Cyclone Tracy and moved to Pemberton, Western Australia. She lived in Perth, travelled Australia and lived in South Gippsland, where she completed a Diploma and then a Bachelor of Visual Art (Monash University). In 2001, she moved to Melbourne, exhibiting in solo and group exhibitions for over a decade. Since 2005, Jodie has been an art educator at secondary and primary level, and she is now enjoying establishing her studio and is also teaching adults basketry techniques at her local neighbourhood house.



## | no. 54 **carry my soul to the water** jon **eiseman**

Born: Australia | Resident: Victoria  
 Medium: Bronze  
 Size: H26 x W20 x D13 cm  
 Price: \$5,000

Flinders Lane Gallery. [info@flg.com.au](mailto:info@flg.com.au)  
[dreamingofwings.com.au](http://dreamingofwings.com.au)

Small Sculptor Supporter: Tony Dunin

A recurring theme in my work is the metaphorical search for meaning and spirituality in the borderland between the rational world and the surreal lands of dreams and imagination. Within my current work I continue to explore the theme of a journey through strange and unfamiliar landscapes, inhabited by people travelling in a timeless world. Their voyage through forests and oceans seems mysteriously purposeful, yet enigmatic. Through the development of symbolic images, I aim to create sculptures that have a dreamlike and poetic quality - as if drawn from the inner landscape of the subconscious.

**BIO:** Jon Eiseman was born in Mount Morgan, Queensland. He moved to Tasmania in the 1970s where he began sculpting. Work from this period is held in the collection of Parliament House Tasmania and the Burnie Regional Gallery. In 2000 Jon completed his Masters of Fine Arts at Monash University. He worked as the technician in the Sculpture Department at Monash Caulfield from 2000 until 2012. Jon's work has been exhibited in many solo and group exhibitions, and is held in national and international collections.



## | no. 55 **old technology** | jos van hulsen

Born: The Netherlands | Resident: Victoria  
 Medium: Mixed media  
 Size: H44 x W18 x D12 cm  
 Price: \$935

Post Industrial Design  
[www.postindustrialdesign.com.au](http://www.postindustrialdesign.com.au)

Small Sculptor Supporter: Glyn Davis & Margaret Gardener

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 the challenge of combining histories: materials from different contexts, times and places. Oppositions are mutually dependent - black and white, old and new, rusted and polished metals. They need each other to break static feelings, to break the predictability of perfection into something perhaps less beautiful but ultimately more truthful.

**BIO:** Jos Van Hulsen describes himself as: artist, up-cycler, tinkerer and mad inventor. Jos has been a practising sculptor since graduating in 1986 with a Bachelor of Fine Arts. He has exhibited widely in numerous shows including *Linden Gallery, 101 Collins Street* and *Bright Space*. . . to name just a few. Winning the *Helen Lempriere Encouragement Award* led to a residency at Bundanon in NSW, which had a profound influence on his work.



## | no. 56 **feed** | julia de ville

Born: New Zealand | Resident: Victoria  
 Medium: Two mice, black diamonds 0.18ct, antique spoon, glass case  
 Size: H14 x W30 x D20 cm  
 Price: \$3,900

Sophie Gannon Gallery. [www.sophiegannongallery.com.au](http://www.sophiegannongallery.com.au)  
[www.juliadeville.com](http://www.juliadeville.com)

Small Sculptor Supporter: The Cattermole Family

I am fascinated with the aesthetic used to communicate mortality in the *Memento Mori* period of the fifteenth to eighteenth centuries, as well as the methods the Victorians used to sentimentalise death with adornment.

I work predominately in traditional gold and silversmithing techniques, combined with materials that were once living such as jet, (a petrified wood historically used in Victorian Mourning jewellery), human hair and, most importantly, taxidermy. I use these materials as a *Memento Mori*, or reminder of our mortality. I consider my taxidermy to be a celebration of life, and to accentuate this point I use only animals that have died of natural causes.

**BIO:** In the art of taxidermy gesture is paramount, hence for jeweller, taxidermist and vegan Julia deVille, the most considered aspect of creation is composing her subjects to find a balance between pathos, humour and dignified realism. Arriving in Australia from New Zealand, deVille trained as a jeweller before her hunt for a taxidermy mentorship was successful. Driven by her commitment to animal rights, deVille's sculptural assemblages belie the trophy-hunting culture associated with mounting dead animals. In a form of gentle protest, she combines precious gems and metals with antique 'ready-mades' to challenge our disregard for, and consumption of, wild and domesticated fauna.



## no. 57 **prevailing** | kate **spencer**

Born: Australia | Resident: Victoria

Medium: Bronze

Size: H20 x W20 x D20 cm

Price: \$1,300

Small Sculptor Supporter: Glyn Davis & Margaret Gardener

The twisted, woven and balanced nature of this sculpture, made from Moonah tree roots cast in bronze, represents the objects - traps, relics or totems -made by the traditional owners of the land. The work draws on my background in anthropology, specifically my interest in the local cultures and natural environment of the southwest coast of Victoria, focusing on the delicate and transient nature of both the flora and the cultures specific to the region. The distinctive twisted qualities of Moonah trees create the unique language which informs the overall.

**BIO:** I am deeply informed by culture and anthropology, making work that responds to material culture and ritual. I am influenced by natural form and human relationships with natural form, and also how nature influences the way forms are created.



## no. 58 **“For what we are about to receive....”** linelle **stepto** + catherine **lane**

Born: Australia | Resident: NSW

Medium: Fur & bones of Eastern Grey kangaroo, found metal, galah feathers (licensed)

Size: H30 x W35 x D5 cm

Price: \$1,200

Small Sculptor Supporter: The Lamell Family

Landscape and nature are cultural constructs. Iconic road-killed fauna has been re-purposed into a set of Victorian carving knives, with placemat, forging a connection between attitudes to the Australian landscape and consumption of the evening meal. The implements of this ritual sit as connectors between culture and nature, linking intimate actions of the body with broad scale value systems relating to the Australian landscape.

**BIO:** Linelle Stepto is an artist practising on the North Coast of NSW. Her practice reflects professional studies at Sydney University and RMIT Melbourne, and explores the human/ animal interface, re-imagining our relationship with the natural world into the future.

North Coast artist Catherine Lane is known for her distinct ceramics and won the *Townsville Ceramic Award* in 2012. Her extensive background includes a substantial national profile and significant overseas experience. Together they form the collaborative laidbare, imaging the connections between nature and culture as well as the direction of our global future.



## I no. 59 broken toys | lang ea

Born: New Zealand | Resident: Victoria  
 Medium: Resin (Laminating Vinyl Ester), fiberglass  
 Size: H18 x W20 x D20 cm  
 Price: \$1,950

[www.langeagallery.com](http://www.langeagallery.com)

Small Sculptor Supporter: Angela, James & Kate Westacott

*The evening sun gently tints the distance green hills  
 one innocent pair of eyes capturing mirroring the world  
 the contentment of its surroundings absorbing warmth  
 mother's supple strong arms smelling perfumed air  
 hazy drowsy eyes stomach full of milk  
 a warm glow embossing the subconscious  
 only to surface blissful surprised  
 on those cloudy days  
 another innocent pair of eyes  
 also capturing mirroring a world  
 chaos and hopelessness perpetual hunger  
 smelling coldness of fear decaying innocence is lost  
 the soul matures quickly a dark scar settles  
 tucks away the subconscious  
 waiting quietly to resurface  
 Lang Ea*

**BIO:** Competent in many mediums including painting, glazed porcelain, photography, sculpture, installation, glass and DVD; Lang Ea's dramatic, illustrative, thoughtful images and references evolve from her personal narrative, collective memory, literature, and mass media. She exposes what is lingering in her subconscious associated with a childhood amid war. She creates an imagery which causes viewers to engage, not always comfortably, and provides insight into her concepts and vision, while also stimulating the social conscience.



## I no. 60 false start | linda spencer

Born: Australia | Resident: Victoria  
 Medium: Bronze  
 Size: H24 x W12 x D17 cm  
 Price: \$3,000

[www.lindaspencer.com.au](http://www.lindaspencer.com.au)

Small Sculptor Supporter: The Cattermole Family

This bronze was inspired by the events surrounding swimmer, Ian Thorpe, when he was disqualified for false starting during the 400 metre qualifying heats for a place in the Athens Olympics. Thorpe was the current Olympic Champion and world record holder in the 400 metres event. Team member, Craig Stevens, who had already qualified, relinquished his place, enabling Thorpe to swim and defend his Olympic title.

**BIO:** Linda Spencer completed her Bachelor of Fine Arts 2012 at University of Melbourne, VCA and Diploma of Visual Art 2007 at Chisholm TAFE Frankston. Linda creates sculptures in mediums ranging from bronze to paper. Her kinetic motorized sculptures are playfully interactive.

She has held solo exhibitions, participated in group exhibitions locally and interstate, and has won prizes including 2014 Major Prize, *Eat Pray Love Living Water Exhibition* for bronze sculpture and 2012 *Perrin Sculpture Foundry Award* for 'Reach' a Kinetic Sculpture. Her sculptures and paintings are held in private and public collections, most recently the 2015 *City of Melbourne Art & Heritage Collection*.





## no. 61 **trickster cloud** | lisa anderson

Born: Australia | Resident: Victoria

Medium: Ceramics, fired and glazed

Size: H30 x W30 x D30 cm

Price: \$1,750

[www.lisaanderson.com.au](http://www.lisaanderson.com.au) | [www.lisaanderson.co](http://www.lisaanderson.co)

Small Sculptor Supporter: Andrew & Rosemary Robson

Tricksters are cultural figures that were the ‘go-betweens’ for the gods. They brought the gifts, such as fire, and tampered with the gods’ intention of fire as a warming and cooking tool. The Trickster emphasised the all-consuming nature of fire. The metaphors and hidden meanings of Tricksters within folklore explore our relationship with landscape, with weather, and with our own attempts to shape our worlds. This Trickster Cloud is part comic, part pain and encompasses the weather landscape that, by its very nature, dominates our lives. The figure begs the question “Am I in Nature, or is Nature in me?”

**BIO:** Dr Lisa Anderson, Hon. Prof., Federation University, Australia, works across a broad range of media, creating images, video and installation. She uses the folklore of landscape to detail the movement of peoples, animals, the shifts in mythology specific to locations, and the effects of climate change in our global environment. Current projects include installations commissioned by the Athenaeum in Melbourne; a video production for the Fringe Program for the Venice Biennale, and the Reflections Series for the Times Square Projected Billboards NY.



## no. 62 **the diver** | louise skacej

Born: Australia | Resident: Victoria

Medium: Bronze and stainless steel

Size: H23 x W30 x D14 cm

Price: \$1,600

[www.aludean.com](http://www.aludean.com)

Small Sculptor Supporter: Ian Macrae & Andrea Way

*The Diver* is part of a new body of work entitled *The Art Of Swimming*. Inspired by Everard Digby’s exquisitely illustrated 1587 swimming manual *De Arte Natandi*, these works extend the intent of those original survival techniques to the journey of the psyche. I’m interested in the navigation of the primal depths and tidal forces of the uncharted waters that exist below the surface of consciousness. To that end, *The Diver* continues my investigation of sculpture as a votive and haptic experience....a relic to hold, feel and interact with.

**BIO:** Louise Skacej is a Melbourne based sculptor whose 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 a ‘journey of discovery’ through the architecture of the natural world, and explores the intercept between interior and exterior landscapes. She is concerned with 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. 63 waved albatrosss**  
lucy mceachern

Born: Australia | Resident: Victoria

Medium: Bronze

Size: H30 x W14 x D29 cm

Price: \$4,500

Edition: Limited edition of 25

[www.lucymceachern.com](http://www.lucymceachern.com)

Small Sculptor Supporter: The Cattermole Family

Meeting a Waved Albatross in the Galapagos is a moment that lasts a lifetime. The robust contours that described the bird's folded wings, the details of the beak, and the wonderful eyebrows really captured me. They are a majestic presence on land but they are so much more on the wing.

**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. Lucy's work is exhibited in a number of Australian galleries, having recently been accepted into the prestigious *Birds in Art* exhibition in 2010-2012, 2014 and 2015 at the Woodson Museum in Wisconsin, USA. Lucy McEachern's sculptures can be found in private collections throughout Australia and abroad.



**no. 64 burst III** | luke rogers

Born: Australia | Resident: Victoria

Medium: Welded steel

Size: H40 x W40 x D40 cm

Price: \$3,500

[www.lukerogersstudio.com](http://www.lukerogersstudio.com)

Small Sculptor Supporter: Jeff Thomas

A seamless symmetry of playful triangular sections reckons the sculptural form. The sculpture's composition incites the viewer to examine a dialogue of considered junctures, obstacles and sharp inclines, initiating transformations of weight that convey movement and balance within the oppressive steel.

**BIO:** Victorian sculptor Luke Rogers' works have been commissioned for public art projects, private collections and commercial production. He has exhibited in numerous solo and group exhibitions, including twice being a finalist in the prestigious *Montalto, Yering Sculpture Awards* (Victoria). Recently, Luke was judged winning sculpture at the 2011 *Tesselaar sculpture prize* and he curated a unique exhibition, *After Dark*, at the 2012 Melbourne Laneway Festival. Other accolades include being a finalist in *Sculpture by the Sea*, Bondi (both 2012 and 2015), as well as exhibiting with *Art Park* in an exhibition of large scale sculpture on Finger Wharf in Sydney.



**I no. 65 RUSHCUTTER'S**  
michael le grand

Born: Australia | Resident: Victoria

Medium: Painted steel

Size: H37 x W39 x D21 cm

Price: \$5,000

[www.michaelmlegrand.com](http://www.michaelmlegrand.com)

Small Sculptor Supporter: The Cattermole Family

**BIO:** Michael 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, Michael was awarded the *Australian National University's Creative Arts Fellowship*. He has travelled widely, participating in Residencies in Canada, USA, UK, Germany and Japan, and has had a number of solo exhibitions both nationally and internationally.

He has been a finalist in many of the major sculpture exhibitions such as *McClelland Sculpture Survey*, *Sculpture by the Sea* (Bondi and Cottesloe) *Aarhus* (Denmark) and the *Melbourne Sculpture Triennial*. Michael has been the recipient of many awards, including *Helen Lempriere Scholarship*, *Sculpture by the Sea* 2010 and 2015, and the *Leonie and James Furber Artistic Excellence Award*.

Michael retired as Head of Sculpture at the Australian National University in late 2007 to pursue his sculpture practice full-time.



**I no. 66 untitled (lamb sections)**  
natalie ryan

Born: Australia | Resident: Victoria

Medium: Glass, gold finish

Size: H25 x W25 x D30 cm

Price: \$5,000

Lindberg Galleries, Melbourne

[www.natalieryan.net](http://www.natalieryan.net)

This work explores representations of the animal body post mortem and the parallels that exist between specimen and portrait, science and art. *Untitled (lamb sections)* depicts a sculpture of an anatomical specimen I photographed whilst working with the collection at The University of Melbourne Veterinary Museum. Using these photographs as a reference to sculpt the head of the lamb, and relocating this scientific imagery to an art arena, I hope to explore notions of the specimen as portrait.

**BIO:** Natalie Ryan's practice explores themes that surround the aesthetic representation of the cadaver throughout Western history and its inclusion in contemporary art. Recent exhibitions include *Mortem in Imagine* LUMA Museum, Melbourne Art Fair (Lindberg Galleries) and *Imaging the Dead* MADA Gallery. Recent residencies and grants include ArtStart Grant Australia Council for the Arts, VicArts Grant Arts Victoria, Artist-in-Residence at Melbourne University Veterinary Department, Linden Studio Residency Program, and Medical/Art Residency at Monash University.



## I no. 67 **puppy (4)** | natalie thomas

Born: Australia | Resident: Victoria

Medium: Plaster, sea shells, adhesive

Size: H37 x W18 x D38 cm

Price: \$4,350

[www.nattysolo.com](http://www.nattysolo.com)

Small Sculptor Supporter: Great Ocean Road Real Estate Lorne

The *Puppy* series is a group of small sculptures that explores the interaction between humans, pets, science and our experience of nature. Referencing a childhood spent growing up in Queensland, and the folk art traditions of seaside town mementos, the works pay homage to both the relationship between people and their dogs, and the part shells have played as a motif in the creative arts. The use of shells to represent form and fur is the means through which complex human experience is distilled down to simple, recognizable motifs and ideas - in this instance the experience of walking with a dog on a beach.

**BIO:** Natalie Thomas holds a Degree in Sculpture from the VCA (1999). She achieved significant national recognition with works shown in *Primavera* 2003, MCA, New 2004, the NGV and *Not Only but Also* (2005) IMA, Brisbane. Recent sculptural objects using shells were shown at the Melbourne Art Fair 2012 and purchased by *Artbank* and the *City of Melbourne*. *Shell Puppy* (2) won the *Darebin Art Prize*, 2013. *Shell Puppy* (3) was a finalist in the *Woollahra Small Sculpture Prize*, 2014.



## I no. 68 **primal house** | owen hammond

Born: Australia | Resident: Victoria

Medium: Red gum, ebonised red gum, bone, gold leaf

Size: H24 x W24 x D9 cm

Price: \$1,800

Small Sculptor Supporter: Margaret & David Harper

The House has been an ongoing theme for me for a long time. It was a significant part of my upbringing, living in a house my father designed and built. Sometimes when I make a thing, I start out with an idea, but in the making it turns into something else altogether and I don't quite know how it got there. It's a fabulous mystery.

**BIO:** Born in Melbourne, the son of an architect father and an artist mother, Owen studied Painting at RMIT 1978-1980. He worked as a weaver for the *Australian Tapestry Workshop* 1985-1997, including working on the monumental, Arthur Boyd designed, Parliament House Tapestry, Canberra. Owen has been exhibiting work since 1983 including *McClelland Regional Gallery*, *Mailbox 141*, *Yering Sculpture Award*, *Linden Postcard Show*, and the *Toyota Sculpture Exhibition*. In 2014 he won the *Toorak Village Sculpture Award*. His work is also represented in the *Wagga Wagga Art Gallery Print Collection*.





**no. 69 home turn: lego house, 2016**  
paul **gorman**

Born: Australia | Resident: Victoria  
Medium: Bronze, turntable and timber base  
Size: H7 x W7 x D7 cm (base: 30 x 30cm)  
Price: \$730

[www.paulgormanvisualartist.weebly.com](http://www.paulgormanvisualartist.weebly.com)

Small Sculptor Supporter: Glyn Davis & Margaret Gardener

What are the building blocks of home? Where does our sense of place revolve from? I am fascinated by ways in which art and geography link together, and how our built environment enacts stories of shared localities, often from an intimate to a human scale.

**BIO:** Paul Gorman's art practice spans sculpture, photography, performance and installation art. He studied visual arts at Monash University Gippsland (1992), at RMIT University (1997), and Southern Cross University Lismore (2008).

Paul participated in the first *ArtsCape* outdoor sculpture event in Byron Bay during 2005, and *Please be Seated*, an exhibition featuring chairs in contemporary art at *Wagga Wagga Art Gallery* in 2004. He has received awards from *Yarra Sculpture Gallery*, *Garage Art Foundry* and *Bonanza Sculpture Prize*, Melbourne (2011 and 2012).

In 2015, Paul exhibited with Takahiko Sugawara in *TATURU* (to build), at *Tinning Steet Gallery* in Brunswick, and he curated *PIXEL: Art & Technology*, as part of the Melbourne Fringe Festival at *Yarra Sculpture Gallery*.



**no. 70 when you fail | philip cooper**

Born: Australia | Resident: Victoria  
Medium: Bronze  
Size: H29 x W18 x D22 cm  
Price: \$5,000

[www.philipcooper.com.au](http://www.philipcooper.com.au)

Small Sculptor Supporter: The Cattermole Family

My work reflects on the mutuality which exists between our sense of self and our relationship with forms and spaces. The things we make incarnate the stories of the maker and show us who we are, just as forms begin to incarnate stories and stories appear to resonate within forms.

**BIO:** Philip Cooper is a current Ph.D Candidate at Monash University. He has a M.A. Fine Arts, Sculpture and B.A. and Grad Dip. in Theology. He has completed a number of private and public commissions and is held in collections throughout Australia. He has exhibited widely since the early 1990s and has most recently been involved in group exhibitions at the *Venice Biennale 2015 (Imago Mundi – Luciano Benneton Collection, Australian Contemporary Art)* and the *Montalto Sculpture Prize* Exhibition of 2014.



## I no. 71 **urban dingo** | robert delves

Born: Australia | Resident: Victoria  
 Medium: Recycled road signs and wood  
 Size: H24 x W13 x D6 cm  
 Price: \$1,200

Small Sculptor Supporter: Michael & Cathy Moran

With this latest work I have continued to explore the forms of the native wildlife of Australia using the recycled remnants of road and traffic signs endemic to Australian roads.

While hinting at the often precarious relationship these two traditionally have, my focus is to 'urbanise' the wildlife I am representing. By then placing these sculptures back in nature I am putting a further twist on the concept with the bold elements of the road signs, while shaped in the form of wildlife, in stark contrast to the landscape that surrounds it.

**BIO:** Born in Parkdale in Melbourne, growing up by the sea strongly influenced Robert's life and work. He studied between 1981-90 where his interest in sculpture originated, and in the early 90's showed work at *Pinecotheca* Melbourne. His work was influenced through his friendship with sculptor Rosalie Gascoigne. Both worked in found and recycled materials and shared a passion for creating something new from something past. His practice begins with the drawn line and intent to re-create from found materials. There is a point in the creation of the work where it builds like a wave then suddenly takes a turn; this is what excites Robert most about making art.



## I no. 72 **potential impermanence** rosa tato

Born: Australia | Resident: Victoria  
 Medium: Bronze  
 Size: Dimensions variable  
 Price: \$1,560

Small Sculptor Supporter: Angela, James & Kate Westacott

In this work artist Rosa Tato considers the world of flora, that which is both beautiful and bizarre, and ripe with potential. The idea of mindful planting was also a focus when making the work.

*I am interested in the strange characteristics of flora. I investigate their form, resilience, nutritional value and cultural significance. I also have a fascination with weeds and the complexity of seeds, their shape, toughness and ability to endure, their extreme survival. I have created bronze works related to my interest in the Moth Vine (Araujia sericifera) It has a complex dispersal of seeds, a tough shell and is fragile. I consider it a time capsule of sorts.*

**BIO:** Rosa Tato's work is conceived of her inner world of impressions, experiences and conversations. While personal experience is at the centre of her sculptural practice, it is often through outward connections to community or site that her work unfolds. She consistently explores the tensions between material form and ephemeral light/shadow interplay. Most recent projects include site-specific permanent artworks for Wyndham City and Genazzano College. Rosa has exhibited in solo and group exhibitions nationally and internationally and has received important public, private and site-specific commissions in Victoria.



## I no. 73 **setting sail on a turn of phrase** sai-wai **foo**

Born: Australia | Resident: Victoria

Medium: Mixed media

Size: H30 x W30 x D30 cm

Price: \$890

Edition: 5/5 3 available for sale

[www.facebook.com/pleatybunny](http://www.facebook.com/pleatybunny)

Small Sculptor Supporter: Andrée Harkness

*Setting sail on a turn of phrase* is a series of small-scale mixed media sculptures housed in glass domes, that reference well-known idioms relating to the sea. Miniature balsa wood sailing ships traverse text. Exploring the imagery of “Having Sea legs”, “Being carried by waves”, “Tempest in a teacup”, “Sea change” and being “At sea” are fun and playful allusions to these expressions.

**BIO:** Sai-Wai Foo is an emerging artist who began to develop her art practice in 2012. Her fashion background influences and informs her current art practice: finish, construction, materials, themes and approach. Her art practice primarily focuses on the manipulation and folding of cut paper to produce volume and structure from a traditionally two-dimensional medium. Foo’s sculptural works combine these organic paper growths with other pieces of collected ephemera to create vignettes and still points in time. In conjunction with her art practice, Sai-Wai runs a commercial illustration practice under the brand name Pleatybunny by Miss FOO.



## I no. 74 **lullaby** | setareh **sepehr**

Born: Iran | Resident: Australia

Medium: Bronze and silicon

Size: H14 x W13 x D17 cm

Price: \$3,800

Edition: 3 available

[www.setareh-sepehr.com](http://www.setareh-sepehr.com)

Small Sculptor Supporter: The Cattermole Family

I am deeply concerned to capture and portray the image of the most important but invisible parts of inner character of human beings. *Mind or Soul* I shape into a human figure. Soft, “shelterless” and harmless... sleeping in a hard and rough cage, for safety.

**BIO:** I grew up in an artistic atmosphere. My parents are graphic designers and so I started my creative experience very early. After finishing high school, I studied sculpture at the Art University of Tehran and received my BA in 2013. I started to work as an assistant designer and sculptor in 2009, and I’ve been involved with sculpture design professionally since 2012. I’ve also been an active member of the *Association of Iranian Sculptors* since 2013. I participate in many art exhibitions and biennales, and I have professional experience in illustration, jewelry design and photography.



## I no. 75 **fable** | simon perry

Born: United Kingdom | Resident: Victoria

Medium: bronze

Size: H30 x W12.5 x D5 cm

Price: \$5,000

Edition: 12

Small Sculptor Supporter: Catherine Dobson

**BIO:** Simon Perry is a visual artist who lives and works in Melbourne. Over the last 25 years he has been commissioned to produce a large number of high profile public art works both in Australia and internationally including *The Pattern Table* (2013) Emily Macpherson Building, Melbourne; *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. Most recently he was selected for the 2014 *McClelland Sculpture Prize Exhibition*



## I no. 76 **waves** | titania henderson

Born: Holland | Resident: Victoria

Medium: Bronze and porcelain

Size: Bronze: H13 x W27 x D3 cm

Porcelain: H21 x W26 x D9.5 cm

Price: \$5,000

[www.karenwoodburygallery.com](http://www.karenwoodburygallery.com)

Small Sculptor Supporter: Ian Macrae & Andrea Way

Embracing form and void, translucency and opacity, line and light. For some time now, I have been creating sculptural forms using bone china porcelain to express the fragility of life and nature. My new sculptures espouse a level of abstraction. Using bronze as their core material, they explore strengths and solidarity, and encourage reflection and meditation around the changing natural world.

**BIO:** Born in 1945 in Holland, Titania Henderson arrived in Australia in 1956, and currently lives and works in Melbourne. In 2002, she graduated with a Bachelor of Arts (Fine Art) from RMIT, and subsequently studied Honours in Ceramics at RMIT in 2004. Among her various achievements, she has been a finalist in international competitions, and has participated in group exhibitions from Faenza, Italy to Woollahra Sydney, Japan, Melbourne and Taiwan. Widely admired, her work features in numerous public collections both locally and abroad, including the NGV, Melbourne; the *Museo Internazionale delle Ceramiche*, Faenza, Italy; and Taipei County Yingge Ceramics Museum, Taiwan.





## I no. 77 **memory** | tricia **page**

Born: Australia | Resident: Victoria

Medium: Bronze

Size: H14 x W10 x D12 cm

Price: \$ 880

[www.triciapage.com.au](http://www.triciapage.com.au)

Small Sculptor Supporter: The Cattermole Family

Every time I retell a story around a past experience, I can feel the words forming a cheesecloth layer that separates me from the memory's core. I begin to use descriptive and florid language, using facial expression, gestures, changing my tone in order to depict how I feel about the idea of the memory. Through the telling, somehow this felt experience is then plucked out of me, and transformed into a solid tangible object - no longer the precious moment that once existed through my eyes and skin, it is now fodder for conversation. An object to describe in order to relay to someone that I once had this special moment, and over time I have lost touch with its truth.

**BIO:** Tricia Page is a Melbourne-based emerging artist whose sculptural practice currently considers aspects of the human experience and of what is lost through progress and embellished over time. Through intuitive processes, nostalgic materials are dissected, distorted and transformed. Her recent works explore tension and comfort, intimacy and trauma, absence and presence; sitting in a psychological space somewhere between the familiar and the unknown.



## I no. 78 **COURAGE** | william **eicholtz**

Born: USA | Resident: Victoria

Medium: Porcelain and Swarovski Crystal

Size: H28 x W26 x D15 cm

Price: \$750

[www.dishboydreaming.com](http://www.dishboydreaming.com)

Small Sculptor Supporter: Great Ocean Road Real Estate Lorne

Based on a life-size sculpture made in Varanasi, India by the artist in his film *Lights across the Sea*, this porcelain figurine is Narsingh (fifth avatar of the Hindu god Vishnu). He is also a be-jewelled incarnation of the courageous virtue of the Cowardly Lion in the Wizard of Oz.

**BIO:** William is a contemporary figurative sculptor working from his Melbourne studio. He has exhibited his art work consistently in solo and group exhibitions, and has completed many public commissions across Australia. He won the *Helen Lemprière National Sculpture Award* in 2005 and has had his work featured several times on ABC TV, including *Artist at Work*. In 2012 he received a new work grant from Arts Victoria to do an artist residency in Varanasi, India, which resulted in the *Lights across the Sea* film.



## I no. 79 **upbeat, offstreet**

kendal **murray**

Born: Australia | Resident: New South Wales

Medium: Plastic, enamel paint

Size: H18 x W23 x D18.7cm

Price: \$4,500

[www.arthousegallery.com.au](http://www.arthousegallery.com.au) | <http://kendalmurray.net>

As the winner of the Deakin Small Sculpture Award in 2015 Kendal Murray has been invited directly in the small sculpture exhibition.

[www.deakin.edu.au](http://www.deakin.edu.au)

*Upbeat, Offstreet* shows a miniature street party in full swing, uniting the community. Building blocks make up the houses and symbolically offer structure and protection to the people in the community. Food is shared, games are played, and you might imagine the music that is being created and the lively conversations that are taking place. The miniature size of the artwork encourages us to project ourselves into each of the scenarios being presented and identify with the characters and the individual stories they project.

**BIO:** Kendal Murray has exhibited her artwork regularly in solo exhibitions since 1995, whilst participating in both international and national group exhibitions. Her work is represented in public and private collections in Japan, New Zealand, Australia, Hong Kong, the United Kingdom and New York. She is currently lecturing in Design at the School of Humanities and Communication Arts, Western Sydney University

## SCULPTURE

### SALES

**For all Sculpture Sales please visit the team at our Small Sculpture Show at the St Cuthbert's Uniting Church Hall or call:**

Elizabeth Gomm: 0412 304 639

Peter Lamell: 0403 763 210

**See page 120 for Sales Information**

# SCULPTURSCAPE

## Swing Bridge area

The Sculpturscape Award is Sponsored by Warrality

Sculpturscape returns amid fanfare, with 22 projects being presented over the four weekends. Here a sculptor creates a project over two days, onsite within the Swing Bridge area of the Trail, allowing the audience to interact with, and in some cases contribute to, the creation. Seeing the sculptors at work is a great way to understand the process involved in understanding the interplay between ideas and the actual forms that develop. Using a variety of materials, sculptors will share their energy with the audiences within this beautiful landscape.

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*

## Julie Collins

Curator

Judges: Julie Collins, Ian Macrae, David Lancashire

Sunday 13 March &

Monday 14 March

10am-4pm

80. David Waters - Supported  
by Plumm Glassware

81. David Digapony

82. Gaye Jurisich

83. Harley Manifold

84. Martin George

Friday 25 March &

Saturday 26 March

10am-4pm

(night viewing 8pm- 9pm)

85. Carolyn Cardinet

86. Tania Davidge &  
Christine Phillips

87. Chris Anderson

88. Phil Hall

Sunday 27 March &

Monday 28 March

10am-4pm

89. Petrus Spronk

90. Ben Carroll

91. Rachael Hallinan

92. Fiona Gavino

Saturday 2 April &

Sunday 3 April

10am-4pm

93. Barry Wemyss

94. Frank Duyker

95. Mary van den Broek

96. Tim Hurley



**| no. 80 fukushima cocktail**  
david **waters**

**Born:** Australia | **Resident:** Victoria  
**Medium:** 2000 glasses, sea water, sea weed  
**Size:** H8 x W400 x D500 cm  
**Price:** \$ sale by commission  
[www.davidwaters.com.au](http://www.davidwaters.com.au)  
**Sculptor Supporter:** Plumm Glassware

Referencing the continuing flow of radioactivity into the Pacific Ocean from Fukushima and Australia's accountability for this because we supply uranium to that facility.

**BIO:** David Waters studied sculpture at RMIT and VCA in the '80s then stayed around Melbourne until 2003 when he moved to Redesdale where he currently lives and works.



**| no. 81 portal | david digapony**

**Born:** Australia | **Resident:** Victoria  
**Medium:** Fallen eucalypt branches  
**Size:** H350 x W350 x D100 cm  
**Price:** \$ sale by commission  
[www.wildandwoven.com](http://www.wildandwoven.com)

All art is ephemeral. It has a birth, a life and ultimately a death. I seek to create works which capture the wonder, beauty and impermanence of the natural world, that resonate with nature's wild essence and which invite us to contemplate and deepen our relationship with the natural world and the ephemeral beauty of all that surrounds us. Each sculpture is woven from natural materials including branches, sticks and vines that are sourced from the locality in which the work is created. The works rest in harmony with the landscape – a collaboration between nature, the artist and the observer.

**BIO:** David Digapony is an artist, weaver and sculptor who specialises in woven art and sculptural works. Harvesting nature's treasures from her wild forests and weaving them into objects that reflect a harmony and communion with nature, David's creations are a unique design and construction whose living organic form connects you to the wild essence of nature and the beauty of the earth. David's works reference the rawness of nature, its coarse textures, earthy tones and delicate forms, and convey the beauty and subtlety of the delicately woven web of impermanence that supports and sustains us.





## | no. 82 **aligned** | gaye jurisich

Born: New Zealand | Resident: Queensland

Medium: Farm twine

Size: To be decided on site

Price: \$ sale by commission

[www.gayejurisich.com](http://www.gayejurisich.com)

It has become more and more obvious to me that my works are a dialogue that involves the reality of space and time, visual associations and ambiguity. My work reveals elements of the journey, the familiar becoming unfamiliar, and the known becoming unknown. Elements of trust, human mortality and feminist ideology are exploration points. It is important that my work challenges ideals, initiates thought, and provokes discussion about connectedness to our past and future. It isn't about making beautiful things, it's more than that, a deeper purpose, although I can't always pinpoint or describe it as eloquently as I would like.

**BIO:** Gaye Jurisich is a Hamilton-based artist of many years' experience. Her work includes painting and sculpture in a variety of media.



## | no. 83 **#mrboxie** | harley manifold

Born: Australia | Resident: Victoria

Medium: Plaster and patina

Size: H15 x W25 x D25 cm

Price: \$ sale by commission

*Curiouser and curiouser!* Before you read further, I insist that you take a moment to look at the little people with boxes over their head and let in whatever you feel about them. Pick one up and have a good look if you wish. Have you ever seen a kid playing in a box like it is the most amazing thing that has ever existed? That is one side of the person in the box, there are as many different interpretations as there are sides to the box...

**BIO:** Harley Manifold was born in Camperdown, Victoria in 1982. In 2003 he completed a Bachelor of Fine Arts at Deakin University in Warrnambool. He then went on to complete his Honours in Fine Arts at the Victorian College of the Arts in Melbourne. He has been included in numerous Art prizes and group exhibitions. On three occasions he has been a finalist in Australia's richest art prize for emerging artists, *The Metro Art Award*.



## | no. 84 **the judicious application of optimism** | martin george

**Born:** Australia | **Resident:** Victoria  
**Medium:** Bronze metal spray on stainless steel structure  
**Size:** H380 x W150 x D150 cm  
**Price:** \$26,000  
[www.iammartingeorge.com](http://www.iammartingeorge.com)

*The Judicious Application of Optimism* captures a lounging female form in bronze partially interred in the sand. Left only partially visible, there is an implicit invitation for visitors to participate in an archaeological dig to reveal the work. The piece takes the form of a relic, practically and conceptually. This is a relic of a former relationship, memories exhumed through the help of others revealing something beautiful that was buried. Started by the artist, completed once unearthed by the viewer.

**BIO:** My early art practice came from an interest in urban intervention and the connections of narrative with place. My formal work was largely due to my quest for perfection in shape and geometry. Although my execution was serious, the context was often playful. More recently my art is in response to the juncture where I find myself, grappling with the language of modernism and the desire to breathe expressive narratives into this established form. Aesthetically my work manifests as a tensioned dialogue between irony and sincerity. Works are held in public and private collections.

## | no. 85 **sensorial falls** | carolyn cardinet

**Born:** France | **Resident:** Victoria  
**Medium:** Polyethylene  
**Size:** Variable dimensions  
**Price:** \$ sale by commission  
[www.carolyncardinet.com](http://www.carolyncardinet.com)

*Sensorial Falls* is an interactive, site-specific, hand-cut sculptural installation. Creating visual poetry to stimulate the senses, it transports the viewer to a 'White Eclectic Wonderland'.

Woven deep in the material of this installation is a wave of consumption that prompts questions about the effect of single-use plastics on our future. Through this work the audience is drawn to collectively question the role society has played in the contamination of the planet and look towards changing the way we treat our precious environment.

**BIO:** Paris-born artist Carolyn Cardinet lives and works in Australia. Cardinet completed her Masters in Fine Arts at RMIT, and her Honours in Painting at Monash. She holds a Bachelor of Fine Art from the VCA-Melb. Uni. While studying painting, Carolyn pushed the limits of the canvas plane. This led her practice to encompass objects and create assemblages, sculpture and site-specific installations that explore the sensorial quality of waste in nature. A passionate environmentalist, she creates new forms out of plastic waste to reflect and draw attention to the worldwide problem of mass production and the senseless waste of plastic packaging.



**I no. 86 glow, lorne | tania davige  
+ christine phillips**

**Born:** Australia | **Resident:** Victoria  
**Medium:** Glowing electroluminescent wire (EL wire) with battery pack and batteries  
**Size:** Variable dimensions  
**Price:** \$ sale by commission

[www.openhaus.org](http://www.openhaus.org)

Tania Davige and Christine Phillips collaborate as *OpenHAUS*. Although founded by architects, *OpenHAUS* is not a practice about buildings but rather a practice interested in a broader understanding of architecture, space and the built environment.

Through the creation of discussion forums, public art projects, exhibitions and architectural events, *OpenHAUS* aims to draw attention to the spaces we use every day and how these spaces impact our lives.

As architects, Christine and Tania are interested in the potential that our urban environments hold, and in using this potential to engage people in conversations about their communities and surroundings.



**I no. 87 200 surfboard graveyard  
(lorne) | chris anderson**

**Born:** Australia | **Resident:** Victoria  
**Medium:** Broken Surfboards  
**Size:** Variable dimensions  
**Price:** \$1000 per broken surfboard

[www.chrisandersondesign.info](http://www.chrisandersondesign.info)

Over the weekend, 200 broken surfboards will be dumped on Lorne Beach beside the Erskine River outlet to create the much awaited *200 Surfboard Graveyard* (Lorne) art installation. Over the weekend, people are invited to dig a broken board into the sand during the day and be a part of Chris Anderson's monumental installation of waste. By night, you people are encouraged to get a candle from Chris and participate in the lighting of the installation. The participatory installation pays tribute to the relationship between surfers and their favourite surfboards, whilst highlighting the unsustainable practices of the surfing industry. This project is an extension of Chris' original project *1000 Surfboard Graveyard*.

**BIO:** Chris Anderson is a multi-award-winning Australian-based interdisciplinary artist and designer. Chris is renowned for his *1000 Surfboard Graveyard* project, designing the *Ecto Handplanes* product and brand, shredding *1 Year of Nowra Junk Mail*, and being a founder member of *ZENDER BENDER* experimental audio-visual collective. Anderson's installations, sculptures, videos, photographs, prints and performances youthfully question the relationships we have with waste and consumerism, allowing us to experience the processes by which we allocate value in order to reveal the potential for recycling, innovation and creative transformation.



## | no. 88 **salt journeys** | phil hall

**Born:** Australia | **Resident:** Victoria

**Medium:** Raw salt and mixed media

**Size:** Variable dimensions

**Price:** \$ sale by commission

**Sponsored by** Cheetham Salt P/L

*Salt Journeys* is an interactive project which takes place on the Lorne river, where the fresh water meets the salty sea. A range of activities inspired by the pyramid-like forms of salt crystals creates a sculpturescape which celebrates the magic of salt. In modern times salt has been reduced to something that's said to be 'bad for you' if you take too much. However the history of salt, its properties and multiple uses is fascinating. So come with me on a salt journey which will surprise and delight.

*We are made of salt water.*

**BIO:** Phil was born in the UK (1957), and migrated to Australia in 1982.

He has been a practising artist since the late 70's working across a broad range of art disciplines. Since 2003 his focus has been on public art. He enjoys working on collaborative projects which include public participation within a variety of environments. Much of his work is based on his responses to environmental and social issues. Having practised as an artist, curator and festival director, Phil's latest challenge is building a café/artspace on his property in Central Victoria. He hopes this will provide opportunities for many artists in the near future.

## | no. 89 **deep sky reflections** petrus spronk

**Born:** The Netherlands | **Resident:** Victoria

**Medium:** Mirror glass, styrofoam, wood and string

**Size:** Approx. 5meters x 5meters

**Price:** \$ 2,500

[www.petrusspronk.com](http://www.petrusspronk.com)

This work came about while I was walking in the forest and noticing the sky reflections after a rain storm. Rain mirrors.

This created in me an awareness of the sky's reflections and resulted in this work, *Deep Sky Reflections*, which floats in the water in the shape of the birds and at the same time relates to the similarly shaped fish below.

**BIO:** Ever since my art school education and subsequent eight year walk around the world in search of an extended art-education, I have been working in my studio in the forest near Daylesford with the simple goal of making beautiful objects with my hands.

Over time, this has developed into a series of public artworks, the most recognisable of which is the *Architectural Fragment*. During the 1990s I was awarded an artist-in-residency in Korea which changed my focus, and as a consequence of this, and my daily walks in the forest, I have been making a series of ephemeral works. They are photographed and then forgotten about.





## | no. 90 **policy and consequence** ben **carroll**

**Born:** Australia | **Resident:** Victoria  
**Medium:** Bows and sterns collected from demolished boats  
**Size:** Variable dimensions; beach area occupied: 100<sup>2</sup>m  
**Price:** \$ sale by commission  
[www.madebyben.com.au](http://www.madebyben.com.au)

By closing our borders to displaced people and ‘turning back the boats’, we can keep an untidy worldwide problem from our beautiful shores and our ordered lives. But the misery and devastation continues on the cold, dark sea.

**BIO:** Since I was a child I have been working with timber. I began with repairing boats, then building boats, before I moved on to furniture and sculpture. The sea has always been central to my work. I re-use timber from demolished jetties, workboats and yachts as well as old sails and ropes. I have always been interested in the mythology and history of seafaring, and I find everything on and under the sea beautiful. Whilst attempting to create beautiful objects, I try to offer the viewer an opportunity to consider human rights or environmental issues.



## | no. 91 **the ersatz forest** rachael **hallinan**

**Born:** Australia | **Resident:** Victoria  
**Medium:** Discarded plastic toys, mixed media  
**Size:** Variable dimensions  
**Price:** \$ sale by commission  
[www.rachaelhallinan.com](http://www.rachaelhallinan.com)

*The Ersatz Forest* gives extended life to discarded toys and evokes the euphoria a child feels when entering a toy store. It is an engaging reminder of the over-use of plastic in our lives and hopefully a catalyst for finding ways to reuse and repurpose. The work evolved when I began thinking deeply about the human desire to acquire and collect objects. We are all clandestine curators! Yet while precious cultural objects are preserved in museums and galleries for future generations, the collections of our fleeting childhood crazes are sent to landfill where they may take up to 1000 years to break down.

**BIO:** Rachael Hallinan’s art practice focuses on the inclusion and interaction of children and families in the art experience, and most recently includes engagement with local communities through art workshops, festivals and community projects. Hallinan is a sculptor, painter and photographer. Her installation work focuses on recycling, repurposing, and the creation of tactile environments made from manmade objects otherwise destined for landfill.



## | no. 92 **curvilinear** | fiona gavino

Born: Australia | Resident: Victoria  
 Medium: Wicker  
 Size: Variable dimensions  
 Price: \$450 each

[www.pixelsandfibre.com](http://www.pixelsandfibre.com)

*Curvilinear* entwines around branches, hugging the tree with a series of lines and curves, creating an unexpected metamorphism of the trees that celebrates the essential strength and beauty of nature. The installation, created in collaboration with the trees, also marks people's relationship with the natural world, asking the viewer to consider looking more closely at the natural world.

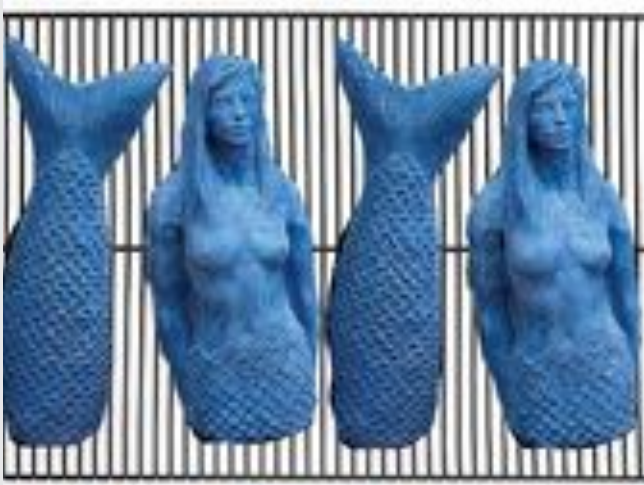
**BIO:** Fiona Gavino is an intercultural artist, investigating the visual language of space, place, architecture and identity. She graduated in 2006 with a Bachelor of Visual Arts from Charles Darwin University and was selected to exhibit in *Hatched* (2007). Her work has toured nationally and internationally, and in 2014 she was awarded a 3-month *Asialink* Residency in the Philippines studying rattan furniture-making techniques for sculpture application, and post-colonial Filipino discourse in contemporary art. Gavino recently held a solo exhibition at the *Cultural Centre of the Philippines*.

## | no. 93 **closing moments** | barry wemyss

Born: Australia | Resident: Victoria  
 Medium: Plastic, wire cane, cement, polystyrene, sand, stone, paint  
 Size: Variable dimensions  
 Price: \$ sale by commission  
[www.redechidnastudios.com](http://www.redechidnastudios.com)

Human activity has given rise to the fastest climate change in Earth's history. As we see the effects of global warming, concerns for life as we know it are real. Hundreds of millions of people around the world live in places that could be submerged by rising sea levels triggered by unchecked climate change. Over the past century, the burning of fossil fuels and other human activities has released enormous amounts of heat-trapping gases into the atmosphere, causing the Earth's surface temperature to rise, and the oceans to absorb about 80% of this additional heat. The oceans annual rate of rise over the past 20 years is 3.2 mm a year, roughly twice the average of the preceding 80 years.

**BIO:** When growing up, I roamed and explored farmland, bushland and open spaces - whence my gained belief of respect for nature began. In believing I was fortunate to have experienced freedom in breathing freshness of seasons and being granted opportunities to explore new-found wonders, I now feel the urge to express my concerns for our tormented environment. Undertaking degree studies led me to teaching and practising various art forms, and with a desire to express my concerns in a sculptural format, my play is on aspects that reference my concern for environment, drought, degradation and human interaction.



| no.94 **cooking with mermaids**  
frank **duyker**

Born: Australia | Resident: Victoria  
Medium: Fiberglass, wood, fabric, sea weed etc  
Size: H30 x W300 x D300 cm  
Price: \$ 4,000  
[www.frankduyker-sculptor.com](http://www.frankduyker-sculptor.com)

I have made several sculptures of canned mermaids (similar to canned sardines) over the years. This work will be a freer exploration of that theme. I will look at, in a light-hearted way, ideas for using fresh and canned mermaids in a variety of multicultural cooking styles such as: with seaweed, in rice paper, with chillies, in stir fries, etc. This work may encourage people to question what they eat, and the sustainability of that food. Maybe one day yellow fin tuna will be as rare as mermaids?

**BIO:** Frank Duyker is a sculptor, wood carver, designer and engineer. He works on a small and large scale with his sculptures, ranging from small carved wood reliefs to large cast concrete pieces. He often uses discarded computer waste in his mixed media, furniture and sculptures. For example, his installation *Thank you for Purchasing a Combobulator* commissioned for the 2015 Melbourne Fringe Festival, incorporated 70 CPUs, hard discs and CDs, along with many other devices. In 2010 his large mixed media work *Tech Men at the Top* was purchased for the *Smorgon Family Collection*.



| no. 95 **fore-play** | mary **van den broek**

Born: Australia | Resident: Victoria  
Medium: Golf balls, wire mesh, fishing line  
Size: Variable  
Price: \$ 4,500  
[www.marysculptor.com.au](http://www.marysculptor.com.au)

*play today play all day  
play to grow and grow in play  
fore to work, work to play  
fore - shore is near and here and there  
so swing and sing begin to grin  
young or old is not the thing  
stay and play all day today*

Focus around play, numbers and communication is often a subject for exploration in my works. By working towards playing together in our world we can achieve more than in isolation and fear of others.

**BIO:** Mary had 20 years experience in Occupational Therapy prior to pursuing her love of Sculpture over the last 15 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 and 2015 at the Annual Awards of the *Victorian Sculpture Society*. Her public art commissions include works for St John of God Hospital, and Ballarat Health Services.



| no. 96 **ecklonia radiata** | timothy hurley

Born: Australia | Resident: Victoria

Medium: Balloons, LED, plastic, battery, control  
mechanism

Size: H180 x W180 x D280 cm

Price: \$ sale by commission

[www.timtim.com.au](http://www.timtim.com.au)

My intention is to create a piece that is reflective of the beauty of nature and the biomorphic, inclusive of tides, movement and locality. Decorative and attractive, yet dark and carrying some sense of the foreboding that we all carry of the depths, the unknown... those areas and capabilities that we know not of, and can never truly control.

I hope to do this respectfully, offering some questioning of that, which we as a society do not seem to carry to many of our interactions with the environment.

**BIO:** Tim is an artist who has mostly worked as a professional entertainer, yet has always been a keen believer in pushing the boundaries of material capabilities and concepts.

From twisting balloons, fire breathing and giant bubbles at corporate events, to large sculptural, fire and interactive installations at Arts Festivals, both indoors and out he is happy to work with whatever materials are available, and happily welcomes further challenges in the world of the creative.



# PERFORMANCE ART

## Various Locations

Performance Art project is Sponsored by Creative Victoria

Not to be missed experiences!!! This year our 2016 Performance Art Program has been made possible by sponsors Creative Victoria and the Guirguis Family. It provides audiences with a moment-in-time experience, and bragging rights... I was there, I saw that!

Performance art is when an artist uses their body in some way to create art. It has a long tradition going back to the '60-'70s however over the last 10 years we have seen an increasing interest by contemporary artists in exploring projects that develop this form. Perhaps it's a reaction to the digital age that some artists re-visit the concept of creating a 'moment in time' that only those who are actually there can truly, uniquely experience. Whatever the reasons, we are privileged to have Ash Keating, Stelarc, Jill Orr, Ryan F Kennedy and a special project presented by Deakin University, here in Lorne.

**Julie Collins**  
Curator

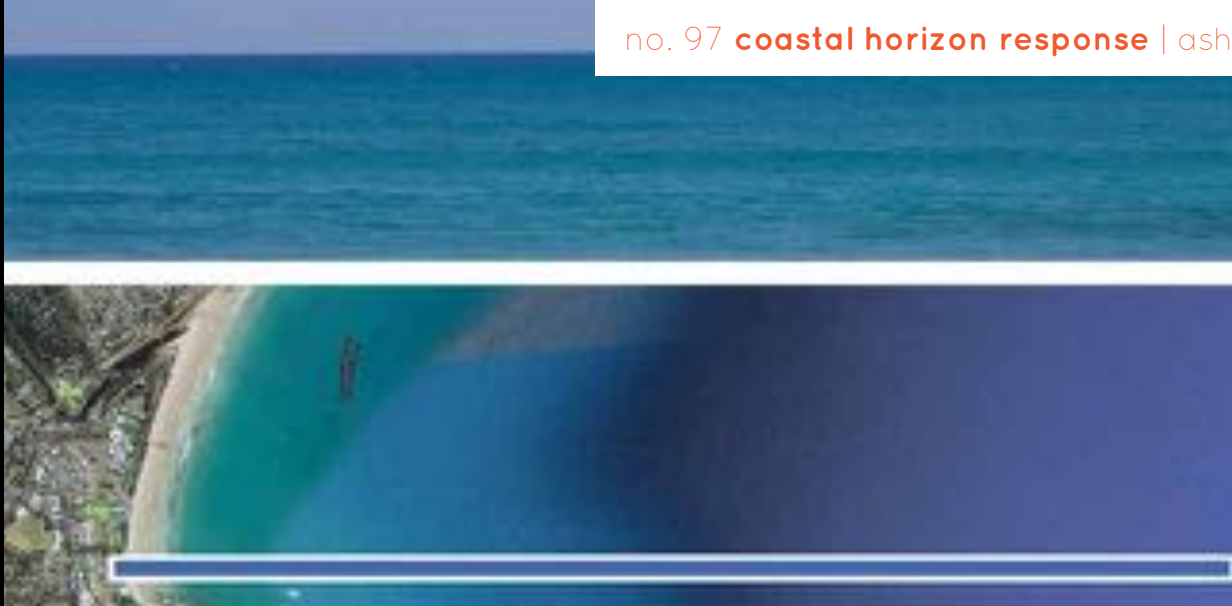
**Ash Keating**  
Sun 13 March  
10am - 5pm  
Foreshore

**Deakin University**  
Sat 19 March  
6pm  
Swing Bridge

**Stelarc**  
Sat 26 March  
6pm  
River Mouth

**Jill Orr**  
Sun 27 March  
8pm  
Supermarket  
car park

**Ryan F Kennedy**  
Sat 2 April  
6pm  
Swing Bridge



Born: Australia  
 Resident: Victoria  
 Medium: Synthetic polymer on aluminium composite  
 panel on steel structure  
 Size: H1200 x W240 cm Approx.  
 Price: \$33,000

Supported by Mark Guirguis

Courtesy of the artist and *Blackartprojects*

*Coastal Horizon Response* is a new site-responsive painting commission to be undertaken on the grass embankment of the Lorne foreshore for the 2016 *Lorne Sculpture Biennale*. Keating's painting process is, in itself, a performance, guided instinctively by the process of resolving the artwork according to the site. *Coastal Horizon Response* will be directly informed by the surrounding nature of Louttit Bay and the horizon line of Bass Strait. This project continues an ongoing investigation of site-specificity by the artist. The preceding project *Remote Nature Response* was a direct translation of the artist's engagement with Cradle Mountain and was commissioned by the *Museum of Old and New Art (MONA)* and *DARK MOFO* for *Wild At Heart* at Cradle Mountain Hotel, Tasmania, in 2015.

**BIO:** Ash Keating has exhibited extensively throughout Australia and internationally since 2004. He has undertaken numerous large-scale painting commissions in public spaces for institutions such as the *National Gallery of Victoria* (2013), *RMIT University* (2014), and the *Adelaide Festival Centre* (2015). His practice has attracted significant attention in Australia, winning the *Incinerator Art Prize* (2015), *Guirguis New Art Prize* (2013), *Substation Contemporary Art Prize* (2012) and *Qantas Foundation Art Award* (2011). Selected exhibitions include; *Selected works 2005-2015*, Benalla Art Gallery (2015); *Melbourne Now*, National Gallery of Victoria (2013/14); *Artist's Proof #1*, Monash University Museum of Art (2012); *City Within the City*, Gertrude Contemporary, Melbourne and Artsonje Centre, Seoul, Korea (2011/12).



performance at Lorne Sculpture Biennale 2011

Born: Cyprus

Resident: Perth

[www.scottliveseygalleries.com](http://www.scottliveseygalleries.com)

[www.stelarc.org](http://www.stelarc.org)

The body is inadequate, empty, involuntary, and absent to its own agency. The body's obsolescence is amplified by anxiety, uncertainty and ambivalence. We are living in an age of excess and indifference. Of prosthetic replacements, robotic augmentations and virtual systems. Bodies perform with alternate anatomical architectures and as extended operational systems, in a time of circulating flesh, fractal flesh and phantom flesh. The dead, the near-dead, the un-dead and the yet-to-be born now exist simultaneously. In this age of body hacking, gene mapping, prosthetic augmentation, organ swapping, face transplants and gender reassignments, what it means to be other becomes problematic.

**BIO:** Stelarc has performed with medical technologies, prosthetics, robotics and virtual systems. He is surgically constructing an ear on his arm that will be internet enabled. In 1996 he was made an Honorary Professor of Art and Robotics at Carnegie Mellon University and in 2002 was awarded an Honorary Doctorate of Laws by Monash University. In 2010 he was awarded the *Ars Electronica Hybrid Arts Prize*. In 2015 he received the *Australia Council's Emerging and Experimental Arts Award*. Stelarc is currently a Distinguished Research Fellow, School of Design and Art, Curtin University. His artwork is represented by the Scott Livesey Galleries.



Born: Australia  
 Resident: Victoria  
 Medium: Performance/ video/ live and site specific  
[www.fehillycontemporary.com.au](http://www.fehillycontemporary.com.au)  
[www.jillorr.com.au](http://www.jillorr.com.au)

*The Quarry: Antipodean Epic* is a poetic journey, taken by creatures of costume and disguise. Borne from a dis-used quarry in Lorne; are the creatures the end of their species or the beginning of another? Are they displaced or transported viral creations? Are they unwanted interlopers? Are they the carriers of a potential future or remnants of a distant past or both? The quarry is indicative of wasteland that was never fully restored by the mining company's operations. This has created conditions where survival of only the most adaptive life forms can move forward. We create the image together!!!

**BIO:** Jill Orr has delighted, shocked and moved audiences through her performance installations, which she has presented internationally from the late 1970s to now. Orr's work centres on issues of the psycho-social and environmental, where she draws on land and identities as they are shaped in, on and with the environment, be it country or urban locales. Orr grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature. Jill has completed her latest body of work, *Antipodean Epic*, which was presented for the *Mildura Palimpsest Biennale* 2015.





Born: USA  
Resident: Victoria  
[www.ryanfkennedy.com](http://www.ryanfkennedy.com)

*Free-Dumb* draws upon my written poetry and childhood in America's Southern Bible Belt. This performance speaks to issues of race and judgement while directly opposing the ideals of freedom with the use of these ideals. Set on the Erskine River, this Twain-like tale poetically challenges social roles and the bonds between humanity. *Free-Dumb* exposes hypocrisies, elicits new ideas and addresses our instinctual need for freedom. *Free-Dumb* is free from...

**BIO:** Ryan F Kennedy is a multi-disciplinary artist from America, who now lives and works in Victoria, Australia. Since transitioning from textile design to the arts in 2009, RFK has worked in the US, Sweden and Australia. Past residencies were at the Australian Catholic University and St Joseph's College as well as shows with *Fehily Contemporary* and *Factory 49*. *White Night Melbourne* 2015, was host to RFK's work *#integration*, a large woven interactive installation exhibited at *Melbourne City Library*. Previous performance works have been exhibited with 'The Neo-Political Cowgirls' at *Quogue National Park* in Southampton New York and *Mellqvist*, Stockholm, Sweden.









# THE PEOPLE'S CHOICE AWARD

The People's Choice Award is Sponsored by Mark & Carolyn Guirguis

Entry forms for your People's Choice will be available at all information booths. Leave your entry at the booth. The winner of the People's Choice will be announced at the closing ceremony on April 3 and the artist will be awarded \$3,000.

Your entry could be drawn from a hat, at the closing ceremony, to win an iPad.



# THE SCARLETT AWARD

The Scarlett Award is Sponsored by David & Margaret Harper

Launched in 2014, The Scarlett Award is aimed at developing critical writing about contemporary sculpture with the aim of expanding and engaging audiences.

The Scarlett Award is a nation-wide competition for Australian professional and non-professional critics, artists and writers. This is a rare opportunity to contribute reviews about sculpture exhibitions or public art installations, whether they be a solo, group, or major event based internationally or within Australia.

All reviews have been judged over the lead-up period to Lorne Sculpture Biennale 2016 and a cash prize of \$3000 is awarded at the Lorne Sculpture Biennale 2016 Opening to the best-written, most engaging review. All reviews can be read at [www.lornesculpture.com](http://www.lornesculpture.com)

*This Award is named after Ken Scarlett, a curator and writer on Australian sculpture, who regards himself as an observer and reporter. He has actively worked to promote Australian Sculpture for over 40 years.*

**Julie Collins**  
Curator

Judges: Ken Scarlett, Maxine McKew, David Hurlston







## THE EDUCATION PROGRAM

A well-curated education program is as important as any component of the exhibition and, as curator, I have developed an integrated series of projects which will see engagement opportunities for all ages.

At Lorne Sculpture Biennale we believe that education is not just about children's workshops, it is about allowing all visitors to learn a little more about the ideas and concepts that inform contemporary sculpture. Many sculptural projects aim to make us think about the world in a global way, the issues and, in some cases, the possible solutions. We trust you will find this year's program enriching, and we are indebted to the generosity of our sponsors who have enabled us to present it to you.

Julie Collins,  
Curator

## Deakin Education Weekend

Deakin University has partnered with LSB in supporting a series of initiatives based around education, ranging from Sculptors in Schools programs, mentoring programs, forums, artists' talks and a special performance art project presented by Deakin students. The Deakin Education Weekend will help put the focus back on the importance of education in the arts.

## Mentoring

New to 2016 is the LSB/Deakin University Mentoring Program which sees two Deakin interns working alongside myself as Curator and Peter Lamell, President of LSB. We are pleased to be able to give the next generation insights into what it takes to mount an event such as LSB, and believe the mentoring opportunities create a valuable experience for all involved.

## Deakin Performance Art Project

Each weekend we mount a unique performance art project presented within the Lorne Sculpture Biennale. To celebrate the Deakin Education Weekend, I am working with staff and students at Deakin University to develop a major performance art piece to be showcased at dusk on the 19th March. Join us to see the next generation.

**Julie Collins,**  
**Curator**

See full program of Deakin Education Weekend events on pages 9 & 10





## FREE Sculptors Workshops for Adults and Children

### Foreshore Reserve

**The Sculptors Workshops are Sponsored by the Besen Family Foundation and The Kamener Foundation**

Ever wanted to try sculpture but didn't think you could? Come to our 'absolute beginners' sculpture workshops for all ages. You will be working with our workshop coordinator Peter Day and one of our exhibiting Sculptors who will take you through the steps of creating a sculpture you can take home. Always popular, so bookings can be made at the central foreshore information booth, or try your luck by turning up at the allocated time. Children under 10 must be accompanied by an adult.

Sunday 13 March 10am - 11.30am	With Peter Day & Liz Walker
Sunday 13 March 1.30pm - 3pm	With Peter Day & Liz Walker
Monday 14 March 10am - 11.30am	With Peter Day & Stevie Fieldsend
Monday 14 March 1.30pm - 3pm	With Peter Day & Stevie Fieldsend
Saturday 19 March 10am - 11.30am	With Peter Day & Elaine Miles
Saturday 19 March 1.30pm - 3pm	With Peter Day & Elaine Miles
Sunday 20 March 10am - 11.30am	With Peter Day & Loretta Quinn
Sunday 20 March 1.30pm - 3pm	With Peter Day & Loretta Quinn
Friday 25 March 10am - 11.30am	With Peter Day & Jodie Goldring
Friday 25 March 1.30pm - 3pm	With Peter Day & Jodie Goldring
Saturday 26 March 10am - 11.30am	With Peter Day & Georgina Humphries
Saturday 26 March 1.30pm - 3pm	With Peter Day & Georgina Humphries
Sunday 27 March 10am - 11.30am	With Peter Day & Daniel Clemmett
Sunday 27 March 1.30pm - 3pm	With Peter Day & Daniel Clemmett
Monday 28 March 10am - 11.30am	With Peter Day & Paul Gorman
Monday 28 March 1.30pm - 3pm	With Peter Day & Paul Gorman
Saturday 2 April 10am - 11.30am	With Peter Day & Pauline O'Shannessy-Dowling
Saturday 2 April 1.30pm - 3pm	With Peter Day & Pauline O'Shannessy-Dowling
Sunday 3 April 10am - 11.30am	With Peter Day & Tas Wansbrough
Sunday 3 April 1.30pm - 3pm	With Peter Day & Tas Wansbrough

## Conversation Starters

### **St Cuthbert's Uniting Church , 86 Mountjoy Parade**

A series of forums, artist talks and discussions aimed at promoting dialogue about contemporary sculpture. These Q & A sessions will allow all involved to join in casual discussions facilitated by Dr Lisa Anderson. So come along to join in or just sit and listen. All sessions are free.

## Forums

### **Sunday 13 March 3.30pm - 5pm**

#### **To Be or Not to Be - Sculpture Today**

Facilitated by Dr Lisa Anderson.  
Stéphane Guiran - French Sculptor, exhibiting in trail  
John Wardle - LSB Judge, John Wardle Architects  
Julie Collins - Sculptor and LSB Curator

### **Monday 14 March 11am - 12.30pm**

#### **From Little Things Big Things Grow - Small vs Large Sculpture**

Facilitated by Dr Lisa Anderson.  
Jane Scott - CEO and Artistic Director of Craft Victoria  
John Cunningham - Director McClelland Sculpture Park and Gallery.  
And special guest - newly appointed 2018 Lorne Sculpture Biennale Curator (to be advised)

### **Saturday 19 March 2pm - 3.30pm**

#### **Scarlett Award Discussions**

#### **Art Speak - The Good the Bad and the Ugly**

Facilitated by Dr Lisa Anderson.  
Maxine McKew - Former Journalist & Politician, now writer and LSB committee member  
Jane Smith - Director of M.A.D.E & Melbourne Writers' Festival board member  
Prof. Ruth Rentschler - Chair in Arts Management, School of Management and Marketing, Deakin University  
And special guest - the winner of the Scarlett Award (announced at the Opening)

### **Sunday 20 March 11am - 12pm**

#### **Curating Sculpture 101**

Julie Collins will take us behind the scenes to explain the processes involved in curating a major event like LSB 2016.

#### **President 101**

Peter Lamell, President of Lorne Sculpture Biennale will take us behind the scenes to explain the processes involved in leading a Not for Profit organisation and getting an event off the ground.

## Sculptors in Conversation

### **Sunday 20 March 2pm - 3.30pm**

Facilitated by Dr Lisa Anderson  
William Eicholtz and Natalie Thomas include a short film: Lights Across the Sea 2012 featuring William Eicholtz & Louise Rippert

### **Saturday 26 March 2pm - 3.30pm**

Facilitated by Dr Lisa Anderson  
Matt Harding & Dana Falcini

### **Sunday 27 March 11am - 12pm**

Facilitated by Dr Lisa Anderson  
Stelarc & Jill Orr

### **Monday 28 March 2pm - 3.30pm**

Facilitated by Dr Lisa Anderson  
Roh Singh & Elaine Miles

### **Saturday 2nd April 2pm - 3.30pm**

Facilitated by Dr Lisa Anderson  
Ryan F Kennedy & Bronek Kozka

### **Sunday 3 April 2pm - 3.30pm**

Facilitated by Dr Lisa Anderson  
Peter Lundberg & Dan Wollmering



## ■ Sculptors on site

Three sculptors give artists' talks in front of their sculpture, mini-tours led by Curator Julie Collins.

### **Sunday 13 March 11am - 12pm**

Sculpture Trail Awarded Sculptor speaks about their winning work. Check catalogue or information booths for location

### **Saturday 19 March 11am - 12pm**

Josh Muir, Karleena Mitchell, Jason Waterhouse  
Meet at Site 1 (the Pier)

### **Friday 25 March 2pm - 3pm**

Louis Pratt, Ben Laycock (Pliny The Elder - High Priest of The Druids) & Jenny Crompton  
Meet at site 26

### **Saturday 26 March 11am - 12pm**

Mark Cuthbertson, Loretta Quinn, Daniel Clemmett  
Meet at site 26

### **Sunday 27 March 2pm - 3pm**

Mark Douglass, Georgina Humphries, Peter D Andrianakis  
Meet at site 20

### **Monday 28 March 11am - 12pm**

The Collaborators: Vicki West, Penny Campton and Richard Collopy, Podtastic, & Skunk Control  
Meet at site 9

### **Saturday 2 April 11am - 12pm**

Roman Liebach, Anthony Sawrey & David Waters  
Meet at site 14

### **Sunday 3 April 11am - 12pm**

Ros Bandt, Aaron Robinson. Meet at site 36

## ■ Sculptors in Schools Program

Sculptors in Schools Program is Sponsored by Deakin University.

Our Sculptor in Schools program returns with an extended mentoring layer, now placing an exhibiting sculptor and a Deakin University student within regional schools for a week. Staff, students and sculptors then bring their projects to Lorne to be part of the weekend 18, 19 & 20 March.

### **Trinity College Colac**

Sculptor: Jenny Crompton

### **Brauer College Warrnambool**

Sculptor: Mark Cuthbertson

### **Apollo Bay College**

Sculptor: Dana Falcini

### **Surf Coast Secondary College Torquay**

Sculptor: Pimpisa Tinpalit

### **Lorne-Aireys Inlet P-12 College**

Sculptor: Nicky & Peter Day

### **Saturday 19 March 10am - 4pm**

Featuring Sculptors in Schools projects  
Swing Bridge area

### **Sunday 20 March 10am - 4pm**

Featuring Sculptors in Schools projects  
Swing Bridge area

## Education weekend 19/20 March

### Welcome Sculpture Project - Foreshore Reserve

As part of LSB's diverse education program for 2016, the 'Welcome' sculpture installation will be launched on the foreshore reserve.

This wonderful example of project-based learning has incubated in local schools over 2015, with students involved directly in the design and construction of their own sculptures.

The work consists of a cluster of colourful dome-shaped shelters and will become part of an interactive 'kids teaching kids' session where visitors are invited to work on the final stages of the sculpture, hosted by local school students.

The sculptures have been made from woven, recycled first-world throwaways and tell the students' own stories of how shelters can be made for our global refugees, and homeless brothers and sisters, from society's waste.

Come and join in the fun and be swept up by our enthusiastic youth, who bring a message of unity for us all.

**Peter Day, LSB Workshop Coordinator and Lorne-Aireys Inlet P-12 Sculptor in School.**







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The Gardner and Myer Families are delighted to sponsor the Sculpture Trail Award in Lorne Sculpture Biennale 2016

## The Cattermole Family

Always proud supporters of Lorne Sculpture and pleased to support Sculpture Sites and Sculptors in 2016.

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**ENTRIES CLOSE FRIDAY 15 APRIL 2016**

Deakin University CRICOS Provider Code: 001138



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**[www.djprojects.net](http://www.djprojects.net)**

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Margaret & David Harper

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2016.



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### Tom & Marianne Latham

have a long-term commitment to arts support and are sponsoring the Maquette Exhibition in Lorne



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The Weekly Review Magazine



Part of the excitement of visiting Lorne Sculpture Biennale is that as well as enjoying the visual spectacle of wonderful sculptures in a stunning locale, you actually have the opportunity to buy the artworks for your own special location. Perhaps you want to add to your existing collection or maybe this will be a first-time purchase, bought simply because you fall in love with a particular work and can't get it out of your head.

You may even decide to commission a special piece. Perhaps the work you love has been sold or you would like to talk with an artist about a slightly different style or size of artwork. Artists are very happy to discuss such requests and, where possible, take commissions.

Our sales specialists will help you with your purchase and, should you be interested, initiate a meeting with the artist. It's amazing how much your understanding and appreciation of an artwork escalates when you talk to the artist and they share their insights with you.

Both the large and small-scale sculptures being exhibited are for sale and this year, for the first time, we are pleased to offer the artists' Maquettes for sale as well. These are the small-scale models or studies of those larger sculptures to be seen on the Art Trail.

Sales of sculptures help to support our artists, encourage the future of the art form in Australia, and guarantee the ongoing success of the Lorne Sculpture Biennale.

**For all Sculpture Sales and Commissions please visit the team at our Small Sculpture Exhibition at the St Cuthbert's Uniting Church Hall or call:**

**Elizabeth Gomm: 0412 304 639**

**Peter Lamell: 0403 763 210**



# acknowledgements

**Published in March 2016**

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**Printer:** Print Graphics

**Print**graphics  
printgreen



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.







