



# LORNE SCULPTURE BIENNALE returns in 2018 with LANDFALL!

17 March – 2 April

This March, the **2018 Lorne Sculpture Biennale** (LSB) celebrates the best in contemporary Australian and international sculpture in a free, vibrant festival that enriches and transforms the stunning Lorne foreshore and surrounds on the Great Ocean Road. Over three weekends, Victoria’s most prestigious sculpture festival, now in its sixth iteration, will be an unmissable destination for arts lovers everywhere.

Under the creative direction of curator **Lara Nicholls** in her incoming biennale, the 2018 event explores the theme ‘Landfall’, presenting major works and new commissions from 41 artists devoted to pressing global issues of nature and endangerment. Astonishing sculptures and installations which explore the intersection of nature, humanity and art, created by acclaimed artists from around the world, are situated across the dramatic sweep of Lorne’s world-famous foreshore. In 2016 this event attracted over 65,000 visitors.

**Lorne Sculpture Biennale Curator Lara Nicholls:** ‘There is a great energy transference that occurs when inspired artists create works in concert with nature, especially in a space as precious as where the Otway Ranges meets the wild Bass Straight at Lorne. That energy is then absorbed by audiences in ways that enlighten and enrich one’s existence. We are all wondering what are we going to see when in Lorne next March. Knowing these artists as I do, I anticipate a transformative experience to savour and remember.’



*Karl Meyer, Openings*

The **Sculpture Trail** is a 4km- track extending from the Lorne Swing Bridge over Erskine River to just beyond the pier, which can be pleasantly walked enjoyed by car or bike, featuring 25 artists. Many of the artists were born overseas but now live and work in Australia including: Ritchie Ares Doña (Phillipines), Aldo Bilotta (Italy), Brigit Heller (Switzerland), Ashika Marek Ostapkowicz (Poland), Fleur Brett (Papua New Guinea) and Mark Schaller (Germany). The curator has included young emerging artists such as Paul Murphy, Georgina

Humphries, Sophie Clague and Ciara Glover. They will be exhibiting alongside senior legends of

Australian sculpture including Jock Clutterbuck and Margaret Worth.

Many pieces are site-specific, with highlights including Nicole Voevodin–Cash’s inflatable temporary tree museum, isolating a majestic eucalypt as monument, with magnifying glasses



allowing visitors to get up close and the Tony Wolfenden and Lorne Men’s Shed project *Couta Memory*, especially made for the Pier to evoke the extinct practice of Couta boat fishing; Audience interaction and Performance is a key focus with Jill Orr performing her work *Dark night* in the evocative old Quarry at night; Anton Hasell will be smelting and crafting his *Spirit Tree Furnace* giving audiences of all ages the chance to make their own sculpture; and Geelong artist, Merinda Kelly seeks the audience to repurpose their daily clutter in her *Performing Archaeologies*.



Kerstin Cuming, *Meeting Self Working With What Is*

Celebrating the Land Art movement, the **2018 Sculpturescape** trail features nine artists reimagining the landscape in astonishing ways, including American-born Ryan Kennedy’s installation of over a thousand glass bottles, into which visitors may write and insert messages on waterproof paper through to German artist, Kerstin Cuming’s swirling, sandy labyrinth.

Sculpturescape is complemented by three site-specific **Major Projects**. *Breakwaver* by Iranian installation artist Shirin Abedinerad – a curve wall created from broken televisions, their screen replaced with mirror glass reflecting the ocean, visitors and light; Claudia Chaseling (Berlin/ Australia) and Milovan Destil Markovic (Serbia/Germany)’s collaborative artwork *The darker the sky the brighter the stars*, a sculptural installation developed in

Berlin and realised in Canberra and Lorne, and *En plein air; In plain sight(AR)*, a collaboration between Seol Park (Korea) and John Kelly (Australia/Ireland) that uses 3D modelling and augmented reality to create an otherworldly floating iceberg which appears off the water’s edge to onlooker’s delight.

**The Living Stage** is a recyclable, biodegradable, edible and biodiverse installation and performance space that will be a centre piece of the 2018 Lorne Sculpture Biennale, situated at the Erskine Paddock. Part theatre, part garden and part community collage; Lorne’s living stage will feature vertical garden walls, suspended sculptures, and portable garden beds. Housed within and amongst the living structure, a series of performance works will explore stories of environmental and community vitality and rejuvenation.



Seol Park/John Kelly, *En Plein Air In Plain Sight*

The **2018 LSB Awards** honour exhibiting artists in five categories: The ‘Landfall’ LSB18 non-acquisitive award (\$20,000); Sculpturescape Land Art award (\$10,000); Emerging Artist Award (\$10,000); the People’s Choice award (\$3,000); the Small Sculpture Award (\$3,000) as well as the Ken Scarlett Award (\$3,000), for writers.

Judges for the Sculpture Awards are: **Charlotte Day**, Director of Monash Gallery; **Max Delany**, Director of Australian Centre for Contemporary Art (ACAA); artist **Callum Morton**, **Maudie Palmer**, Founding Director of Heide Museum of Modern Art and TarraWarra Museum of Art; **Jason Smith**, director Geelong Gallery and LSB Curator, **Lara Nicholls**.

