

PATRICK ADENEY

Tasmania



1. *Vessel*
12 x 29 x 15 cm
Huon Pine

\$1,500

ARTIST BIOGRAPHY

After studying Fine Arts at Monash University, Patrick undertook an apprenticeship in Joinery and Cabinet Making. After a decade of demonstrated experience in that field, he has now established his artistic practice in Hobart. Working across the mediums of painting, sculpture and furniture, he is currently developing a body of work for his debut solo show at the Long Gallery, July of next year in Hobart.

ARTIST STATEMENT

Patrick Adeney is an emerging artist based in Hobart, Tasmania. His work is an amalgamated practice of painting, sculpture and furniture, with each discipline informing the other. There is the recurring theme of the organic and natural world in his work, achieved through use of material, form and palette. This imbues a sense of calm and comfort, as the artist seeks to create a safe and wholesome environment in which his work is experienced.

ALYA ATAKHANOVA

Tasmania



2. *Intrusive Thoughts*
24 x 15 x 12 cm
Stoneware clay

\$300.00

ARTIST BIOGRAPHY

Alya Atakhanova is a Russian living in Tasmania who works mainly in ceramics. She studied Visual Arts at TAFE for a year. Presently she hopes to continue her studies at UTAS to study sculpture. A principal theme of Alya's work is mental health and the human body. Eroguro (erotic gore) also pays a big part of her inspiration. Clay is elastic and malleable, sometimes it's stubborn and floppy. It can be both hard and fragile. She finds it a perfect reflection of people, society and the human mind. Her works are graphic and intense, exposing human nature and the psyche inside out without any reservations .

ARTIST STATEMENT

Why are your works so dark? It is perhaps my number one asked question about my art. I'm trying to turn human brains inside out and portray things that are usually invisible to the naked eye. Scary things, painful things, lonely things, disgusting things.

KELLY AUSTIN

Tasmania



3. *Stilled Composition 96*
9 x 30 x 12 cm
Ceramic and glaze

\$1,200.00

ARTIST BIOGRAPHY

Kelly Austin is a ceramic artist born in Vancouver, Canada and living in Lutrawita Tasmania. She completed a Bachelor of General Fine Arts in Vancouver in 2011 and a Master of Philosophy in Ceramics from the Australia National University, Canberra in 2016.

Austin's work has been exhibited in curated exhibitions internationally. In 2015 her work was selected for the City of Hobart Art Prize exhibition in Tasmania and in 2018 it was exhibited in the finalist exhibition of The Churchie National Emerging Art Prize in Brisbane.

ARTIST STATEMENT

An enclosed and rounded cylinder lays next to a cup. Friction is activated between the recognizable and the abstract. My work explores illusion, the relationships of ceramics objects in compositions and how an understanding of one object may influence the perception of another.

Propositions are constructed through placement and proximity, harmony and discord. Green plus towards blue, interrupted by an earthenware orange. Grid sits alongside polished in a conversation with balance.

JEANNINE BINOOTH

Tasmania



4. *Regeneration*
31 x 18 x 12 cm
Copper wire in different sizes

\$ 900.00

ARTIST BIO None provided

ARTIST STATEMENT

Inspiration for this piece came from a trip in outback Australia. The base represents the tenacity of the tree against the softness of the rim. The memory of the copper wire made it possible to manipulate.

EDNA BROAD

Tasmania



5. *Alfie Escapes to Snoopyland*
8 x 28 x 17 cm
Ceramic and found objects

\$ 380.00

ARTIST BIOGRAPHY

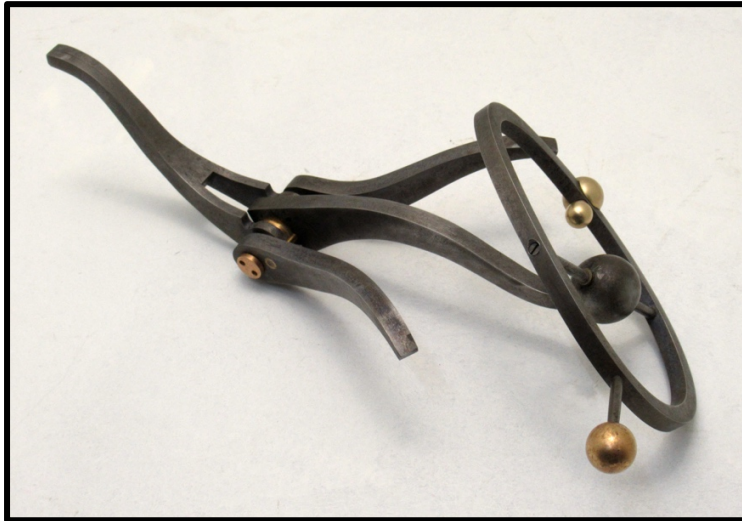
Edna Broad is a Launceston artist working in Invermay. Her artwork covers painting, mixed media, ceramics and print. She studied Fine Art at the University of Tasmania, graduating with a PhD in 2005. Edna has shown widely - locally, interstate and overseas, and is included in the collections of the Queen Victoria Museum, ANL Melbourne, and in private collections interstate and overseas. She has been a multiple finalist in the Glover Prize, The Maritime Art Award, and the Burnie Print Prize, Material Girl, Women's Art Prize Tasmania and The Bay of Fires Art Prize.

ARTIST STATEMENT

Several years ago I acquired a collection of McDonalds Snoopy World Tour plastic toy figures as I was an avid fan of Snoopy in the Peanuts cartoons. Since then, this collection has been stored in a Hush Puppies shoe box. The Snoopy collection and my late Jack Russell Terrier were the inspiration for the many small whimsical ceramic dog sculpture installations.

CLIFF BURTT

Victoria



6. *Small Folding Cassini Elliptical*
12 x 26 x 16 cm
Steel and Brass

\$2200.00

ARTIST BIOGRAPHY

After graduating from RMIT in 1982 I have consistently exhibited in solo and curated group exhibitions and executed public commissions. I work predominately in steel, manipulated by cold forming and welding. My monumental works, including one in Deloraine, address the built world, its history and legacy. My cosmological works reference the intricate mechanisms of instruments marking time and space. I am represented in public galleries and private collections overseas. I am currently represented in the Australian Galleries Sculpture Park and Gallery in Sorrento.

ARTIST STATEMENT

The work is the latest in a series exploring the Aesthetics and Philosophical basis of the instruments of the epoch that encompasses the 'age of enlightenment' and the 'age of discovery' a period that may be at an end. The expansion across the globe of a particular understanding of human purpose and destiny and the ingenuities and technologies this generated, have had a profound effect on the planet's peoples and environment. We are now faced with existential threats of our own making.

KERRY CANNON

New South Wales



7. *Reclining Goon*
8 x 22 x 10 cm
Bronze

\$ 2500.00

ARTIST BIOGRAPHY

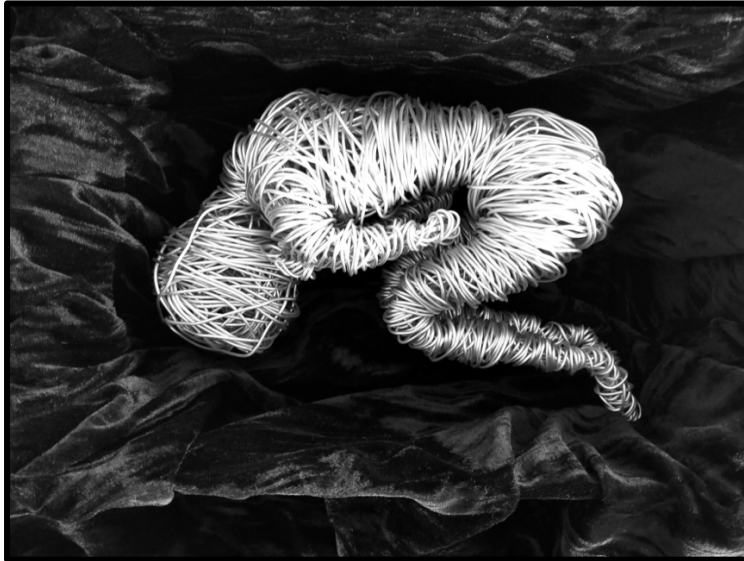
I'm hopelessly optimistic with a sincere desire to do something genteel. My work is narrative and figurative with a medieval flair. I sculpted my first bronze in 1996 and have continued in that medium. My big project is Ceramic Break Sculpture Park by Warialda, NSW which opened in 2003. It's a roadside attraction with a gift shop, 3 galleries, gazebo and bushwalks. The Park has about 75 outdoor sculptures on display, mostly bronze. I usually show annually in QLD, NSW, VIC and abroad, but Covid stuffed that. Humour maybe more important than art, I try to create both.

ARTIST STATEMENT

"The Gooney Bird"

LOUISE DANIELS

Tasmania



8. *In A Dark Place*

11 x 18 x 29 cm

Hand formed aluminium wire, black fabric, shoebox

\$190.00

ARTIST BIOGRAPHY

Louise Daniels is a trawlwoolway palawa woman of lutriwita Tasmania). She holds a Bachelor of Contemporary Arts with Honours from the University of Tasmania 2019. Daniels loves to draw, paint and make things with her hands. Her current art practice utilizes all these elements with acrylic landscape paintings, charcoal drawings and wire sculpture.

Daniels has been sculpting with aluminium wire for over ten years. She uses this artform to depict moments in everyday human and animal life – some humorous, some poignant – all expressive depictions of our existence.

ARTIST STATEMENT

There are times in our lives when our reserves have been drained and we have nothing more to give. It is when we need to shut down and be present in that dark place, so we can later move on to the slow rebuilding of our mental and physical health.

LISA DE BOER

Tasmania



9. *Micro Octo Universe*
8.5 x 18 x 10 cm
Porcelain

\$ 270.00

ARTIST BIOGRAPHY

My art is inspired by the natural environment and influenced by contrasting, dualistic aspects such as light/dark, feminine/masculine, expansion and contraction. My personal affinity to the natural environment underpins the contextual focus within my art practice. Imbued in my work is a synthesis of belonging to the natural environment, embracing organic, spiritual, and transformative energies. Inspired by universal cycles, innate powerful phenomena, and spaces in the natural environment, resonating especially with the ocean's extraordinary marine life. Fluidity and movement are other energies that impregnate, intending to create works that are constantly evolving and consciously thought provoking.

ARTIST STATEMENT

Micro Octo Universe, is a petite form epitomising the constant challenge of survival, mutating into unique marine biological species; representing a contemporary evolving universal ocean entity with its capacity to thrive in an ever-changing environmental space. Influenced by contradictions of nature. This form references natural occurrences such as microscopic elements, reproduction, spawning and evolution. It embodies detailed observations that occur in the natural environment creating a treasured entity that alludes to the expectations of surprise and wonder alongside feelings of potential danger or expiration.

SARINA DUTTON

Tasmania



10. *Snappy Dresser*
8 x 31 x 11cm
Shoe, polymer clay, acrylic paint, strawboard, Japanese paper, adhesive

\$ 390.00

ARTIST BIOGRAPHY

Sarina Dutton is a multi-award-winning artist, who for over 35 years has excelled in many disciplines including calligraphy, stained glass, drawing, ceramics, polymer clay and assemblage. Sarina has sold her artwork through galleries, group exhibitions and art shows in southern Tasmania.

ARTIST STATEMENT

My current passion is assemblage which enables me to draw on years of experience in a variety of disciplines. I love to repurpose materials and objects, often old items from antique/second-hand shops, to give them a second lease of life in unexpected ways. Working in this way takes me to another world. Hours can slip by as my imagination leads me to create unusual, unique and sometimes whimsical pieces.

NEIL GROSE

Tasmania



11. *Totem to Constrained Ability*
31 x 12 x 18 CM
Reclaimed wood, steel tools, textile

\$ 2500.00

ARTIST BIOGRAPHY

Neil Grose lives on the western hills overlooking kanamaluka.

A sculpture graduate from the University of Tasmania, he has exhibited in group and solo show, the most recent in 2018.

He works with many materials: steel, wood, stone and textile with a special focus on the serendipity of the found object.

His work invariably revolves around the irrepressible power of nature expressed in the decay of objects, things and people.

ARTIST STATEMENT

A totem pole expresses homage to strength and is a symbol of power - unrestrained physical and spiritual power.

But where are the totems to the opposite?

MARY HACKETT

Victoria



12. *Walking the Wire Home*
31 x 18 x 12 cm
Steel wire

\$ 500.00

ARTIST BIOGRAPHY

Mary Hackett is an Australian artist, metalsmith, sculptor and teacher based in Naarm, Melbourne. In 2019, Hackett completed a PhD in Fine Art, *Forge, Fire, Quench*, which focussed on historical and material agencies of both blacksmithing and sculpture. For her PhD, Mary produced a series of sculptures exploring matter interactions involved in blacksmithing. Mary teaches silversmithing and sustainability in Jewellery and Object Design at Melbourne Polytechnic. She founded Blacksmith Doris, a blacksmithing group for women which, in turn, was the catalyst for the international group, Inclusive Blacksmiths. She has exhibited, written articles, and delivered talks on her research.

ARTIST STATEMENT

Walking the Wire Home is, simply, a steel wire that traverses a space looking for a place to settle. It is an imagining of the perplexing predicament of a bird longing to return home but no longer able to. Instead of returning to the nest where they were born, they must make a new family, and nest, elsewhere. This condition reminds me of an ancient proverb - something about a prophet never being welcome in the town that they were born.

OLLIE HARDT

Queensland



13. *Amphitrite Shoe*
10 x 22 x 32 CM
Timber

\$ 1850.00

ARTIST BIOGRAPHY

Born in Germany, Ollie Hardt migrated to Australia in 1983. Coming from a creative family, Ollie has learnt from wood working passion passed along many generations. Now calling Brisbane home and having raised a family, Ollie hones his skills in carving, painting and fishing, making his first timber fishing lure in 1989.

He now works in a variety of media including, painting, hebel, carving and timber sculptures. From the very beginning, Ollie has had a great passion for working with timber, due to the character, tactile and warm endless varieties of colour, grain and texture it brings depending on the species.

ARTIST STATEMENT

A merge between stiletto and cephalopod.

A bizarre concept but still appealing to the eye.

The purple is to represent the flower colour of the Jacaranda tree from which this piece was carved from.

A gift from Poseidon to his wife Amphitrite.

EDE HORTON

Tasmania



14. *Friendships*
11 x 18 x 29 cm
Kiln cast glass

\$1750.00

ARTIST BIOGRAPHY

Ede Horton has worked from her studio in Melbourne since 1981. She exhibits regularly both in Australia and overseas. Her sculptures focus on the themes of emotional vulnerability as well as personal and cultural identity.

Ede's work is represented in Parliament House, Canberra, The Jewish Museum of Australia, Nishida Museum, Toyama, Japan, Ebeltoft Museum, Denmark, Queensland Art Gallery, Immigration Museum, Victoria and regional galleries. Her work is represented in private collections in Australia and overseas. In 2002 Ede completed a Masters of Visual Arts at the ANU Canberra School of Art, culminating in a national touring exhibition "*Memory Works*".

ARTIST STATEMENT

Friendships are precious especially those made in childhood. My shoe boxes of school photos, handwritten notes, locks of hair, birthday cards and other mementos remind me of joyous laughter and shared tears. Reunions capture those moments in time like portraits of my girlfriends and the bonds we hold dear.

DAVID JENSZ

New South Wales



15. *"Dark flames"*
22.5 X 16 X 7.5 cm
Coal briquette and mild steel

\$1250.00

ARTIST BIOGRAPHY

David Jenz has shown internationally in New York, New Delhi, Singapore, Columbus GA, New Zealand and Thailand. Practicing professionally for 40 years his work is showcased in surveys and solo exhibitions, most recently at Ballarat Regional Gallery 2018 as part of BOAA. His work is in major collections including the NGA, Columbus State University USA, Australian National University and Khon Kaen University Thailand amongst others. He has been commissioned for major public art works including *"Event Horizon"* CSU, USA and *"Fractal Weave"*, Civic Square, Canberra. He currently works full time from his studio at Murrumbateman, NSW. Further information at www.davidjenz.com

ARTIST STATEMENT

There is a transformation occurring in this work as steel flames emerge from coal briquettes. *"Dark Flames"* is a tiny beacon compelling us to regard its material and its meaning. On one hand flame is a regenerative force of nature and on the other it is destructive. The materials of coal and steel have heavy carbon footprints tipping the balance towards destruction, while the idea of the flame as regenerator may bring us to transformative thinking where we tread lightly, and quicken our stride towards a carbon neutral future.

PIRJO JUHOLA

Tasmania



16. *The Green Eye*
29.0 X 6.5 X 5.5 cm
Assemblage of recycled and repurposed
objects/materials, paint, glue

\$300.00

ARTIST BIOGRAPHY

With the world increasingly full of people and their by-products, making something meaningful or useful out of the rubbish we discard has become a prime focus of my work. I like the challenge of experimenting with methods and improvising with materials. The narrative of the works is driven by aversion to injustice, inequality and the destruction of our natural environment.

I've made artworks my entire life, completed an Advanced Diploma of Visual Art, exhibited in galleries and exhibitions throughout Tasmania and won four People's Choice Awards as well as the 2018 Kingborough Council Acquisitive Award.

ARTIST STATEMENT

As Climate Change and worldwide pandemics begin to adversely affect our previously safe suburban existences, we realize that nothing will ever be "normal" again. And so the Green Eye - fearful, angry and powerless - peers out from its little black box towards.

JULIA KNIGHT

Tasmania



17. *'Rattys Bier'*
30 x 17 x 11.5 cm
Resin, found objects, flowers , timber

\$1800.00

ARTIST BIOGRAPHY

I am a dreamer, an artist and an unfinished human. I have worked in many roles; clerk, IT geek, gardener, cleaner, technical writer and trainer. I have a Diploma in Art, Craft and Design and a BFA (Hons). My first love is wood, but I am happy to explore all media. I work now as an artist because I need to create to share my love of this planet and of form and texture. I want to celebrate the beauty in the minute and everyday things.

ARTIST STATEMENT

Collecting is an integral part of my personality and I have an abundance of amazing treasures that I have accumulated over many years. On walks I am always picking up shells, bones, leaves or other forms that engage me. They come home and sit in boxes and on shelves to inspire and amuse my family and friends. I also have fond memories of children's parties with elaborate cakes designed to entrance. With *'Rattys Bier'* I have tried to combine those elements to create a playful piece that will engage the child in all of us.

KEITH LANE

Tasmania



18. *Resolute*
Steel, Myrtle Wood, Resin
23 x 15 x 11 cm

\$1400.00

ARTIST BIOGRAPHY

Keith Lane is a practising artist living in Deloraine, studying Fine Art in London before migrating to Australia in 1989. His main practice is painting and sculpture but has also worked as a building designer and visual Arts teacher alongside his art practice. Lane is represented in private and public collections in the UK, Australia and China and has been a finalist in Glover Prizes, Sulman Art prizes and Doug Moran and been engaged for public art projects in Sydney Olympic Park. Currently represented in Tasmania by Gallery Pejean, Launceston, Nolan Gallery, Hobart and Art Atrium Sydney

ARTIST STATEMENT

This sculpture is the latest in a series of small sculptures representing the pregnant female form. In this version I have attempted, by using contrast - hard/soft, manmade/natural, found/ handcrafted, flowing/angular, to show the contrasting grandeur and vulnerability of pregnancy. The found materials are various metals rusted and discarded, manipulated and re imagined. The figure is carved from myrtle wood and the base clear epoxy resin. I found a delight in the juxtaposition of each disparate material to form the harmonious whole of the female figure.

CHRISTIE LANGE

Tasmania



19. *Mycozoophyte artificialii: Dance of the Flanged Mongrels.*
Stained Porcelain and Glaze
six Small Sculptures make up the work.

L 11.5cm x W 6cm x H 7.7cm L 15.4cm x W 5cm x H 8.2cm
L 11.1cm x W 3cm x H 6.2cm L 11.2cm x W 3.2cm x H 5.3cm
L 8.3cm x W 2.7cm x H 5.2cm L 8cm x W 4cm x H 4.5cm

\$ 1365.00

ARTIST BIOGRAPHY

Christie Lange is a sculptor and ceramicist. Through her arts practice she investigates biodiversity, hybridity and the agency of the non-human. Lange's methodology employs practice-led research allowing for the coalescing of the material of clay with ideas of adaptation and evolution. These components fused in the hand of the artist birth hybrid inventions of the mycological, zoological and botanical. Her work tenderly examines refrains of redemption, restoration and renewal through material investigations merged with a mycelial imagination. Lange's most recent work promotes the agency of the non-human, envisioning adaptation and hybridity as an alternate future.

ARTIST STATEMENT

Hybridity spawn's organisms' unseen. Defying categorization, they move on land like snails and slugs; yet their forms are reminiscent of marine organisms.

Mycelial influences adorn their exteriors resembling delicate systems. In others, Mycelial iterations are captured within lacelike flanges. Lichen-like markings, cloaca's and protuberates heighten the mystery of the mongrel organisms, what are they? Where did they come from? What do they do? In my imagination, I watch them for a while. Slow, humble movements allow my gaze to rest on their coloured, speckled skin. Life grows in their trails. Renewal. I realize, they are gracefully feasting across the humanized landscape.

MICHAEL LE GRAND

New South Wales



20. *Mischief*
14 x 17 x 10 cm
painted steel

\$5,000.00

ARTIST BIOGRAPHY

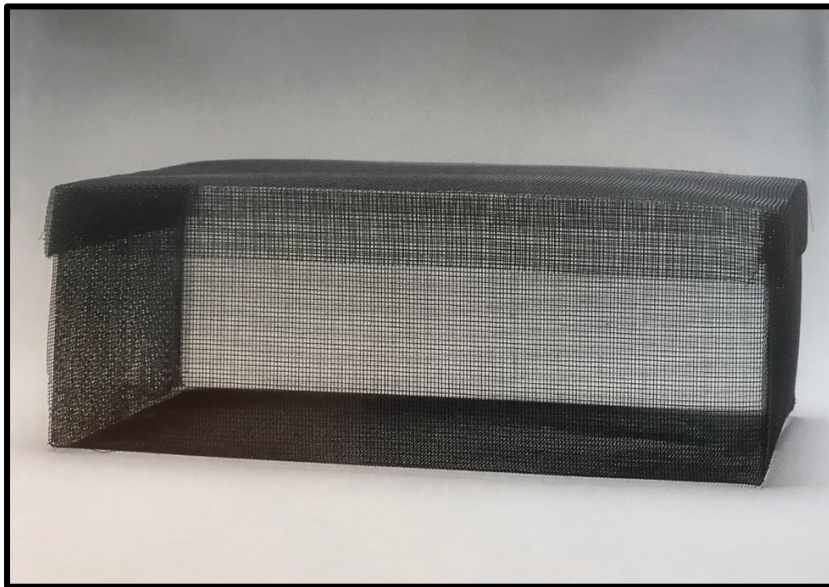
Graduated Victorian College of the Arts 1974. Further studies St Martin's School of Art London. Awarded an ANU Creative Arts Fellowship 1978. Residencies and sculpture symposiums in Canada, USA, UK, Germany and Japan. Exhibited both nationally and internationally in major sculpture exhibitions. Includes the Mildura and Melbourne Sculpture Triennials, Canberra National Sculpture Forums, Sculpture by the Sea, Bondi, Cottesloe Aarhus. Sculpture in the City, Sydney and McClelland Sculpture Survey and Award. Represented in private collections and public commissions both in Australia and overseas. Retired as Head of Sculpture ANU. School of Art in 2007 to pursue sculpture practice full-time.

ARTIST STATEMENT

"Kira" at play .

NOELENE LUCAS

New South Wales



21. *'Flies free'*
11 x 30 x 18 cm
Stainless steel wire mesh.

\$ 3000.00

ARTIST BIOGRAPHY

Dr Noelene Lucas is a Sydney based sculptor and video installation artist with a background in sculpture. For 20 years Noelene was head of the Sculpture Department at the University of Western Sydney. She has exhibited in major exhibitions in Australia, Europe and Asia Her work is held in major collections including the Art Gallery of NSW. Noelene has exhibited in many major state galleries including AGNSW, Art Gallery of Western Australia, and National Gallery of Victoria. Noelene Lucas' current work also traces her ancestral links to Longford, Tasmania, sharing her family history through installation and video.

ARTIST STATEMENT

My research and art practice involve the investigation of land from environmental and historical perspectives. *'Flies Free'* can be seen as germane to both these areas; why is fly wire ubiquitous in Australia? I remember hot summers in rural Australia with our constant companions, millions of flies, on our backs, hats, faces and sometimes even in our mouths. For the shoe box there is a life beyond its relationship with the shoes it arrived with, in my home the shoe box's value lies in its space, its emptiness, in its ability to hold things. *'Flies free'* invites historical and environmental dialogue with this iconic material.

KATE MARSHALL

Tasmania



- 22.** Soul Critter
11 x 27.5 x 14.5 cm
Repurposed fabrics, tie wire

\$550.00

ARTIST BIOGRAPHY

Kate Marshall is an emerging nipaluna/Hobart-based artist whose practice flows from textile art to object design, drawing, installation, and performance. Her practice occupies the spaces between art, craft, and object design, drawing inspiration from each. Her work is intimate, rich in colour, and intensely tactile. Kate's recent works have been focused on personal and social relationships with the body, femininity, vulnerability, and the ways these intersect. Her works value the interaction between bodies and experiences, inviting the audience to engage with her personal explorations and reflect on their own experiences.

ARTIST STATEMENT

Like a gentle hug you wrap around me in spirals
Always coiled up inside me,
I breathe and you flow within and beyond me.
Wrapped in healing green cloth, your silky tendrils flow
and wander, scanning the ground with fibrous feelers.
Curious, calm.
Ever more complex, rich, and expansive than I think you
to be. My most precious treasure to protect and love.

LAWRENCE MARSHALL & ELLEN MANGEN

Victoria



23. *The Elusive Superb Lyrebird*
30 x 17 x 12 cm
Steel and glass

\$ 450.00

ARTIST BIOGRAPHY

Lawrence Marshall won the prestigious Victorian State Government's Hugh MacKay Award in 1994 for inventions related to agriculture. Retirement has since allowed him to concentrate on the art of sculpture using recycled timber and steel wherever possible.

His personal styled sculptures have a refined technique that shows movement and expression, but always remains within the boundaries of realistic representational art. He achieves a balance between mood and definition that appear visually and emotionally appealing. For Lawrence realism is timeless and knows no boundaries, geographically, culturally or spiritually. He has been successful at private and public exhibitions along with commissions to private and public collections.

ARTIST STATEMENT

We are inspired with the beauty of the Superb Lyrebird. With it's ringing song and magnificent tail it seemed only right to make a sculpture of this elusive bird as it flourishes so well in Tasmania's rainforest.

PETE MATTILA

Tasmania



24. *cohere I*
12 x 18 x 31 cm
Forged steel

\$2,000.00

ARTIST BIOGRAPHY

Currently based in lutruwita/Tasmania, Australia. My work celebrates complex histories, in art, craft and design as well as in industrial expression. While simultaneously identifying the practice and understanding of craft in terms of social consciousness, the expression of an ethical life through the immediate relationship between hand and mind, the interrelationship between the physical world and intention. The material processes used imply an encapsulated visual dialogue of energy and motion. Articulating movement through the use of steel on steel, with a constant observation of the visual and structural vocabulary specific to working processes.

ARTIST STATEMENT

The meaning embodied within the pieces I produce is entwined with the process, material, physical engagement and technical ability. It is only through open-ended activity that new works can emerge. The way I view my work is like a continuous thread in a larger fabric. I am a maker; what I am making is new to me. I am not viewing it from the outside, I am experiencing the work as a journey. My conceptual framework comes from these acts of doing, making, and thinking. In this way, the object is a continually emerging artefact.

JANE McCAULEY

Tasmania



25. *'Skin Deep'*
18 x 18 x 12 cm
Rat armature, ferrous oxide, Ermine skin

\$650.00

ARTIST BIOGRAPHY

Jane McCauley currently lives in Reedy Marsh, near Deloraine and works as an Occupational Therapist and Rehabilitation Counsellor. Jane is passionate about promoting visual arts as a means of maintaining well-being and facilitating recovery and regularly uses creative mediums within her practice. Jane is currently furthering her previous arts studies at Tas TAFE, focussing on sculpture and printmaking.

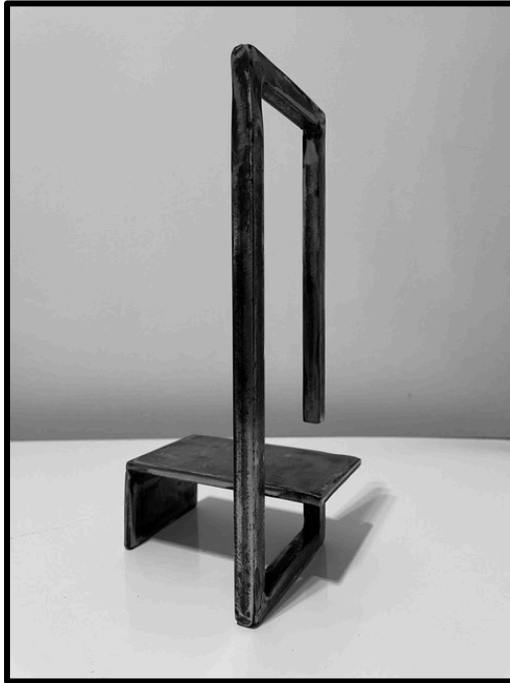
Prior to moving from Sydney in 2015, Jane had been a finalist in the Fishers Ghost Art Award, on three occasions. More recently her work has been presented in the Haemochromotosis 'Overload' exhibition, Meander Valley Art Prize and at Deloraine Creative Studios.

ARTIST STATEMENT

'Skin Deep' forms part of a small sculpture series relating to our connections to our world and the living things within it. This piece seeks to directly challenge our value systems based on beauty and usefulness and move the viewer from an unsettling state of disturbance to warmth and empathy, with the accompanying sense of cellular connection, understanding and insight into vulnerability, which results.

CAROLINE MCGREGOR

Tasmania



26. *Redemption*
Steel and wood
30 x 18 x 12 cm

\$ 900.00

ARTIST BIOGRAPHY

Caroline McGregor was seduced by the practice of sculpture whilst studying at the National Art School in Darlinghurst where she completed her MFA in 2017. Influenced by the insistent materiality of the minimalist sculptors, and the formal, aesthetic considerations of the modernists, she creates steel sculptures that speak of both the expressiveness and composure of geometry whilst intentionally referencing architecture and the act of construction. McGregor was awarded the Olympic Park Residency Prize for Sculpture in 2015. She has participated in residencies, both in Australia and overseas to enhance her professional development.

ARTIST STATEMENT

In a world saturated with technological noise and Post-Modern despair, how do we find refuge? In my art practice my interest in the human condition translates into concern with how the figure engages emotionally with space, line and architectural form. Intentionally utilising a formal simplicity in order to generate a sense of quiet, my work attempts to address the way we converse with the geometry of space we find ourselves in, and acts as an invitation to the viewer to explore these visual and architectural pulls via a concentrated, meditative, aesthetic experience.

VLASE NIKOLENSKI

New South Wales



27. *Genetic Gamble*
10.5 x 30 x 25 cm
Cast bronze and silver alloys

\$3,500.00

ARTIST BIOGRAPHY

Tasmanian School of Art, Diploma and Graduate Diploma
National Gallery of Victoria Art School and Victorian
College for the Arts, Master of Fine Arts UNSW, PhD
Research Deacon University. 36 solo shows, 61 selected
group exhibitions since 1973. 32 sculpture awards and 26
important commissions.

Represented in collections at the Australian National
Gallery ACT, the National Gallery of Victoria, Museum of
Modern Art Skopje in North Macedonia, National Gallery
of Macedonia Skopje in North Macedonia, Heide Museum
of Modern Art VIC, Mildura Arts Centre VIC, Art Center of
Prilep in North Macedonia, Newcastle Region Art Gallery,
NSW and many private collections in Australia and
overseas.

ARTIST STATEMENT

This small sculpture is about genetic engineering: pros,
cons and concerns. Are we really playing a game?

DAN O'TOOLE

Tasmania



28. *Cocoon*
11 x 16 x 29 cm
hand forged steel, copper and brass

\$660.00

ARTIST BIOGRAPHY

Dan is an emerging found object artist and sculptor. Working predominantly in metal, using sculpting, welding and traditional blacksmithing techniques. Dan enjoys working with metal, blacksmithing and found object sculpture. Light is often a key feature of his work. Dan uses a lot of polished metal in his work; brass, copper, aluminium and steel. This can create reflections or highlight the beauty in an industrial object and present it in an entirely different context to its original purpose. Dan has worked with kinematic sculpture, experimenting with movement and light. "I want my work to be easy to enjoy, to create a sense of wonder, sometimes to convey a message but often just a bit of fun."

Winner of the Art Farm Birchs Bay Major Sculpture prize in 2018. Winner of the People's Choice Award, Art from Trash 2018.

ARTIST STATEMENT

"*Cocoon*" – when I was a kid I used to keep Emperor gum moth caterpillars on a bed of gum leaves in a shoebox. Once they'd spun their cocoon it was an anxious time waiting, checking each day for a sign of life – transformation. Their cocoon hanging off a branch – a treasure. I always wished I could see inside to watch the metamorphosis.

PETER REVELMAN

Victoria



29. *Fast, faster, fastest.*
15 x 26 x 0.6 cm
Fused glass

\$ 185.00

ARTIST BIOGRAPHY

I have spent the last 20 years as a mold maker for artists and sculptors, always keen to produce my own work with multi coloured sculptures in resin, never to succeed. At the tender age of 75 I was introduced to glass fusing. Over the past 18 months I have had some most helpful advice. This year 2021, I entered the Maroondah Art Acquisition Awards, my first entry into a competition. I was fortunate enough to win joint first prize.

ARTIST STATEMENT

Clear cut glass is set down on kiln paper with a second coloured overlapping layer on top. The contoured fusing process results in uneven depth and shapes. The glass, with its light and pure colours and variations created by overlays bring dull black and white sketch plans to life. With a mind of its own the molten glass will decide where it runs, bringing another challenge to a rewarding process. Two pieces may start with the same layout, after kiln and glass combine, no two can ever be the same. All pieces are fused, coloured, transparent glass.

TRISH RICHERS

Tasmania



30. *Bent in Sorrow*
10 x 18 x 31 cm
Porcelain

\$ 680.00

ARTIST BIOGRAPHY

I was born in England in 1963 and moved with my family to Tasmania in 1971. I work primarily in ceramics, creating hand built, carved pieces which are mostly non-functional. I experiment with different clay bodies and decoration techniques. Always torn between art and science I learned that that many techniques between those realms were interchangeable. I was drawn to ceramics in 2011 and started making commission pieces in 2012. Mostly self-taught but I have had the opportunity to work alongside and be mentored by amazing artists and craftspeople. I draw inspiration from Nature and the Fantasy-world.

ARTIST STATEMENT

My ceramic sculptures are inspired by creatures of Fantasy, those of the Natural World and those who have become extinct and have entered the realm of fantasy. I particularly like dragons, and this work is answering my musings on the fate of "Puff the Magic Dragon", Jackie Paper's childhood friend. This shoe box contains the broken remnants of childhood imagination that were too precious to discard.

AL ROBERTS

Victoria



31. *Bird bones*
12cm x 30cm x 17 cm
Porcelain, Tasmanian oak, synthetic grass

\$650.00

ARTIST BIOGRAPHY

Al Roberts was born in Hobart, Tasmania, and is currently based in Melbourne. Al's background within the fine arts began to develop when he left school in his teens to be formally trained as a goldsmith, jeweller. His eye for detail and precise technical abilities have been honed through years of handcrafting and design of high-end jewellery. Al studied human anatomy in the US in 2016, building upon his love for the human form, which features heavily in his artwork. In 2019 Al began a BA of Fine Arts at RMIT university to further his knowledge and career within the arts. With his strong background in making three-dimensional intricate objects Al's artwork has naturally developed into a sculpture focussed practice.

ARTIST STATEMENT

This sculpture explores the concept of a transitional point in time both physically and mentally. The fragile, yet eternal porcelain bird bones seed the lush grass. The sculpture acts as a universal metaphor, symbolising a transitional point in life, death of an era and in turn fertilizing a new beginning, a way of thinking, maturity and growth.

REBECCA ROWE

Tasmania



32. *Threatened species*
8.5 x 9 x 10 cm
Carved marble, fabric, paper, text

\$ 925.00

ARTIST BIOGRAPHY

I received my degree with honours from Sydney College of Arts in Sculpture Performance & Installation in 2001. Some of my highlight projects since graduating were the Streetscape Sculptures in Deloraine, where I was employed to run the project workshops, *An Island Life* producing a spiral wall with the community in Meander, and a commission for the Northwest NRM, producing a sculpture in granite and cast aluminium of the Azure Kingfisher installed in the King River, Strahan. My recent focus is on my own practice focusing on stone sculpture and pastel works. Recently I have participated in WOAD exhibitions organised by Arts Deloraine.

ARTIST STATEMENT

The first 3three years of human life is when the brain is most plastic. Neurological science confirms that brain development and an individual's psychological health is enhanced through engagement and connection to the arts and nature. By limiting our creativity, we greatly reduce our potential. Are we the next threatened species? Here sits a child's brain, carved in marble, nestled in a bed of blood cells made of textiles, in a shoebox stored like the treasure it is. Text and quotes are embedded or printed on the walls

SCOTTY SO

Victoria



33. *China Mask, KN95, No.1*
5.8 x 12.5 x 10.4 cm
Jindezhen Overglaze Decal over Clear Glaze on Porcelain,
Aluminium

\$4000.00

ARTIST BIOGRAPHY

Scotty So is a Melbourne based artist who works across media, using painting, photography, sculptures, site-responsive installation, videos and drag performance. Driven by the thrill of camp, he explores the often-contradictory relationship between humour and sincerity within lived experience. Born and raised in Hong Kong, So graduated BFA Honours at the Victorian College of the Arts with First Class Honours in Melbourne, Australia, 2019. So's work has been displayed in Hong Kong, China and Australia, including the Triennial 2020 of the National Gallery of Victoria. Scotty So is represented by MARS Gallery in Australia.

ARTIST STATEMENT

China Mask, KN95, No.1 is a work that reflects my experience of the COVID-19 pandemic and SARs crisis in Hong Kong 2003 through the materiality of porcelain. To him, wearing masks is just a normal measure to prevent spreading sickness to others from the 2003 SARs crisis, but somehow there is such a huge debate and fear in mask during the current pandemic. Through this project making porcelain "china" masks he finds beauty and irony in the fragile material as a safety gear.

CATHERINE STRINGER

Tasmania



34. *Ocean Breeze - Ode to Granville Harbour*
29 x 12 x 18 cm
Marine macroalgae paper on acrylic stand

\$850.0

ARTIST BIOGRAPHY

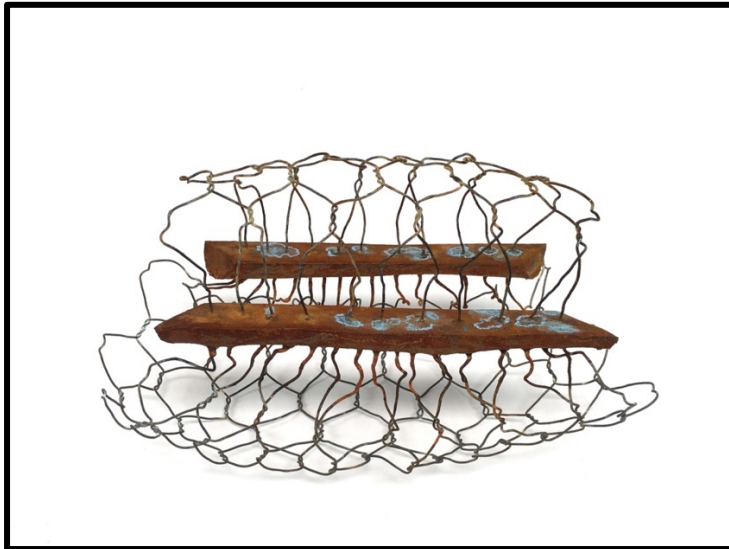
Catherine Stringer is a Tasmanian visual artist based in Hobart whose practice has always been inspired by her deep connection to water and the sea. Her underwater themed paintings, and more recently her paper artworks, allude to metaphor and narrative. Catherine has undertaken considerable private research and experimentation over the past 10 years to develop her unique techniques for working with seaweeds. She now creates delicate two- and three-dimensional artworks from her handmade seaweed paper.

ARTIST STATEMENT

'Ocean Breeze' was inspired by a visit to Granville Harbour on Tasmania's windswept, rugged West Coast. Although relatively calm when I was there, I noted evidence of wild weather in the landscape and the oceans debris scattering the shore. The artwork is constructed from seaweed paper, made from seaweed which I gathered whilst walking the shores of Granville Harbour. The skirt of the dress represents the rocks and water, and the outer part represents the wind. I have attempted to convey a sense of the beauty and wildness of the area, and the joyous experience of my walk.

WENDY TEAKEL

New South Wales



35. *"Micro Climate V"*
16 x 26 x 12 cm
Rusted wire, wood, paint, pastel

\$580.00

ARTIST BIOGRAPHY

Wendy Teakel holds a Masters by Research, RMIT (2004). Since 1980 she has held 38 solo exhibitions and had work curated into over 90 exhibitions in public and private galleries nationally and internationally. She is represented in significant national and private collections including the National Gallery of Australia. She has received numerous awards, most recently winning the Ginninderry Drawing Prize (2020), and Sculpture at Scenicworld (2019). Wendy holds honorary Senior Lecturer status at the Australian National University School of Art and Design and she is regularly engaged as an expert judge and selector for competitions, prizes and creative grants.

www.wendyteakel.com

ARTIST STATEMENT

My work acknowledges Arte Povera and environmental art. I began creating in the 80's as a performance artist. Private performance is still important to my approach to practice (through walking, collecting and paying attention on site). Detritus, in this case, rusted fencing wire and a eucalyptus stick, were collected to begin a studio investigation into the nature and fragility of environments. *"Micro Climate V"* enfolds an inner space of air through the manipulation of the wire and fashioned stick. Delicate pastel marks draw attention to fragility and the edges of the encapsulated space stretching it thin and time-worn.

RACHEL THEODORAKIS

Australian Capital Territory



- 36.** WUNDERKUMMER
26 x 18 x 12 cm
bone, cotton thread and rope, bees wax,
synthetic polymer sealer

\$1800.00

ARTIST BIOGRAPHY

There is a distinct ecology in the work of Rachel Theodorakis. Through researching culture and tradition, she delves into themes of mortality, identity, transitions and relationships. She utilizes bones, as icons of self and her works are deeply personal as she creates objects in response to her lived experience.

The multifaceted historical and cultural meaning associated with bones, combined with the meticulous ritual of weaving, enables Theodorakis to articulate complex stories. Her practice continues to evolve and her obsession with bones and their form are an endless source of inspiration.

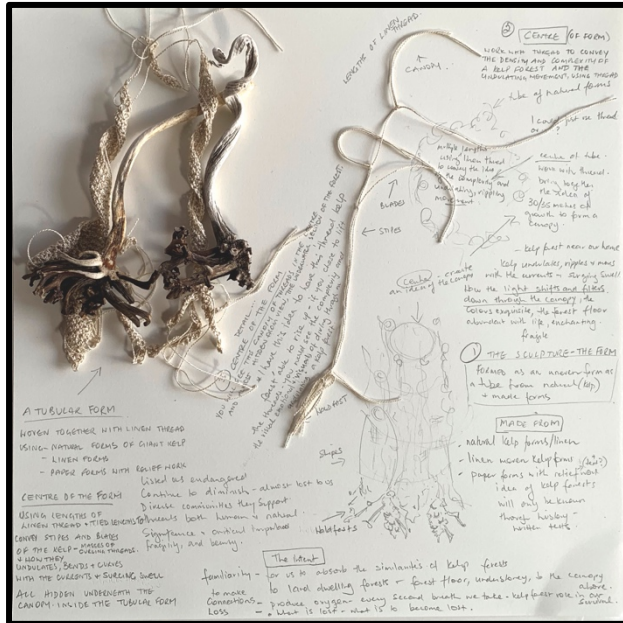
ARTIST STATEMENT

My work explores an obsession with bones and their form. These organic treasures with their deep crevices, voids and intricate landscapes have captured my eyes for many years. So deeply connected to mortality and the celebration of life, I recognize each bone as an individual. Meticulously enshrining them in weaving honours their unique form. These intimate objects herald an abundance of layered symbolism with whispers of tradition and historical references.

Wunderkammer celebrates my history, lived experience, education, passion for collecting and my obsession with bones and their form.

AMANDA WALKER

Tasmania



37. *Breathe*
30 x 11 x 11 cm
Linen thread, cotton rag paper forms with relief graphite,
natural dried kelp.

\$ 1,400.00

ARTIST BIOGRAPHY

Amanda completed her Bachelor of Fine Arts, Deans Roll of Excellence with Honours at the University of Tasmania 2012. Her most recent work was a collaboration with scientists (Institute of Marine and Antarctic Studies Tasmania), directly interpreting their areas of research of Tasmania's giant kelp forests through drawings, interactive installation and 3D works. Understanding that there are limits to our knowledge, and as habitat and species are lost forever, monitoring, measuring, preservation and protection are critical to survival. Amanda continues to seek to understand the connections that emerge between the vulnerability of the landscape and our connectedness with nature.

ARTIST STATEMENT

This multi layered work seeks to connect us to what is lost and what is to become lost, Tasmania's endangered giant kelp *Macrocystis pyrifera* forests. The enduring kelp forest near our home undulates, ripples and moves with the currents and surging swell. The light shifts and filters down through the canopy, colours exquisite, these kelp forests abundant with life offer our own survival. Our every second breath. The work responds directly to my own movements within the landscape, to history, duration and geological time, and to my own precious boxes of gathered fragments, linen threads and time.

BEC WATSON

Tasmania



38. *Gold Form*
11 x 8 x 5 cm
Sculpy modeling material
- \$400.00

ARTIST BIOGRAPHY

In 2003 Bec completed a Bachelor's degree in Visual Art. Three years later she furthered her education by undertaking a Bachelor of Teaching, completing this in 2008. In 2010 she moved from the Central Coast in NSW to Tasmania, where she began teaching. During this time, she started exploring the "stream of consciousness" concept in her artistic practice to deepen her knowledge of the creative potential of the unconscious mind. This challenged her to move beyond tight control and into the kind of 'free flowing' style that we see today in her artistic productions. In 2013 Bec completed her Masters in Contemporary Art and in the same year opened the business 'Brush Rabbit', a design and retail store which is currently still operating in Deloraine Tasmania.

ARTIST STATEMENT

I simply made a form, it has no political agenda, it is not wrong, it is not right, it's just what

