

nature+humanity+art

LANDFALL

LORNE SCULPTURE BIENNALE



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PROJECT TYPES

- Sculpture Trail
- Sculpturescape Land Art
- Major Project
- Performance

CURATORIAL THEMES

- Endangerment & biodiversity
- Climate & weather
- Capital
- Repurpose & global junk
- Technology & surveillance
- Language
- Light, sound, performance, & projection

Artists explore one or several of these themes in their works. Their chosen themes are listed throughout this catalogue.

www.lornesculpture.com

Visit the website for an interactive map and additional event information

LANDFALL

LORNE SCULPTURE BIENNALE
17 MAR – 2 APR 2018

President's Message

Nature and aesthetics have long had a special relationship in the creation of sculpture in the landscape. The 6th Lorne Sculpture Biennale has the theme of Nature + Humanity + Art - 'Landfall', representing the work of sculptors not only as brilliant artisans, but also as philosophers and thinkers, delving into the dilemma of our world: the impact of climate change and highlighting the necessity for protecting our planet. The program is rich and diverse, providing something for everyone, including the inaugural conference, 'Creating Utopia: Imagining and Making Futures: Art, Architecture and Sustainability', generously sponsored by Deakin University.

Reflecting on the recent, rapid appreciation of contemporary sculpture and the increase of sculpture parks, events and festivals globally, the Lorne Sculpture Biennale has the promise to become one of the great sculpture events of the world. Blessed with the setting of the stunning Lorne coastline, the sculpture commands a unique and challenging presence. The artists and the theme have been selected by our visionary curator, Lara Nicholls, setting the highest standards of excellence where narratives of sculpture are explored, seeking to replicate the literal, the ephemeral, the abstract and the living presence of a cry for environmental awareness and responsibility.

My great appreciation goes to the committee, whose dedicated support and hard work will ensure the success of this year's Biennale. Sincere thanks, also, to the eminent judges, and for the fantastic generosity of the local businesses, individual donors, philanthropic funders and the many other people who offer not only money but also volunteer, provide accommodation for artists, and generally come together to present Lorne as a vibrant and extraordinary community, dedicated to sculpture and the arts.

Lindy Joubert

President, Lorne Sculpture Biennale 2018



Photograph by Leon Walker Photography

Curator's message

The wilderness photographer and quixotic perfectionist, Peter Dombrovskis, gave us one of those brilliant statements about our relationship to nature that turns upside down our perceptions of ourselves and our place on planet Earth. In 1978, he wrote, 'when you go out there, you don't get away from it all, you get back to it all. You come home to what's important. You come home to yourself'. These perfect few lines lay dormant in my mind since I first heard them. Rising up every so often, they came rushing into my consciousness each time I sat down to think about how to tackle the conundrum of situating a large number of sculptures on the coastline of the Lorne foreshore. It felt like an intrusion, an arrogance even, that a curator could encroach on nature and attempt to make a more compelling statement than it does all on its own. When I looked up from the storming ocean, took my eyes off the vast primeval forest of the Otway Ranges, and turned to see Lorne's built environment jostling for our attention, the voice of another unlikely modern day philosopher chimed in with a resolute 'How's the serenity?'. Like Darryl Kerrigan sitting under his power line towers overlooking a lake that is drying up, visitors to Lorne might be oblivious to the contradiction that this patch of wilderness can become high-density living for short bursts of time, glitches that keep the economy of the town turning but which may also prevent us from finding the tranquility we desire.

As a theme, 'Landfall' hopes to interrogate these contradictions facing nature, humanity and art through the power of sculpture. Artists have often been the bellwethers, the canaries down coalmines, the avant-garde thinkers and doers who are alive before anyone else to the issues society faces. They are the visionaries and mystics of our time who are not afraid to express their thinking.

I noticed that artists today invariably signal that the greatest issue we face as a collective humanity is endangerment to our environment – destruction often brought on by our own urge for growth, prosperity and, paradoxically, security. The outcome of such wants and needs was described succinctly by Pope John Paul VI in 1971 in the following words: 'due to an ill-considered exploitation of nature, humanity runs the risk of destroying it and becoming in turn a victim of this degradation'. Interestingly, these words uttered by one of the most conservative establishments on earth emerged just as the land art movement was also making its biggest statements. Ten years later, environmental artist Agnes Denes planted two acres of Manhattan landfill near the World Trade Centre with wheat. Her revolutionary work, *Wheatfield - A Confrontation*, gave colossal form to the Pope's argument that, namely, the complex tangle of power relationships that play out on the urban and rural stage can lead to abstractions and distortions that again take us away from our essential soul, the one we reconnect with in the wilderness, or as Australians affectionately refer to it, 'the bush'. Now seemed to be the time to focus the Lorne Sculpture Biennale on the environment.

'Landfall' is a wonderful word play, and like many words, it contains a subtext. As a maritime term, it simply means the point where the ocean meets land, but it also means something about time and space, as in when sailors explain that they will reach 'landfall' at a certain time calculated on speed and currents. At Lorne, landfall is a force of nature – a remarkable point where Bass Strait meets one of Australia's most ancient and impenetrable forests, the Otway Ranges. Subliminally, there is a sense of loss and collapse embedded in the term as though we may be responsible for a 'fall' from grace based on imperfect judgment – taking our eye off the game. As environmental scientist and activist David Suzuki reminds us, 'the environment is so fundamental to our continued existence that it must transcend politics and become a central value of all members of society.'¹ The artists who have come to Lorne in 2018 were simply asked to make work that draws our attention to the only one true asset that needs protecting – nature. What you will see here is a gift of their thinking and labour, which will remain on the Lorne landscape for a fleeting moment and hopefully in your mind's eye for a lifetime.



David Long

born Melbourne, 1953; lives and works Melbourne/Western District

Shelter

2017–18 Western District, Victoria/Lorne
basalt
300 x 300 x 300 cm

Endangerment & biodiversity

SCULPTURE TRAIL SITE 1

Artist and site sponsor:
Great Ocean Road Real Estate Pty Ltd
Photograph by Graeme Wilkie

Taking the historic drystone walls along the winding roads through the Western District in Victoria as his inspiration, David Long has become an acclaimed practitioner of the ancient building technique and turned it into an art form of great beauty and resonance. This work delves into the idea of shelter and home. 'The nature of humanity has been to seek shelter as a place of refuge from the elements and our environment. Mankind has turned it into an art form', explains Long.

Located on the historic Point Grey site behind the Pier and the old fish co-op, Long's stone structure takes the viewer back in time. The site is significant to the traditional owners of the land, the Wadawurrung and Gadubanud peoples, and contains shell middens. Signs of early European settlement may be seen in the last vestiges of the tramway track used for logging. Long comments of this work, 'Set like an outpost keeping watch on the coastline, *Shelter* could have existed for thousands of years. We are just one species that needs shelter from the elements, a restful

space, a dependable structure. Volcanic rocks from the district belong in the story of all who have found their way to this small haven'.

Shelter is typical of Long's practice. The first example, which he made for the inaugural Lorne Sculpture Biennale in 2007, was acquired for the sculpture garden at the Myer family home, Elgee Park, on the Mornington Peninsula. Most of Long's work is made from basalt from the rich volcanic lands of the Western District of Victoria. He says of his practice, 'I always work with free stone because I love the timeless quality of the medium. The colour, texture, size and form inspire a theme, and I shape each sculpture to tell a story. Because my installations are usually large and outdoors, the setting is an important piece of the tale that helps arouse the viewers' emotions. Existing before European settlement, the rocks have a silent but intriguing history. As a shelter they express strength, safety, reliability, comfort and beauty'.



In 2017, the Lorne Men's Shed advertised a competition to design a sculpture based on an abstracted cousta boat, once used for fishing the seas around Lorne. Tony Wolfenden, a British-born designer and Lorne resident, won the competition and developed *Couta memory* in response.

The sculpture consists of nineteen vertical panels of marine-grade ply, epoxy coated and separated by brass spacers. The form mimics and plays with a repeating shape of the hull of a classic cousta fishing boat, and creates an aperture through which one can observe landfall as though looking through a telescope. Wolfenden comments that 'the interplay between positive and negative forms is intended to evoke and express the loss of these iconic working boats that used to grace the pier at Lorne.'

Fascinated by kinetics and currents, Wolfenden is preoccupied with the building of model working yachts and exploring the sculptural forms of these wind driven craft. *Couta memory* is

an extension of this obsession. When the Lorne Men's Shed were thinking about building a Cousta boat sculpture for their Biennale entry, Wolfenden was also thinking about marine history. He recalls, 'I had for some time been contemplating making work loosely inspired by maritime forms, so that the competition for the design of a cousta boat sculpture fitted well with my current practice of model yacht building. I became interested, and developed a range of ideas to explore and create an abstraction of these beautiful but practical working craft. It has also renewed a long past interest of mine in making sculpture.'

Tony Wolfenden is an industrial designer, born in London. He studied at both the prestigious Hornsey School of Art and the Central School of Art and Design, graduating in 1957. A chance visit to Australia in 1963 led to him settling here, where he established a successful design practice.

Tony Wolfenden & The Lorne Men's Shed
born London 1935; established 2013

Couta memory
2017-18 Lorne
marine plywood, epoxy, brass and Cor-ten steel
170 x 155 x 56.5 cm
inscribed with artist and fabricators' names on the base

Endangerment & biodiversity

**SCULPTURE TRAIL
SITE 2**

Artist sponsors:
the Hatcher/O'Neill/Rodd families

Site sponsor: Charles Tegner

Photograph by Leon Walker



Jos Van Hulsen

born Vlissingen, Netherlands, 1963;
arrived Australia 1978; lives and works
West Footscray

Mosque

2017–18 West Footscray
recycled steel, glass, ceramics,
copper and brass
451 x 149 x 149 cm

Endangerment & biodiversity

SCULPTURE TRAIL SITE 3

Artist sponsor: Margaret Bullen
Photograph by Jos Van Hulsen

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 combining histories, materials from different contexts, times and places. Jos Van Hulsen, 2017

Writing about his work for the 2018 Lorne Sculpture Biennale, Jos Van Hulsen comments: 'made from up-cycled materials, *Mosque* explores beauty, worship and culture and its inherent connection with the natural environment. It pays homage to sacred architecture and its transcendental properties to the spiritual and natural realm'. Using nature's own perfect geometry found in beehives, the work is constructed of steel hexagons, which mimic the use of the honeycomb structure used in the building of mosques throughout the world. Bees symbolise both biodiversity and the connection to the divine. The work explores Van Hulsen's fascination with sacred architecture, both physically and philosophically, and its transcendence into the spiritual and natural realms.

Of his practice, Van Hulsen writes, 'for the last thirty years my work has followed my love of industrial objects and passion for recycling. My work is concerned with exploring my deep emotional response to objects and the inherent history they imbue. An object's history and workmanship are considered and acknowledged as it is transformed from its original form and purpose into something new'.

While he regards himself as both a 'tinkerer and mad inventor', Jos Van Hulsen is above all an artist, sculptor and furniture maker. In his adopted home of West Footscray in metropolitan Melbourne, he scours the environment for the found objects he transforms into works of art displayed in the studio and gallery Post Industrial Design, which he shares with his partner. Van Hulsen has been commissioned for a range of public projects including installations along the EastLink freeway.



Vajrasana meditation reflects Margaret Worth's constant exploration of the connection between mathematics, science and spirituality. The work takes the form of a kneeling yoga pose known as Vajrasana, which in Sanskrit means diamond or thunderbolt. The deep curve of the broad base represents the kneeling form, and the reflective surface of the shimmering kinetic square top relates to not only the upper torso and head, but also the larger subject of invisible energy sources in the universe.

Worth is interested in the potential for multifaceted meanings inherent in kinetic sculptures that rely on the forces of nature to activate them. She explains that 'the sculpture catches the energies of air movement and light. Its kinetic surface activates and reflects them as visual vibrations and wave patterns. Invisible energies of the natural world are made visible, revealing their aesthetic and ever-changing nature. This work continues my exploration of the aesthetics of air and light, as key indicators of our environment and key influences on our culture. Invisible energies are made visible. The gesture

of the form embodies repose and latent power – combined'.

There are three key ingredients in Worth's practice that she references constantly. Firstly, there is a deep reverence and love of the physical world. Secondly, the appreciation of pure mathematics from her student days underpins much of her oeuvre. Finally, she is fascinated by movement and sound as components that turn the identification of something into an experience of it. She explains that 'as an artist I work trying to unify these disparate factors'.

Worth held her first solo exhibition in 1967 in Adelaide, and has since held eighteen solo exhibitions. She is represented in national and state art collections, and has participated in invitational exhibitions including the McClelland National Sculpture Survey & Award, Helen Lempriere National Sculpture Award and Sydney Perspecta. Worth has a Master's Degree in Fine Art from the Columbia University, New York, where she worked for Sol LeWitt, and studied with Richard Serra and Lucy Lippard.

Margaret Worth

born Adelaide 1944; lives and works Victor Harbour, SA

Vajrasana meditation

painted steel, stainless steel and Cor-ten steel
2018 Adelaide/Melbourne
400 x 110 x 135 cm
signed under top of base curve

Climate & weather

SCULPTURE TRAIL SITE 4

Artist and site sponsor: Michelle Quigley

Artist represented by Charles Nodrum Gallery

Photograph by Eamon Gallagher



Jock Clutterbuck

born Edenhope, Victoria, 1945,
lives and works Castlemaine, Victoria

Cave of the full moon

2012 Castlemaine
cast fabricated aluminium
286 x 150 x 60 cm
(including base 100 cm)
signed on base

**Endangerment & biodiversity /
Language**

**SCULPTURE TRAIL
SITE 5**

Site sponsor: Susan Sutton

Artist represented by Australian Galleries

Photograph by Eamon Gallagher

Jock Clutterbuck is a sculptor and printmaker of national significance, known for his sophisticated abstract forms executed with precision and detail, while still maintaining an impression of underlying esoteric mysticism. *Cave of the full moon* is a key example of his practice, which works with abstract forms to explore complex systems of meaning and memory. The concept underpinning the work is drawn from a childhood memory of visiting the limestone coast in South Australia. Clutterbuck recalls:

As a small boy in the 1950s I was taken on a trip to the Naracoorte Caves in South Australia. The experience of entering these caverns and seeing a subterranean landscape lit up with artificial light was an enthralling experience. Inside this subterranean world, top and bottom mirrored each other in the stony reflections on the surface of the still pools of water. Distance and depth were folded up and flattened out in this strange landscape that had no top or bottom in a manner very similar to Indian and Persian miniature landscape paintings from the 18th and 19th centuries.

Collapsing the experience of landscape like this removes the events into an imagined space capable of depicting more than one impression of time and space in the one work. It is as if out there, somewhere below the horizon, is an allegorical cave, in which grow the full moons. Each month one is released and rises into the evening sky to impress us with its majesty.

Cave of the full moon was first exhibited in the solo exhibition, *Ontology*, Australian Galleries, Melbourne in 2013 and is illustrated in Professor Sasha Grishin's monograph on the artist, *The Art of Jock Clutterbuck*, 2013. Clutterbuck is represented in many international and national public art collections including the Museum of Modern Art, New York, the National Gallery of Australia, the Art Gallery of New South Wales, the National Gallery of Victoria, the Queensland Art Gallery, the BHP Collection, Melbourne University, Monash University and Deakin University.



With a background in architecture and having a Bachelor in Environmental Design, Paul Murphy explores the relationship between human beings, their built environment, and the natural world through his sculptural practice. Situated along the track between the Pier and the surf club, *Traces* stands like an ambiguous, organic cenotaph mimicking the natural through the man made.

Murphy comments of this work, '*Traces* seeks to stimulate the viewer by challenging one's concept of gravity and mass, highlighting a divergence amongst mineral and synthetic materials and the natural and built environments. Opposing the matter they are built from, and the environment they are placed in, the sculptures make reference to naturally occurring geological phenomena. The work invites the viewer to question their existence, mass and impression on the environment'.

Murphy's work further explores the relationship between sculpture and site. With influences as varied as the Tasmanian wilderness photographer

Olegas Truchanas, and British sculptor Tony Cragg, new insights are manufactured from both constructed and discovered textures. The artist writes, 'What starts as a vision soon becomes a collection of work, leaving only a sense of fantasy and the scene of union – the man made and the natural. As subtle forms become distorted through frantic and repetitive practice, the viewer is left with a tribute to the edges of our perception. *Traces* is an ongoing body of work that I continue to refine and perfect'.

Murphy is an emerging Australian sculptor who has exhibited widely in public sculpture festivals such as the Junction Arts Festival, Artentwine and 10 Days on the Island. He is also a board member of Sawtooth ARI, Hobart, and has provided technical support to events such as Dark Mofo, Falls Festival and White Night Melbourne.

Paul Murphy

born Daylesford, 1991;
lives and works Launceston, Tasmania

Traces

2017-18 Launceston
aluminium
240 x 60 x 60 cm

**Endangerment & biodiversity /
Climate & weather**

**SCULPTURE TRAIL
SITE 6**

Site sponsor: Laurence Harewood

Photograph by Paul Eggs



MONUMENTAL (Michael Needham & Jason Waterhouse)

born South Australia 1977;
born Penang, Malaysia 1976;
live and work Kyneton, Victoria

***Flaccid civic monument* (after Claes)**

2017–18 Kyneton, Victoria
steel, auto paint, garden mulch, flowers
400 x 80 x 190 cm

Capital / Repurpose & global junk

SCULPTURE TRAIL
SITE 7

Site sponsor: JBH Demolition
Digital collage by MONUMENTAL
Monumental does Washington 2018

“No one knows more about art than me, and I can tell you, right now, those people who call themselves, what is it?... MONUMENTAL; they mean nothing.”
Donald J. Trump @realDonaldTrump

Flaccid civic monument (after Claes) mimics one of the earliest and most recognisable signs of cultural prowess throughout western history, the Obelisk. The artistic union of Needham and Waterhouse has taken this classic form and subverted it through a humorous distortion, the most obvious reference being the Washington Monument, which serves to commemorate the first President of the United States, George Washington. This is the world's tallest stone structure and indeed the tallest obelisk in the world, not to be outdone by the Luxor Obelisk in Paris, which was uprooted from its original site in Egypt and installed on the Place de la Concorde in Paris in 1836.

MONUMENTAL's 'obelisk' is everything that the Washington Monument is not. Their large-scale, painted steel obelisk appears as if deflated and slumped upon

itself. The work references an ongoing relationship with public monuments, while marking the 50th anniversary of Claes Oldenburg's 'anti-monumental' *Hole (Placid Civic Monument)* of 1967.

Michael Needham and Jason Waterhouse have been collaborating on public art projects for many years, and have recently formalised their union with the collective title MONUMENTAL. Their approach to life and art could be described as one part 'dude bros' and another part iconoclast, in the humorous, irreverent approach they take to their practice, which is ultimately serious and philosophical in its underpinnings. They explain that their work is 'taking aim at representations of cultural memory through subversion, interrogation, mischief and general interference. It is quite deliberately a blend of practices, where the 'serious' edge and academic flavour of Needham's work (looking broadly at death and representation), is spliced with the playful, imaginative and anecdotal humour of Waterhouse's mutated commodities of the everyday'.



'Landfall' is the fourth Lorne Sculpture Biennale in which Matthew Harding has exhibited his work. He knows this environment well in both its natural and built contexts. His work has always responded to nature through an industrial lens. *Landbridge* presents a considerable departure from his traditional use of metal, and is purposefully made from reclaimed timber from the Rosebud Pier located on the other side of Port Phillip Bay. It reflects upon the 160 kilometre-wide 'landbridge' that stretched from Cape Otway to beyond Wilsons Promontory during the last glacial period, enabling Aboriginal migration from the mainland to Tasmania approximately 40,000 years ago. As such, it sets up a new way of viewing the Great Ocean Road coastline as not always a site of landfall but instead part of the great migratory flows that occurred in the region through to the Pacific Ocean. It asks us to rethink time and our place within a history that is so ancient that we are existing in the most momentary of moments.

Harding writes of this work, 'It is as impossible for us to imagine 15 million hectares of land stretching out from the

sandy shoreline of Lorne Beach as it is to imagine a fifth of the world's population displaced by significant global warming with many of our most loved global cities and island destinations vanishing under water. Just as our world would be turned upside down so to speak with major sea level rises, this sculpture represents a bridge turned on its head, a *Landbridge*, constructed of timber salvaged from the old Rosebud Pier, an 84 km walk in glacial times, that is now a 227 km drive today'.

Matthew Harding is a multi-disciplinary artist working predominately in the public realm. In a career spanning three decades, he has received numerous awards including the prestigious McClelland Sculpture Prize in 2014. Many will be familiar with his work *The front entrance wall* at the Museum of Old and New Art in Hobart. Having lived in Canberra for 10 years when he studied at the Canberra School of Art at the Australian National University, many of his early works can be found in the nation's capital including *The Bogong moths* at the entrance to the National Museum of Australia.

Matthew Harding

born Manly, NSW 1964;
lives and works Trentham, Victoria

Landbridge

Trentham 2018
reclaimed timber from the old Rosebud Pier, steel
150 x 600 x 150 cm

Climate & weather

SCULPTURE TRAIL SITE 8

Artist and site sponsor: Kamener Foundation

Photograph by Eamon Gallagher



Geoffrey Ricardo
 born Frankston, 1964;
 lives and works Melbourne

The articulations
 2017–18 Melbourne
 resin and stainless steel
 300 x 120 x 50 cm
 signed on base, verso
 from the series *The anatomy lesson*

Endangerment & biodiversity

**SCULPTURE TRAIL
 SITE 9**

Artist sponsor: Vicki Callanan
 Site sponsors: Ute and Dieter Martin
 Artist represented by Australian Galleries
 Photograph by Paige McLean

‘By the human hand, what will remain...’
 Geoffrey Ricardo, 2017

A colossal, feathery structure appears to grow out of the Lorne foreshore, a space usually populated by locals enjoying their walking or swimming rituals, holiday makers and travellers seeking a restorative break from city routine and life in general. *The articulations* punctuates that landscape and asks questions of the viewer. At first glance, it might be a wavering fern or palm-like structure, growing and replicating itself towards the sun. On closer inspection, it is a storied structure of a skeletal hand reaching upwards into the sky, demanding that we stop and consider its part artificial/part natural imposition on the land.

The work originated in 2009 as a small intaglio print in Ricardo’s book, *The Anatomy Lesson*. He writes, ‘the core of my practice is of a literal narrative style, mostly in printmaking and sculpture. From this I often make excursions into other forms and methods. The image for the sculpture was taken from a set of collages and works on paper produced

while doing a residency at a country hospital. I felt the image needed to be developed further into sculpture to give the work a stronger sense of gravitas’.

The underlying tendency in Ricardo’s work is to subvert our way of seeing. Often drawing on animals for his subjects, he enlists our emotional responses of both fear and love of the animal kingdom. With a slight alteration of reality, he subverts the stereotypes embedded in our perception of what we see before us. He writes, ‘my practice is essentially a playful and serious personal questioning of the odd, strange, mad and wonderful creatures that we are’.

Ricardo is a highly regarded multi-disciplinary artist whose work includes printmaking and sculpture. He holds a Masters of Fine Art in Printmaking from Monash University, and has taught at the Victorian College of the Arts, Royal Melbourne Institute of Technology and Prahran Institute of Technology. His most recent work includes an 8-piece sculpture installation along the Kororoit Creek in Altona, Victoria called *Spirits of Time & Place*.



Installed as a forest of rain-catching flower heads on the Lorne beach foreshore, Brigit Heller's installation asks, 'Is paradise lost? Have we reached a point of no return? An ever-changing landscape due to climate change forces us to rethink our actions and contemplate big changes in places we inhabit'. The title references the epic poem about the fall of mankind by the 17th century English poet, John Milton. More specifically, it is inspired by a popular osteria in Venice, a city that is slowly drowning in the sea. In Heller's words, the title 'does contemplate the ramifications of rapid changes in eco systems around the world, the effects that might have on places we love and the way we could deal with those consequences. Far from defeatist, the work offers hope, joy and possibly reflection'.

Paradiso perduto closely references nature. Heller transforms steel rods by applying her substantial blacksmithing skills, forging flower heads from the steel and reconfiguring the landscape in which she places them. Her entire practice works with nature's unique forms such as leaves, flowers, bird nests and seed pods.

Heller further comments about the artist's role in the fraught relationship between humankind and the earth. Her work aims to posit questions such as 'can we possibly recreate a natural environment and stage an encounter with nature? Does a landscape that does not need water, nutrients or sunlight better cater to our way of life?'

She is aware that as an artist she is treading on the landscape, and in her own words reveals an apprehension about this in her statement:

It seems odd to recreate elements of nature, forms that could not possibly be improved on. Fragments of memories that connect to place and experiences appear in my work as an attempt to share the wonderments that surround us and are often unnoticed. Unlike nature's ever-changing quality, steel does offer the opportunity to capture a moment in time and place. The use of steel, a hard and unyielding material, creates a contradiction and tension between association contained in the material and the actual reading of the work.

Brigit Heller

born Switzerland 1964;
lives and works Benloch, Victoria

Paradiso perduto

2017-18 Benloch, Victoria
steel
300 'fronds'
130 - 210 cm high (variable)

Endangerment & biodiversity

SCULPTURE TRAIL SITE 10

Artist sponsors: Marianne and Peter Margin

Site sponsors: Tony and Jo Dunin

Photograph by Angus Muir



Sonia Payes

born Melbourne 1956;
lives and works, Melbourne

Littoral echo II

Melbourne 2017-8
fibreglass, automotive paint,
UV gel coating

1 large sculpture: 125 x 500 x 250 cm;
3 medium sculptures: 62.5 x 250 x 125 cm;
9 small sculptures: 30 x 60 x 30 cm;
artist proof

Endangerment & biodiversity /
Climate & weather

SCULPTURE TRAIL
SITE 11

Artist sponsors: Richard and Mandy de Steiger

Artist represented by Scott Livesey Galleries

Photograph by Paige McLean

Sonia Payes is a visual artist working with photography, new media, sculptural installations and public art. Her body of work explores the narrative of humanity's capacity to adapt and grow in the ever-changing environment.

Littoral Echo II, her installation for 'Landfall', explores the themes of life, water and adaptation in the face of environmental change. Payes utilises the long stretch of sandy beach at Lorne to emphasise the archaeological sense inherent in the work. Its narrative seeks to harness the ocean's tidal energy as though the ebb and surge of the ocean has honed these ambiguous, semi-submerged forms that we may observe as washed up on the sand from another epoch or, perhaps, fallen from the sky from another universe beyond the earth's atmosphere.

Payes began her career as a photographer and, more recently, her practice has evolved into sculpture. Her work asks questions about humanity's effect on the landscape, and its resilience and capacity to adapt and grow in an ever-changing environment. In his essay

Regenerating the future, Sasha Grishin writes, 'Although the art of Sonia Payes may be interpreted as a celebration of regeneration and the coming of the new to replace the old, there is also an underlying note of alarm and uncertainty over whether the forces being unleashed on our fragile physical and spiritual environment will in fact usher in a stable new world with a stable new order. Her art is as much an affirmation of change as a plea for us not to be seduced by the illusion of progress and to preserve our environment before it is completely lost'.

In 2014, Payes' participation in the McClelland Sculpture Survey and Awards led her to win the McClelland Achievement Prize (2014). This led to a solo exhibition at McClelland Gallery + Sculpture Park, 2016, *Parallel Futures*. In conjunction with the exhibition, she published an artist monograph *Transformations: The Art of Sonia Payes*, written by Ashley Crawford.



The function of a traditional weather vane is to show the direction of wind, and throughout history a highly decorative form has been applied to architecture. Faustas Sadauskas takes this tradition and carves from Carrara marble an abstracted form, simply called *Weather vane*. The finely-honed marble structure is based on an interplay between concave/convex forms supported by a matrix of netting braced between two intersecting pillars. He explains that 'through cross-hatched space, a geometry is delineated to harness and give direction to the prevailing elements'.

Sadauskas works primarily in stone and marble, and this unrelenting medium is critical to his practice. He comments that 'recently, my practice has become weighted towards the use of marble. I work using traditional techniques. My adopted methodological approach reflects the patience required to directly carve and finish this material. There is nothing ephemeral about stone. You need the courage to work a material to produce permanency beyond the lives of other pundits. The marble I carve

has metamorphosed over hundreds of millions of years which therein is reincarnated to further permeate new meaning beyond my existence'.

Born in Melbourne, Faustas Sadauskas is of Lithuanian heritage. A return visit to his homeland in 1986 to study at the University of Vilnius deeply influenced his work. Originally working in ceramics, an interest in carving monumental forms and archetypes drew him to timber, stone and marble. His work shifts between abstraction and an essentialised form of realism. Sadauskas has participated in numerous group exhibitions throughout Australia and overseas, and has completed ten solo exhibitions. His works are found in public and private collections, and he has completed major public art commissions for the City of Moonee Valley, the City of Bayside, the City of Casey and the City of Darebin.

Faustas Sadauskas
born Melbourne 1959;
lives and works Melbourne

Weather vane
2016 Melbourne
Carrara marble
130 x 68 x 42 cm
signed underside
from the series *Intersecting parallels*

Climate & weather
SCULPTURE TRAIL
SITE 12

Artist sponsor: Westacott family
Site sponsors: Jan and Bruce Young
Artist represented by Kazari Collector
Photograph by Paige McLean



Merinda Kelly

born Geelong 1960;
lives and works Bellbrae/Geelong

Citizen archaeologies

2017–18 Geelong/Lorne
tinted recycled Perspex and reclaimed
objects, LED light
series of cylinders stacked various sizes
100 x 900 cm (variable)

Repurpose & global junk /
Light, sound, performance & projection

SCULPTURE TRAIL
SITE 13

Citizen archaeologies is an installation by Bellbrae-based artist and educator Merinda Kelly, which relies upon public interaction to create and activate the work. To make the work, she invited the public to mine their homes for obsolete objects no longer loved, wanted or needed. The artist explains that 'the handing over of daily detritus becomes a performative ritual which unfolds as citizens purge material guilt whilst ceremoniously placing unwanted objects into transparent totemic structures'. The unwanted objects are placed in Perspex boxes that are stacked on the foreshore site, and lit at night illuminating the substrata of daily life.

Kelly's work catalyses reflection on the environmental impact of our obsession with consumerism and alludes to the deceiving lure of consumer goods, which we are constantly replenishing with new versions. It makes a playful, but serious, statement about the commodification of industry and domesticity. Visitors are invited into the space to connect with fellow citizens around themes of community and

sustainability. Portable recycled forms, reflective surfaces and objects situated on-site prompt participant agency and possibility as the space is reshaped. Collected objects left behind, or lost to technological advancement and neo-liberal consumption, are aggregated by participants from the LSB community.

Merinda Kelly is a visual artist and educator. Her research interests include practices of collection, building creative communities, visual and material culture, and socially engaged art. Kelly holds a studio at Factory 21 in Newtown and is undertaking her PhD at Deakin University, where she also lectures on visual arts/culture and creativity in the arts and education. She recently exhibited in *Tread: Socially Engaged Art in the De-industrialising City*, Deakin University Geelong Waterfront Campus, and *#Vacant*, a collaboration between the School of Architecture and Built Environment – Deakin University and the School of Communication and Creative Arts.

Site sponsors: Paul and Julie Kirk
Photograph by Ferne Millen



Renouncing traditional sculpture techniques and materials, Pedro Pires sources a diverse range of common household objects in his practice, rearranging and repurposing them in absurd ways which lead us to reconsider society and human endeavour. He explains that *Everyday life* 'aims to question our relationship with water and the way we preserve it and depend upon it'. He continues, 'I am very interested in the power that common household objects have and how they can be humanized to create dynamic and specific relationships with the public'.

Born in Luanda, Angola in 1978, three years after the country gained its independence from Portugal, Pires floats between two cultures with studios in both Lisbon and Luanda. The materials he works with, and the messages embedded in his practice, speak of the cultural identities inherent in things found in each region. He takes an inanimate object such as a broom, sheets of corrugated tin or, in the case of *Everyday life*, the humble plastic tub, and transforms them into a metaphor for

humanity. In the process, his structures become humanised. This work portrays a group of people represented by two types of objects: gumboots and colourful plastic water basins. These common objects are combined to form a group of human figures that stand together as one element. When it rains the sculpture functions as a fountain, as the water passes from basin to basin. If it does not rain, the vessels will remain empty and dry.

The work is a continuation of the series Pires exhibited in his show *Doppelgänger* at Gallery Momo in Johannesburg in 2016 and at ELA – Espaço Luanda Arte (Feb 2017) for the exhibition *MU SEKE*. Pires graduated in 2005 with a Bachelor of Arts in Sculpture at the Fine Art Faculty of Lisbon and received the Fine Art Erasmus Scholarship for the University of Athens, Portugal, in 2004. Pires was awarded a Master in Fine Arts 2009-10 from Central Saint Martin's College of Art and Design, London, United Kingdom. His work is regularly exhibited in both Europe and Africa.

Pedro Pires

born Angola 1978;
lives and works Portugal

Everyday life

2018 Lorne
plastic water basins, gum boots,
metal, concrete
190 x 250 x 250 cm
signed on base

**Climate & weather /
Repurpose & global junk / Capital**

**SCULPTURE TRAIL
SITE 14**

Artist sponsor: Karen Pitt

Artist represented by Gallery Momo,
Johannesburg and Cape Town, South Africa;
ELA - Espaço Luanda Arte, Luanda, Angola

Photograph by João Dias



Karl Meyer

born Mt Gambier, South Australia 1972

Tidal

2017–18 Adelaide

stainless steel, automotive 2pac paint

180 x 300 x 280 cm

Endangerment & biodiversity /
Climate & weather

SCULPTURE TRAIL
SITE 15

Tidal appears as though it has been washed up on the sand on the Lorne beach, or perhaps revealed to us through the dramatic drift of sands from extreme tidal currents and wild oceans. The form suggests a large pod-type structure, perhaps the cast-off shell of an ancient sea creature. Meyer explains, 'the form is self-referencing; an entity in its own right. It expresses unfolding and growth, building a visual sense of nurturing, opening and expansion. It is evocative of the wider natural world from the microscopic to the cosmos. It seeks to evoke a sense of life, living and biodiversity, within the simplicity of a dynamic patterning and replication'.

Karl Meyer is an Adelaide-based artist and designer who has been making public sculpture for the past decade. A fascination with the evolution of ideas, and how they influence people and the physical environment, led Meyer to study Industrial Design in the early 1990s. He later founded two workshops, *Exhibition Studios* and *Urban Objects*. His sculptural work comes from a blending of his art practice with his proficiency

as an industrial designer. It encourages fascination, engagement and interaction from his audiences, who are drawn by a sense of curiosity to the work. With its bright orange interior, arched form and protective shadow, *Tidal* encourages beachcombers to sit within its form and view the world through its aperture.

Meyer uses the physical form of sculpture as a medium to engage people within the environment, stirring the imagination, and giving them pause to reflect on their surroundings. He is recognised for creating works that are whimsical and thought provoking, bringing originality and inviting enquiry. Meyer has completed major art commissions including the Adelaide City Bike Art Trail, Questacon outdoor sculpture program in the Australian Capital Territory, and *Tracks* in Mt Gambier, among others.

Site sponsors: John and Amanda Hurley

Photograph by Karl Meyer



Poseidon, Greek god of the sea, protector of sea farers. Myths and gods are important to all cultures; my depiction of Poseidon is literal in terms of figurative sculpture and is carved with reverence for Greek antiquity. For the ancient Greeks, these myths and parables represent guidelines of ethics and morals and have a universal understanding that is timeless and instantly approachable. By placing Poseidon in the context of Lorne, the gateway to the Otway Ranges, with ancient dinosaur fossils and prehistoric fern forests, he becomes an anachronism in the present time, just as all things in history can exist in our perception. My technique is to use painting and drawing as a way to approach sculpture, and the figure of Poseidon as a framework. He is made of cypress pine, and the ancient Greeks used a method similar to wooden boat builders, using an auger and dowel to join the wood together, and in this way I can add and subtract. Poseidon is painted ultra-marine blue to represent the sea and surfing barefoot. Something that may come about in the future. Mark Schaller, 2017

Over the past five years, Schaller has been visiting Greece, where he has

developed a deep affinity with the culture and become inspired by the arts found there in the various archaeological museums. He became drawn to the history of Australian authors George Johnston and Charmian Clift, who did a kind of reverse migration to the region after the Second World War. Schaller reflects on the irony that 'Greeks were coming to Australia in the 1950s and they went the other way'. Schaller's most recent solo exhibition of paintings traced Johnston and Clift's experience during their own Odyssey to Hydra.

Schaller's colossal form of Poseidon painted in ultra-marine is strategically placed on the rock groyne reaching out from the Lorne beach as though the mighty figure throws down his trident into the ocean. This work is the first in a series called *The Greek Gods*. Schaller is making the series to playfully interrogate notions in mythology about the omniscience and omnipotence of deities who are able to change weather patterns, landscape, the fates of humankind, and the course of wars and history, and whose actions lead us to reflect on human power and frailty.

Mark Schaller

born Hamburg, Germany 1962; lives and works Woolamai, Victoria

Poseidon

2018 Cape Schanck, Victoria
Cypress pine, painted
300 x 250 x 300 cm
signed lower right
from the series *The Greek Gods*

Climate & weather

SCULPTURE TRAIL SITE 16

This work has been created with the support of the Deague Family Art Foundation

Artist represented by Nanda/Hobbs

Photograph by Eamon Gallagher



David Wood

born Melbourne 1966;
lives and works South Melbourne

Act two

2018 South Melbourne
copper, steel
350 x 600 x 600 cm
signed lower right
from the series *All my pasts and futures*

Capital / Endangerment & biodiversity

SCULPTURE TRAIL

SITE 17

Artist sponsors: Agar, Hynes, Jones
and Roydhouse families

Photograph by Michael Kluge

'All my pasts and futures' is conceived through continuing questioning of my personal place on "the world stage" as artist and as an individual. The second act represents choice. David Wood 2017

The pathway from the Erskine Paddock to the sea is framed by two very tall copper curtains, the warm muted patina of the pink metal gently reflecting the light and landscape around it. They turn this familiar public landscape into a theatre space. David Wood's *Act two* is the second work in a three-part series, *All my pasts and futures*. He comments of the work, 'it explores pushing the linear plane into three dimensions through the transfiguration of landscape into a stage defined by curtains, a wing and stairs, the draping of fabric - a continued reference to artistic movements through antiquity to the contemporary.' *Act two* represents a meditation on choice and consequence, cause and effect.

Wood is an artist who uses his significant skills as a blacksmith to cajole a mercurial medium into a large, unbroken shape that seemingly defies

gravity. He predominantly works in copper, he says, 'because, as a precious metal and a pure element it has intrinsic cultural value. The physical challenge in making the piece is a performance in itself...I forge metals to imbue fluidity, transparency and levitation; my public works define, announce and guard physical space, while privately exploring notions of identity and cultural connection'.

A play between reality and illusion is inherent in this series. The medium itself has an illusory quality, for at first we believe they may be real curtains making a picture book from an otherwise unruly landscape. Nature is placed on the stage and, like a Shakespearian plot, the illusion of real life helps us to see reality more clearly. Wood explains, 'all landscapes hold stories; the next act is underway, which part will you play, or are you here for the show?'

Act one was awarded the People's Choice Award, Montalto Sculpture Prize 2017.



Aldo Bilotta's playful post-Pop sculptures bear a direct genealogy from the floor of his industrial workshop in Eltham, where he is a master coach maker restoring pre-1942 motor vehicles. He uses the same aluminium and steel body work components, and finishing techniques, for his *Emoji* series of sculptures as he does on the body work of rare, early Ducati motor cars. *Little things* is a chance to work outside the prescriptive confines of vintage car restoration, and creatively explore the potential of industrial materials when applied to organic subjects. Depicting a large overblown aubergine surrounded by tendrils and tubers, the work is about evolution and growth. Bilotta recounts that in this work he is 'looking at the organic world through the lens of industrial materials. *Little things* asks the question: do we dominate nature or does nature dominate us?'

The materials Bilotta uses are significant to the meaning of the work. The cap of the aubergine is made from a repurposed gas bottle, and the highly polished fruit is made from industrial

strength, mass produced aluminium sheeting. He comments, 'my work has always had an industrial quality about it. This is an attempt to work these materials in an organic manner not always associated with their end use'.

Little things takes on the phenomenon of contemporary texting language that relies on ideograms for its message. It is part of a broader series of works he refers to as the *Emoji* series, which is based on the evolution of language - namely, the language of modern technology. Bilotta refers to it as an attempt to try and bring this imagery into the natural environment and repurpose it within the context of public outdoor sculpture. By elevating to the sphere of art a basic cartoon-like image of an eggplant, that itself has been repurposed by teenagers into a catchy sexual innuendo, shows Bilotta's indebtedness to Pop art forms of the 1960s and the sculpture of Claes Oldenburg.

Aldo Bilotta

born Italy 1965; arrived Australia 1967; lives and works Eltham, Victoria

Little things

2017 Eltham, Victoria
aluminium, steel
100 x 100 x 100 cm (smallest);
200 x 120 x 120 cm (largest);
total footprint 1200 cm (variable)

Repurpose & global junk

SCULPTURE TRAIL SITE 18

Photograph by Paige McLean



Ashika Marek Ostapkowicz

born Poland 1959;
lives and works Yandoit, Victoria

Once was

2016 Carlsruhe, Victoria
Mt Macedon basalt, copper leaf
140 x 240 x 160 cm
signed in cast copper on the base
of the stone

**Endangerment & biodiversity /
Climate & weather**

**SCULPTURE TRAIL
SITE 19**

Artist represented by Qdos Arts, Lorne
Photograph by Eamon Gallagher

I express myself creatively in the challenging medium of stone. It is a material considered by many to be low tech, unexciting... 'once was'. Yet stone beckons me to slow down and enter its silence. Ashika Ostapkowicz, 2017

Once was is a monolithic basalt form carved and honed in the Victorian goldfields by Polish-born artist, Ashika Ostapkowicz. It is one of two works which hark back to the distant past. His work is reminiscent of earlier art forms, and his materials and techniques are based in old traditions. Ostapkowicz comments about humanity that 'we often discard and diminish the importance of the past as we reach for the new. *Once was* questions how far we have really come, collectively and individually. How far are we prepared to go, in striving toward ever more 'progress'? These are questions that I ask myself'.

In this work there are two main symbols that dominate the stone's surface: a spiral and lines. Both illustrate different approaches to thought, regarding ourselves and the world around us.

The artist reflects, 'the primal, raw and unrestrained spiral is one of the oldest shapes in ancient art. It represents our evolving journey in life, by reflecting the universal pattern of growth, evolution and, finally, a return to the beginning. To the ancients it was a symbol of the mother goddess, who was revered as the giver of life and bringer of death'.

'The copper clad straight lines run over and across the ancient spirals, they represent a new way of seeing, progress defined by order, 'straight line' thinking. In this sculpture, the element of copper alludes to the Bronze Age, a precursor to the Iron Age, when humanity left behind a nomadic, natural and mother goddess orientation in life. This process eventually gave way to urban civilisation, that relentlessly expands to this day with a short-sighted vision regarding the abuse of our planet's resources, as though nature is solely there for the taking'.



A large, white inflatable pod floats around a large Cyprus tree situated at the edge of Erskine Paddock beckoning curiosity. Regional Sunshine Coast-based conceptual artist Nicole Voevodin-Cash explains that the title *LORNE Monument to the TREE - Museum* is about 'seeing the tree as 'monument' through a temporary (inflatable) museum. With bio-security at the door, magnifying glasses beg you to get up close and personal with these beautiful old trees.'

By obscuring a tree with a large-scale inflatable device, Voevodin-Cash manufactures the reverse effect in her audience's experience of the tree. Once you are inside the inflatable space, the Tree becomes the monument, and your attention is drawn to the minute details of the tree's miraculous trunk – a remarkable piece of natural engineering, one worth taking the time to investigate. She explains her strategy as 'to make visible from the invisible: in this case to experience, smell, touch and see the environment for the first time, like the saying 'seeing the tree from the woods'.

Voevodin-Cash first created the inflatable spaces as part of a residency for Albury Regional Art Gallery in 2007. In Lorne, she repurposes a local Cyprus to amplify the experience of these beloved trees, which have become a characteristic feature of the local landscape. The work is part of the artist's fifteen-year investigation into 'interaction' as a sculptural strategy, with the series titled *Shaped by behaviour*.

Voevodin-Cash regards herself as a landscape artist who reorganises space and ground so that we see our surrounds in a new light. 'My intention is for this landscape to carry social and psychological implications using 'interaction' as a sculptural strategy, which allows my audience to engage and participate with certain sculptural elements in order to momentarily become part of the art, and experience for themselves a sensory immersion of site'. As an environmental and behavioural researcher, Voevodin-Cash also toys with audiences' perceptions, especially how they interact and engage with the world when it is expanded and manipulated.

Nicole Voevodin-Cash

born 1961 Brisbane, Queensland; lives and works Sunshine Coast, Queensland

LORNE Monument to the TREE - Museum

2007 & 2018 Albury/Lorne
sail cloth, canvas, air blower, cotton
240 x 600 cm

Endangerment & biodiversity

SCULPTURE TRAIL SITE 20

This artist is supported with funding from Regional Arts Fund, an Australian Government program that is designed to benefit regional and remote practitioners, art workers, audiences and communities to participate in 'Landfall'

This project has been made possible with the assistance of Mark Cuthbertson Design, Inverleigh

Artist sponsors: David and Miranda Rose

Photograph by Romy Willing



Fleur Brett

born Port Moresby, 1961;
lives and works Melbourne

Shelter

Melbourne and Lorne 2017/18
woven data cable, steel, wildlife capture
camera, Dymo tape, QR code
105 x 110 x 200 cm

Repurpose & global junk /
Technology & surveillance /
Light, sound & performance

SCULPTURE TRAIL
SITE 21



Site sponsor: Margaret Cowcher
Photograph by Paige McLean

My work stems from an interest in landscape and a mapping of place, incorporating natural and industrial materials, traditional and non-traditional techniques and the movement between two and three dimensions. Fleur Brett, 2017

Fleur Brett is a highly-skilled weaver who uses unexpected materials from daily life in her practice. *Shelter* is woven from a reclaimed industrial material using a traditional random weave basket-making technique. It is a painstaking, highly nuanced mission to make a home with the resources one has and the skills available. Here the figure is not protected from the elements or the gaze of strangers. Made from recycled data cable and video technology, the work reflects on modern day communication systems. A wildlife camera is set up to monitor the work and the interactions that go on around it, and this is uploaded to Brett's website and can be viewed anywhere in the world. This surveillance element in the work reflects our fascination with the natural world and its wildlife, and our desire to monitor the behaviour of 'others'.

Here, the viewer is under surveillance, just as the work of art is watched and critiqued. Brett comments of the work, 'I first started weaving and using craft techniques in my Honours Year of Sculpture at RMIT University in 2008. The genesis of this work came from a small tapestry I made of a homeless man sleeping in a Melbourne park. From there I wove a figure (*Sleeping it off*) based on a cast of myself in the foetal position.

The sheltering, cave-like structure of this piece is a new work that now houses the sleeping figure. The artist reflects, 'I am interested in the meaning behind 'shelter' and how important it is for everyone (person and animal alike) to have a home, somewhere to feel protected and safe'.

Scan the QR code to access the artist's website homepage to view changing on-site videos of the work.



Since 1992, my focus has been to produce sculpture which is quintessentially Australian in character, both conceptually and in terms of form. At the same time, my work is also connected to the universal.
Greg Johns, 2017

In making *The observers*, Greg Johns was moved by early photographs of Indigenous Australians observing the destruction of Country - land which is their sacred landscape, a site of ancestral Dreaming, and source of food and sustenance. Johns explains:

The figurative forms are intentionally Australian in feel, out of this landscape, not out of the European landscape. The figures have a spiritual presence and also a protective feel to them. The landscape can be seen through many of the pieces; as such they are part of, integrated with the natural environment that surrounds them. Cultural responsibility of caring for place is a necessity which a well balanced advanced culture will understand for its own survival. Contemporary advanced technological cultures are primitive in their understanding of the notion of caring for place.

Johns' practice as a sculptor spans over forty years, and his work has been shown widely in Australia and on the international stage. He is represented in various national and state collections, and has completed numerous public sculpture commissions. Initially his work was inspired by international modernism but, from the mid-1990s, he began to develop work built from the observation of the landscape and, as he describes it, 'a felt/symbolic feel for subterranean factors that also drive the landscape'. He continues, '*The observers* is from this area of investigation. At the same time, what does connect it with the earlier sculptures is its underlying timelessness. The large round mandala-like sculptures I have placed in many cities are the background works from which the figures emerge. Timelessness is the over-arching theme in my practice'.

Greg Johns

born Adelaide 1953; lives and works Palmer, South Australia

The observers

2014-18 Adelaide
solid mild steel
heights variable; 180-210 x 20 x 4 cm

Endangerment & biodiversity

SCULPTURE TRAIL SITE 22

Artist and site sponsors:
Caroline Rose and Paul Butler

Artist represented by Australian Galleries

Photograph by Greg Johns



Georgina Humphries

born Melbourne 1987;
lives and works Melbourne

Tents.to.sea

2018 Melbourne
reclaimed tent upholstery, cotton,
gaffa tape, rope, carabiners
lengths variable
from the series *Throwaway fabric*

Repurpose & global junk /
Climate & weather

SCULPTURE TRAIL
SITE 23

Artist and site sponsors:
Phil Rounsevell and Nelson Estrella
Photograph by Georgina Humphries

Georgina Humphries describes her joyful, brightly coloured installation for 'Landfall' as 'a wave of tents painting the sky with kaleidoscopic colour'. For many years, she has been making work from tents discarded and unwanted after festivals and concerts. While they capture our attention with their billowing shapes and gelato colours, underpinning their exuberance is a darker message about the throwaway culture of our time where amusements and entertainment offer transient pleasure at the expense of our precious environment.

Humphries explains: *Tents.to.sea is a kinetic installation, scattered with traces of its former use. Tent windows, air vents and camping logos are subtly embedded in the fabric surface and only reveal themselves to the curious eye of the passing onlooker. A 3-dimensional patchwork stitches together traditional craft into a beacon of kaleidoscopic colour. Made entirely from discarded tent material collected from the local Falls Music and Arts Festival, this thorny patchwork surface will puff out like a sea of stalactites, sharp in appearance but soft to the touch.*

Through her public arts practice, Humphries seeks to present the traditional and familiar craft of sewing as a viable public art medium, creating site-responsive installations that are accessible to the public in their everyday life. Through exposed seams, dangling thread, and handmade imperfections, she hopes to intrigue and engage passers-by with a tangible hand-crafted object that they can easily connect to, and can have a sense of the process involved in its making. *Tents.to.sea* is the fourth work in the *Throwaway fabric* series, utilising a 3-dimensional adaptation of the traditional patchwork pattern of quarter-square triangle.



The work of Tasmanian artist Ritchie Ares Doña has been described as ‘a delightful exploration of waste and [its] endless possibilities’. In the most ordinary, cast-off materials of daily life, he finds the potential to make rarefied and exquisite objects suggestive of the natural world. *Polyethylene cocoon* is constructed from 2000 plastic milk bottles. The bottles are cut into strips and woven into a heart shape using a traditional Filipino technique called Puso. In this way, he transforms artificial substances into an evocation of the environment. The artist explains, ‘nature has unceasingly beautiful patterns and shapes. The cocoon forms and the milky colour reflects the simplicity and beauty of nature using meaningless mass-produced waste’.

‘Waste is an integral part of my practice because it is in abundance and it is inexpensive. I do a lot of exploration and experimentation with waste. The availability of materials has given me the freedom to experiment without the fear of costs. Repetition is an important part of my process. The material is

transformed from its original purpose and retransformed. *Polyethylene cocoon* is made from recycling, then repurposed, and then upcycled to create a natural beauty.’

Ares Doña was born in the Philippines and moved to Australia when he was twelve years old. He has lived in Tasmania for the past ten years, and now lives and works on the north-west coast. He started working with recyclable materials at school and continued to do so during his university studies, where he made a wedding dress out of aluminium cans. His recent work includes a community project transforming chip packets into a silvery coloured suspension work called *Silver lining* for the Tasmanian arts festival Ten Days on the Island in 2017.

Ritchie Ares Doña

born Cebu, Philippines 1984; arrived Australia 1996; lives and works Wynyard, Tasmania

High density polyethylene cocoon

2017–18 Wynyard, Tasmania
plastic milk cartons, polycarbonate plastics, rivets
200 x 80 cm, 140 x 60 cm, 90 x 40 cm

Repurpose & global junk

SCULPTURE TRAIL SITE 24

Artist sponsor: Lindy Joubert

Photograph by Neil Plain



James Parrett
born Melbourne 1976

Transfer
2012 Melbourne
stainless steel
352 x 450 x 225 cm

Climate & weather

SCULPTURE TRAIL
SITE 25

Artist and site sponsor: The County Crew

Artist represented by Gould Creative

Photograph by James Parrett

Transfer is situated on the manicured grounds of the historic Erskine House, now the Mantra Hotel. The curved stainless steel form heroically surges forth from the earth like giant silver waves catching the light on sunny days. The curved stainless steel form announces the sculpture trail to all those travelling along the Great Ocean Road into Lorne, and can be seen from the Pier glinting in the sun. Its arched forms mimic the rolling surf. James Parrett explains that *Transfer* 'continues my desire to create sculptures that embody the power of a wave whilst respecting my ongoing practice that always examines the aesthetic potential of the circular form'.

Parrett, who is a keen surfer, has spent many hours in the water contemplating the force and rhythm of the ocean. He recounts that 'the specific idea behind *Transfer* is the power of the ocean: that point where you can sit on your surfboard behind the break, where the peaceful energy calms you in its peaks and troughs, through to where that energy reaches its apex; the powerful

and dynamic energy when the ocean and the land work together to create movement that is like no other'.

The circular form is a key ingredient in Parrett's practice, and his large-scale sculptures are created from both the positive and negative shapes and spaces made by the entwining circular motion inherent in the work. He draws on the tradition of modernist abstract sculpture, which is often based in the distillation of organic forms in nature.

James Parrett received a BA in Sculpture from Monash University in 1998, and a BA (Honours) from the Victorian College of the Arts in 2002. He has exhibited widely in a range of outdoor sculpture awards including Montalto Winery Sculpture Prize, McClelland Contemporary Sculpture Exhibition and Awards, Yering Station Sculpture Prize and Sculpture by the Sea. *Transfer* was exhibited at the McClelland Sculpture Survey and Award, Langwarrin, Victoria in 2012.



'The equation' centres us amidst a stacked dilemma. As humans existing in the non-human world, our perspective may be two dimensional as we are faced with finding some longer lasting answers.
 Marcus Tatton, 2017

The equation consists of three sculptural elements made of stacked firewood: the childlike silhouette of a house with a chimney, a tree, and a cooking fire, which are set in a grassed clearing along the rocky beach at Point Grey. We are invited to explore the scene: there are some pieces of firewood missing from the house, perhaps they are the ones that have been piled onto the campfire for cooking?

Over the past twenty-seven years as a professional sculptor, Tatton has developed several veins of enquiry and execution in his work. His firewood series began while looking after his three children, keeping the wood up off the ground for the woodstove in his house in Tasmania, and making a living in sculpture. The firewood structures he made to achieve this were like cubby

houses – or as he describes them, 'bird hides for the children'. Indigenous birds in the region were attracted to the insects left on the ground where the wood had been chopped and stacked. Doorways and hallways were built and then steel structures were integrated to build more elaborate wood-stacked forms, which ultimately became sculptural forms. Tatton first exhibited a four-metre high stacked wood structure entitled *Humbaba's barrel* at Sculpture by the Sea in 2006, winning the Sydney Water Environmental Award.

Born in Taumarunui, New Zealand near Lake Taupo and Mount Ruapehu, Tatton moved to Australia to study a Bachelor of Fine Art (Furniture Design) at the University of Tasmania. His work is held in the Montalto Sculpture collection, the Arboretum in Canberra, and the Tasmanian Museum and Art Gallery, among others. His solo show at the Royal Tasmanian Botanical Gardens was staged for twelve months. He has been shown at the Dark Mofu festival and exhibited three times in Denmark at Sculpture by the Sea, Aarhas.

Marcus Tatton
 born New Zealand, 1963;
 lives and works Tasmania

The equation
 firewood sourced locally,
 stacked with wire, steel
 360 x 1200 x 1200 cm
 signed lower left
 from the series *Woodstack*

Capital / Climate & weather
SCULPTURESCAPE LAND ART
SITE 26

Artist and site sponsors: Steve and Sally Ahern
 Photograph by Will Tatton



Ryan F Kennedy

born Virginia, USA 1984; arrived Australia 2013; lives and works Glenlyon, Victoria

S.O.S

2017–18 Glenlyon/Lorne
found objects (glass bottles, wood, fabric)
1500 x 300 cm

Repurpose & global junk /
Endangerment & biodiversity

SCULPTURESCAPE LAND ART
SITE 27

The artist will donate 50% of his proceeds from the sale of S.O.S to Australian Wildlife Conservancy www.australianwildlife.org

Artist and site sponsors:
Graham Blashki and Evelyn Firstenberg

Photograph by Eamon Gallagher

Ryan F Kennedy's S.O.S is a vast performative work consisting of 1500 reclaimed glass bottles installed on the grassy meadow behind the Lorne Pier along the Shipwreck Trail at Point Grey. Beside the installation is a shelter constructed by the artist for visitors to retrieve recycled paper upon which to write a note to the world, which they then place into a bottle of their choice. The installation has no start or finish, it does not arrive to the site as a finished work, nor will it leave the site ever completed. Predicated on the time-honoured tradition of plugging glass bottles with a message to an unknown recipient living over the seas in another, far away land, S.O.S is created in a way that relies on beachcombers to relive the ritual and seal a message inside their bottle. The tradition and the work of art share a fundamental corollary of action and change.

An S.O.S. call is an International Morse code distress signal of three dots, three dashes and three dots that has been used in emergencies since 1905. Kennedy uses the conflation of

the distress signal and the message in a bottle form as a response to the environment from the individual to cease our collective exploitation of its resources and to reconsider our relationship to the earth.

Kennedy writes, 'S.O.S enables us to remove the conceptual regime of human dominance over nature and instil a much-needed sense of servitude towards our dependent relationship with nature. Asking participants to listen to nature and enact a rescue plan, S.O.S goes beyond the collective awareness of our environmental distress into a state of action'. Kennedy's practice is multidisciplinary, and his work invariably requires audience activation. Steeped in literary references, he often uses poetry and words to address the misconceptions of terms and ideologies. From large-scale constructions to small hand-made books, Kennedy expresses a need for humanity 'to understand both sides of our dualistic existence to better gain a 'whole' picture of any one given topic'.



At first glance, *My public penance* appears to be the classic monumental abstract sculpture pointing upwards to the sky, predictable in the curved shape of each element, although perhaps slightly out of place on the coastal landscape. The visitor may initially think the forms have been commissioned for a town square or forecourt of a city building. It is at this point that the deceit of the work begins to take hold of the spectator. In its complete form, the sculpture is a folly that exists on the site for less than twenty-four hours before being ceremoniously desecrated and chopped down following the official opening of the Biennale, dragged in pieces by Martin George to be suspended from the boughs of the large Morton Bay Fig tree adjacent to the Lorne Surf Life Saving Club.

The tearing down of his own work reflects George's circumspection at being a sculptor in this age when 'issues such as deforestation, pollution and war are all symptoms of selfishness whilst in power'. The public act of destruction of the modernist monolithic structure is his way of 'putting myself in the place of the

perpetrator. I want to cut down my own thicket of colossal sculptures with an axe, dragging them by hand to their final location in a public place, mounting the structures in a large tree. The chopped stumps will remain in the ground as a land intervention and relic. I'm suggesting that we often speak of 'others' engaging in destructive practices, but I, too, perform acts that are selfish, and these actions affect those around me'.

George's work is exhibited widely throughout Australia, and internationally where he is represented in Germany. Many of his 'standard issue' modernist forms grace the rarefied world of private collections. Yet, as the leading expert in contemporary Australian sculpture, Ken Scarlett, succinctly explains of George's practice, 'while Martin George can undoubtedly make a totally convincing piece of modernist sculpture, viewable from all directions and immaculately constructed, he also likes catching the spectator unawares. Things are frequently not quite as they first seem'.

Martin George
born Melbourne 1980

My public penance
2017–18 Melbourne/Lorne
aluminium, timber, lacquer
300 x 500 x 500 cm (variable)

Capital
SCULPTURESCAPE LAND ART
SITE 28

Artist and site sponsors: Ron and Sally Billard

Artist represented by Qdos Arts, Lorne;
Rolf Zscharnack, Berlin

Photograph by Rhiannon Slatter



Ciara Glover

born Ireland 1988; arrived Australia 2011;
lives and works Melbourne

A day at the beach

2017–18 Melbourne
metal and synthetic polymer paint;
sound component
200 cm each (variable)

**Repurpose & global junk /
Endangerment & biodiversity**

**SCULPTURESCAPE LAND ART
SITE 29**

Ciara Glover's installation *A day at the beach* makes a bold statement about plastic consumption and our man-made reliance on the humble plastic bag, which is causing significant threats to our natural habitats. Indeed, the Australian pastime of a family day at the beach is becoming an encounter with plastic and its aftermath, with 90% of debris found on Sydney beaches being plastics. According to the Australian Marine Conservation Society, this country uses ten million plastic bags a day (3.9 billion per year).

Glover comments of the work that it 'plays on the idea of permanence through its materiality. The heaviness of the painted metal reveals the ironic permanence of 'disposable' objects in our natural surroundings. The work highlights that global junk has become part of the everyday experience among nature and marine life'. By repeating the overblown motif of the cast away bag, Glover's strategy is to interrupt the pristine Lorne beach and depict 'a day at the beach' that many beachgoers and biodiverse inhabitants are now compelled to endure. 'It aims to confront viewers

with humanity's implications and direct intervention with natural spaces'.

A day at the beach continues Glover's multidisciplinary practice by incorporating a sound art accompaniment mimicking the life-cycle of a plastic bag, which can take more than twenty years to break down. Her practice explores the spaces and boundaries of the use of everyday objects and structures through man-made materiality. Glover looks at the ever-changing balance between the natural world and the artificial, and the conversations that emerge between objects.

Glover trained at Concordia University, Montreal, QC, where she was awarded a Bachelor of Fine Arts (Sculpture) in 2010. She is an award winning conceptual artist whose practice is installation and sculpture-based, including photography and performance. She has exhibited in Australia since 2011, and more recently at the Melbourne Museum and White Night, Melbourne.

Photograph by Alrick Pagnon



Stephanie Karavasilis has been drying and preparing ribbons of kelp in her garden for months in preparation for the installation of her performative work *Vestiges*. Once the kelp is dried, she writes fragments of text from primary historical sources referencing early European contact with the local indigenous communities, the Gadubanud people. The preservation of their culture and history is at great risk through a lack of ascendant narratives positioning their heritage within the history of the region. As the pioneering archaeologist of the region, D. J. Mulvaney, wrote in 1961, 'the Otway Peninsula is probably the least known Victorian tribal area, as 19th century records are virtually silent concerning its aboriginal inhabitants'.

Asked why she uses kelp, Karavasilis replies, 'kelp provides a protective habitat for a vast number of marine species, yet it is threatened by climate change. Kelp was also used by coastal indigenous women to create water carriers and vessels – a tradition that died out during early colonial contact. Knowledge of the language and culture of the original inhabitants

of the Otway region, the Gadubanud, was lost when European contact during the 1840s led to disease, death and displacement. By juxtaposing fragments of this violent history with an endangered yet regenerating resource, *Vestiges* highlights the impact of colonisation on both environment and culture in Australia'.

Karavasilis is a Melbourne-based sculptor, installation artist and arts educator. Through her research-based practice she explores issues of social justice, the environment, Australian culture/history, language, gender, and identity. By utilising collected, ephemeral, found and 'craft' materials within a conceptual framework, her work is both aesthetically and intellectually engaging. *Vestiges* is part of an ongoing project of uncovering and re-presenting histories through installation, investigating the natural and social forces that contribute to culture, identity and knowledge. The written word, a distinguishing feature of colonisation, is used both to disclose the scant history of the Gadubanud, and to highlight the tragic loss of local indigenous language and culture.

Stephanie Karavasilis
born Melbourne 1977;
lives and works Melbourne

Vestiges
2018 Melbourne and Lorne
kelp, correction fluid, fishing line, trees
(dimensions variable)

Language / Endangerment & biodiversity
**SCULPTURESCAPE LAND ART
SITE 30**

Photograph by Paige McLean



David Shepherd

born Warrnambool, 1959; lives and works Melbourne/Separation Creek

Medusa

2017–18 Melbourne
stainless steel, UV resistant black pvc tubing and fibres, copper wire, black circular solar cells, internal contained battery, power conversion system and floatation bladder, external waterproof LED lighting system, both peripheral and underside
100 x 510 x 510 cm

Endangerment & biodiversity /
Climate & weather

SCULPTURESCAPE LAND ART
SITE 31

The artist wishes to thank J. K. Fasham and Nexans Olex for their support in the fabrication of this work

Photograph by Eamon Gallagher

Medusa is a site-specific work conceived and made by sculptor David Shepherd to harness the power of the Erskine River estuary as a microcosm for a broader narrative about the health of the world's waterways and tributaries. He remarks that 'my intention for this piece, through its visual language of signifiers, is to stimulate critical awareness of the real environmental threat to ocean ecosystems, including the tributaries that run into them'.

Shepherd is interested in metamorphosis, and in this work he adapts the story of Medusa, who was a transformational figure from Greek mythology. She disobeyed Athena when she was seduced by, and married, Poseidon. In breaking her vow of celibacy, Athena turned the beautiful maiden into a monster with snakes for hair and an evil stare that turned anyone who looked at her into stone. Shepherd reimagines her now as a prophesying figure looking at the earth from a distance. He explains, 'Medusa, the feminine and others, have been observing from another parallel ocean-bound world beyond ours. Their anxiety is about how

we, the custodians of earth, have treated our ecosystems and how this degradation will affect this solar system and beyond. She reaches out in anguish in a pleading gesture through every tentacle. Medusa addresses the incongruity of a dreamlike apparition emerging from the depths, with a concrete message'.

Shepherd often uses the traditional technique of weaving grasses and organic fibres in his environmental sculptural practice. In *Medusa*, he has used a UV resistant black pvc tubing and fibres in place of the Pallambang fibres he usually weaves. He explains further that 'my practice concerns itself with forms that tell stories of the subconscious, through a language of semiotics and symbolism. I employ design precepts and formalist aesthetics to justify the underlying conceptual thread. I utilise materiality and primitive weaving/binding techniques to fix the outer facade to the internal skeletal structure'.



Situated within the Erskine River estuary, *Keeper of water (storm water filtering dam)* is one of two works in 'Landfall' by Japanese-born Ikebana artist, Shoso Shimbo. It is an ecological intervention as art. Harnessing the power of the river currents and tides, the work is a true land art formation. Shimbo creates a dam made from organic and biodegradable materials, which acts to slow the flow of water in order to filter and cleanse it in both directions. It is inspired by the *Watershed* project by the American land artists, Mary O'Brien and Daniel McCormick, in California and Nevada. In his desire to create remedial action through gentle and thoughtful influence on the landscape, Shimbo shares a similar philosophical approach to art and environmental activism with O'Brien and McCormick's ongoing *Watershed Sculpture* project.

Shimbo's practice traverses a range of artistic forms, from the ancient Japanese discipline of Ikebana to contemporary sculpture and environmental art. He is an

environmental activist whose academic research considers how environmental art can be effective in communicating environmental and cultural issues in the context of contemporary public art. His public sculpture references environmental and pre-modern Japanese aesthetics and its cosmologies. Shimbo comments that 'The colonisation of nature, defining nature as matter to be exploited for the sake of man, is thought to have emerged from 18th century Enlightenment principles of Cartesian dualism between human and non-human worlds. Contrarily, many indigenous cosmologies have been noted to offer ecological wisdom allowing people to live in environmentally sensitive ways. Similarly, environmental aesthetics and cosmology in Japanese traditional art such as Ikebana may offer alternative perspectives in considering strategies for sustainability'.

Shoso Shimbo

born Japan, 1960; arrived Melbourne 1987; lives and works Murrumbidgee, Victoria

Keeper of water (storm water filtering dam)

2018 Lorne
branches, gunny sacks and rocks
1000 x 150 x 100 cm

Endangerment & biodiversity

SCULPTURESCAPE LAND ART
SITE 32

Photograph by Paige McLean



Kerstin Cuming

born Duisberg, Germany, 1964;
arrived Australia 1991;
lives and works Yarra Valley

Meeting self – working with what is

2018 Lorne
labyrinth created on-site with
spontaneous voluntary visitor
participation

14 coils; diameter 1650 cm
found and collected materials
sourced from nature at the site
and surrounding environment

Endangerment & biodiversity

SCULPTURESCAPE LAND ART SITE 33

Artist sponsors: David and Sam Horstman

Artist represented by Cambridge Studio Gallery

Photograph by Stephan Klemm

Kerstin Cuming makes labyrinths along the shoreline of beaches and in the outback. They are made from lost and found materials sourced from nature and collected at the site in a gentle effort to activate the spirit through spontaneous and voluntary visitor participation. Like all Cuming's labyrinths, the Lorne iteration located along the mouth of the Erskine River is a form of communion with nature.

Meeting self – working with what is acts as an invitation evoking a range of actions and emotions – 'longing, courage, journey, listening, reflecting, meeting, transition and return.' Cuming elaborates that 'the labyrinth is created as a living sculpture, consciously integrating the natural elements. The materials are respectfully taken from the surrounding landscape to shape the archetypal circular form, which guides us on a gentle walk into the middle and out again. Ultimately, the sculpture returns to nature.'

The work is a shared contemplative space that leads the participant,

or the observer, to find a deep authentic connection to ourselves and each other, while becoming attentive to the beauty and sacredness of our natural world. These ephemeral structures are a key element within Cuming's practice. She explains that 'the process of creating a labyrinth is an expansion of what I am searching for in my creative practice of painting and sculpture. It allows for the element of collaboration with others and for transformation through action and interaction'.

Cuming is co-facilitator for *The Search for the Deep Self* Social Sculpture Art Project, which she has held in Germany and the United Kingdom since 2009. She is a member of Out of The Box, a group of nine artists from Melbourne which formed while its members were finishing a Visual Arts Diploma at Box Hill TAFE.



A colourful mass of plastic floating in the ocean may initially lure the gaze and look quite beautiful from a distance, but it is only a trick of the eye. A floating island of plastic debris is not only dangerous to wildlife but, indirectly, it has an adverse effect on our health as the toxins found in plastic make their way up the food chain onto our plates.

Sea Snakes: Trash vortexes, Shoso Shimbo's floating installation on the Erskine River, explores the problem of plastic pollution. It has become ubiquitous in our oceans, with 90% of sea birds consuming various types of plastic, and over eight million tonnes of new plastic rubbish finding its way into the oceans every year. This sculpture is constructed of many ropes made from plastic bags and wire. In ancient Japanese culture, ropes are a metaphor for snakes, which are a symbol of rebirth. Shimbo hopes that this nuanced work will be a conduit to change, commenting:

'While the environmental problem of floating plastic may seem beyond our control, my hope is that like the snake

we can shed our old skin and find a solution to the plastic problem in our new incarnation'.

Shimbo has a Master of Arts in Japanese Studies, a Master of Fine Art, and a PhD in Education. He has further qualifications as a garden designer from the esteemed Japan Horticultural Society, specialising in Japanese gardens. He is a director of the International Society of Ikebana Studies and is highly regarded throughout Australia for his remarkable creations as an Ikebana master. His work in this field, and that as an environmental artist, seeks to harness the life force of nature.

Shoso Shimbo

born Japan, 1960; arrived Melbourne 1987; lives and works Murrumbidgee, Victoria

Sea Snakes: Trash vortexes

plastic, wire, lights
five vortexes;
150 x 150 x 250 cm (variable)

Endangerment & biodiversity

**SCULPTURESCAPE LAND ART
SITE 34**

Photograph by Paige McLean



Tanja Beer & Ashlee Hughes (in collaboration with the Lorne community)

Tanja Beer

born Graz, Austria, 1977; arrived Australia
1978; lives and works Melbourne

Ashlee Hughes

born 1988, Australia;
lives and works Melbourne

The living stage (Lorne)

Erskine Paddock garden installation
soil, plants, moss, bio-degradeable
string, reclaimed timber, rope and metal,
assorted found objects
3000 x 10000 x 5000 cm (variable)

Climate & weather / Endangerment & biodiversity / Performance

MAJOR PROJECT SITE 35

Sponsored by: the Thrive Research Hub
(Melbourne School of Design, The University
of Melbourne), Lorne Sculpture Exhibition
Inc, the Great Ocean Road Coast Committee,
and Graham Blashki & Evelyn Firstenberg.
This project has been made possible by the
community of Lorne, including: Helen Smith,
Anne Nadenbousch, Colin Leitch, Sue Grant and
Grace Nicholls. Assistant designer: Pia Guilliat.
Set builder: Tim Denshire-Key. Plants donated
by Batesford Nursery, Bushland Flora, Flinders
Nursery, Tavistock Nursery, Tree Growers
Advanced (TGA), Warners Nurseries, Rhodo
Glen Nurseries

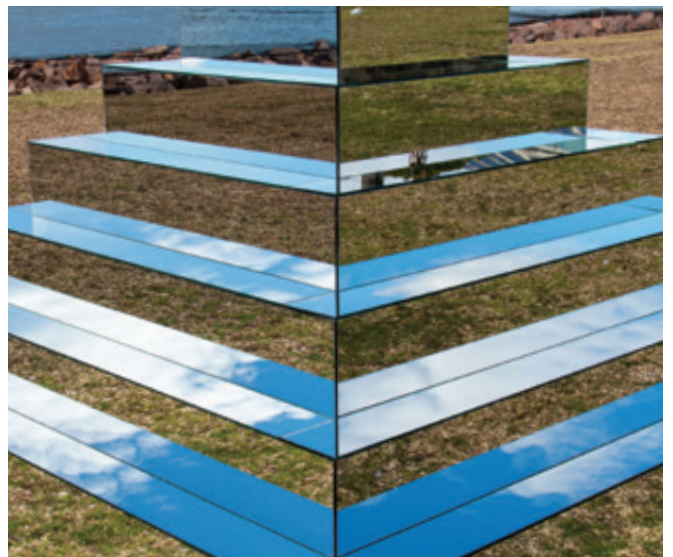
Top photograph by Eoin Carey
Left photograph by Dylan Lopez
Right photograph by Tanja Beer

The living stage (Lorne) is a recyclable,
biodegradable, edible and biodiverse
installation and performance space.
Part theatre, part garden and part
growing demonstration, the work features
a portable plant-lined stage amongst
a corridor of suspended botanical
sculptures. Created in collaboration with
the local community, *The living stage* is a
platform for celebrating Lorne's vibrant
and eclectic mix of flora and fauna, as well
as hosting performances by local artists
and musicians. The artwork aims to bring
together theatre, sustainable design and
gardening to provide a tangible example
of how ecological and artistic initiatives
can sow the seeds of community
vitalisation and environmental
stewardship. At the end of the project,
all plants and materials will be returned
to the community who helped build it.
Physical structures will become garden
beds and community spaces, plants
become food, and waste becomes
compost.

Since making its debut at the Castlemaine
State Festival in 2013, Tanja Beer's
Living Stage concept has travelled to
New York (US), Glasgow (UK), Cardiff
(UK) and Armidale (NSW, Australia) as
well as being featured at the Prague
Quadrennial of Performance Design and
Space, and the V&A Museum in London.
The Living Stage (Lorne) is the first
project situated by the sea. Because each
living stage evolves out of a direct
response to the localities of site,
ecology and community, no project is
ever the same. However, ideas of
facilitating ecological connection,
celebration and contribution are central
to the concept.

Tanja Beer is an ecological designer,
community artist and Academic Fellow
in Performance Design and Sustainability
(Ecoscenography) at the Melbourne
School of Design (University of
Melbourne). She has twenty years' professional
experience, including creating numerous
designs and public installations in Australia
and overseas. Originally trained as a stage
designer and theatre maker, her current
practice-led research is focused on the
potential of temporary event spaces to
foster place-making and socio-ecological
resilience.

Ashlee Hughes is a graduate of the
Victorian College of the Arts Production
course, specialising in designing and
making sets, props and puppets. She has
a keen interest in sustainability and site
specific projects that engage with the
natural world. Ashlee worked on
Armidale's *Living stage (The bower stage)*
in 2016, and created puppet installations
for *Scenes on the Yarra*, a project that
connects people with their local
waterways through performance.



Shirin Abedinirad

born Tabriz, Iran, 1986;
lives and works Tehran

Revision

2018 Geelong/Lorne
Reclaimed TV sets, aluminium, synthetic
polymer paint, timber and metal
200 x 300 x 300 cm

Global junk

MAJOR PROJECT SITE 36

'You use a glass mirror to see your face; you use works of art to see your soul', wrote George Bernard Shaw in his set of plays *Back to Methuselah* in 1918. Created 100 years later, Shirin Abedinirad's monumental assemblage of mirrored retro television sets in the shape of a Ziggurat interrogates similar themes of reflection, revelation, illusion and truth. Situated on the grassy isthmus at the mouth of the Erskine River, *Revision* is a site-specific land art project which mirrors all that is around it. When the space is empty, the mirrored TV screens reflect nature as it transforms itself from night to day. The ocean, sky and birdlife of the area become the only subject on the screens. When the isthmus is populated, it reflects the movements of people – joggers, walkers, children, dogs, lovers and loners who visit the site each day. Writing from her home in Tehran, Shirin comments, 'this project invites audiences to watch nature in a new frame. Instead of watching TV news, which we do not know if it is true or not, we could break the waves that televisions create and watch reality and nature instead. This installation creates a live movie through the simple reflection of everyone and everything around it. When there is no one on the beach the ocean itself plays a major role and it is watching its beauty'.

Born in Tabriz, Iran in 1986, Abedinirad is a conceptual performance artist. *Revision* is an example of her recent practice working with mirrors and the psychological power of their reflective properties. She writes, 'In my recent

projects I am trying to change the face of nature. Mirror, water, metal, stone or any kind of element that has reflective capability is interesting for me. But mirror, with increasing light gives a clearer reflection. It seems like it is a combination of two vital elements: light and water, sometimes beside each other and sometimes in conflict with each other'. In 2015 she exhibited *Mirrored ziggurat* on Cockatoo Island, Sydney for the Underbelly Arts Festival.

Abedinirad commenced as a painter, studying graphic design at the Ardebil Technical University in Ardebil, Iran and later fashion design at the Dr. Shariaty University in Tehran. Here she began to examine conceptual art and the way in which it overlaps with fashion design. In 2010, she was invited to work at Benetton's research centre, Fabrica, in Treviso, Italy and in 2014 she returned there to undertake a one-year scholarship. Her performance practice in Iran confronts issues of identity, gender, sexuality, and human compassion. Studying under the critically acclaimed Iranian director, Abbas Kiarostami, she makes video art, exploring the notion of self and identity, repetition and reflection with moving images. Kiarostami influenced her to engage with nature in this dialogue.

Revision has been created from a global collaboration, with retro televisions supplied by Geelong-based emperor of reclaimed global junk, Ian Ballis of The Powerhouse, and with the preparation of the frame, and the mirroring of the screens, done by Geelong fabricator Trevor Bliss.

Project supported by Kerry Gardner AM
and Andrew Myer AM with assistance from
the LSB Founders and Benefactors

Top photograph by Davoud Abedinirad
Left & right photographs by Shirin Abedinirad



Claudia Chaseling

born Munich 1973;
lives and works Canberra/Berlin

Milovan Destil Marković

born Serbia 1957;
lives and works Berlin

The darker the night the brighter the stars

2017–18 Canberra and Lorne
polycarbonate, LED lights, concrete,
egg tempera
250 x 500 x 300 cm

Capital / Endangerment & biodiversity

MAJOR PROJECT SITE 37

Project supported by Kerry Gardner AM
and Andrew Myer AM with assistance from
the LSB Founders and Benefactors

Artists represented by Yuill Crowley Gallery,
Sydney; Magic Beans Gallery, Berlin;
Schlachthaus.fresh&fine art, Berlin;
Momentum, Berlin

Top photograph by Studio Milovan Destil
Marković, Berlin
Left photograph by Studio Claudia Chaseling
Right photograph by Boris Burić, Belgrade

Nestled among the tea trees and reeds of the Erskine River estuary, Claudia Chaseling and Milovan Destil Marković's collaborative work, *The darker the night the brighter the stars*, is a curious intrusion of bright rainbow colours into a subtle landscape. Independently recognised artists, this is the third co-authored piece by them addressing the condition of the environment today. They recently created a similar interior work at Bundanon, Arthur Boyd's former home along the Shoalhaven River in southern New South Wales.

The work is a fusion of their respective practices, which have taken different journeys to explore similar themes of sustainability, society, science, technology and power. *The darker the night the brighter the stars* melds together Chaseling's distinctive form of 'Spatial Painting', where she paints out traditional space as we know it and Destil Marković's conceptual practice of 'Transfigurative Art', which takes symbols utilised in daily life and transforms them into deeper statements about the organisation of humanity. Both artists are pushing the boundaries of painting into the third dimension through a powerful appropriation of abstraction.

Consisting of a lit barcode that reaches up into space, and colourful ground objects referred to by the artists as 'capsules', the work radiates great energy. The translucent bars of the coded text are in dialogue with the capsules. Acting as a metaphor for

animals trying to find their way to a new place in outer space because of environmental contamination on earth, they are named after historical animals, which have been sent into space for scientific research. Text embedded in the painting on the capsules refers to the degradation of the world's natural environment. The presence of the landscape is elemental in the work. We see slices of it receding into the distance through the vertical lines of colour, and it acts as a launching pad for the capsules. At night the work glows, reflecting its coloured rays onto the water, drawing our attention closer to its form.



Seol Park

1981 Seoul, South Korea;
lives and works New York

John Kelly

1965 Bristol, UK;
lives and works Ireland

En plein air; In plain sight (AR)

2013 Antarctica, 2015 Miami,
2018 Lorne
computer-generated 3-dimensional
form, presented in location-specific
AR (augmented reality)
location-based installation at GPS
coordinates off the water's edge

Climate & weather / Technology & surveillance

MAJOR PROJECT SITE 38

Project supported by Kerry Gardner AM
and Andrew Myer AM with assistance from
the LSB Founders and Benefactors

John Kelly is represented by Australian
Galleries, Sotheby's Australia (sculpture),
Liverpool Street Gallery (painting - Sydney),
Redfern Gallery (London)

Top photograph by Sunjung Park
Left photograph by Patrick Van de Sande
Right photograph by Rick Cavicchioli

En plein air; In plain sight is the first augmented reality (AR) project presented at the Lorne Sculpture Biennale. The artists, Seol Park and John Kelly have collaborated on variations of this AR installation at the Miami Art Week in December 2015, and during the Skibbereen Arts Festival in Ireland in 2016. While Kelly is a traditional painter in terms of technique, he is iconoclastic in spirit. Seol Park is a curator and AR specialist who founded Spark Art Management/SPARK+ in 2013, producing innovative exhibits and alternative art programs in collaboration with leading artists.

This work lifts a particular image of an iceberg from Kelly's painting, *First berg* (2013), which he made in Antarctica while a recipient of an Australian Antarctic Arts Fellowship. While there, he made paintings on-site as a direct response to the landscape. Prior to departure, Kelly wrote of his practice, 'The work will all be done 'en plein air' with a field easel and oil paint on linen, using what I call a 'look and put' method, where I attempt to bring back a record of my visual response to the landscapes without embellishment'. The painting Seol Park utilises for this work is illustrated in the book *Beyond Woop Woop*, published for an exhibition of the same name at the Tasmanian Museum and Art Gallery exhibition in 2015 in association with the Dark Mofo Festival, Hobart 2015.

Seol Park has now repurposed Kelly's imagery via the technology of augmented reality and GPS, thereby

turning Kelly's icebergs into a type of Duchamp-style 'ready-made'. She then places the iceberg adrift on the ocean as seen from the Lorne foreshore, which serves as an alternative gallery space that is activated by the viewer once he or she looks into their smart device. When asked for a brief summary of the work, Park and Kelly proffer a simple explanation, '*En plein air; In plain sight (AR)* is *Pokemon Go!* for the art-loving public'.

Of their collaborative practice, the artists comment further, 'artists undertake great effort to capture plein-air views of the nature, but when it comes to the moment of presentation, we unquestioningly resort to conventional ways of locking the artworks inside the white cell of a walled gallery. The en-plein-air spirit that was alive at the point of creation becomes lost at the point of interior presentation. *En plein air; In plain sight* brings the subject matter back outdoors and allows the viewer a chance to experience the subject in a real-world chosen site. This work furthers the themes of humorous displacement and monumentality that often surface in John Kelly's oeuvre'.



Anton Hasell

born Warnambool 1952;
lives and works Mia Mia, Victoria

The spirit tree furnace

2018 Mia Mia/Lorne
aluminium, sand, air
metal casting performance
over three weekends

Repurpose & global junk /
Performance

PERFORMANCE
SITE 39

Performance sponsors:
Peter Lamell and Jane Campton
Photograph by Eamon Gallagher

The spirit tree furnace is a performative work by sculptor Anton Hasell that harnesses the energy of the cast metal techniques of the foundry. Situated on the Erskine Paddock sculpture precinct, over three weekends the artist will melt found and scrap aluminium at night, using his *Spirit tree furnace* to sculpt and cast into sand fish forms, small bells and other shapes. Hasell delights at the work's potential to reimagine the site, explaining 'Betwixt land and sea, this sculpture/performance experience offers a sonic and technological promise of curiosity-unbound and its greater possibility: a promise 'landfall' has ever beguiling made to those arrived upon this coast'.

Each day, Hasell fettles and finishes sculptures which he then hangs amongst the dangling bells and brass leaves of the 'tree' canopy. At the base of the work is a small portable furnace which at night emits a luminous fiery glow where the flowing metal springs forth. Hasell's hand-working of cast sculptural forms each day transforms the ancient craft of sculpting in metal

into a performance. The artist suggests that the layered nature of the work 'celebrates the making of art, the fusions of ancient and digital technologies and an engagement with nature and its manufacture: a vision fundamental to the festival's experience'.

The spirit tree furnace is a multi-sensory work with a strong aural element inherent in its design. Hasell is a respected bell-maker, and his carillons and commissioned bells are highly acclaimed throughout the world. Suspended within this work is a cast bronze tubular bell with perforated holes that will, as the wind blows and the heat rises, generate a gentle Aeolian wind-song in tune with the tinkling of the tree's harmonic bells and leaves. Its presence, together with the staged garden project and diverse sculptures dotted around the site, will restore a sense of ceremony and dignity to the Erskine Paddock, which until now has been a forgotten public space.



Performance artist, Jill Orr, creates site-specific works that grapple with the balance and discord that exist at the heart of relations between the human spirit, art and nature. In 2016, she performed a dramatic twilight work at the Biennale, *Antipodean epic*. This year, she performs *Dark night*. Orr describes the work as 'a site-specific response to the disused Lorne quarry, which has an immense rock face and is an unnatural amphitheatre, albeit now well-reclaimed by nature. The performance is evocative of parallel life forms that are seen in glimmering moments gathering in darkness. Scale and atmosphere are prevailing elements where both immensity and intimacy act together bringing audiences into the space-time of the imaginary. The work is evocative, poetic and pretty crazy, but at its core, the earthly underpinnings ground it as a serious environmental reflection of hope'.

Jill Orr's performance practice finds expression in landscapes, which speak of the past and live in the present. Drawing on each specific site and addressing

concerns that are often multi-layered, her enigmatic performances present images from the imaginary provoking the real. In an Australian context, Orr addresses the complex weaving between environment, identity and colonialism and its recurring impact. The performances are a gateway towards understanding both collective and individual relationships to place.

Orr is a significant artist whose multidisciplinary practice draws on both performance art and land art genres. She primarily explores and expresses the tenuous position of humanity, and the body, in a fragile but enduring universe. Documentation of her historic performance works are held in most national and state galleries. Orr's practice has a strong foothold on the terrain interrogated within the curatorial premise of 'Landfall', with its exploration of environment and endangerment within contemporary art and life.

Jill Orr

born Australia 1952;
lives and works Melbourne

Dark night

Performance première
Saturday 17 March, 2018 Lorne
The quarry

Endangerment & biodiversity / Performance

PERFORMANCE SITE 40

Performance sponsor: Deakin University

Artist represented by Jenny Port Gallery

Photograph by Christina Simons

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'Landfall' non-acquisitive Award \$20,000
Emerging Artist Award \$10,000
Small Sculpture Award \$3,000

Charlotte Day

Director Monash University/Museum of Modern Art.

Professor Callum Morton

Head of Fine Art, Faculty of Art, Design and Architecture, Monash University, Melbourne.

Max Delany

Director and CEO of the Australian Centre for Contemporary Art (ACCA).

Sculpturescape Land Art Award \$10,000

Maudie Palmer

Inaugural Director Heide Museum of Modern Art Bulleen. Inaugural Director TarraWarra Museum of Art Healesville.

Jason Smith

Director Geelong Art Gallery.

Lara Nicholls

Curator 19th century Australian Art National Gallery of Australia. Curator Lorne Sculpture Biennale

Scarlett Award \$3,000

Professor Su Baker

Pro Vice-Chancellor (Engagement) University of Melbourne. Professor in Art at the Victorian College of the Arts.

Ashley Crawford

Freelance arts and cultural critic. Founding editor Tension Magazine. Current editor Photofile Magazine.

Maudie Palmer (as above)

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'Landfall' LSB18 Non-Acquisitive Award: Lorne Sculpture Exhibition Inc

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