

18 March - 30 April



## Welcome

Whether it's rust-coloured leaves in autumn, the smell of freshly cut grass in summer or the crisp feel of an early morning in winter, nature can inspire all of us in our own unique way.

It's why the Wollongong Botanic Garden makes the perfect setting for the Sculpture in the Garden exhibition.

Excitingly, one artist will also be awarded the Acquisitive Sculpture Award as the Garden once again plays host to an eclectic and engaging range of sculptures designed to intrigue and inspire us. I encourage you to explore the Garden and see the works within their diverse natural settings.

The Wollongong Botanic Garden was established more than 50 years ago and in that time has grown to house a significant collection of flora. It has rare species from across the globe in its collection, and plays a vital role in conservation with its nursery propagating significant plant species in collaboration with other key agencies. The Garden also serves as an important habitat for birds, insects and other wildlife.

The Sculpture in the Garden exhibition has grown since it was launched in 2016, and it has attracted a record number of entrants this year. Their works are placed alongside those of the previous award winners; Faith Semiz (Curious Dream of an Architect, 2021), Michael Purdy (Steel City, 2018), and Louis Pratt (King Coal, 2016).

Congratulations to all of the artists who have been selected to exhibit this year – I hope you enjoy seeing your creative vision come to life in such vibrant and colourful surrounds.

This event is certainly one of the highlights of the city's creative cultural calendar and I hope that you enjoy this exhibition.

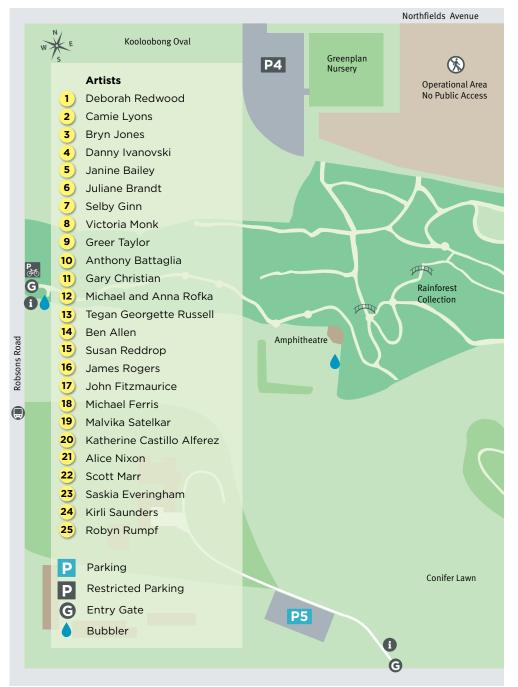
We've a creative and engaged community of arts practitioners in Wollongong and their influence can be seen and felt across the city. If this event leaves you feeling creatively inspired, be sure to visit the free Wollongong Art Gallery in the City Centre and, as you explore the city, its diverse range of public art.

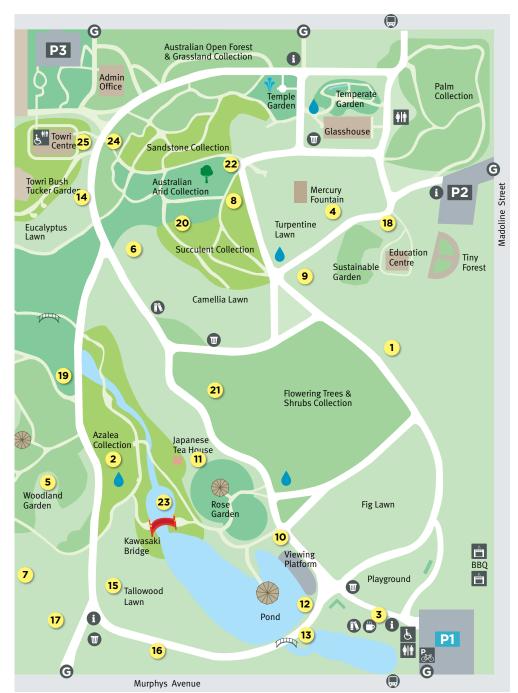
Enjoy your time in the Garden and be sure to make the most of this year's creative community program. It is for everyone and has a focus on accessibility and cross generational arts and environmental education.

Wollongong City Lord Mayor Councillor Gordon Bradbery AM

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## **Sculpture Locations**





## Cultivating arts, culture and community within the Garden

Sculpture in the Garden 2023 has grown a series of free playful public workshops, talks, walks and events to coincide with this year's exhibition. There's a mix of imagination sparkers with something for all ages and abilities.

#### 2023 Wollongong Acquisitive Sculpture Award

Now in it's fourth iteration, the Wollongong Acquisitive Sculpture Award will be awarded to one of our 25 finalists. Their winning sculpture will go on permanent display.

#### **Tours, Walks and Words**

Guided and self-directed exhibition tours in the Wollongong Botanic Garden electric buggy or on foot are scheduled throughout the exhibition calendar including walking and talking tours with some of the sculptors. We also have our popular nocturnal after dark exploration walks and a poetry trail devised by local poets who were inspired by some of the sculptures and surrounds.\*

#### **Participatory Sculpture Sessions**

Join one of our creative workshops for adults or help create a growing ephemeral sculpture alongside our Sculptor in Residence, Julie Nash who works with clay and foliage to create beautiful vessels and forms that speak to their surrounds. Julie will be onsite throughout the exhibition calendar.\*

#### **School Holiday Creativity**

Drop in on artist Tamara Gulic from Creative Ark for one of our school holidays sessions for ages 4-12 years and their grownups.\*

#### **Musical Celebrations**

Visit our Sculpture in the Garden exhibition on its final day and enjoy our free music gig featuring the best of local talent with something for all ages and musical tastes from 2-5pm on Sunday 30 April on the Turpentine Lawn just west of the education centre (Madoline St entrance).

\*More info and details on 'how to' book your free spot via our website: wollongong.nsw.gov.au/sculpture

Image top right: Sculptor in Residence Image middle right: Creative Ark for kids





## **Banksia**

**Banksia** draws attention to the woody cone produced by the Banksia flower. The Banksia flower has thousands of spikes, which finally decay and in this sculpture are represented by clusters of ground-down nails. There are also many empty wedge-like follicles in the original flower. The wedge like follicles are usually tightly shut until stimulated by bush fires to open and only then seeds are released. My sculpture aims to draw attention to this incredibly, final transformational process, from a flower to seed release.

This large-scale Banksia cone draws people's attention to the beauty, complexity and importance of the cones scattered throughout the Gardens.

#### Deborah Redwood

Redwood's practice encompasses sculpture and installation. She graduated from the College of Fine Arts (Sydney) in 2006, with a one year exchange at Alfred University, New York. She completed a Masters of Fine Art at The University of Newcastle in 2020.

Redwood has participated in residencies and group/solo exhibitions in Australia, Japan, China, India, Kenya, New Zealand and the USA. Redwood features in collections in Australia and internationally and her work has been a finalist in many well-known Australian sculpture events including Sculpture by the Sea (Bondi), SWELL Sculpture Festival, The North Sydney Art Prize and Sculpture at Scenic World.

Image: Banksia, steel 130 x 33cm

Price: \$15,000

www.deborahredwood.com



## The Bush Custodians

The Bush Custodians began as an investigation of the figure in relation to its landscape. They are cast from branches collected by the artist during long walks in the bush. Their forms are beautifully inscribed with the distinctive gum bark patterning of the natural growth of the tree and the bugs that inhabit it. I imagine these custodians wandering the land in search of answers for why their wilderness home has diminished. They invite us to walk with them and find new solutions for a sustainable future, for our green spaces and our precious wild places.

#### Camie Lyons

Camie Lyons holds a Master of Fine Arts and has been exhibiting for 20 years, with numerous solo shows in Sydney, Melbourne, Brisbane, Hong Kong and Singapore including at the Australian High Commission and a solo regional show at Bathurst Regional AG.

Career highlights include her Hill End Residency, residencies on Bruny Island, BigCi creative ground, Umbi Gumbi, numerous studies at Chalmers University in Sweden and a scholarship through the Sorros Foundation to study movement techniques in Bulgaria.

Recent commissions include the Langham in Qld, the AMP Capitol Building, the Hilton and Tiffany's in Sydney's CBD. Lyons has created public works for Waverley Council, City of Sydney Council, for Hoi Ha Wan Marine reserve in Hong Kong and in Gothenburg, Sweden. Her creations can be found in public and private collections in Australia and around the globe. Lyons continues to explore and develop her arts practice, connecting her past physicality as a dancer to the very physical act of making sculpture.

Image: (detail) *The Bush Custodians*, bronze, each figure  $270 \times 180 \times 250$ cm, installation variable (4 parts, each part 30-40kgs)

Price: \$75,000

@camie.lyons



## **Drop in the Ocean**

A family group consisting of a father, mother and daughter emerge from the ground. Truncated at the waist and dressed in swimming attire complete with hats and goggles, their heads are turned at varying angles as if to question their surroundings. The sculpture is a comment on the extreme weather patterns brought about by climate change - the family are displaced and reference both drought and flood, emerging after a storm or dry spell into a foreign environment.

Their comical appearance, body posture and expressions reflect an everyday family caught in a situation not of their making, or is it?

### Bryn M. Jones

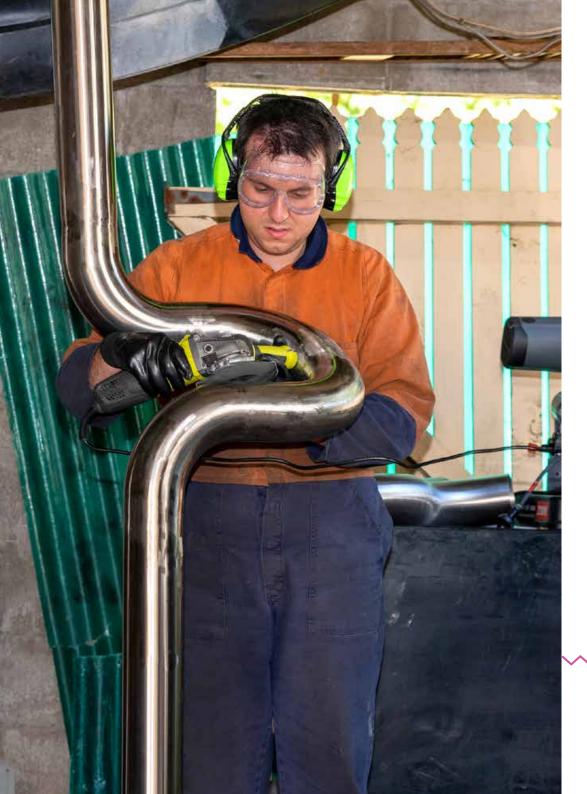
Bryn Jones has been a practising artist for over 30 years. He has created commissioned work for Hermitage, Mt Cook, Dunedin Botanic Gardens, and Wanaka, New Zealand. Recent exhibitions include Sculpture on the Peninsula (Christchurch), and Sculpture in the Gardens (Auckland), Sculpture by the Sea (Bondi) and Sculpture on the Shore (Auckland).

Jones also exhibited in Wollongong's Sculpture in the Garden 2021 and Sculpture in the Gardens Kaipara (Auckland) in 2022.

Image: Drop in the Ocean, fibreglass and aluminium. Male figure 80 x 100 x 70cm. Female figure 70 x 85 x 60cm. Child figure 50 x 65 x 50cm.

Price: Male \$6,500, Female \$5,500, Child \$4,500

📵 @bryn.jones.319



## **Memorial for Black Summer**

*Memorial for Black Summer* is an homage to the 2019-2020 Black Summer bushfires that ravaged New South Wales. Six tree-like forms are fabricated from stainless-steel half-pipe exhausts representing 5.8 million hectares of scorched landscape. The names of 119 threatened animal species, 486 threatened plant species, the 23 identified victims, 29 fire events, and 219 towns affected by this disaster are engraved into each sculptural form.

Visitors to the Garden are invited to reflect on this ecological tragedy while in a safe haven for our local biodiversity. Materials of heavy industry are associated with excess carbon and land clearing which accelerate climate change and contribute to more intense bush fire conditions in the future.

#### Danny Ivanovski

Danny Ivanovski is a multidisciplinary artist based in Wollongong, on Dharawal Country. He predominantly works in sculpture using mild and stainless steel and found materials. He also works in drawing, photography and textiles using natural fibres and dyes. Ivanovski is passionate about addressing the fragile condition of the natural world in his art practice. He also has a particular interest in the history of migration and landscape in the Illawarra region.

Ivanovski is currently studying a Master of Teaching (Secondary) in Visual Arts at the University of Wollongong. He also graduated with a Bachelor of Creative Arts (Honours) in 2019 and a Bachelor of Creative Arts (Visual Arts) in 2018. Danny has exhibited across the Illawarra region and greater Sydney. He was a finalist in the Flow Watercolour Prize (2021) at Wollongong Art Gallery and a recipient of the People's Choice Award at the Chan Art Sculpture Prize (2021) at Nan Tien Temple, Berkeley.

Image: (work in progress) Memorial for Black Summer, stainless steel half pipe exhausts,  $250 \times 200 \times 200 cm$ 

Price: \$12,950

 $\begin{tabular}{l} \hline \blacksquare @dannyivanovski\_art \\ \hline \end{tabular}$ 



## **Conversations with Trees**

Is a site-specific multi-species collaboration. Comprising of felt wrapping around and clustered vessels beneath the trees, the work aims to cultivate new polyvocal conversations about navigating the worlds that entwine us. Made from recycled felt, the objects invite non-human animal communities to take up residence. The sculpture focuses on the ecological entanglement between the artist, the audience, and the landscape. The feltwork is ephemeral, with a focus on mending and growing resilience with nature. Allowing the material to integrate back into the ecosystem, the sculpture composts new conversations.

#### Janine Bailey

Janine Bailey is an artist who cultivates slower relationships with the materiality of printmaking, sculpture and drawing. Her approach amplifies processes such as folding, pulling, tracing, and stretching and is exemplified by her use of felting. Bailey lives and makes on Dharawal Country, responding to the environment and engaging with non-humans and humans in creative conversations. Her current practice incorporates a PhD Research project at the University of Wollongong investigating the connections between visual art and sustainability.

Image: (detail) *Conversations with Trees,* felt installation, dimensions variable Price: \$350 each sculpture or entire installation \$2,750

www.janinebailey.com



## **Enlightened by Nature**

**Enlightened by Nature** represents the celebration of life and nature through a subtle expression that becomes evident upon closer inspection.

Brandt's work draws attention to the fragility of nature and it's ability to regenerate when given the opportunity and place. Fire management, known as 'cultural burning', is part of how First Nations people protect their land, plants and animals. Controlled fires allow the land to rejuvenate and many plants to thrive. Symbolised by a simple tool – a matchstick – that becomes truly unique once it is lit, this work celebrates the natural life cycle, the way we exist, interact and adapt to our environment – the foundation for the diversity of nature.

#### Juliane Brandt

Juliane is an established artist with a creative focus on figurative sculptures made from clay, wood and metal. Her intricate sculptures express human emotion in response to their surroundings.

Born in Berlin, Germany, and now based in Adelaide, Juliane's work evolved from a long process of studies and experiments formed by different influences. This particular concept was first sparked during her exchange year in Australia in 1999, where she learned about – and was inspired by – Australia's unique heritage and culture.

Throughout her life, she has experimented with many different materials and artistic forms, further developing her skills by gaining extensive practical experience during her Art & Design studies in London. Brandt has presented her art in various exhibitions across Europe. Her artwork is on permanent display in different venues and also found in private collections.

Image: Enlightened by Nature, wood and clay mounted on steel ground screws, height between 180cm and 215cm

Price: \$4,800

www.julianebrandt.art



# The Monolith of Contemplation

Made using a solid, salvaged Japanese cedar log, the process of Sho Sugi Ban, translating to Burnt Cedar, will be used to create a blackened monolithic form. This work intends to explore ideas around ritual practices based around the monolith and the natural landscape, creating a sense of place for the viewer to contemplate and reflect with, like a memorial.

This work is made for the viewer to contemplate and to be walked around, reminiscent of Brancusi's exploration of tall timber geometric forms and in particular his timber form the *Endless Column* from 1918 which was then re-iterated in 1935 as a large scale public memorial in Romania called *Park of the Endless Column*.

**The Monolith of Contemplation** is a form that intends to create a space for the garden enthusiast to enjoy. It will be a form that will enhance their wanderings in the Wollongong Botanic Garden.

This sculpture was made in collaboration with Hugh Makin.

#### Selby Ginn

Selby Ginn is an Australian artist, who specialises in installation, sculpture and painting. Her practice explores the contemporary body and how it relates to the collective unconscious, archetypes, gender and semiotics. Through materialism, repetitive action and empirical processes, a hybrid anthropomorphic form is created, a totemic offering to contemplate.

Ginn's preferred materials are timber, steel and leather. Ginn is a part of a circular economy with regard to her materials, she is able to source leather and timber through furniture makers and designers. Ginn has collaborated with her husband Hugh Makin using their combined skills to create *The Monolith of Contemplation*.

Image: (work in progress) The Monolith of Contemplation, cedar and steel,

approx. 280 x 30 x 26cm

Price: \$9,000

@ @selbyginn @makinworkshop

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## In Their Shoes

Wollongong has a complex heritage of human migration. People from overseas have and continue to migrate to Dharawal Country for a multitude of reasons. Migration stories include people escaping persecution, poverty, military conflict or migrating simply in search of a better life and a secure and stable location to raise children.

These migration stories are as varied as they are layered through danger, tragedy and survival.

*In Their Shoes* is an installation comprising of 40 pairs of cement rendered shoes placed in three circles. It uses a familiar object as a symbolic gesture. A pair of shoes represents the individual person that has travelled across land and sea looking for a safe place. The number 40 references a particular group of people who drowned when trying to flee. The circles are indicative of the cycle that may occur when the migrant becomes the refugee, still in detention and still not free.

#### Victoria Monk

Victoria Monk holds a Master of Creative Arts and a Fine Arts Diploma and has been a multimedia artist for 35 years in performance. community arts, printmaking, drawing and sculpture.

She was a finalist in the Biennial Project Venice Biennial (2022) and the Adelaide Perry Drawing Prize in 2020.

Monk was awarded first prize in the Northern Beaches Sculpture Prize (2018), the Bowral Sculpture Prize (2018), the Hunter Holden Prize (2015) and the Amnesty International (2001). She was also highly commended in the Bowral Sculpture and GreenWay Art Prize (2019).

Monk has a Masters of Creative Arts, Wollongong University and a Fine Arts Diploma, Meadowbank TAFE. She has exhibited widely including in the Sculpture in the Garden, Wollongong (2021) and her works have been purchased by the Menzies Foundation as well as by many private collectors. She has received grants from the Australia Council for the Arts and the Northern Territory Arts Council.

Image: In Their Shoes, second hand shoes, cement, approx. 200cm radius circle

Price: \$5,000





## collecting tears

In an age of ongoing environmental degradation, we find ourselves confronted by loss on a daily basis. This work offers a point of collection for our shared tears, ours and the tears shed by the earth herself and all the beings who call this planet home. This work is suspended around a tree, as if the tree were the pistil of a flower; it is a reminder of the capacity of Life to restore herself if we only step back and provide our care and our tears, and stop trying to control.

#### Greer Taylor

Greer's work is an exploration of wild, of our relationship with wild, which is a mirror of our relationship to Life. Greer's work explores the entangled interrelationship of life with death, the reality that being alive means losing that which we love, yet without death Life cannot continue... her work is an ongoing enquiry into our human relationship with grief.

Greer has exhibited in many curated public sculpture exhibitions and has won three major sculpture awards. Her recent public sculpture, phases was installed in the forecourt of the Shoalhaven Entertainment Centre in mid 2022. She exhibits regularly in group exhibitions and has mounted a number of solo exhibitions, the most recent at Shoalhaven Regional Gallery was called ephemeral lessons in grief. Greer recently launched a collection of her poems veiling: grief and delight wrapped together with a theatrical happening featuring the poems in the book.

Image: (artist impression) *collecting tears*, powdercoating on aluminium, silicone string, stainless steel fittings,  $180 \times 500 \times 500$ cm

Price: to be negotiated www.greertaylor.net



## Without End 5

**Without end** is a series of works that have risen from the process of exploring simplified geometric shape and form. Interwoven positive and negative space build in a molecular sequence giving rise to totem like structures. These markers are commonly used in many cultures over millennia to reconcile the transition from one form to the other, linking the physical plane with the spiritual. The endless possibilities and combinations further emphasise the infinite nature of the work as well as everything around us.

## Anthony Battaglia

Battaglia's creative career spans over 3 decades. He has been drawing, painting and sculpting in various media since his formative years. Battaglia's work *Bird Geometry* made its debut at Sydney's Sculpture by the Sea, Bondi in 2017 and was purchased by a known private collection. He was awarded Judges Choice at Les Sculptures Refusée for his work *Without End* in 2020.

Image: (artist impression) Without End 5, cold gal painted steel  $30 \times 190-230 \times 30$ cm each

Price \$27,500

anthonybattaglia.art



## **Threshold 4**

Threshold 4 responds to the current climate crisis. The sculpture takes its inspiration from the concept of mythic threshold crossings, most especially Japanese torii gates that mark the transition from the everyday to the sacred. Threshold 4 encourages the viewer to pause, consider and contemplate the garden and the natural world. How might humans be more accountable to their environment? What is our responsibility to the planet; what is our responsibility to the plants, trees, animals, birds and other humans that live on this earth?

#### Gary Christian

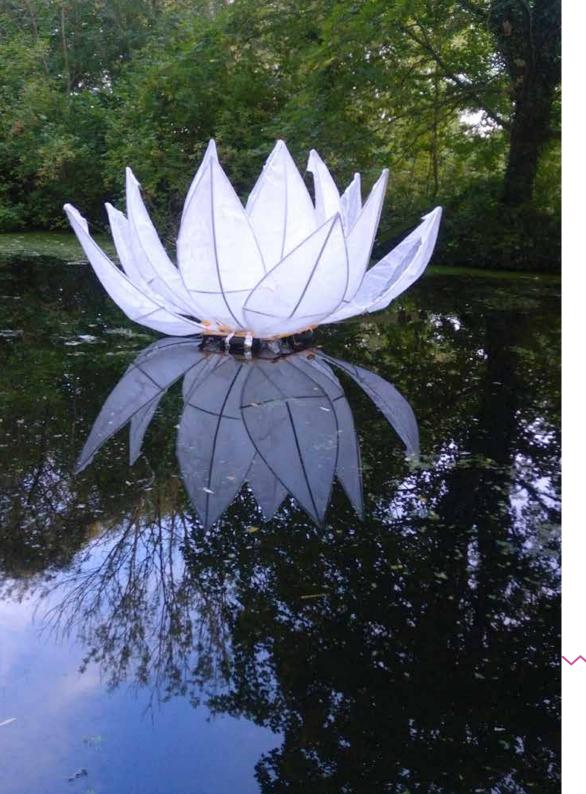
Gary Christian is a painter and sculptor with over 20 years' experience, including seventeen solo exhibitions in Sydney, Melbourne, Brisbane, Canberra and Hobart.

He won the Hillview Sculpture Biennial (2016). Sculptural commissions include a sculpture for the Mount Annan Botanic Gardens and *The Atomic Family* a commission for the UWS. He also created *Furnace* for the Corrimal Coke Works Hundred Year Centenary.

In 2009 Christian won the Santos Sculpture Award and installed a wall sculpture (commissioned by Multiplex) at Darling Harbour. This is his third time as finalist in Sculpture in the Garden, Wollongong.

Image: (detail) Threshold 4, galvanised and painted steel,  $350 \times 140 \times 60 \text{cm}$ 

Price: \$22,000



## **Water Lily**

**Water Lily** explores the antithesis of heavy materials like stone, wood, or metal by using only lightweight materials to create a swimming sculpture inspired by the beauty of real lily blossoms.

**Water Lily** shows the beauty in nature and refers to the originality found in nature.

The light materials will reflect the sunlight with different impressions and reflections at different times of the day.

#### Anna & Michael Rofka

Anna and Michael Rofka are a German based Ukrainian-German couple who've had totally diverse art educations, Anna in the Ukraine and Michael in Germany. They develop and realise site specific collaborative projects at home and internationally. The two also work individually on their 2D and 3D artistic practices.

The Rofkas are drawn to use nature phenomena to inform their works including natural sounds, light effects, shapes and botanical forms. They also like to incorporate music created by natural events as well as wind power.

They use their sculptural works to explore nature in a phenomenological and aesthetical way. The two have exhibited widely in both Europe and Asia and often incorporate a 'community engagement' aspect to their installation work.

Image: Water Lily, fleece, tubing, stainless steel, approx 400 x 200cm

Price: \$5,000



## You are Not Alone

Is a sculpture inspired by the recent lock-downs. During COVID I think we learned the importance of human connection and we also have a new found appreciation, respect and understanding for the people within our society who may have or continue to experience, isolation as part of their everyday life. I personally experienced this isolation as a new mother. I noticed this as we went into isolation and it didn't really change my life as I was already so isolated by early motherhood.

After these experiences I wish to help people feel more connected, I want to help them feel more seen and heard in their loneliness. Sometimes even knowing that you're not the only person who is lonely can somehow create a sense of connection.

This sculpture is made with the intention of emitting a loving, understanding presence. A space where people can sit if they are feeling lonely to feel supported loved and heard because every human deserves this.

#### Tegan Georgette

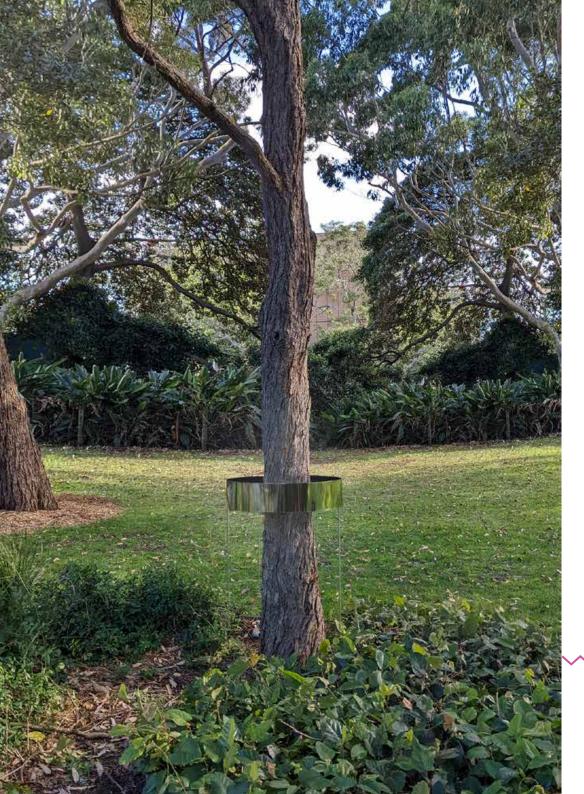
Tegan Georgette is an artist/mother creating in the Illawarra on Dharawal Country. Georgette's practice explores photography, painting, printmaking and ceramic sculpture. She is most interested in the human form and human experience. Georgette aims to give people an experience with her art. She wants people to feel seen and heard on viewing her works. She uses her art to voice the unspoken and digs deep into her own psyche through therapy and other processes in order to understand herself and the human experience on a deeper level. From this space of discovery and curiosity she creates art. Georgette is a believer in art as a tool for making change and creating connection in the community.

Image: (work in progress) You Are Not Alone, ceramic sculpture,

approx. 80 x 60 x 45cm

Price: \$4,500

@degan.georgette



## **Growth Ring**

**Growth Ring** is a sculpture that is predominantly concerned with time. Trees move and grow slowly when compared to humans, this disparity often results in a misunderstanding or overlooking of the lives of trees. This work invites viewers to consider the growth and impact of trees on their time frame, taking a moment to pause and observe time from a slower and longer perspective.

This piece is a subtle sculptural intervention that creates a visual representation of the growth of the selected trees over the average lifespan of a human born today. The delicate ring of polished stainless steel is gently curved and offset around the tree, the mirror finish interrupts the monumental trunks. This fleeting moment becomes the catalyst for visitors to re-examine the appropriateness of a human-centric approach to time when considering the slow, long lives of trees. *Growth Ring* attempts to relate the lifespan of trees and humans to enhance our understanding of the considerable age and value of trees around us, and to communicate how much a tree will grow in our lifetime.

In this sense, the work acts as both a sculpture and a clock.

#### Ben Allen & Erin Arthur

Ben and Erin are artists and architects working in Sydney and teaching at the University of New South Wales. Their architectural work focuses predominantly on community, cultural and artistic projects. Through their teaching and artistic work they explore materiality, fabrication and connection to Australian landscapes.

Image: Growth Ring, hand polished stainless steel, approx. 300cm circumference by 30cm height

Price: Starting from \$5,000 for a bespoke Growth Ring



## **Burst**

I'm enamoured by the concept of native Australian plants only seeding when exposed to unique conditions like bushfire and other environmental pressures. My solid glass forms erupting from the earth will create mystery because we don't really know what they are and what they will become once they burst open and the seeds mature. Every time I pick up an Australia pod, nut or flower I am ensconced in fantasies of what they could transform into and how they will flower. I want people to be able to project their own possibilities onto these works. They will represent the moment of release before the transformation begins.

#### Susan Reddrop

Susan Reddrop is a sculptor and glass artist with studios at Montsalvat in Eltham, and at Collingwood Yards in Victoria.

She trained at the Victorian College of the Arts majoring in sculpture and then extended her skills in glass at Monash University. Reddrop also holds a Masters Degree in Criminology.

She exhibits regularly in both solo and group exhibitions and runs workshops on request. Reddrop has worked on many collaborative and public art projects and is always open to private commissions and new creative challenges.

Image: Burst, glass, varied sizes up to 150cm high

Price: POA

www.susanreddrop.com



## **Blue Planet**

This sculpture was named in dedication to David Attenborough's documentary series about the ocean. The rhythm of the sea and the life within is aphorised in this construction to invoke fluid movement.

The twisting of the hand cut steel elements plays with light on both convex and concave surfaces; ripple and wave alike vie with this phenomenon to realise their being. This sculpture seeks to embody a liveliness containing a poetry of consideration about the pulse and renewal of the ceaseless energy contained in the majesty of the ocean.

#### James Rogers

Based in the NSW Tablelands town of Walcha, Rogers has held over 20 solo exhibitions in both painting and sculpture since 1980.

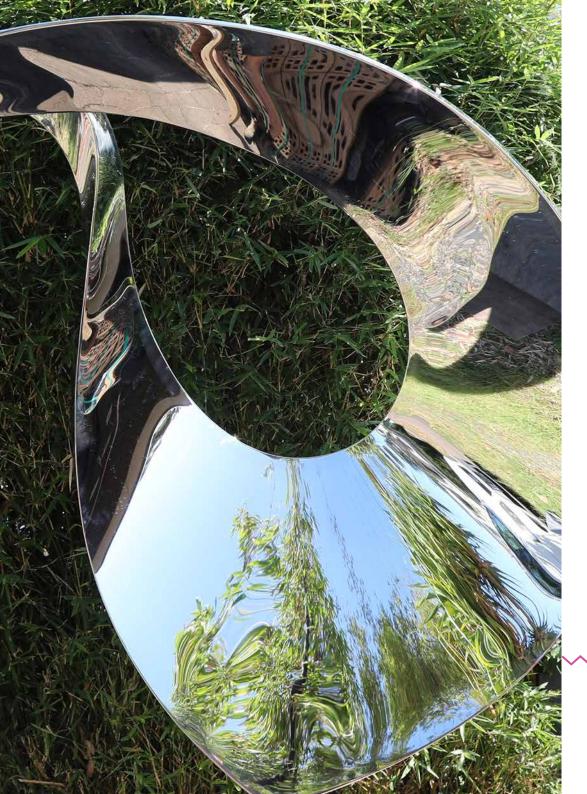
He has exhibited in Sculpture by the Sea (Bondi) 18 times since 1997 as well as Sculpture by the Sea Aarhus (Denmark) in 2015. He is currently also exhibiting in Sculpture by the Sea (Cottesloe) 2023.

Works in public and institutional collections include the Universities of NSW, UTS, ANU and Western Sydney along with Bathurst, Maitland, Campbelltown and Tamworth Regional Galleries. Commissions include *The Raft, Song Cycle, Carparks, Equinox, Riverbend, Beacon, Tears Shed* and *Blue Hills* – a commission realised for Glen Innes Severn Shire Council in 2019.

In 2020 Rogers was awarded a survey exhibition at the Drill Hall Gallery at the Australian National University and in 2022 he held a solo exhibition at New England Regional Art Museum.

Image: (detail) Blue Planet, painted steel (polyurethane), 245  $\times$  100  $\times$  90cm

Price: \$30,000



## **Green Room**

The title *Green Room*, is a surfing term used to describe the euphoric feeling of being inside a wave and being covered by the curling lip. You're in the green room.

The work is an abstract interpretation of a hollow breaking wave.

Although surfing inspired, *Green Room* can also be interpreted as botanical with its curved/hollow petals and twisting tendrils/branches.

#### John Fitzmaurice

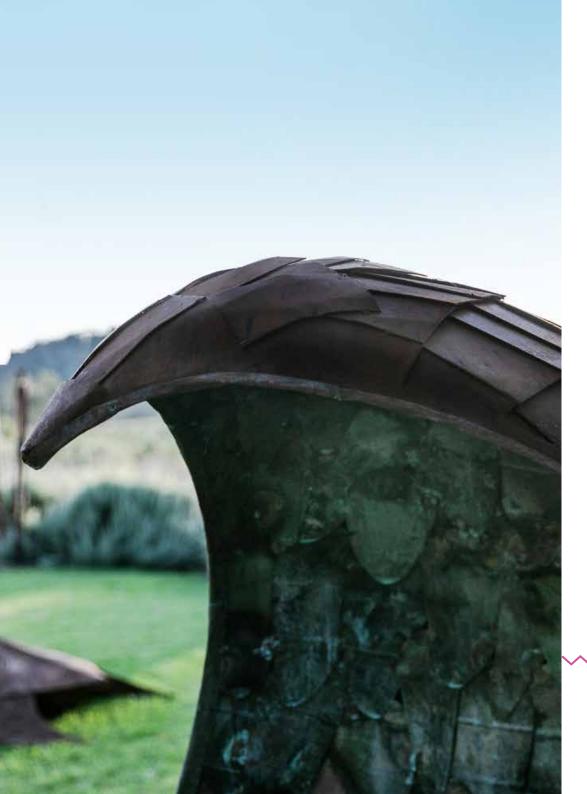
Full time North Avoca based sculptor, John Fitzmaurice, has a background in building and design. He works in a variety of materials, with stainless steel being his favoured medium.

His works are inspired by natural forms and everyday objects which he transforms through abstraction and humour. John works exclusively on every stage of his creations, with an eye to durability and high-quality finishes.

His works are represented in both public, corporate, and private collections, and he also invites private commissions.

Image: (detail) Green Room, 2mm thick 316 marine grade stainless steel sheet,  $220 \times 100 cm$ , weight: 100 kgs

Price: \$45,000



## Wave

My work focuses on simple botanical forms; challenging traditional methods to transform ordinary materials into something eyecatching. I like to reveal an unexpected form in a previously unseen way. I want my creations to look like they could have lived or grown somewhere. Living with beautiful objects that pay tribute to the natural world reminds us to slow down and helps us reconnect with nature.

**Wave** entices the viewers imagination using repetition in an organic form, to create the motion of a wave lapping onto the shore. This bold sculpture challenges the idea of a living structure and feels like it has grown in the ocean. This work draws attention to our need to care for our oceans, it's a call to action for us to combat global warming.

#### Michael Ferris

Ferris is a self-taught, emerging artist who works with steel, stone copper and wood. He challenges many common sculpture techniques by using simple materials with an unusual free flowing form. His work focuses on the botanical form, with a love for kinetic, stone and figurative steel sculptures. Growing up and living in country NSW, Michael travelled across the globe for 7 years, taking inspiration from numerous cultures, architecture, art shows, exhibitions, and sculpture methods. In recent years he has dedicated himself to his sculptural practice with recent successes in private and public exhibitions throughout NSW.

Image: (detail) Wave, steel armature, steel base plate, steel shingles all welded together and copper shingles silver soldered, 160 x 150 x 150 cm

Price: \$10,000



## **Botanical Water Assembly**

**Botanical Water Assembly** is a thread from my master's architectural thesis, WYONG - Place of Running Water. My thesis encourages us to hold the rainwater that has fallen onto us rather than channelling it to the sea. As an outsider, I have observed there is not enough positivity towards rainwater compared to in my home in India. This sculpture will allow visitors to think about rainwater amongst the water assembly and question this - Isn't having a scarcity of water enough reason to respect rainwater?

This sculpture will give visitors (human + non-human) assembly under the rain. It will create a space where we can celebrate rain through art. We can celebrate rain assembly amongst the Botanic Garden visually, listening to the rain sound while being together under one roof. Under one roof we will create an engagement and a moment of water. In that one moment when it rains, visitors will see all the magic in the collection of water by experiencing the rain under the sculptural shed. Visitors will stand, dance, make and learn under the massive umbrella that collects the water.

#### Malvika Satelkar

Malvika Satelkar is from Bombay and Goa, India and is an emerging artist with a background in architecture and a deep love of and care for, the environment. Satelkar's strong connection to the ocean has always been engraved on her life, considering where she grew up in India - her care for water is reflected in all her projects. Through her work, she attempts to erase the line between art and architecture, land and water, art and science.

Satelkar's work combines drawing, water colour and Cyanotype/Sun-Printmaking. She also incorporates live images/video, painting and has a focus on creating sculpture from recycled and found materials. She calls her arts practice *Purple Ocean Files*.

Image: Malvika's sculpture is being built on site. This is an image of an earlier work by the artist. Materials were collected on site or sourced through recycling bamboo, fabric, chicken wire, canvas, braided steel wire, 360 x 250cm Price: Not for sale



## Harvestmen

We artists are the farmers of the land of art, we put the seeds first when we start with the idea, then we prepare the ground and irrigate it with the sweat of hard work to make it happen, one day when a crop finally grows out of the ground and starts showing the first green leaves, it's a magical feeling! But the feeling doesn't last long, and there is much more work to do. Legs of steel to stand up and chase dreams of a full harvest after a new planting, where all the starving people get fed, a rewarding emotion that bursts out from our collective chest.

#### Katherine Castillo Alferez

A self-taught Colombian artist based in Sydney, Katherine commenced her career as a sculptor in 2016. Her mostly figurative work combines a realistic approach with surrealist concepts and she works with multiple mediums including varied clays, bronze casting and ceramic firing.

Having learnt the art of metalwork while working in a bronze foundry in Sydney, Castillo Alferez also explored the fundaments of clay work via a sculpture workshops in the USA. Focusing on developing her unique style, she also founded a sculpture workshop school in Sydney in 2020. Castillo Alferez has participated in several art prizes, winning first place and people's choice at 4 events recently - she still considers herself an emerging artist, with much still to do and achieve.

Image: Harvestmen, mixed media ceramic, reo bars, organic founds, patina, 250cm

Price: \$18,500

www.katherinecastilloalferez.com



## **Immortal**

Immortal continues Alice Nixon's ongoing interest in humanity's relationship with nature. The sculpture explores the value of our natural world by drawing attention to often overlooked objects, such as, in this case, a sea urchin. This sculpture was primarily constructed with reclaimed hessian coffee bags and plaster and then coated in cement. Nixon wanted this sculpture to have a handmade, non-industrial feel to emphasise the essential tactile quality of the patterned lantern-shaped shell and its unique texture. The name for this stylised sculpture, Immortal, draws on the recently discovered fact that some sea urchins can live up to 200 years.

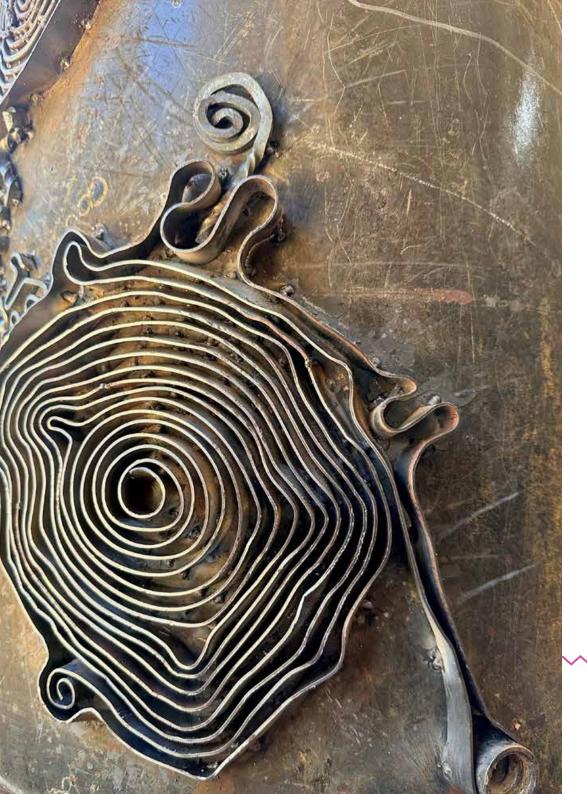
#### Alice Nixon

Nixon has a Fine Arts Degree and a Post Graduate Diploma in sculpture and has been a practising artist for many years. She has had numerous solo exhibitions and has participated in many group shows both in Australia and internationally. Although Nixon's reputation was initially founded on sculpture, her practice has expanded to encompass drawing and printmaking. Her work has received numerous awards and commissions, and she is represented in both public and private collections.

Image: Immortal, 120  $\times$  120  $\times$  120cm, hessian bags plaster and cement coating. Price \$4.300

@@alicenixonmelb

Photo: Leximagery



## **Hot Water**

*Hot Water* is a sculptural rain garden, constructed from an upcycled hot water tank, corten steel, a solar water pump, native plants and other materials. The work explores the important, yet oftenoverlooked world of freshwater ecosystems.

Freshwater makes up only 0.01% of water on earth yet provides habitat for at least 10% of species worldwide and vital resources to many more, including us! Freshwater ecosystems are also the most threatened on earth.

Hot Water will create an abstract freshwater ecosystem. Sculpted steel will speak to the textures of creeks and swamps, their animal inhabitants and the human impacts affecting them. Native plants will grow in pockets of soil built into the structure. Hidden from view inside the work, water will flow and cycle, bringing an element of sound to the experience of interacting with the work.

Water flow will be driven by a solar pump, dependent on sun shining on the work. This means it won't work all the time, acknowledging the interconnectedness of elements, processes and lifeforms in nature, and the beauty we can find in living in a way that responds to nature's different seasons, climates, weathers, night and day.

#### Scott Marr

Scott Marr has been a practising artist for over twenty-five years, exploring a range of media including drawing, painting, pyrography and in recent years, sculpture.

His work visits the liminal spaces of the natural world, focusing on metamorphosis.

Scott's work has been recognised in major art awards and residencies including the Waterhouse Prize (South Australian Museum), Doug Moran Portrait Prize, National Capital Art Prize, Paddington Art Prize, Salon des Refuses, Hill End Artist in Residence Program (NSW) and the Laughing Waters Artist in Residence Program (VIC).

Scott lives and works on Gundungurra and Dharug Country in the Blue Mountains, NSW.

Image: (detail) *Hot Water,* old water tank, corten steel, solar pump, native plants, Approx Dimensions  $230 \times 130 \times 100$ cm

Price: POA



## **Bottoms Up!**

How many Moorhens can you see in the sculpture? Can you count how many toes there are altogether? What are they doing together?

What is happening to the last Moorhen?

Have you seen any real Moorhens around the Gardens? What do you think they might eat?

Why do they have such large toes? Why are they different from our toes?

Moorhens can be found all around the world, poking into creeks and leaves, looking for snails, insects, small fish and seeds. They like shallow freshwater and live in cities as well as the wild. Mum and dad take turns looking after the eggs while they are hatching, but the chicks can look after themselves when only 3 weeks old.

I like to imagine that these Moorhens are trying to do some synchronised swimming (except the little guy at the end!).

#### Saskia Everingham

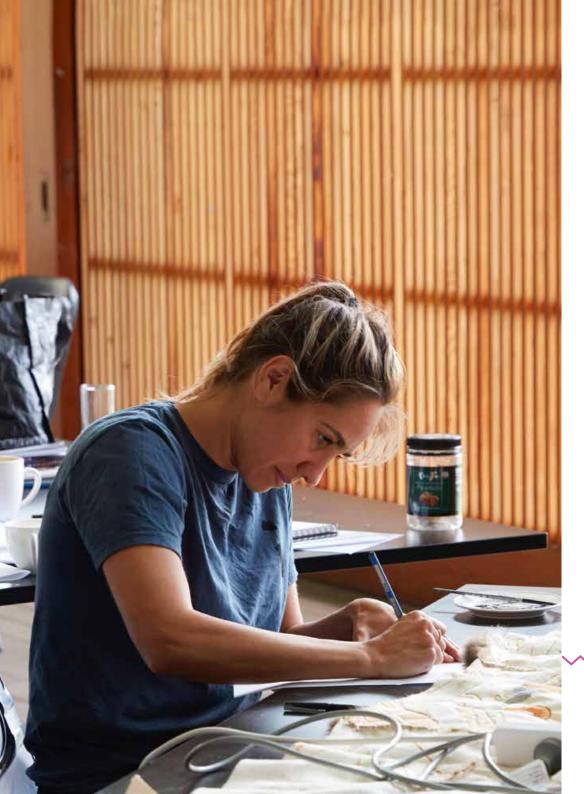
Colour and quirkiness used to be Saskia Everingham's signature. Times change, issues become more pressing, so now she tries to evoke compassion through her artwork, focusing on issues that need a tender response, in both the personal and environmental sphere.

Based in the Blue Mountains, the bush around her informs her work through the arc of growth and decay. She has worked with wool for the last 10 years, but now incorporates diverse materials, using whatever will help to communicate the message intended.

In the last two years she has won prizes in the North Sydney Art Prize, the Meroogal Women's Art Prize and Eden Garden's Unearthed exhibition.

Image: (detail) Bottoms Up!, recycled bottles, wire, cement, cotton, paint,  $70 \times 40 \times 25$ cm (x5)

Price: \$1,800



# We Don't Cry. We Don't Miss.

This sculptural poem features a found and repurposed rusted mattress frame incorporating shiny silver metal lettering which reads "We don't cry. We don't miss", a phrase told to Kirli's Mum by 'carers' in the children's homes after she was taken away.

Melding land with decay, and galvanised language with an object of rest (outside of the familiarity of home), this work confronts the historical and continued forcible removal of First Nations children from family and Country.

#### Kirli Saunders

Kirli Saunders (OAM) is a proud Gunai Woman and award-winning multidisciplinary artist and consultant. An experienced speaker and facilitator, Kirli was the NSW Aboriginal Woman of the Year (2020). In 2022, she was awarded an Order of Australia Medal for her contribution to the arts.

She is the author of four books with two more 2023 forthcoming titles - a visual poetry collection, *Returning* (Magabala) and *Afloat* (Hardie Grant).

Her first solo play, *Going Home* was commissioned by Playwriting Australia and is slated to launch in 2023 at Merrigong Theatre Company.

Kirli's solo visual arts exhibition, *Returning* showed at SHAC Gallery in 2021 and she has also exhibited her visual art at Shoalhaven Regional, Wollongong Art Gallery, Good Space, Red Earth Arts Precinct, Cement Fondu and First Draft Galleries. She collaborated with Kamsani Bin Salleh as an artist for VIVID 2022.

Image: Kirli Saunders, (work in progress) We Don't Cry. We Don't Miss., found bed frame, metal lettering, approx. 50 x 140 x 188cm.

Price: \$2,000



## **Passages**

My work is generally in the "abstract style" - this means I don't start work with a predetermined plan but rather let the natural stone guide me. *Passages* evolved through this process. After considering the smallish boulder of black granite I realised I wanted to keep the original shapes and textures and colours as much as possible.

This meant carving from the inside out, and eventually I decided to progress right through to create a space within.

The textured path or water source carved through the bottom levels leads us out the other side and into our dreams!

#### Robyn Rumpf

Robyn Rumpf has been working as a stone carver with large stones and abstract ideas for more than 15 years. She sources her materials locally and in the Barossa Quarries in South Australia. Rumpf's initial skills were developed in small weekend classes with small pieces of soap stone which she gradually increased both in size and hardness of stone. She uses power tools to achieve her desired results and hand polishes the finished works. In 2010 she had the opportunity to join Callemondah Sculptors Group under the mentorship of May Barrie at Albion Park and this became the basis for her current practice of large stone abstract carving.

Image: Passages, black granite, 70cm x 50cm x 60cm, weight approx 50kg

Price: \$4,000

## PEOPLE'S

**CHOICE** 

**AWARD** 

# Vote for your favourite sculpture for a chance to win a \$100 voucher

Simply visit Wollongong Botanic Garden between 18 March and 23 April 2023, check out the Sculpture in the Garden exhibition and vote for your favourite sculpture.

#### How to vote:

Scan the QR code below with your phone to go to our website and click the 'SUBMIT' button.

Voting closes on 23 April at 5pm. You can only vote once.

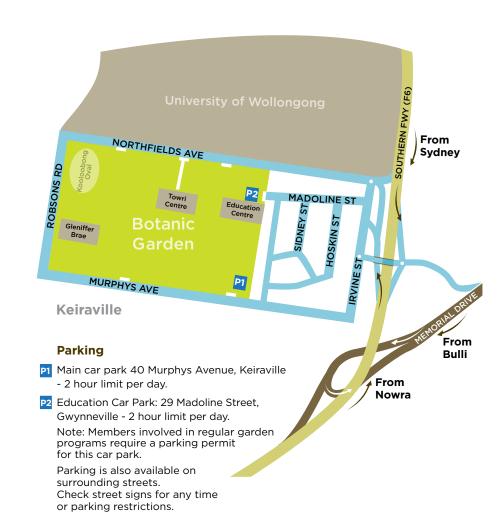
The People's Choice Award winner will receive \$3,000 and all eligible voters will go into the draw to win a \$100 voucher.

For terms & conditions, visit wollongong.nsw.gov.au/sculpture





## **Getting there...**







This project is delivered as part of Wollongong City Council's Public Art Program



