The UWS Acquisitive Sculpture Award and Exhibition has become a well established biannual cultural event since its inception in 2004 and continues to grow in both reputation and stature. The twenty-four finalists chosen in the third exhibition reflect the competition’s growth in national and international standing.

The two awards, the UWS acquisitive prize and the Landcom acquisitive prize, support the creation of large-scale site-specific outdoor sculpture which not only enhances the University’s Campbelltown campus, but also Landcom’s residential developments within Western Sydney.

The University appreciates the continued support and partnership with Landcom as the sponsor of the companion award, affirming our shared vision and commitment to the creation and development of sustainable communities.

One of the aims of the UWS Acquisitive Sculpture Award and Exhibition has been to establish closer links between university, artists and industry. The success of this has been evident in the number of outdoor sculptures that have been donated to the University’s collection in recent years on its Campbelltown campus, via the cultural gifts program.

Another aim of this exhibition has been to provide a valuable educational and cultural resource for the region and to enhance the campus environment for teaching and learning. In 2008, UWS students have been actively involved in the exhibition project team, as part of their studies through a “service – learning” subject.

“Service learning programs are distinguishable from other approaches to experimental education by their intention to equally benefit the provider and the recipient of the service, as well as to ensure equal focus on both the services being provided and the learning that is occurring.”¹ These students have been helping implement the University’s broader action plan of building better relationships with local high schools, with students invited to participate in artist talks and curatorial tours of the exhibition. These tours have received a wonderful response and been quickly booked to full capacity.

The University would like to acknowledge with gratitude our judges and all entrants to the competition, as well as the finalists represented in this catalogue and exhibition, and particularly the artists who have agreed to give talks to our local high school students.

Professor Janice Reid
Vice-Chancellor, University of Western Sydney

The third University of Western Sydney Acquisitive Sculpture Award 2008

The prominent position of sculpture within the grounds of universities was established in the nineteenth century with traditional commemorative figure sculptures placed within halls, corridors and courtyards and decorative additions made to large buildings, but throughout the twentieth century, with the rise of campus type universities, architects, designers and university administrators have installed contemporary sculpture to decorate their foyers, walls and open spaces. The placement of contemporary sculpture on campus lawns is an idea originally from the US but which has been used to great effect throughout Australia.

The long term UWS project of exhibiting some twenty works around its Campbelltown campus, for a month every two years, and then selecting one to stay, is a visionary one. It enables large scale sculpture to be seen as it has always meant to be seen: as objects that one has to negotiate physically, as it shares the space with us and loses the preciousness and distance it can have in gallery environments. The increased reputation of the UWS prize has seen many artists plan singularly architectural or monumental works that can take their place alongside the previous winners, Michael Le Grand and Grant Calvin and enabled them to envisage their work’s life outside of the studio. All of the artists have an eye to create a permanent object which will age gracefully and add to the changing moods of the landscape and not have its impact diminish as the surrounding trees grow.

Three figurative works reflect the environments appropriate to their activities. Clara Hali’s restful crouching figure Coming to Water blends with the dominating lakes and evokes thoughts of thirst: the environmental message is subtle and effective. Col Henry’s Is it our turn yet?, a group of eleven colcast and glass figures playing cricket, suggests a group pastime for the grounds and its liveliness and familiarity engages viewers. It is the most immediately interactive work in the exhibition. Phyllis Koshland’s acrobatic troupe – Launch – is a playful and stylized take on group cooperation, with effort and support as necessary elements.

Evocative expressions of the human condition can be seen in Kerry Cannon’s A Congaline of Suckholes which manipulates figures into grotesque creatures for comic political purposes, reminding us of the previous local member’s colourful vocabulary, and in Jon Eiseman’s Birds of a Feather, a symbolic exploration of human vulnerability, with a large hand supporting two watchful birds and a bird/human figure.

The animal works, Des McKenna’s “Gertie” the Goanna and Mongrel Country (Nil Tenure) by Amanda Stuart play with the forms and symbolism of Australian indigenous and feral animals. “Gertie” the Goanna intrigues because of its scale and colour; Stuart’s work explores hybrid type animals that are a result of human intervention in the environment. Both are at home roaming freely in this landscape, ironically near suburbia.
Works that use the lakes as an inspiration have referred to the theme of water in individual ways and created works that please aesthetically, as well as refer to our contemporary interests. These include Ron Gomboc’s *Nature’s Balance*, a stylistic version of a whale tail, slick and seductive in its sweep and patina, its topicality imbuing it with an added disturbing sense and Janet Coyne’s *Mindscape*, an organic form that appears to float on the lake’s surface, emulating the illusionism created by the lake itself which is only one metre deep. Louise Dawson highlights the topical issue of water consumption in her tree like *Water Sculpture*, a conglomeration of garden hoses; and Cassandra Hard Lawrie refers to the mysteries of water life with her sea shells and mammals in *Origins* (5). Rae Bolotin’s *Peeled World*, stands alone as a monumental piece reworking an organic form. This clever red enamel and reflective stainless steel apple peel is at once dramatic and playful and gives permanence to an everyday perishable natural form.

Sculptures exploring architectural and monument forms proclaim themselves as man-made, designed forms, coexisting with the natural world and not attempting to imitate it. Three works are large scale representations of their artists’ feelings about mortality and relate to eternal questions of the meanings of life. *Nano* by Matthew Harding explores the influence on nano science of the growth patterns of living organisms and on our self perception with a stainless steel globe; Nigel Harrison’s *Life Turning 1 (one)* is an abstracted heart form of stainless steel, expressing his personal fear of mortality; and Michael Sibel has reworked the Medieval Wheel of Fortune with animals, with *Carousel*.

Tim Wetherell’s *Transit of Venus* places the models of the sun and Venus on a stylized stand. Its double reference is of course to the astronomical phenomenon and its importance to the founding of eastern Australia. Charlie Trivers places a snake, representing consumerism onto a “cardboard carton” plinth to comment upon the place of consumption in our society in *Dynamic Supermarketism Animadversion Composition Number 2*.

Marcus Tatton’s *Digital Litter* places the 0s and 1s of digital technology in a random pattern like ruins from an archaic building and Rusi Jass’ pun on Edward de Bono’s maxim of *Think outside the square*, a combination of architectural and organic forms, relate to their locations within a University campus. These titles would be meaningless to previous generations and show artists utilizing traditional forms and media to speak to contemporary audiences. Rick Clise’s *Moved On*, a pun on a contemporary phrase about problematic relationships, cleverly removes a heart from a block and places it at a distance, thereby creating two works that play with the natural human emotional softness and hard edged shapes.

Gary Deirmendjian and Akira Kamada present constructions that aspire to higher values: Deirmendjian’s *Brancusi’s Nest* to that artist’s monumental *Endless Column*; and Kamada’s to the physical bonds and interlocking necessary to build a cohesive society in *Three*. 
Michael Snape’s *Besides* is a visual pun which plays with the notion of the usual usage of the word at the beginning of adverbial clauses to strengthen arguments, when Snape claims that it weakens them since it is an addition to bolster a defence. In this sense the curved steel slab is the argument, weighing down upon the defence. Campbell Robertson-Swann’s *The Bush Ranger* extends arguably twentieth century Australian art’s most famous image, Ned Kelly’s black helmet, into a architectural form that seems to be peering over the landscape, rather like a would-be sniper. Its solidity is undercut by its curved form and the wit inherent in the pose.

Whether the artists have chosen figurative or abstracted forms, they have done so with clear and unique visions of the site in mind: that is, the physical landscape and the concept that this is a learning institution where people from all different backgrounds and interests gather and where ideas and conflicting philosophies are studied and debated. The combinations of seductive aesthetics and the sophisticated concepts and multi layered meanings give the works their strengths and ensure that they demand contemplation: surely a manifestation of their success.

*Michael Hedger*
*Cultural and Information Services Manager, Manly Council*

**Writer’s Biography**

Michael Hedger is Cultural and Information Services Manager at Manly Council and was previously Manager Visitor Services at the Australian National Maritime Museum. From 1999–2003 he was the Director of the Campbelltown City Art Gallery and oversaw the establishment of its Sculpture Garden. Before this he was Deputy Director of the British Council, Australia and Education Manager at the Newcastle Region Art Gallery. He is the author of *Public Sculpture in Australia* and numerous articles on sculpture and has overseen the commissioning of many large public sculptural works. He is a former judge of the UWS Sculpture Prize and a committee member of the Woollahra Sculpture Prize.
LIST OF WORKS

Rae Bolotin
_Peeled World_
2007
Stainless steel, baked enamel
180cm x 160cm x 140cm
Weight 60 kg
Represented by Stella Downer Fine Art

Kerry Cannon
_A Congaline of Suckholes_
2006
Bronze, steel and paint
50cm x 60cm x 30cm
Weight 80 kg
Represented by Ceramic Break Sculpture Park

Rick Clise
_Moved On_
2006
Welded and painted steel
150cm x 150cm x 50cm
Weight 500kg

Janet Coyne
_Mindscape_
2006
Fibreglass and resin
114cm x 140cm
Weight 20 kg

Louisa Dawson
_Water Sculpture_
2008
Aluminium and garden hose
180cm x 180cm x 180cm
Weight 80 kg

Gary Deirmendjian
_Brancusi’s Nest_
2008
Treated timber, acrylic primer and paint
284cm x 132cm x 132cm
Weight 140 kg

Jon Eiseman
_Birds of a Feather_
2007
Bronze and Steel
180cm x 52cm x 35cm
Weight 50 kg

R.M. (Ron) Gomboc
_Nature’s Balance_
2007
Marine grade 4mm aluminium anodised and two pack paint
316cm x 114cm x 80cm
Weight 200 kg
Represented by Gomboc Gallery

Clara Hali
_Coming to Water_
2008
Bronze
55cm x 110cm x 55cm
Weight 150 kg
Represented by Stella Downer Fine Art

Cassandra Hard Lawrie
_Origins (5)_
2008
Timber, MDF, epoxy resin, pigment and found objects
150cm x 65cm x 50cm
Weight 45 kg

Matthew Harding
_Nano_
2007
Stainless steel
220cm x 220cm x 220cm
Weight 80 kg
Represented by Australian Art Resources

Nigel Harrison
_Life Turning 1 (one)_
2007
Stainless steel, timber and water
160cm x 240cm x 240cm
Weight 400kg
Col Henry
Is it our turn yet?
2008
Colcast and prue glass, galvanised rods
200cm x 400cm x 600cm
Weight 100 kg
Comprised of 11 pieces

Rudi Jass
Think outside the square
2008
Stainless steel and corten steel
240cm x 140cm x 60cm
Weight 120 kg
Represented by Australian Art Resources

Akira Kamada
Three
2008
Timber, metal and paint
70cm x 250cm x 280cm
Weight 300 kg

Phyllis Koshland
Launch
2007
Laser cut mild steel
240cm x 495cm x 75cm
Weight 400 kg

Des McKenna
“Gertie” the Goanna
2008
River red gum, Du Pont “Corian” and rubber
170cm x 50cm x 40cm
Weight 120 kg

Campbell Robertson – Swann
The Bush Ranger
2008
Stainless steel, mild steel
220cm x 220cm x 70cm
Weight 200kg
Represented by Defiance Gallery

Michael Sibel
Carousel
2008
Bronze, timber, stainless and mild steel
280cm x 350cm x 180cm
Weight 250 kg
Represented by Australian Art Resources

Michael Snape
Besides
2007
Painted steel
237cm x 170cm x 140cm
Weight 800 kg
Represented by Australian Galleries

Amanda Stuart
Mongrel Country (Nil Tenure)
2007/08
Steel, found object associated with farms (fencing, bones and scrap metal) and cast elements, textiles, bitumen
80cm x 150cm x 30cm
Weight 4 kg
Comprised of 13 pieces

Marcus Tatton
Digital Litter
2008
Steel, welded and naturally weathered
180cm x 5000cm x 5000cm
Weight 1200 kg

Charlie Trivers
Dynamic Supermarketism
Animadversion Composition Number 2
2008
Painted steel
250cm x 180cm x 180cm
Weight 300 kg
Represented by Defiance Gallery

Tim Wetherell
Transit of Venus
2008
Steel and brass
185cm x 70cm x 80cm
Weight 70 kg
**Artist Statement**
This work is a continuation of my interest in the form of the apple peel, its ability to take on new geometry, while retaining the memory of the original shape. My interest is not in what is revealed by the peeling process but in the language of form of the peel itself.

**Artist Biography**
Born Tashkent, Uzbekistan, from European parents, Rae has been living in Australian since 1979 and has travelled the world extensively.

Rae works in concrete, stainless steel, brass and other media.

**Solo Exhibitions**
2007  Stella Downer Fine Art Gallery
2006  Stella Downer Fine Art Gallery
2006  Red Gate Gallery, Beijing
2005  Stella Downer Fine Art Gallery
2004  Sculpture Lab
2003  Sculpture Lab
2001  Soho Galleries

**Group Exhibitions**
2007  Sculpture by the Sea
2007  Wynn Prize AGNSW
2007  Helen Lempriere National Sculpture Prize
2006  Sculpture by the Sea
2006  UWS Acquisitive Sculpture Award and Exhibition
2006  Willoughby City Art Prize
       (the winner Sculpture Prize)
2005  AMP Sculpture at Circular Quay Sydney
2005  Inaugural exhibition Hawkesbury Regional Gallery
2004  UWS Acquisitive Sculpture Award and Exhibition
2004  Sculpture by the Sea
2004  Sculpture in the Vines
2003  Sculpture by the Sea
2003  Sculpture in the Vines
2002  Sculpture in the City
2002  The Woollahra Sculpture Prize
2001  Waverley Art Prize
Peel World, 2007, Stainless steel, baked enamel, 180cm x 160cm x 140cm, Weight 60kg
Represented by Stella Downer Fine Art
Artist Statement
One of Mark Latham’s special quotes was calling the coalition, “A Congaline of Suckholes”. These days Mark Latham is seldom remembered except as a horrible mistake. A mistake he might have been, but a mistake that almost won the election. This sculpture revisits this interesting moment in Australian political history.

Artist Biography
Kerry creates one bronze sculpture per year and 2-3 large works for his Ceramic Break Sculpture Park located in rural NSW. He is a narrative artist, who tells stories with his compositions. Like a three dimensional comic, his bronzes paste together stories. He creates an exhibition annually in NSW, Victoria and Queensland, as well as having exhibited work internationally in USA, Italy, China and Japan.

Exhibitions
2007  The Shanghai Art Fair
      The Fishers Ghost Award
      The Warwick Art Prize Queensland
      (First prize winner for 3-D Award)
A Congaline of Suckholes, 2006, Bronze, steel and paint, 50cm x 60cm x 30cm, Weight 80kg
Represented by Ceramic Break Sculpture Park
Rick Clise

Artist Statement
‘The risk of loving too hard – someone gets left behind.’

Artist Biography
Rick is in his fifth year of professional practice as a sculptor, working mainly in steel. His artwork often relates to relationships and the humour of life. His sculptures have been chosen as finalists in many of the major sculpture exhibitions in Australia including Sculpture by the Sea (Bondi and Cottesloe), Montalto Sculpture Prize, Yering Station Sculpture Exhibition and Prize, Woollahra Small Sculpture Prize, Toorak Village Festival of Sculpture and the Palmer Sculpture Landscape Biennial.

Solo Exhibitions
2008  Art Images Gallery, Norwood, SA
2007  ‘Rick Clise – Sculpture’
Prospect Gallery, Prospect, SA
‘Sculpture in the Garden’ SALA, Adelaide, SA
2006  ‘Sculpture in the Garden’ SALA, Adelaide, SA

Selected Group Exhibitions
2008  Stanthorpe Art Prize, Stanthorpe, QLD
University of Western Sydney Acquisitive Sculpture Award and Exhibition, NSW
2007  The Montalto Sculpture Prize, Red Hill South, VIC
Sculpture by the Sea, Cottesloe, WA
2006  Yering Station Sculpture Exhibition, Yarra Glen, VIC
Sculpture by the Sea, Bondi, NSW
Sculpturing Norwood, Norwood, SA
Toorak Village Festival of Sculpture, Toorak, VIC
‘Beyond 2D’, Adelaide Central gallery2, Norwood, SA Palmer Sculpture Landscape Biennale, Palmer, SA
Zoo Art Walk, Adelaide Zoo, SA
The Montalto Sculpture Prize, Red Hill South, VIC
2005  The Woollahra Small Sculpture Prize, Woollahra, NSW
‘Objects and Images’, St Ignatius College, Adelaide, SA ‘Metalworks’, the arts centre, Noarlunga, SA

Photograph courtesy of ‘A & D Hewat’.
'Moved On', 2006, Welded and painted steel, 150cm x 150cm x 50cm, Weight 500kg
Janet Coyne

Artist Statement
Sculpture is food for the soul – it nourishes, invigorates, challenges and nurtures, humbles and inspires. It returns you to your very essence.

Inspiration for my pieces come from all around me: a leaf or seed pod, the play of light and shadow on an object, a glimpse of something from the corner of my eye, a face, a painting or just a feeling of something waiting to be discovered.

To try and take something as intangible as a thought or a feeling and create a three-dimensional interpretation of that is the challenge and the reward. Whether they be figurative or abstract they should be from the heart and give pleasure to the senses.

Artist Biography
Janet is a former business executive who after a serious illness undertook a change in life. She commenced studies at the Tom Bass Sculpture Studio School in 1999 and commenced full-time studies at the Sculpture School in 2001. In 2003 she began to assist in teaching at the school and in 2000 she was commissioned to sculpt a life size “Portrait Doll”, which was subsequently taken to the grandparents of the child living in Italy.

She was invited to exhibit in Women in Sculpture 2000 and selected as a finalist in the Great Southland Art Prize and the Willoughby Art Prize 2003. Other exhibitions include Blue Mountains Sculptors Exhibition, The Sculptor’s Society Exhibition Sydney as well as exhibiting in major garden shows over the last few years.

Exhibitions
2007  Sculptor’s Society Exhibition – Sydney
      Robyn Woodward Gallery – Glenbrook
2006  Sculptor’s Society Exhibition – Darling Park and Australia Square
      Sculpture in the Vineyard – Wollombi
      BMAC E-Merge Exhibition – Katoomba
      BMAC LGA Exhibition – Peppers resort Leura
      Tom Bass Sculpture Studio School
      Gallery Blackheath
      Eden Gardens Sculpture Walk
2004  Sculptor’s Society Exhibition – Darling Park
      Sculptor’s Society Exhibition – Domain
      Tom Bass Sculpture Studio School Student Exhibition
2003  The Great Southland Art Prize – Finalist
      Willoughby Art Prize – Finalist
      Tom Bass Sculpture Studio School Student Exhibition
      Blue Mountains Sculptors Exhibition
      Sculptor’s Society Exhibition – Domain
      Sculptor’s Society Exhibition – Market Place

Awards
2004  ‘Symphony’ – Prize winner Sculptors Society Exhibition
Mindscape, 2006, Fibreglass and resin, 114cm x 140cm, Weight 20kg
Artist Statement
This sculpture is a work that addresses issues of domestic water usage, irrigation, water restrictions and the great outdoors. It does this by manipulating a commonly found object, the garden hose. The work’s “untidy” design is a playful reminder of the way hoses are frequently left in backyards or gardens after watering. The absurd size and scale of the sculpture, however, emphasises this common problem in a playful and humorous way.

Artist Biography
Louisa works with everyday objects to comment on social, cultural and functional aesthetics. She selects mundane objects such as rubbish skips, suitcases, ladders and hoses and manipulate their form and function in a variety of ways, for example mixing domestic objects with industrial objects to suggest an absurd but functional relationship.

She has recently completed a Masters of Fine Arts at the College of Fine Arts, UNSW. In 2007 she received an Australia Council residency at the International Studio and Curatorial Program (ISCP), for six months, in New York. In 2007 she was a recipient of the Ripe Award from NAVA and Art and Australia magazine. A number of her sculptures have been preselected for sculpture awards.

Exhibitions
2007 Helen Lempriere National Sculpture Award, Melbourne
2006 Sculpture by the Sea, Bondi
2005 Helen Lempriere National Sculpture Award, Melbourne
– received Emerging Art Award
Sculpture by the Sea, Bondi
2004 Helen Lempriere National Sculpture Award, Melbourne
– received Peoples Choice Award
2001 Sculpture by the Sea
Helen Lempriere Travelling Arts Scholarship
Exhibition, Artspace Sydney
Water Sculpture, 2008, Aluminium and garden hose, 180cm x 180cm x 180cm, Weight 80kg
Artist Statement
132 timber segments of consistent length are arranged as though scaffolding around a single module from Constantin Brancusi’s “Endless Column” motif.

The work stems from an ongoing interest in modular arrangements that produce visual striations due to the complex of structural members interacting with each other and their respective shadows. The work changes constantly in response to available light and the perspective of the viewer – their distance and movement.

In a more private way it represents a flight from the nest of an influential figure in the artist’s early development. It is at once a homage and a farewell.

The work is compelled by a lifelong coming to terms with notions concerning existence, identity and belonging. All rest upon a firming appreciation of uncertainty and one’s own insignificance as a being.

Artist Biography
Sydney-based artist; Master of Fine Arts from National Art School; major outdoor exhibitions include the Helen Lempriere, the McClelland Survey, Sculpture by the Sea and the UWS Sculpture Award and Exhibition; has received several awards and public commissions.

“Material sponsorship kindly provided by A.W. Swadling Timber & Hardware P/L”
“Brancusi’s Nest,” 2008, Treated timber, acrylic primer and paint, 284cm x 132cm x 132cm, Weight 140kg
Artist Statement
With this work I continue to explore the frailty of the human psyche within a dreamlike context. I have developed an iconography of personal symbols, in the context of this work the birds are guardian figures watching over a vulnerable humanity. My work is an expression of the human condition with its hopes, fears and aspirations.

Artist Biography
Jon Eiseman studied fine art at Monash University from 1994 to 2000 in which time he achieved a Bachelor of Arts (Fine Art) Honours and Masters Degree. He now works in the sculpture department at Monash University and has had numerous solo and group exhibitions throughout Australia.
Birds of a Feather, 2007, Bronze and steel, 180cm x 52cm x 35cm, Weight 50kg
R.M. (Ron) Gomboc

**Artist Statement**
“Close together in spirit – relationships of man and nature.”

**Artist Biography**
Ratimir Marijan Gomboc (better known as Ron) was born in Slovenia in 1947 and migrated to Australia with his family in 1960.

In 1980 he purchased a 4.5 hectare property in the Swan Valley, WA where he built his own home, studio and gallery. The Gomboc Gallery Sculpture Park, which is managed, curated and funded by Ron and his wife, has been operating for 20 years, holding annual sculpture exhibitions and surveys.

He has been a practising artist for more than thirty years. His achievements have been recognised and acknowledged through various awards, such as the Swan Citizen of the Year Award in 1991, WA Week Citizen of the Year for his contribution to Art and Culture in 1993, and the Centenary Medal for “Outstanding commitment to the community in raising the awareness of art”

Ron has exhibited overseas in group and solo exhibitions.

**Exhibitions**
2008 Invited Artist Cottesloe Sculpture by the Sea
2007 Solo Exhibition Paris France
2006 UWS Acquisitive Sculpture Award and Exhibition
2005 Invited artist Beijing steel sculpture symposium
2004 Sculpture by the Sea Winner Iceberg signature prize
2003 Goldman Sachs JB – Distinguished invited Artist

**Awards**
2006 Landcom Acquisitive Award

Photograph courtesy of Karen Castle
Nature’s Balance, 2007, Marine grade 4mm aluminium anodised and two pack paint, 316cm x 114cm x 80cm, Weight 200kg
Represented by Gomboc Gallery
Clara Hali

**Artist Statement**
What will it take for us to appreciate the real value of this precious but limited resource?

**Artist Biography**
Clara Hali was born in Indonesia and studied arts at the University of Southern Queensland and the National Art School, Sydney. Clara has travelled extensively throughout Asia and Europe, studying the sculpture of many different cultural traditions. One of the tours included a six-week residency at a tribal foundry in a remote part of India.

Her Sculpture is represented in Public and private collections.

Clara has been a Lecturer in Sculpture at the National Art School for over 20 years

**Exhibitions**
Clara has been exhibiting since 1980, some highlights are:

- 2007 Sculpture by the Sea, Bondi – Finalist
- 2006 UWS Acquisitive Sculpture Award – Finalist
- 2004 UWS Acquisitive Sculpture Award – Finalist
- Melbourne International Art Fair
- Spectrum 2004 Parliament House, Sydney
- 2002 Clara Hali & Elisabeth Cummings – Orange Regional Art Gallery
- 1995 Wynne Prize – Finalist, Art Gallery NSW

2007 Clara presented at two International conferences: Sculpture in Public Spaces, AGWA Perth and CLAYEDgE, Gulgong NSW.

**Awards**

- 2007 NAB Distinguished Invited Artist Award (SXS)
- 2005 3D Award of Walkom Manning Art Prize

**Scholarships**

- Research Scholarship (NAS)
- Staff Travelling Scholarship (NAS)
- Research Grant (UWS Macarthur)
Coming to Water, 2008, Bronze, 55cm x 110cm x 55cm, Weight 150kg
Represented by Stella Downer Fine Art
Artist Statement
Origins (5) is a further step in a series of sculptures that I have been making in the last two years, which are representing the idea of a mammal or bird growing within and emerging from a sea shell motif. The sea shell is a frequent motif from the Renaissance Wunderkammer, (symbolising diversity) and the idea of an inappropriate animal emerging from the sea shell (sourced from Bachelard and Baltrusaitis texts) is a fantasy symbol that for me represents the hybrid and its ability to transcend boundaries / barriers.

Origins (5) is another piece in a series of sculptures that represent real animal remains morphed with fabricated forms representing sea shells. Origins (1) to (4) have been sculptures that are of a size no greater than 650 millimetres in length / width. I have a desire to produce another piece in the Origins series that is a size relative to the human scale and that can be installed into the landscape. This it to explore the relationship of the Origins motif to the human body; and further its relationship to the natural environment.

Artist Biography
Cassandra Hard Lawrie is a Sydney-based artist. She was born in New Zealand but has lived in Australia most of her life. Cassandra's studied Fine Arts at the Australian National University and she has undertaken a Post-graduate course at Sydney College of the Arts.

Selected Exhibitions
2007  Sculpture in the Vineyards
Wunderkammer (part of Western Front)
at UWS Gallery
Sculpture 19 at Robin Gibson Gallery
2006  Sculpture in the Vineyards
Forestry SA Wood Sculpture Competition at
Riddoch Art Gallery
Sculpture 18 at Robin Gibson Gallery
2005  Sculpted at Penrith Regional Gallery
The Museum of Other Things at Laperouse
Museum
The Museum of Enigmatic Objects at SCA
Galleries

Photograph courtesy of Mike McGhie
Origins (5), 2008, Timber, MDF, epoxy resin, pigment and found objects, 150cm x 65cm x 50cm, Weight 45kg

Additional information about materials: The pig skull was found near the Palmer River, Cape York, Queensland in the 1960’s by an old gold prospector.
Matthew Harding

Artist Statement
My current work looks at how the growth patterns and structures of living organisms are influencing the architecture of nano science and the implication this technology has on our perception of who we are.

From my earliest memories of sketching and observing the details of ‘little’ things in life such as seedpods, plants and insects, I was led down the enchanted garden path of art and science as a way of appreciating and making meaning of existence.

I felt a strong parallel between a scientist working away in a lab and my childhood in the shed, both playing with the building blocks that shape and give meaning to life.

Artist Biography
Matthew is highly experienced and diverse practising visual artist with over 20 years experience in public and community arts projects responding to a wide range of briefs and specifications both here and aboard. He has a background in building which has given him invaluable technical expertise in a number of mediums, including traditional and industrial use of metal, wood, stone and glass. His work has been and continues to be exhibited widely in Australia and in several countries overseas.
Nano, 2007, Stainless steel, 220cm x 220cm x 220cm, Weight 80-100kg
Represented by Australian Art Resources
Nigel Harrison

**Artist Statement**
The heart in contemporary society has become a medical phenomena with heart disease being one of the biggest killers of human life. The heart is where our emotional behavioural, intellectual and physical discord meets. The desire to make this sculpture was to confront my fear of mortality, exposed in the juxtaposition between the beautiful and the ugly.

**Artist Biography**
2004  Sculpture Prize Finalist – McClelland Gallery VIC
2004  UWS Acquisitive Sculpture Award and Exhibition
2003  National Sculpture Prize Finalist – National Gallery of Australia Canberra
2001  Winner of Sculpture by the Sea – Sydney Water Prize
Life Turning 1 (one), 2007, Stainless steel, timber and water, 160cm x 240cm x 240cm, Weight 400kg
Col Henry

**Artist Statement**
My ‘Gossamer Series’ involves physically sketching in space creating shadow sculptures, using ‘Colcast and Prue Glass’, to create complex three-dimensional forms, a matrix that is formal, as well as conceptual, and always elegant. There is a rhythm that is meditative and engaging, but the works are not purely visual, they are also metaphors for imagination and creativity. Subtle variations in the patterns suggest organic references and there is a definite order, no matter how chaotic it may seem.

**Artist Biography**
Col Henry has studied for many years in pursuit of his artistic endeavour, including related Degrees, Diplomas and countless Certificates and short courses. He has been collected in Australia and overseas in many private collections. Over the past 30 years he has been commissioned many times to place sculpture and sculptural features in public areas. The most recent is three large groups of sculptures in a public park on the Gold Coast of Queensland. He has conducted sculpture classes for the last 20 years in his studio in Wyong Creek, in the Yarramalong Valley NSW.

He is also regularly involved in many forms of artistic endeavour, including helping community groups and many of the local schools to achieve excellence in art and art awareness.

**Selected Group and Solo Exhibitions**
2007/08 
Sculpture in the Vines, Hunter Valley
Thursday Plantation, Ballina
Gosford Regional Gallery
University Western Sydney Sculpture Award and Exhibition
Galeria Aneila, Kangaroo Valley
Paddington Contemporary Gallery
Sculpture by the Lake, Wallarah Peninsula
Maree Mizon Gallery
Woolarah, Cookshill Gallery, Newcastle
Invited Sculptor, Wyong Festival of Arts
Lake Light Sculpture, Jindabyne
Verona Gallery, Hunter Valley
Montalto Sculpture Prize

*Several Public Commissions and other Exhibitions are currently being negotiated.*
Is it our turn yet?, 2008, Colcast and prue glass, galvanised rods, 200cm x 400cm x 600cm, Weight 100kg, comprised of 11 pieces
Rudi Jass

**Artist Statement**
This piece gives some visual form to the notion of thinking outside the square. It invites the observer to ponder the global imperatives, which are demanding us to make uncomfortable choices. The implications of shifting outside of our collective and individual comfort zones appear in this work as a collection of strong flowing forms. They entice us to take a leap of imagination and let go of rigid forms and ideas that maintain our connections with old and destructive patterns. The choice is not about certainty, it may not feel safe, but this work says “make a choice and embrace change”. Stay in the square, teetering on the brink or shift into a new way of thinking and being, that will free us to move forward.

**Artist Biography**
German born Rudi Jass, came to Australia in 1983. He lived in Canada and Papua New Guinea and has been working as a full-time sculptor since 1990.

His preferred medium to work with is stainless steel and corten steel, often in combination with stone and glass.

His work is represented in many private collections in Australia, Japan, Singapore, UK and the US. Some of his corporate clients have been Emirates Airlines, Lend Lease and AV Jennings.

Rudi is a member of the Association of Sculptures of Victoria, Contemporary Sculptors Association and Kinetic Art Organisation.

**Selected Exhibitions**
2007  The Mill Residences Sculpture Prize
      Mt Buller Sculpture Exhibition
      Association of Sculptors of Victoria
      Montalto Sculptors Association
2006  Contemporary Sculptors Association
      Cloudehill
      Toorak Village Sculpture Exhibition
2005  Yerring Station Outdoor Sculpture Exhibition
      Thursday Plantation Sculpture Exhibition
      Toorak Village Sculpture Exhibition
      Association of Sculptors of Victoria
      Montalto Sculptors Association

**Awards**
2007  The Mill Residences Sculpture Prize
      1st Prize
      Association of Sculptors of Victoria at MIFGS, Highly Commended
2006  Contemporary Sculptors Association, Dame Elizabeth Murdoch Award
2005  Thursday Plantation Sculpture Exhibition,
      Highly Commended
      Association of Sculptors of Victoria at MIFGS, Highly Commended
Think outside the square, 2008, Stainless steel and corten steel, 240cm x 140cm x 60cm, Weight 120kg
Represented by Australian Art Resources
Akira Kamada

**Artist Statement**
“Beginning of Society.”

**Artist Biography**
Born in Japan.

Sculptor and landscaper who arrived in Australia in 1987.

Studies include Photography, Painting, Ceramics and Sculpture.

**Selected Exhibitions**
Akira has exhibited in Tokyo and Sydney in both solo and group exhibitions, a selection of these are:

- 2007  Sculpture by the Sea
  Willoughby Art Prize
  Thursday Plantation East Coast Sculpture Show

- 2006  Sculpture by the Sea
  UWS Acquisitive Sculpture Award & Exhibition
  6 Miniature Sculpture Show – Defiance Gallery

- 2005  Art of Flower and Art and About – Government House
  Thursday Plantation East Coast Sculpture Show

- 2004  Highly commended Thursday Island East Coast sculpture show

- 2003  Design and construction of display gardens in conjunction with the ‘Seasons’ exhibition AGNSW
Three, 2008, Timber, metal and paint, 70cm x 250cm x 280cm, Weight 300kg
Phyllis Koshland

Artist Statement
‘Launch’ is about the cooperative spirit of people. Joy and sacrifice both go into building this pyramid. Both though are entwined and necessary in the effort to reach the top.

Artist Biography
A sculptor since 1972, Phyllis is interested in body language – movement, emotion and anatomy. Abstracting the essential building blocks of the figure, she builds sculptures that portray and emphasize all the qualities of human life.

Solo Exhibitions
2006 “Cuts & Folds,” The Depot Gallery, Waterloo, NSW, Australia
2004 “Rage & Blues,” The Depot Gallery, Waterloo, NSW, Australia

Selected Group Exhibitions
2006 “Sculpture by the Sea”, Bondi Beach
2004 “Sculpture by the Sea”, Bondi Beach
Brenda May Gallery
“Sculpture at the MLC”, Sydney
“Sculpture by the Sea”, Bondi Beach

Represented in collections in:
Australia: University of NSW, News Ltd, private collections
Japan: institutional collections, Horokoji Association
USA: private collections, institutional collections
Europe: private collections
Launch, 2007, Laser cut mild steel, 240cm x 495cm x 75cm, Weight 400kg
Des McKenna

Artist Statement
My life time love of nature shows in the sculptures I produce.

Goannas have a special place in outback Australia and are very important in Koori folklore and culture. They are free roaming creatures – always alert – and capable of running on their hind legs at great speed.

When threatened they will run to the nearest tree which they can climb in seconds with their sharp claws.

With this sculpture I have attempted to capture these characteristics in a manner to enable the viewer to relate to this wild and magnificent creature.

Artist Biography
Des McKenna and his wife Carmel live in Malmsbury in central Victoria. Des was awarded the OAM in 1992 for services to the community.

Sculpting since 1986, Des’s works capture the essence and rhythm of Australian wildlife. His sculptures are in great demand throughout Australia and world-wide.

He has major public artworks in Melbourne’s Museum, City Square, and Koori Cultural Centre as well as the City of Whittlesea.

All his sculptures are designed to be interactive with viewers who are encouraged to touch and become involved with them. He also produces religious artwork for schools and churches.

Commissions
2006 Melbourne City Council gifted two sculptures to Tianjin, China
2007 St John Bosco statue Niddrie Vic. Wombat Family Whittlesea City Council
“Gertie” the Goanna, 2008, River red gum, Du Pont “Corian” and rubber, 170cm x 50cm x 40cm, Weight 120kg
Artist Statement
I usually work with a strong architectural component in my sculpture. However this work is influenced by Sid Nolan’s ‘Ned Kelly’ in the landscape. The black armour framed by and framing the Australian bush.

Artist Biography
Campbell is a campaigner for the recognition of sculpture as a mainstream visual art form.

2003–2008 Curator Seymour Theatre
Sydney University
1999 Art OMI Residency, NY, USA
1998 Winner ‘Sydney Water Prize’
   – Sculpture by the Sea
1995 Established Defiance Gallery
The Bush Ranger, 2008, Stainless steel, mild steel, 220cm x 220cm x 70cm, Weight 200kg
Represented by Defiance Gallery
Artistic Statement
This work is based on images of carousels and fairgrounds and is inspired by the wheel as a metaphor for life. The work starts from the image of a wheel as an amusement ride and shows the riders at different stages of their journey on that wheel.

Sited in a park setting evokes memories of coming to a fairground and experiencing such a ride. In this case though, the ride is more than a three minute thrill. It is a larger symbol of a never-ending journey.

Artist Biography
Michael Sibel has been making and exhibiting sculpture for the past fifteen years. In early 2007 Michael became a resident artist of Gasworks Arts Park. He is currently producing sculpture there and is involved in community projects and education.

His solo exhibitions include FoldOut, fortyfivedownstairs, New Sculpture, Australian Art Resources, Lost Body, Yarra Sculpture Space, New Work, Dickerson Gallery, Nothingness to Whole, Span Galleries, A Bell is a Cup, Lyall Burton Gallery, Floating Form, Lyall Burton Gallery.

He has also exhibited widely in group exhibitions and represented in various public and private collections.
Carousel, 2008, Bronze, timber, stainless and mild steel, 280cm x 350cm x 180 cm, Weight 250kg
Represented by Australian Art Resources
Michael Snape

**Artist Statement**
A word can pose in relation to a material, a weight, a relative position. The material, weight and shape also changes in relation to the world. In an open – ended dialogue, a sense or sensation emerges.

**Artist Biography**
Michael was born in 1951 and studied at National Art School 1971–1972. He has been a practising artist for 30 years which includes many solo shows and public and private commissions.

*Commissions*
- Meriton Tower designed Harry Siedler ‘Running Writing V’
- Darebin City Council, Preston Town Hall “The Connection”
Besides, 2007, Painted steel, 237cm x 170cm x 140cm, Weight 800kg
Represented by Australian Galleries
Artist Statement
My intention as an artist is to explore the tensions that arise when domestic and wild animal and human communities co-habit a terrain - specifically within the contemporary Australian landscape and psyche – and to address what questions arise about cultural identity.

_The wild dog is an invasive, hybrid animal directly resulting from human modification of the environment, and to date the only known hybrid mammal, resulting from native and domestic mating._

_Mongrel Country (Nil Tenure)_ is comprised of 13 life scale hybrid wild dogs made from a matrix of found and cast materials in a configuration that represents both familiar (domestic) and wild candid behaviour patterns.

The work interacts with the physical and psychological boundaries of the viewer.

Artist Biography
Previously a ranger with the NSW National Parks and Wildlife Service, her interest in form and human relations with the natural environment directly informed her studies at the ANU School of Art (Sculpture Workshop).

Since graduating with a Bachelor of Visual Arts (1st class honours) in 2000, she has exhibited work in ACT & NSW.

Amanda has been employed as a Lecturer, Co-coordinator and Tutor Demonstrator at the School of Art ANU since 2004, as well as an Art-Educator for the National Gallery Australia since 2000.

Presently a candidate for PhD in Visual Arts.

Exhibitions
2008  Sculpture on the Edge, Bermagui, NSW
2008  In the Fold, ANCA, Dickson, ACT
2007  Best in Show, CCAS Manuka ACT
2006  Sculpture by the Lake
       Sculpture Southern Highlands
       Floriade, ACT
       Artisans in the Gardens – RBG Sydney
2004  Sculpture by the Sea
2001  Sculpture by the Sea
Mongrel Country (Nil Tenure), 2007/08, Steel, found object associated with farms (fencing, bones and scrap metal) and cast elements, textiles, bitumen, 80cm x 150cm x 30cm, Weight 4kg, comprised of 13 pieces
Artist Statement
For millennia artists have coded stories that future civilisations attempt to decipher. Cuneiform markings in stone tablets, calligraphic quill strokes on parchment, pictograms in the earth – and today we have digital photons of energy coursing through concrete, glass and our own bodies at the speed of light. . . .

Zeros and ones are transmitted in encrypted combinations – to be unravelled in nano seconds by receiving devices thousands of kilometres away.

Unanswered messages course through the universe, coded. Where do they end up? These electromagnetic ramblings may never be deciphered; but we can be sure that we are being surrounded by digital litter.

Artist Biography
Marcus has worked full time as a sculptor of public art projects for the last 10 years from Tasmania. He trained in furniture design graduating in 1989 and began making hand drums for musicians around Australia. Developing techniques for carved sculpture, residences in Philadelphia and Rhode Island School of Design have further developed Marcus’s contemporary practice.

Solo Exhibitions

Selected Group Exhibitions
2008 Montalto Sculpture Awards
University of Western Sydney Sculpture Awards
Ephemeral Art at the Invisible Lodge, Freycinet, Tasmania.
2007 Helen Lempriere National Sculpture Award Finalist
Sculpture by the Sea, Bondi Beach. Sydney
2006 Helen Lempriere National Awards Finalist
Sculpture by the Sea, Bondi Beach
2004 Sculpture by the Sea, Bondi Beach, November
AITURNatives; Form and Spirit, Philadelphia, August
Digital Litter, 2008, Steel, welded and naturally weathered, 180cm x 5000cm x 5000cm, Weight 1200kg
Artist Statement
Dynamic Supermarketism Animadversions is the juxtaposition of two dichotomous variations of sculptural abstractions. In a contrast of sculptural language geometric abstractions interacts with organic abstraction in search of simultaneous and interconnected social, ecological and sculptural narratives.

The geometric abstraction is called a Dynamic Supermarketism and its narrative is concerned with the issues involving consumerism and one life packaging. The organic abstraction is a narrative of metaphor concerning the natural world under climate change pressure. Dynamic Supermarketism Animadversions are compositions of contradiction where geometric and organic abstractions both strive for order in built and natural environments which are in chaotic states.

Artist Biography
Charlie is currently studying a Master of Fine Arts (Research), Sculpture at the University of New South Wales (COFA).

Exhibitions
2008  Defiance Gallery
2007  Sculpture 2007, Defiance Gallery
Sculpture by the Sea, Bondi NSW
Swell Sculpture Festival, Currumbin QLD
Sculpture in the Vineyards
10th Kajima Sculpture Competition, Tokyo Japan
2006  UWS Acquisitive Sculpture Award Exhibition
Sculpture by the Sea, Bondi NSW
Swell Sculpture Festival, Gold Coast QLD
Moreland Sculpture Show, Melbourne VIC
Sculpture in the Vineyards
11th Annual Miniature Sculpture Exhibition, Defiance Gallery
2005  Toyamura International Sculpture Biennale, Hokkaido Japan
Woollahra Small Sculpture Prize Exhibition
Swell Sculpture Festival, Gold Coast QLD
2004  Sculpture by the Sea / Sculpture Inside
Sculpture 2004 Global Gallery Paddington, Sydney
Ahh! TAFE Staff Exhibition, Wagga Wagga Art Gallery
Dynamic Supermarketism Animadversion Composition Number 2, 2008, Painted Steel, 250cm x 180cm x 180cm, Weight 300kg
Artist Statement
At an artistic level what fascinates me about science is not so much the technology itself but the philosophical basis for scientific thought. Scientific reasoning is fundamentally different to the subjective, emotional thinking that is inherent to us all as human beings. By divorcing itself from such factors, science has evolved into a powerful tool for understanding the universe. However such objectivity often leaves science isolated from the most meaningful of our experiences as human beings, which are by their very nature, emotional and subjective. This is where I believe art has a vital role to play, reflecting scientific issues through the distorted lens of an artist’s own humanity. Much of my work explores science and technology at the boundary between fact and perception with special reference to the many different views that often exist.

Artist Biography
Tim was born near Bradford, North England and completed a PhD in condensed matter physics at the University of St Andrews. His art is largely informed by this mixture of growing up in a hard post-industrial landscape and his later scientific studies.

Tim completed a Graduate Diploma in Sculpture with Distinction at the Australian National University in 2003.

Selected Exhibitions
2007 McClelland Sculpture Survey and Award
2006 Casuarina Sculpture Show – Kingscliffe NSW (Winner of $20,000.00 award, work permanently installed on the Sculpture Walk)
2004 Sculpture by the Sea
2003 National Sculpture Prize and Exhibition – National Gallery of Australia
Transit of Venus, 2008, Steel and brass, 185cm x 70cm x 80cm, Weight 70kg
Grant Calvin, *Solar Chronograph II*, 2006, Painted steel, 450cm x 360cm x 230cm
Photograph Sally Tsoutas, courtesy of UWS. Image reproduced courtesy of artist.
2006 LANDCOM ACQUISITIVE SCULPTURE AWARD – WINNER

Ron Gomboc, *Freedom*, 2004, Stainless steel, copper and bronze, 260cm x 100cm x 120cm
Photograph Sally Tsoutas. Image reproduced courtesy of artist.
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