



STRATA

2025 LORNE
SCULPTURE
BIENNALE

Lorne Biennale is held on Gadubanud Country, and this catalogue was produced on the lands of the Maar and Kulin Nations. Lorne Sculpture Exhibition Inc acknowledges the Traditional Custodians of these lands and waters, and pays respect to Elders past and present.

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Lorne Sculpture Biennale 2025

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PRESIDENT'S MESSAGE

A very warm welcome to the eighth presentation of Lorne Sculpture Biennale

We are so pleased to be able to present you Lorne Sculpture Biennale 2025 after what has been a very challenging process of fundraising. There is no doubt that arts festivals of all kinds around Australia are struggling to find the necessary support from both private and government funding sources to present their latest creative vision. Consequently, we are very grateful and humbled by the support from the local community accounting for nearly fifty percent of our expenses. We have also received strong support from the Surf Coast Shire, Festivals Australia, Regional Arts Victoria and Visit Victoria for which we are also very thankful.

The 2025 Biennale continues the theme of 'spirit of place' launched in 2022 with a new interpretation envisioned by curator Simon Lawrie entitled *Strata*. The exhibition once again presents three streams of artistic presentation with the 16 sites along the sculpture trail on the Lorne foreshore, complementary ephemeral and performance works comprising our Sculpture+ program and the Small Sculpture Exhibition. All these works are being financially backed by the Biennale ensuring all artists receive fair financial compensation for their creative endeavours.

LSB 2025's artistic vision derives from the iconic geology of the Great Ocean Road on Gadubanud Country—the stratified cliffs reveal how one place can be layered over time and through different experiences, cultures and species, thereby providing a rich palette from which to create artistic interpretation.

Our comprehensive 2025 program provides a range of opportunities and formats to enable the experience of place for visitors of all ages and interests. We are presenting 16 major sculptural works along the foreshore of Lorne, 14 Sculpture+ events as well as over 30 additional sculpture works in our Small Sculpture Exhibition ensuring we deliver on our mission:

To deliver an outstanding, outdoor sculpture exhibition for the enjoyment and benefit of the artists, visitors and the local community by celebrating Lorne and the Great Ocean Road's heritage and the natural features of ocean, coast and forest.

For 2025 we are extremely fortunate to have secured the services of Simon Lawrie to curate our exhibition. Simon has brought incredible creative energy to the event and has approached this Biennale with his own unique interpretation of the theme 'spirit of place' in respect of both form and style. Simon has also gone above and beyond the normal responsibilities of curator by contributing to fund raising, marketing and production management activities. The committee is very grateful for the creativity, flexibility and versatility in which Simon has approached his work. This of course has been supported by a team of very talented artists.

Behind the scenes the Biennale would only be a dream without the hard work of our committee and volunteers who sustain the backbone of the event. It is their passion which enables us to return on each occasion. A very special thank you to all our patrons, sponsors and donors from Lorne and beyond. Their continuing commitment to the event is extraordinary and without which the Biennale would not exist. These donations helped demonstrate our viability and have enabled us to achieve significant funding from all levels of government. Finally, we acknowledge the wonderful support of our production partner Sculpture Co and presentation partner Mantra Hotel Lorne in realising and exhibiting these ambitious artworks.

Lorne is a wonderful place in terms of geography and community and this provides the opportunity to present a range of diverse events. We are very proud that the Biennale is the artistic highlight of the calendar. On behalf the committee, we trust you will enjoy what has been created for you and hope you will spread the word about the wonderful Lorne Sculpture Biennale.

Andrew Stobart, March 2025

STRATA

The Jurassic mudstone formations intermittently bridging ocean and land are a defining feature of Lorne's landscape.

Alternately veiled and revealed by tidal movements, these ancient rocks of 150 million years evoke an age dominated by dinosaurs and lush forests which saw the evolution of birds, sharks and ferns. Further into Gadubanud Country, southwest along the Great Ocean Road, are younger Miocene limestone cliffs which have yielded numerous fossils, traces of other worlds. These rocks are not static objects but are slow events containing layered spatial-temporal realities.

Lorne Sculpture Biennale 2025's artistic vision derives from this iconic geology—the stratified landscape of the Great Ocean Road serves as an analogy for the fact that one place is many places, layered both physically and experientially through time, culture, and species. In any location the strata reveal a series of imbricated layers, physical revelations of time. As such one 'place' can hold multiple and convergent histories, experience, and perspectives.

The exhibition *STRATA* presents a series of site-oriented artworks, commissioned from established and emerging artists to explore how contemporary art can respond to, articulate, and augment our experience of place. Across 16 sites the outdoor exhibition presents sculpture and spatial practice more broadly, encompassing sonic art, ephemeral installations, and landscape interventions, all uniquely capable of enabling complex and affective experiences of place. Artists developed these new works following close engagement with and being in the environment, often through multiple and extended site visits. In many cases, the works don't just draw from or reference each site but operate by fundamentally shifting our experience of the site.

For many artists in the exhibition, a key aspect of this site-oriented approach lies in framing, focusing, and shifting the immediate sensory qualities of site. Anne-Marie May's prismatic viewing device fractures and inverts our perspective of the horizon. Natasha Johns-Messenger illuminates a volume of water to visually separate it from the rolling ocean mass. The artist collective DarkQuiet provides a space for attunement to the coastal environment by focusing our sensory experience with subtle optical and

auditory means. John Meade's towering sunshade sculpture utilises the wind to evoke a sunny, relaxed disposition in viewers, while referencing the Federico Fellini film *Juliet of the Spirits*—its outlandish hat designs and the spiritual awakening of its main character.

Other artists harness aspects of stratified geological time to hint at beyond-human experience. Naomi Eller's clay fragments evoke the passages taken by all manner of beings, embodied traces which appear to extend from the existing mudstone shelf. Matthew Bird and Charity Edwards propose a techno-marine fossil washed up on shore from a future where cyborg species may evolve.

The greater terrestrial and cosmic forces at play in these shifting epochs are explored by other artists, as some works evoke micro- and macro-cosmic cycles. Darcey Bella Arnold's two log stacks—one structured and the other in disarray—reference the cosmological interplay between chaos and order. Kerrie Poliness' in situ 'landscape paintings' and related sand drawing highlight ecological interconnectedness while demonstrating the temporality of experience through tidal movements.

Beyond its geological significance, strata is also a legal concept relating to land occupation and property ownership. Ostensibly a model of coexistence and sharing of space, in the Australian context the structure of land and property ownership was founded on the legal fiction of *terra nullius*—recognition of the enduring rights of Traditional Owners, maintained for more than 3,000 generations, contradicts these structures. A significant area of the exhibition trail, between the pier and main beach, has had no artworks installed out of respect for the tangible and intangible Aboriginal cultural heritage at this location. Gadubanud artist Richard Collopy has recreated a traditional wuurn structure to occupy the central foreshore area of Lorne, foregrounding Indigenous presence, culture and community. Congregating nearby, Yugambah and Kuku Yalanji artist Nicholas Currie's large gestural figures reinforce the primacy of family connection rooted in place.

The varied claims to a place, and its shifting identities, are not always the result of a neat and slow layering but are often characterised by rupture, upheaval and sometimes violent contestation. Chaohui Xie's imposing wall, chiselled with the borders of every country on earth, speaks of territorialisation and deterritorialisation, and the local history of Great Ocean Road as a war memorial. Yusi Zang's feeding trough sculpture questions concepts of survival and excess while commenting on the artist's own experience and legally provisional status as a Chinese-born migrant in Australia.

Following its spatial definition and occupation, the use of place is equally pertinent. Carly Fischer's minimalist sculptures, resembling fragments of disused infrastructure and detritus, derive from nearby geological formations and reveal impacts of human cultural and economic systems. James Geurts civic sign structure displays corrupted environmental data, highlighting both the Lorne groyne structure's intervention in natural tidal flows and the ways our experience of the landscape is directed and framed by prescribed land use. Jen Valender's aeolian harp sculpture transposes coastal winds into music, with structures reminiscent of surveying instruments—perhaps alluding to the vanity of scientific measurement and quantification of place which cannot capture its more ethereal properties.

Taken together, these new site-oriented artworks reveal the depth and multivalent identity of this place according to temporal and subjective experience. Across and within these strata, space is created for activating a more immediate personal engagement with the local environment. I hope this engenders renewed appreciation for the rich complexity of Lorne's historical, ecological, and socio-cultural character, and the capacity of contemporary spatial practice to augment the significance and experience of place.

Simon Lawrie, March 2025

Jen Valender
Clearfell 2025

timber, steel,
aluminium, brass,
nylon, horsehair

Jen Valender creates performative encounters on and with the landscape that raise questions about the relationship between art and the natural world. Using sound and sculpture, her practice navigates the intersections of human and elemental connections, foregrounding the perception of sound—both human and nonhuman—as a means of communicating the cerebral and ineffable. Grounded in site-specificity and material heritage, Valender’s work draws on ecological narratives, ethical dilemmas and cinematic approaches to reflect on the ways in which art can shape our perception of the environment.

Clearfell transforms an antique ABC TV satellite tripod into an Aeolian harp, a sculptural instrument activated by the wind. The materials used reflect the site’s layered history as a former clearfell logging tramway, referencing archival photographs. Harp bow horsehair and a brass amplifier materially echo the harnesses of these horse-drawn trams, while steel elements mirror the fittings used on timber trolleys, and salvaged wood recalls the felled Otway forests. In *Clearfell*, the wind becomes both performer and sound-maker, collaborating with live performers in an ephemeral exchange of sound and movement. The project renders the intangible—air currents and harmonic frequencies—tangible, fostering deep listening to the airscape and landscape.

As part of the Biennale’s *Sculpture+* program, Valender will film a performance between harpist Genevieve Fry and the sculpture, offering audiences a cinematic experience of the dynamic interplay between performer, artwork and site.

This project was assisted by the Australian Government through the Festivals Australia program, and generously supported by patrons David and Margaret Harper, and production partner Sculpture Co.





DarkQuiet
DarkQuiet shoreline 2025

cork, steel, solar-powered
sound and light,
reflective material

DarkQuiet is the collaborative project of Naarm/Melbourne-based artists Madeleine Flynn, Tim Humphrey and Jenny Hector. Formed in 2020, this collective creates sound and light installations to explore principles and practices that consider their ecological impacts. As artists working with sound and light, an awareness of these impacts creates inherent tension. DarkQuiet embraces this tension and seeks to refocus ways of experiencing the rich complexity and fragility of the world.

DarkQuiet shoreline aims to recalibrate the audience's sensory experience of the site. As the artists note: 'Too bright. Too loud. Noise and the glare of spectacle threaten to overwhelm human and non-human alike. Our response is an experience that builds awareness of the impacts of sound and light on the ecologies of place. Three spaces across the site are designed as apertures to frame and enhance moments of darkness and quietness. Audiences may gather quietly in the evening or day to experience states of attunement to the place, like the sound of the turning tide.' As part of the Biennale's *Sculpture+* program, DarkQuiet will activate this work through a nocturnal site walk led by the artists, using red head torches to explore the subtle sensory experience around and nearby the 'attunement space' of their artwork.

This project was generously supported by patrons Phil Rounsevell and Nelson Estrella. DarkQuiet's *Sculpture+* event was supported by Joan Landy.





Darcey Bella Arnold
Order and disorder 2025
plantation waste timber

Darcey Bella Arnold works between painting, sculpture and drawing in a research-based practice that anatomises language to annotate its necessity and fallibility. Arnold deploys strategies of metaphor, recollection, double entendre, repetition and humour to examine familiar histories, obfuscate conventional symbolism and re-examine cultural touchstones. Her inventive pictorial world is constructed through liberal samplings from art history, contemporary politics, personal archives and popular culture. Individual works often correspond both spatially and conceptually, drawing viewers into installation driven environments.

Order and disorder examines the interplay between chaos and order, observing how these universal themes manifest across diverse contexts—cosmological, environmental, semantic, artistic, or personal. This installation comprises two piles of refuse timber logs, one stacked in an orderly sequence and the other haphazardly placed. The logs have a pointed octagonal form resembling a pencil, the common tool of choice for both written and visual communication. In the context of Lorne Biennale, the installation *Order and disorder* relates both to the local logging history and the inevitable environmental entropic march of time.

This project was generously supported by patrons Philip and Elizabeth Williams, and assistance from Emil Toonen.





Anne-Marie May
Horizon portal 2025
aluminium, epoxy paint

Anne-Marie May works across sculpture, installation, design and textiles to explore spatial, perceptual and chromatic relationships. Her practice creates both spatial and conceptual connections between an artwork and its architectural location. Making and materiality are central to May's work, and a long-standing interest in architecture and craft informs her experimentation with process and the production of objects. Resisting industrial modes of fabrication, May privileges a studio-based, craft-orientated, thinking-through-making approach that fosters variation and irregularity. Experimentation plays an important role in her studio practice, where material and process interactions invite unexpected outcomes.

Horizon portal is a prismatic viewing structure, where the internal walls are highly polished capturing and deflecting an image of the sea, sky and horizon line, producing an optical effect similar to a kaleidoscope. Installed on the Lorne pier, this interactive work fragments the viewer's perspective of the horizon line to encourage new experiences of place. The junction between sea and sky anchors the work visually and thematically, guided by the idea that a boundary is not simply a division or separation, but can also be considered in terms of an intersection and a place of exchange.

This project was generously supported by patrons Graham Blashki and Evelyn Firstenberg, and assisted by Robert Hook.





Naomi Eller
Footings 2025
various clays, steel

Naomi Eller works in ceramics and sculpture to explore nature, myth, and the human condition. Translating complex states and feelings into visual form, her works focus on personal discourse and the interplay of internal and external factors that play a part in our construction and destruction. Her sculptures are suggestive in both form and material, evoking strong personal associations in the viewer with particular attention to the allure of the work's 'skin'. Archetypes of form hold weight in Eller's work, where voids and plugs embody a charged psychological significance in relation to lack and excess, desire and becoming.

Eller's installation *Footings* is a sprawling series of clay forms embedded in the sand adjacent the mudstone folds on Lorne beach. Resembling footprints in various stages of dissolution, these works evoke an awareness of presence and absence through the trace, animating the living bodies—human and animal—that have passed through this site. Drawing on fact and imagination, Eller is interested in igniting the spaces that these imprints will have activated, to reflect the presence and life that lives on in the rich stratification of the land. The clay elements are fired to a high temperature and vitrification, a process which chemically activates the material to produce variations in patina and surface that complement the ancient mudstone formations at the site.

This project was generously supported by patrons Julie and Paul Kirk, and assisted by production partner Sculpture Co.





John Meade

Giulia 2025

aluminium, steel, PVC,
polypropylene webbing,
metalized polyester tape,
nylon, shock cord

Through sculpture, video, and installation, John Meade draws relations between the metaphysical and surreal in the experience of contemporary life and through cultural histories such as music, design, and film. A refined and adventurous materiality defines his work, with sensuous forms and unexpected juxtapositions inflected by the personal, cosmic, erotic and the uncanny. Meade also pushes the boundaries of traditional sculpture fabrication, incorporating new technologies and processes from design industries.

Meade's *Giulia* uses Federico Fellini's 1965 film *Juliet of the Spirits* as a keystone, its simple abstract form based on the extraordinary hats worn by Fellini's characters and designed by Piero Gheradi. The film is set in the seaside town of Fregene near Rome and follows a woman who confronts the desires and sublimations of her psyche to find resolve and set her ghosts free. There is a moment in the film where the lead character, Guilietta, is with friends at the beach. She is reclining on a sun lounge wearing a white straw/mesh bowl-shaped hat. As she relaxes in the sun, she slowly lowers her head and falls into a daydream. With this movement, the brim of her hat slowly moves down over her eyes to screen out the reality of daylight, allowing her to fall momentarily into her subconscious.

The faceted geometry of *Giulia*'s structural hemisphere is inspired in part by a marbled dome ceiling at the Red Fort in Agra, India. It's hexagonal design also reveals subtle references to occult spiritualism as seen in Fellini's film. On the Lorne beach, Meade's choice of lightweight materials such as the fabric webbing utilise the sun and the wind to evoke a relaxed, yet elegant, disposition (the etymology of resolve is *solvere*, Latin for loosen or release).

This project was generously supported by patrons Larry and Petra Kamener, and assisted by ACNL Engineers.

John Meade is represented by Sutton Gallery, Melbourne.





Richard Collopy
Parrawa wuurn (Spear hut of steel and wood) 2025

steel, aluminium, Tea-tree, wood, sandstone, abalone shells, bark, sand

Richard Collopy is an artist and a proud member of the Gadubanud-Gulidjan Custodian/Traditional Owner community, which is a part of the larger Kirrae Whurrung and Gulidjan nations. Based in the Otways, he has dedicated his life to preserving and promoting the culture of his people through art and cultural education programs. Inspired by the traditions and stories of his ancestors, Collopy's paintings, carvings, and sculptures often depict the landscapes, animals, and people that are integral to Gadubanud culture. He also works as a cultural educator, delivering programs for both public and private sectors. His educational programs are designed to provide participants with an in-depth understanding of the Gadubanud culture, including its history, traditions, and customs.

Collopy's central installation on Lorne foreshore takes the form of a traditional wuurn structure, constructed from natural materials secured to a steel dome frame. The artist explains that: 'when rendering a home, ideas flow and now I am sharing how I discussed this with our children, we played around a lot and are building differing types of shelters today, designs from times gone by, or as we all created out there round the Cape, enjoying that designing and coming back to the fire, so to speak; this can leave that positive memory... *Parrawa wuurn* embodies family and community central to our happiness.' As part of the Biennale's *Sculpture+* program, Collopy will host an artist talk and performance to explore these themes further.

This project was generously supported by patrons Dr Jack Wynhoven AM CM and Cynthia Wynhoven, and assisted by Colac Otway Aboriginal Corporation and production partner Sculpture Co.





Carly Fischer
When you strip everything away, it's just you looking out 2025

concrete, steel, foam, paint

Carly Fischer is a sculptural artist who often works collaboratively across sculpture, sound and video to create expansive installations. Her place-responsive practice engages with the smaller details, hidden histories and peripheral dialogues of places through improvisational and accumulative processes of wandering, field recording, archival research and collaborative experimentation. Through carefully constructed assemblages and reconstructions of found and fabricated fragments, her sculptures and installations encourage a more intimate and durational engagement with the details and dialogues of our local environments. Since 2018, Carly has been collaborating with audiovisual artist Edwina Stevens to develop sculptural and audiovisual projects that are more generative, collaborative, improvisational and reflexive responses to local places.

When you strip everything away, it's just you looking out comprises three distinct sculptural arrangements based on the simple forms of sphere and cylinder. These reference histories of Minimalist sculpture, which initiated a major shift in the significance of the sculptural object from the artwork itself to its environmental and experiential context, here realised in the context of Lorne's southern shoreline. The positive and negative spherical elements derive from the nearby geological formation known as Artillery Rocks, and the ball structures which form around organic nuclei over millenia. Impressions of the rocks are embedded in Fischer's cast forms alongside similar textures drawn from degraded styrofoam, drawing attention to the material constitution and dissolution of rock, concrete and foam. A hand-painted replica of an empty discarded Mother energy drink can sits atop one work, compressing multiple themes including maternity, capitalist excess and consumption, and environmental disrepair. As part of the Biennale's *Sculpture+* program, Fischer's installation will be sonically activated in a performance by Edwina Stevens.

This project was generously supported by patrons Tom and Marianne Latham, and assisted by production partner Sculpture Co.





Yusi Zang
Feeding 2025

cement fondu, steel, sand,
plastic, feeding trough

Yusi Zang is a diasporic Chinese artist born in Beijing and based in Naarm/ Melbourne. Connecting a personal poetics with the realism of commonplace objects, Zang's work plays with the uncanny to upset our sense of the familiar. Her paintings, sculptures, and installations transcend the banalities of existence through humorous invention, reconciling concepts of boredom and sublimity.

Zang's sculptural installation *Feeding* consists of a pair of antlers submerged in a feeding trough filled with sludge. The antlered subject, which could be a prehistoric or contemporary creature, appears to sink impossibly through the food source needed for its survival. The artwork explores themes of parasitism and dependency within the larger world, the survival instinct of organisms seeking food sources, and the existential questions posed by these instincts. Installed near the HAH Lorne Beach Cafe, a hub of both human and animal activity, the sculpture also comments on the place of certain species of animal and groups of people within a given context and their acceptance or integration within environmental and social ecosystems.

Yusi Zang is represented by Animal House Fine Arts.



KIOSK



**Matthew Bird and
Charity Edwards**
Future fossil 2025
steel, paint, zinc

Matthew Bird is a multidisciplinary artist and architect who practices across public art, installation art, moving image, interior design, architecture and site-specific interventions. Bird is the founding director of Studiobird, a creative practice with a progressive and experimental process foregrounded by a unique collaborative practice model which brings together professionals from the fields of art, architecture, design and science. Cinematographers, composers, urban researchers, astrophysicists, biologists, industrial designers, choreographers share in a 'what-if' approach and unite under the manifesto of reimagining ideas, symbols and materials to create interactive multifaceted worlds that offer meaning and complexity.

Charity Edwards is an academic, registered architect, and urban geographer. She has practiced architecture for over 20 years and collaborates with other artists, scientists, and communities to create creative spaces, landscapes, objects and urban strategy. More recently, her research highlights the impacts of urbanisation in remote environments: investigating how urban processes extend into the ocean through autonomous underwater technologies. Charity is also a co-founder and ongoing member of The Afterlives of Cities research collective, which brings together expertise in creative civic practice, architecture, digital fabrication, astrophysics and speculative fiction to recover futures in space.

Reimagining Lorne's coastal history, architect-artist Matthew Bird and architect-geographer Charity Edwards collaborate on the interactive artwork *Future fossil*. Rooted in Bass Strait narratives, it merges ancient ecological dominance with modern technological challenges. The sculpture mimics a fossilised megafauna, crafted from weathered mechanical objects emerging from the shoreline of Lorne beach. The endurance of steel urges tactile engagement and also prompts pondering of more-than-human timelines. Simultaneously reflecting vanished marine giants and contemporary concerns like undersea drones mapping offshore wind farms, it intertwines historical richness, present urbanisation and future possibilities. The artwork navigates a perilous oceanic domain, bridging myth, mystery, and industrial nostalgia.

This project was generously supported by patrons Lyndsey Cattermole AM, Andrew Cattermole and Family, and assisted by production partner Sculpture Co, and Ian Webb.





James Geurts
Dissonance: tidal intervention 2025
steel, aluminium,
aluminium print

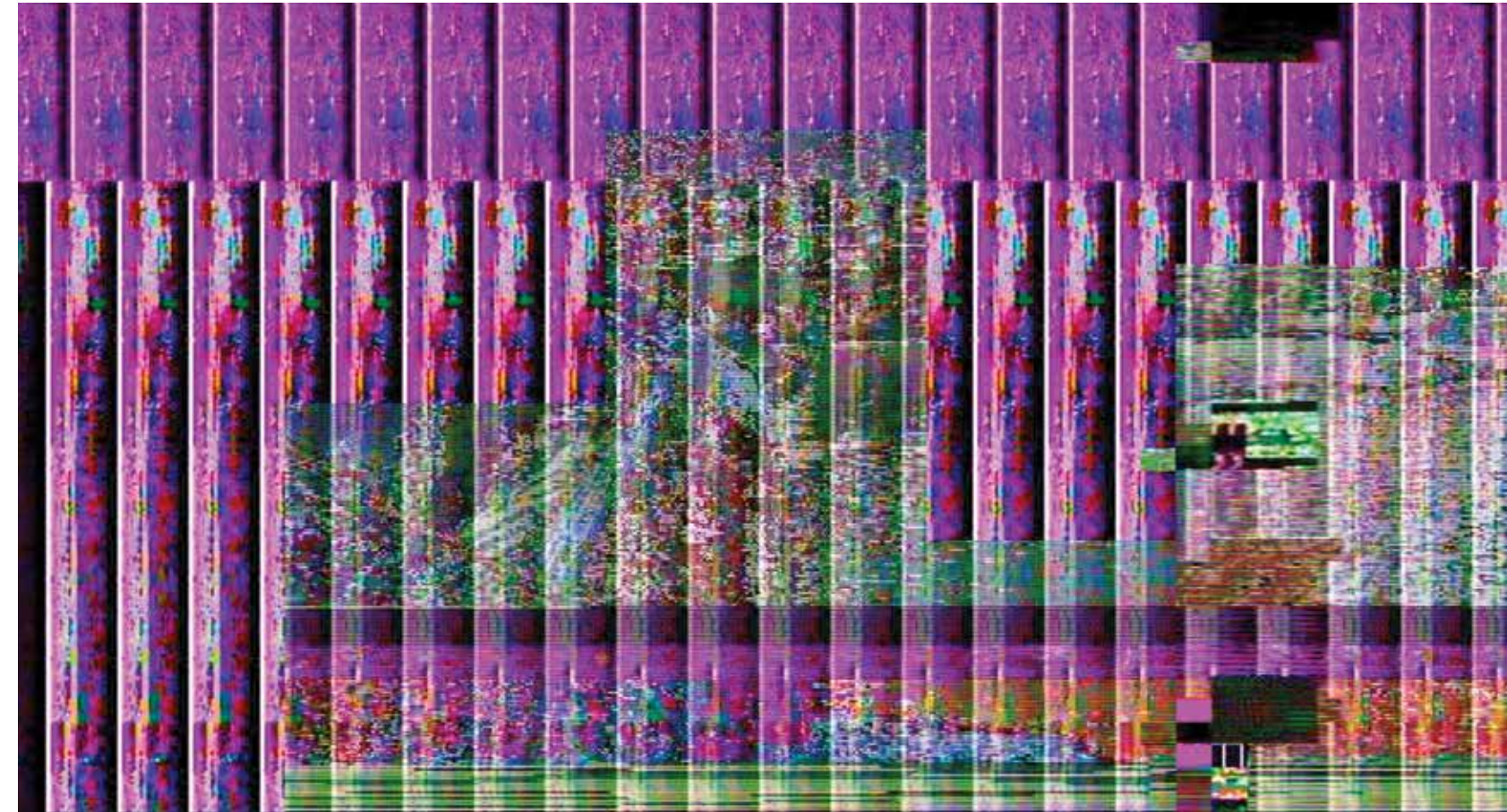
James Geurts' conceptually driven practice focuses on the way that cultural and natural forces intersect to shape both landscape and perception. Through abstraction, fieldwork, site-actions and studio research, his recent projects explore paradigms of measurement and commodification of water bodies, investigating concepts of time by traversing the primordial to the technological networks of the contemporary world. His site-actions often include modifying analogue and digital methods to emulate conditions of the site.

Dissonance: tidal intervention is a conceptual site-responsive artwork developed to reference human impact on environmental flows, consisting of a civic sign structure holding a brightly coloured abstract image. The artwork draws attention to the specific way the nearby groyne reassigns tidal currents from a natural life force to a cultural resource through the preservation of the beach for human use. The pixelated and apparently incomplete design is taken from the artist's filming of the location with an old analogue video camera—the flow of visual data is disrupted during the filming process to create pictorial distortion, reflecting environmental intervention through land management. These reference the ecological data and networks that are beyond immediate human perception, a hidden underlying layer of the environment. The structure's resemblance to council signage and creation of a passageway evokes the ways our experience of the landscape is directed and framed by established land use.

The artist will make a film relating to this work that will be screened during the Biennale, with funding from the Australian Government through Festivals Australia. This film will be screened nearby at Mantra hotel observatory room as part of the *Tidal Movements* series.

This project was assisted by the Australian Government through the Festivals Australia program. It was generously supported by patrons Matt and Ally Heine, production partner Sculpture Co, and ACNL Engineers.

James Geurts is represented by GAGPROJECTS (Greenaway Art Gallery), Adelaide and Berlin.





Chaohui Xie
Deterritorialisation and reterritorialisation 2025

steel, wood, Hebel blocks, wire

Born in China, Chaohui Xie moved to Australia in 2010 and is based in Naarm/Melbourne. Through sculpture and installation, she questions the complicated relationships between nationhood, migration, borders and citizenship. Her works are informed by the multiple temporal, geological and social trajectories that define place. Xie has recently created work for an evolving project using a collection of international coins gifted to her by the National Gallery of Victoria from their wishing well. For her, coins embody a country's aspirations and reveal a nation's identity. They also symbolise the human world by reflecting political-economic systems, recording historical figures and exposing socio-cultural landscapes.

Xie's sculpture *Deterritorialisation and reterritorialisation* is a wall structure constructed of 220 Hebel blocks with holes chiseled out. From a distance these indents appear like impact holes from ammunition, yet on closer inspection they reveal the borderlines of all the countries of the world. The concept of deterritorialisation emphasises breaking down the constraints of established jurisdiction from man-made boundaries. It is not simply imagining of a borderless world excluding territoriality, rather the phenomenon of deterritorialisation is inevitably accompanied by spatial reconstruction and reterritorialisation.

Deterritorialisation describes creation through change, a process where structure, deconstruction and restructuring creates new possibilities as original clearly defined and well-documented territorial divisions lose their authority through displacement and cross-border formations. This transformation process of constant generation and flux breaks fixed and static ideologies and creates an open field of new possibilities. *Deterritorialisation and reterritorialisation* is therefore concerned with liberating 'place' and bringing the near and far closer together.

This project was generously supported by patrons the Hatcher, Rodd and O'Neill Families, and assisted by ACNL Engineers.





Lucy Allinson
*Consuming the
landscape 2025*

plywood, exterior
house paint, concrete,
microphones,
speakers, sound

Based in Geelong, Lucy Allinson is a multi-disciplinary emerging artist who works with sound, installation, sculpture, photography, and painting. Her research-based practice concerns noise pollution and the detrimental effects it has on natural soundscapes. Lorne and the Otways have been a recurrent site for her field recording in the last five years, tracking birdsong and documenting how levels of noise pollution interfere with soundscape ecologies. Allinson hopes that her field recordings can become a sonic archive and educational resource, and she has recently been studying parklands throughout the Geelong and Surf Coast bio-regions.

Consuming the landscape is a sound installation exploring the impact of urbanisation on ecological systems. Intimately set amongst the Tea-trees on Cypress Avenue in Lorne, the sonic component includes three aspects—a selection of six years of the artist's field recordings from the Otways forest region, the existing soundscape of the artwork site, and live feedback. Allinson's local recordings document the encroachment of urban development and its impact on bird life. A series of sculptures—stepping stones and larger framework structures—represent an abstracted urban space within the landscape. These elements convey how human infrastructure and activity impinges upon natural spaces both sonically and physically. As part of the Biennale's *Sculpture+* program, Allinson will host a soundwalk around Lorne focusing on listening, acoustic ecology, noise pollution, and liminal soundscapes.

This project was generously supported by patrons Miranda, David and Caroline Rose and Paul Butler, produced in collaboration with Collide Public Art, and assisted by Lorne Home Hardware and Leisure.





Kerrie Poliness

Landscape paintings

Lorne: Ocean, Tea Tree, Erskine River 2025

8 clear acrylic panels with acrylic paint: violet sea snail (dark), sea lettuce green, old shell fragment teal, bull kelp brown, cart-rut shell egg-casing pink, violet sea snail purple (light), sea grass green, kelp gold

3 videos, duration 15 mins (5 mins each)

Tidal beach drawing (holes and hills) 2025

collaborative public drawing
Erskine River Estuary,
Lorne beach
March 22, 2025



Kerrie Poliness is based in Naarm/Melbourne and is associated with an influential group of artists working with geometric abstraction in Melbourne in the late 1980s and 90s, through the innovative artist-run space Store 5 which she co-founded. She is known for her painting and drawing works that revisit the ideas and practices of conceptual art, using everyday materials to produce large scale asymmetrical geometric artworks which respond to the place in which they are made. Since the early 1990s Poliness has designed systems for making art. Patterns are drawn onto various surfaces via instruction manuals, which enable other people to participate in the process of making her artworks. The drawings and the process of making them reveals something intrinsic about matter, that nothing is physically perfect or symmetrical even if it looks like it is. These artworks highlight interconnective processes and patterns of nature and people, and often involve workshops and collective activity.

Poliness' 'landscape paintings' invert the traditional genre depicting a scene objectively, instead situating numerous diamond shaped paintings on clear acrylic within the landscape itself. They are temporary exhibitions, conditioned by the shifting site conditions such as tidal movements, daylight, wind and rain. The specific colour of each painting is derived from flora and fauna found on site—shells, seaweed, and feathers. The diamond shape is anthropomorphic and embodies the principle of diagonality. It is a recurrent motif in Poliness' art, signifying the interconnectedness of interdependencies between people and place, nature and art.

The landscape paintings made during the research period will be installed as 'exhibitions' and documented using video. Poliness will make a film relating to this work that will be screened during the Biennale as part of the *Tidal Movements* series. For the Biennale's *Sculpture+* program, the artist will host a large participatory 'tidal drawing', made directly onto the beach using simple tools like sticks for drawing lines and gardening trowels. The drawings will change and eventually vanish with the incoming tide. The format of the drawings and the timing of these events will be informed by local knowledge through on-site research of the tides in relation to local tidal charts.

This project was assisted by the Australian Government through the Festivals Australia program, and generously supported by patrons Andrew Stobart and Eliza Strauss. Kerrie Poliness' *Sculpture+* event was supported by Angela Westacott.

Kerrie Poliness is represented by Anna Schwartz Gallery.





**Natasha
Johns-Messenger**
LightWater 2025

led lights, led driver

Natasha Johns-Messenger is an Australian/American installation artist and filmmaker based in Naarm/Melbourne and New York. With a primary interest in perception and site, she creates body-scaled architectural interventions, optical works, and site-determined film and photography. Her installations and public art projects develop from an intuitive approach to specific spaces through improvisational architecture—she highlights the framing and experience of space by working to disrupt or dissolve the distinction between a work and its context. Sometimes, these site-determined spatial installations activate an experience of perceptual paradox by employing a complex system of optical physics and material conundrums. Other works respond more subtly, extracting subject matter and formal qualities from the space in which they are exhibited.

LightWater is a site-specific work using light to delineate volume and motion in existing water bodies, which continues Johns-Messenger's work testing the subtleties of perception in public space. Improvising and responding to the waterscape's existing conditions, lights are installed near Erskine River Swing Bridge creating a slow-growing crepuscular enigma which emerges as the natural light fades. The work prompts us to reflect on fundamental atmospheric elements such as light and water, and how our understanding and experience of the world can be shifted through these environmental conditions.

This project was generously supported by sponsors Dan and Liza Wollmering, Glyn Davis and Margaret Gardner, Ute and Dieter Martin, and Lorne Friendship Group and assisted by Swing Bridge Café.





SCULPTURE+

Throughout the Biennale a suite of public programs, performances, and presentations titled *Sculpture+* will establish a pivotal point of exchange and meaningful connection between artists, audiences, and communities. These events aim to encourage more ephemeral local encounters while providing opportunities for broad engagement. This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia, and Regional Arts Victoria.

Biennale artists Lucy Allinson, Richard Collopy, DarkQuiet, Kerrie Poliness, and Jen Valender will host public programs or performances based on their existing installations. The following artists will also present new works for this program.

Creative Occupation

Shiprite 2025

performance



Creative Occupation Collective explores creative connections on Wadawurrung Country / Geelong in places seen and 'unseen'. Established in 2018

inspired by a project on South Channel Fort Island, in Port Phillip Bay, our practice is underpinned by links with coastal and (under)water locations around the bay and beyond. We work in performance, visual art, poetry, film, sculpture, field recordings; weaving these fields together. For the Lorne Biennale project, the group includes Marita Batna, Jessica Laraine Williams, Ingrid Petterson, and Michael Morgan, in consultation with conservation scientist Dr Matthew L Berg.

Creative Occupation presents ephemeral performance rites in specific places, drawing from maritime themes and environmental investigations. This ecological practice situates them at the intersection of site-specificity, fabulation, costume, character performance and tropes of life support, breathing, realms, artifacts, history and survivorship. Inverting the notion of dredging being a gesture of human extraction, removal and wreckage, *Shiprite* transforms the Lorne foreshore site with a one-off performance rite of renewal and accumulation. An assemblage of sculptural objects rests on a recycled sailcloth, and the performance centres on a walk pulling these items along the sand towards the Lorne groyne for temporary display.

This project was generously supported by Tony and Jo Dunin, Geelong Arts Centre's Creative Engine.

Creative Occupation collective, left to right: Jessica Laraine Williams, Ingrid Petterson, Michael Morgan, Marita Batna, Mathew L Berg (behind the scenes).

Rhae Kendrigan

The strandline 2025

performance



Rhae Kendrigan is a socially and environmentally engaged artist based on Latji Latji Country (Mildura). Their work as a practicing artist and creative producer explores the intersections between body and place, serving as a process

for understanding systems awareness. Their performance practice is grounded in a deep connection to landscape via the methodology of Bodyweather, a comprehensive training and performance practice that develops a conscious relation to the state of change inside and outside the body.

Kendrigan's site-responsive performance *The strandline* explores the intertidal zone of Lorne beach, what it has been and will become. They describe the expansive temporal, physical and experiential context of the work: 'Emerging from the swampy floodplain of the ancient Otway basin, where dinosaurs roamed along fast flowing rivers, a unique marine creature lives on the harsh edges of tidal habitat. As the swamps have become ranges through tectonic uplifting, and the shoreline reaches towards its final release point from Antarctica, we find ourselves in a place between tides and times. As we continue to drift north and the shore platform imperceptibly retreats, considering the deep geological time of this region, what is the future you can imagine for this place?'

This project was generously supported by Laurence Harewood and Emma Lee.

Rhae Kendrigan, *The strandline 2025*, performance, Lorne.

Edwina Stevens *Sonic activation*



Edwina Stevens (Otepoti/ Dunedin, Naarm/Melbourne) is an audiovisual artist working across composition, installation and live performance, focusing on environmental recordings, found acoustic

elements, obsolete media and synthesised sound. Her work investigates audiovisual processes of engaging with places that are collaborative and improvisational, exploring chance encounters, tangential processes and unanticipated outcomes. She is currently a PhD candidate at Deakin University and also composes and performs as 'eves'. Recent exhibitions and performances include *Treatment III*, curated by Cameron Bishop, Western Treatment Plant, Werribee, *Sonorous*, commissioned through MESS, Substation and *Velodrome* in collaboration with Carly Fischer at Stockroom Kyneton, Schoolhouse Gallery Coburg and Centre for Contemporary Art Glasgow.

Carly Fischer's sculptural installation *When you strip everything away, it's just you looking out* will incorporate a sonic activation by sound artist and frequent co-collaborator Edwina Stevens. In this sonic engagement, the metal components of the sculptures will be activated through the use of surface transducers, transforming the sculptures into acoustic resonant bodies. Drawing on environmental recordings taken from Artillery Rocks as well as site-responsive synthesised sound, this sonic activation is intended to extend on generative dialogues between the materialities of the sculptures and the sites they respond to, through closer listening and quieter performative gestures.

This project was generously supported by Deborah and Lloyd Thomas.

Studio Forrest *Mother earth 2025*

various found natural & synthetic materials



Based in the Otways, Studio Forrest is a collective of ten women artists including Gillian Brew, Trina Ebeling, Sally Fullagar, Deb Gartland, Roslyn Jamieson, Kylie Pollock, Lynne

Richardson, Sharryn Trease, Jan Verouden, and Lyndi Whalen. Coming from as far as Colac and Apollo Bay, the group meets weekly in Forrest to create both collaboratively and individually on selected themes. Initially part of a pilot program to deliver certified art courses in regional settings, the group is auspiced by the Forrest Neighbourhood House and has been practising and exhibiting for over ten years.

Mother earth is an installation of ten ephemeral works constructed from found natural and synthetic materials, which represent concepts of mother earth objects in the treed area. Drawing on the elements around them to establish a visceral connection to place, each artist evokes their conception of the 'earth mother'—an eternally fruitful and powerful feminine source that generates and nurtures life—imploing us to connect and care for this place.

This project was generously supported by Peter Lamell and Jane Campton.

Studio Forrest, *Mother earth 2025*, installation view.

Gretel Taylor *A nascent tethering 2025* performance



Gretel Taylor is a dancer, artist, curator and researcher. Her site-responsive performance works often interrogate settler-colonial presence on unceded

Aboriginal Country, and colonisation's relatedness to ecocide. Her improvised dance practice of 'locating' enacts a kinaesthetic empathy with place. Taylor is lead artist/curator of BodyPlaceProject, a key artist of Environmental Performance Authority (EPA), and collaborates regularly with photographer-filmmaker Laki Sideris.

A nascent tethering is a performance responding to the site of the Erskine River estuary. From the position of a colonial body seeking to merge with—rather than possess—this place, Gretel Taylor topples the detachment of her forebears, starts to weave strands of connection, and listens through her senses to move with its currents.

This project was generously supported by Miles and Margaret George.

Gretel Taylor, *Scourge 2019*, performance.

TIDAL MOVEMENTS

Tidal Movements is a program of three site-responsive artist films commissioned for Lorne Sculpture Biennale 2025.

In collaboration with local community, businesses and organisations, artists James Geurts, Kerrie Poliness, and Jen Valender developed works centred on the unique Great Ocean Road coastline. Their artistic responses and performances explore tides as markers of ecological time, transient experience and cyclical change. The three films will be screened daily at the Mantra Hotel as an accessible extension of the outdoor exhibition. The project is intended to engage new audiences with contemporary art, while documenting Lorne's unique environment and regional community for posterity. This project has been assisted by the Australian Government through the Festivals Australia program.



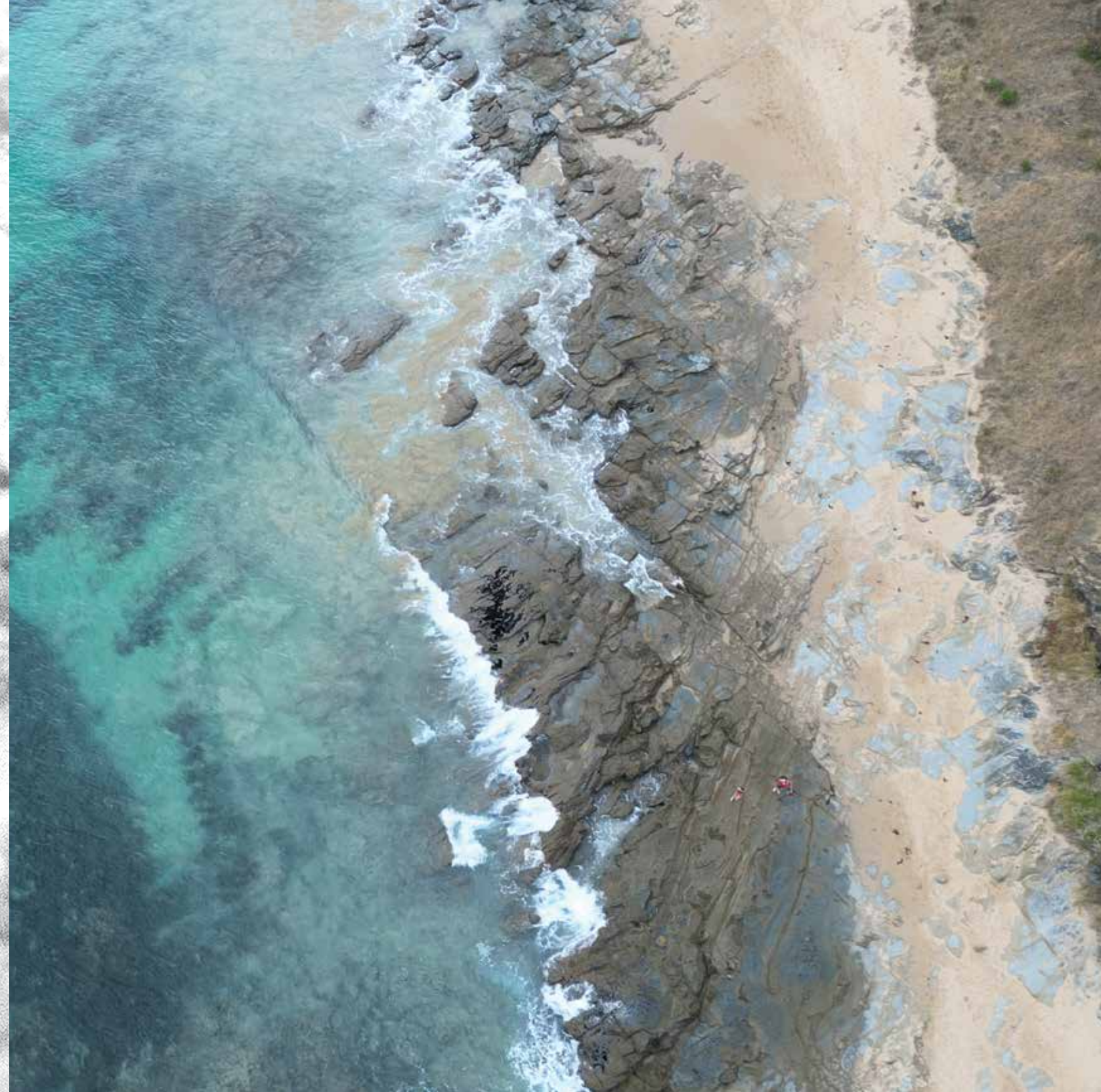
James Geurts
Dissonance: tidal intervention 2025
single channel video, 3:25 mins



Kerrie Poliness
Landscape paintings with the beach at Lorne 2025
(violet sea snail purple (dark); sea lettuce green; old shell fragment teal; kelp brown; cart-rut snail egg casing pink; violet sea snail purple (light); sea grass green; kelp gold)
single channel video, 5:03 mins



Jen Valender
Clearfell 2025
single channel video, 5:41 mins



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Australian Government; Regional Arts Fund; Regional Arts Victoria; Visit Victoria; Surf Coast Shire Council and Surf Coast Events; Great Ocean Road Coast and Parks Authority

PRODUCTION PARTNER

Sculpture Co

PRESENTATION PARTNER

Mantra Hotel Lorne

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QDos Arts; Lorne Community Connect; ACNL Engineers; Lorne Home Hardware and Leisure; Great Ocean Road Real Estate; Live Wire Park; Ipsos Restaurant; Ellikon Fine Printing; Urchin Creative; Lorne Electrics; Lorne Men's Shed; Swing Bridge Café and HAH Lorne Beach Café

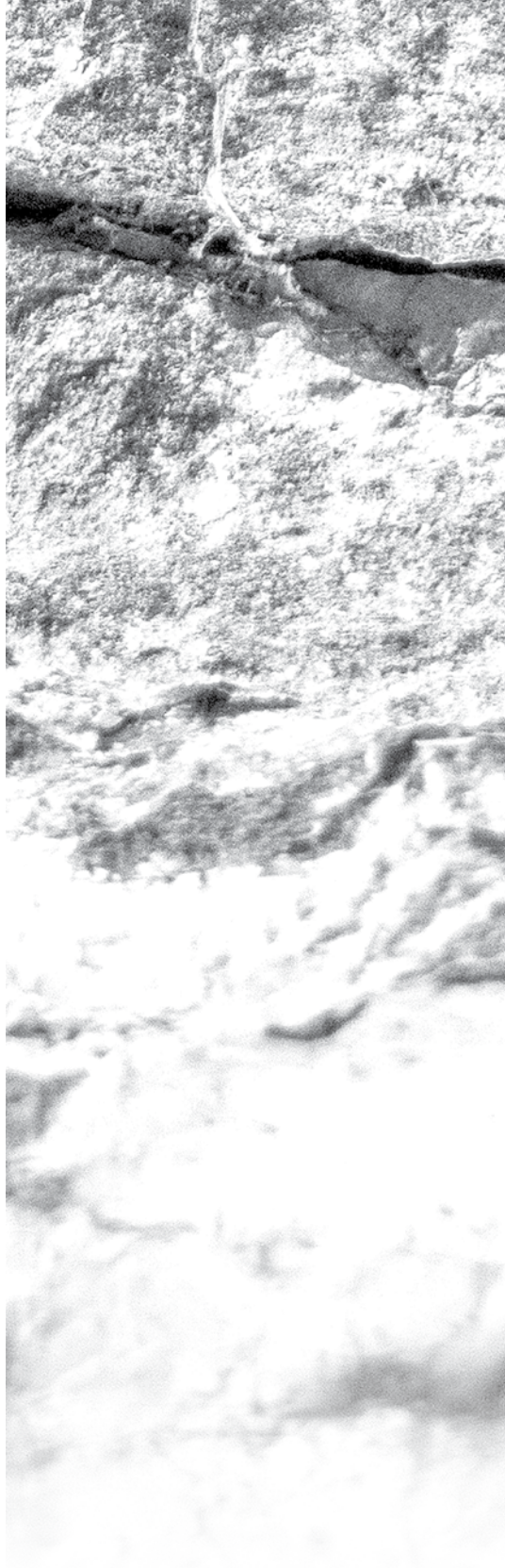
VOLUNTEERS

Intern assistants: Miranda Jarvis; Emily Kostos

Our dedicated team of volunteers are essential to the Biennale, and we thank them along with our volunteer coordinators Barbara Barber, Louise Davies and Janet Goud.







2025 LORNE
SCULPTURE
BIENNALE