



Sculpture
in
the Garden
2018

CATALOGUE,
PUBLIC PROGRAM & MAP

WOLLONGONG BOTANIC GARDEN
7 APRIL - 20 MAY





WELCOME TO SCULPTURE IN THE GARDEN...



I'm excited to welcome you to Sculpture in the Garden and the Wollongong Acquisitive Sculpture Award 2018. The first time we held this event two years ago it was such a success we extended the exhibition by two weeks. This time around I think what's on offer is just as interesting and I'm sure you will engage with the sculptures too.

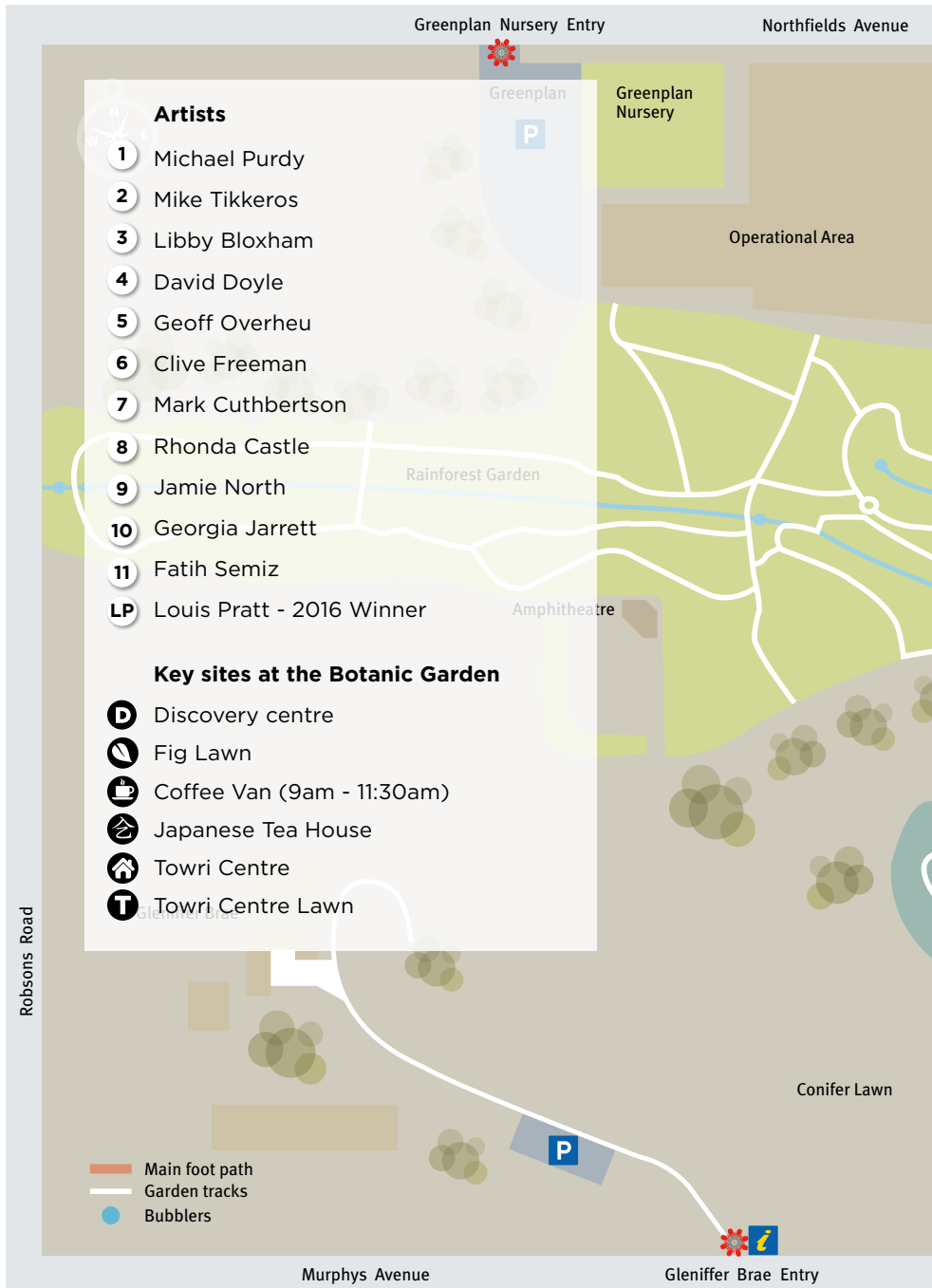
While taking in the diverse sculptures on display, take the time to discover and enjoy the natural beauty of our Botanic Garden. The Garden opened in the 1960's, and we are proud to say that today it attracts more than 500,000 visitors each year. This 30 hectare Garden features a number of unique collections including the Rainforest collection, Rose Garden, and the Towri Bush Tucker Garden. This is in addition to the popular all abilities playground, and the Discovery Centre which runs regular workshops and school holiday programs.

While the 11 artworks on display link to the exhibitions theme of 'place', they each offer their own individual beauty and a unique perspective on this year's theme. The 2018 winner of the Sculpture Award will receive \$30,000 with their artwork remaining in the Botanic Garden alongside the 2016 award winning sculpture King Coal by Louis Pratt. We encourage you to share your thoughts on your favourite sculpture by voting in the People's Choice Award either here in the Garden or online. You can share your photos on Instagram, just be sure to use the #WASA2018 hashtag so everyone can see them.

Lord Mayor
Councillor Gordon Bradbery AM



SCULPTURE LOCATION SITE MAP



PUBLIC PROGRAM OF EVENTS



LAUNCH AND ANNOUNCEMENT OF WINNER

Announcement of the Wollongong Acquisitive Sculpture winner.
Refreshments available. All Welcome.

Wollongong Botanic Garden

Wednesday 11 April, 11am - 12noon.

WOLLONGONG BOTANIC GARDEN SCULPTURE TOURS

Join our volunteers from the Friends of Wollongong Botanic Garden and Wollongong Art Gallery for a guided buggy tour of the Garden and sculptures. Tours run between 10am - 12noon approximately on the half hour every Wednesday and Sunday departing from the duck pond.

PUBLIC ART AND ARTIST INTEGRITY- PANEL DISCUSSION

Sculpture in the Garden finalists Rhonda Castle, Clive Freeman, Jamie North and Michael Purdy discuss how their private art practice diverges from or informs their public art practice.

Wollongong Art Gallery

Corner Kembla and Burelli Sts Wollongong

Wednesday 11 April, 6pm - 8pm

Refreshments provided. All Welcome.

THE FLORILEGIUM ART EXHIBITION

An exhibition celebrating the fine tradition of botanical art by the Friends of the Botanic Garden in the Towri Centre. All paintings are of local Illawarra plant species, many rare or endangered.

21 - 22 April from 10am - 3pm.

SCHOOL HOLIDAY ACTIVITIES

Come along to Wollongong Botanic Garden during the first week of the April school holidays. You can take part in lots of fun activities while exploring the sculptures around the Garden. Build your own recycled sculpture, catch up with Ziggy in his marvellous recycled time machine show, and take part in an exciting treasure hunt to discover the secrets of this year's Sculpture in the Garden!

Monday 16 - Friday 20 April, 10am to 1pm daily

10am Ziggy's Incredible Recycled Time Machine Show

11am Secret Sculpture Treasure Hunt

12pm Recycled Garden Art and Crafts

Activities suitable for children aged 3 to 12 years. Children must be accompanied by an adult.

**Cost: \$12.50 per child. Parents are free
\$23 for family of two or more children**

Bookings only required for large groups



HELP CREATE A SCULPTURE IN THE GARDEN

Weaving the Willow an ephemeral work by Michael Shiell invites you to weave materials collected from the garden into his spheres of woven willow near the Discovery Centre. Michael has invited local artists to run workshops. Directed workshops for all ages.

Saturdays 10am - 1pm and 16 & 20 April from 1pm - 4pm.



Image: *Woven Shelter* by Dr Michael Shiell

Michael Shiell is an Australian artist who creates works that respond to the environment and our human relationship to it. Although his approach to materials and techniques is broad, he is best known for his ephemeral environmental works that utilise found natural materials of the site. These works are short lived, conceptually sensitive to the site and its community and leaves minimal environmental impact.

The environmental focus in his practice evolves from his long term passion for the outdoors. His works are intended to have an interaction with land; gently touching it without permanently affecting it. He feels that this sustainable approach to art-making is imbued with a sense of ecological hope. His objective with community engagement is to provide a meaningful creative experience that has the potential for profound change; be that in a person, a community or an environment.

MAKE A BUG

Make a Bug workshops with Libby Bloxham. Libby will be running a workshop for children aged 6 -10 in the Discovery Centre creating bug like creatures with the available recyclable materials.

Thursday 19 April (from 1pm - 4pm)

Thursday 26 April (from 10am - 1pm)





VOTE FOR YOUR FAVOURITE SCULPTURE FOR A CHANCE TO WIN A \$200 VOUCHER

SIMPLY VISIT WOLLONGONG BOTANIC GARDEN DURING *SCULPTURE IN THE GARDEN* AND VOTE FOR YOUR FAVOURITE SCULPTURE.

YOU CAN VOTE EITHER AT THE BOTANIC GARDEN
(VOTING BOXES LOCATED AT MURPHYS AVE MAIN ENTRANCE
& NORTHFIELDS AVE ENTRANCE)

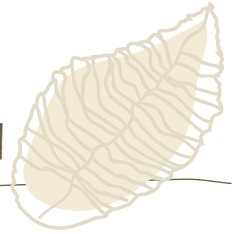
OR ONLINE VIA WOLLONGONG.NSW.GOV.AU/SCULPTURE

VOTING CLOSSES 13 MAY. THE WINNING ARTIST OF THE PEOPLE'S
CHOICE AWARD WILL RECEIVE \$3,000.

FOR TERMS & CONDITIONS VISIT WOLLONGONG.NSW.GOV.AU/SCULPTURE



INTRODUCTION TO EXHIBITION



The finalists this year have interpreted the theme of 'Place' in many creative ways and their sculptures have been installed amongst the Garden's diverse and unique collections.

A few artists gained inspiration for their art from the Garden's fauna. Rhonda Castle's *Genesse III* captures the bird life that takes flight into the Rainforest Garden canopy. Here you'll find the territorial brush-turkeys scratching through the undergrowth, and a menagerie of parrots feeding off seeds, berries, nectar and insects. Geoff Overheu's *Swarming* captures the active and abundant insects that live in the harsh, semi-arid conditions of the Succulent Garden. Continuing to bring insects to life is Libby Bloxham's larger- than- life insects dotted throughout the Flowering Trees and Shrubs Garden. Libby's work *Treasured Illawarra Residents* holds a magnifying glass to an often overlooked subject.

Highlighting the Botanic Garden's backdrop - the Illawarra escarpment - is the sculpture created by artist Fatih Semiz. The use of angular surfaces within his piece *Perpetuity II* reflects Mt Keira and the expanse of the Conifer Lawn. Upon entering the main entrance, Michael Purdy's *Steel City* creates a conduit, linking heavy industry with the region's botanical richness, by using the transparency of netted metal sheeting. David Doyle's *Map of the Coast of Wollongong, under the Southern Cross* is a celebration of belonging; our place under the stars.

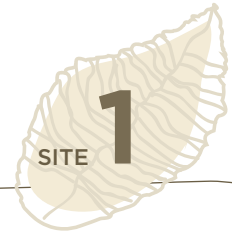
A connection between society's industrial progress and nature's response is another way artists have depicted 'Place'. Jamie North's *Drifting to Void* is indicative of Australian plant species' ability to naturally reclaim slag and concrete. Mark Cuthbertson's *Black* symbolises the environmental impact of carbon emissions on rising sea levels and uses the plight of Easter Island and its statues as inspiration.

The unexpected pink glow of Georgia Jarrett's *A Place at the Table* is a little quirky, with its neon tubes lining the exterior of the creeping fig walls located around the Rose Garden. Mike Tikkeros work *Windy Willow* is made out of recycled materials and nestles comfortably in front of the duck pond.

The 11th sculpture *Murra Murra travelling mullet* are sandstone carvings that are ingrained with representations of local Aboriginal lore and provides knowledge to the present, past and future generations. The carvings are placed in the Towri Bush Tucker Garden where they are surrounded by coastal wattle.



MICHAEL PURDY



ARTIST STATEMENT

In the early days of settlement, the Illawarra was known as The Garden of NSW. Somewhat ironically, the same factors responsible for the region's botanical richness were also responsible for the formation of the coal reserves that were key to its development as a major industrial centre.

Wollongong's unique juxtaposition of natural beauty and heavy industry represents a microcosm of the challenges faced worldwide - to balance the continuing need for development with the conservation of the earth's natural systems and resources.

Steel City, with its recycled mining equipment, telegraph poles and railway spikes, celebrates the industries that built the City of Wollongong while its sandstone and stylised botanical references speak of the escarpment and endangered rainforest communities. The tree fern-inspired trunks of the tallest columns, with their lightness and transparency, call attention to Wollongong's future and the need, more than ever, for a balance between clever industry and environmental sustainability.

BIOGRAPHY

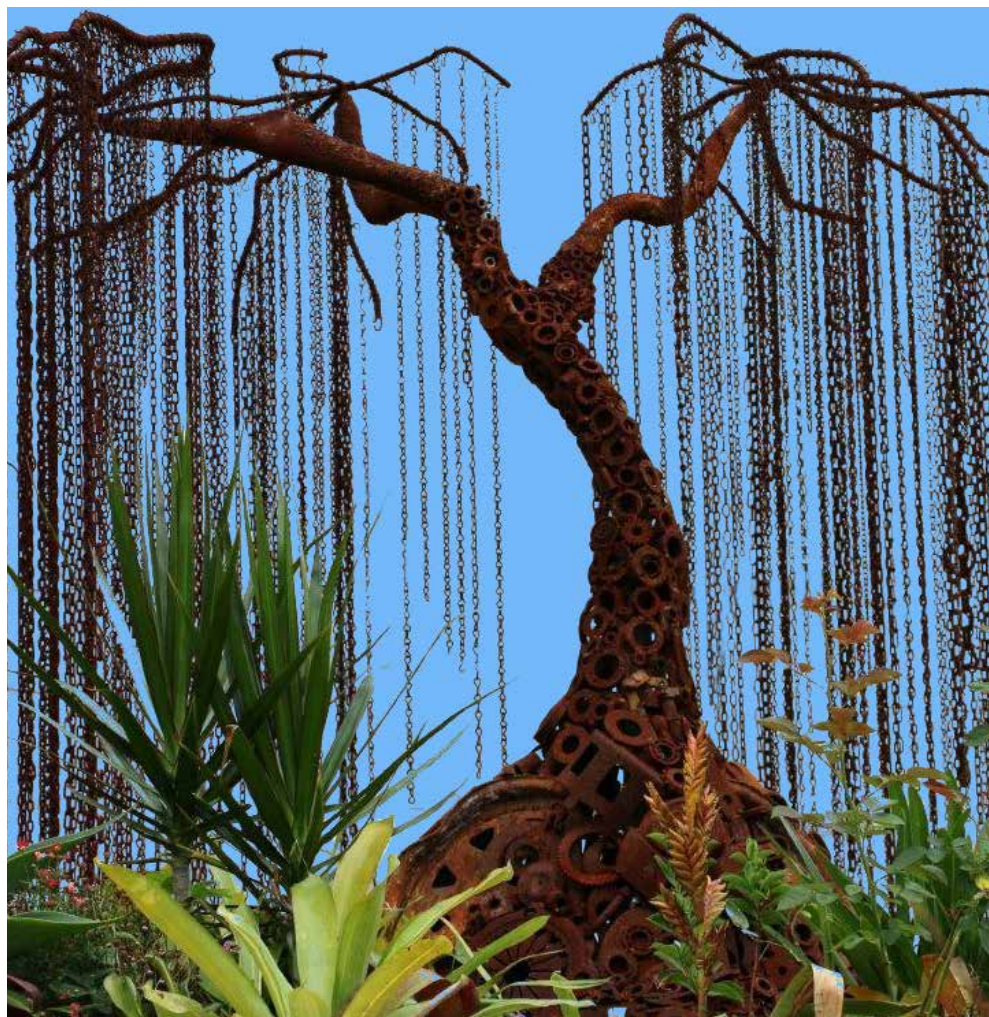
Michael Purdy studied landscape architecture at UNSW and developed a love for working with sandstone while building landscape designs around Sydney's harbour suburbs. He has exhibited at Bondi Sculpture by the Sea nine times and won four of its major awards including People's Choice in 2005. Purdy was also awarded the 2014 Urban Growth Acquisitive Prize UWS Sculpture Award and Exhibition and the 2016 Western Sydney University Acquisitive Sculpture Award. Commissions include: Surfriider Foundation 'Australian Champions' frieze, Sydney; Fraser's Motorcycles, Sydney; 'The Argyle' nightclub, The Rocks. Purdy's sculptures are in major public and private collections in Australia and New Zealand.

Since 2000 Purdy has lived on the South Coast of NSW and is constantly inspired by the beauty of the forest and the coastal landscape.

www.michaelpurdysculpture.com.au

Image: *Steel City* (work in progress), mild steel, used mining equipment, hardwood telegraph poles, Corten steel, Appin sandstone. Five columns: H 100cm - 280cm x max. width 100cm x max. D 100cm.

Price: \$30,000



MIKE TIKKEROS



ARTIST STATEMENT

The inspiration behind the piece *Windy Willow* was to portray our forever growing man-made environment and its relationship with nature. As our society is becoming more mechanical and dependent on material items there is a foreboding sense that citizens are becoming nothing more than a cog within the wheel of economy and infrastructure. The piece symbolises that instead of being forever consumed by this, we need to take a step back and push for a raw and true connection with not simply technology and materials but with the foundations of the earth. Recycled metal symbolises the connection of past to the future. Each individual piece of metal once had its own unique role in its time. Although it has been scrapped, I can see its beauty to be re-born into becoming something beautiful and productive once again.

BIOGRAPHY

Mike is a creator, innovator and sculptor living in Kiama on the South Coast of New South Wales working with stone, timber and recycled metals. Sculpting has been an inner passion. A way to incorporate unwanted scrap metals into a one of a kind new age piece of art. Social issues influence Mike's work. Most of the time his art work is a mirror reflecting where we are socially and historically. He has exhibited in solo and group shows around Kiama and the Far South Coast of NSW.

Image: *Windy Willow*, recycled metal, 190 x 230 x 200cm

Price: \$37,500





ARTIST STATEMENT

The Illawarra, having one of the most diverse ecosystems in Australia, is to be treasured and cared for. Every part of it, down to the smallest creature, is important. In making these very large critters, I attempt to draw attention to the fabulous diversity that exists within the insect world, though I recreated a tiny portion of it. Scientists believe there are still thousands of insects still undiscovered or unnamed. Yet insects are one tiny part of all that exists, making up the interconnected web of life. We are lucky to live in such a beautiful place, so rich in its diversity.

BIOGRAPHY

Sculpture, assemblage, mixed media images, wearable art.

I have been working as a professional artist for 17 years. My work is conceptual and is about my contemplation of what lies beyond the physical boundaries that we know and the 'interconnectedness' of all life. I am interested in the idea that nothing exists by itself but only within its relationship to everything else. We are all part of the one thing. I work almost entirely with discarded, recycled materials and found objects, the detritus of our consumer culture, to help minimise waste but also because I love the life, the story in these objects and materials. To add to that, giving them a new chapter in their story, causing them to be valued once again is a constant joy to me.

www.libbybloxham.net

Image: *Treasured Illawarra Resident*, discarded, repurposed materials, various, average size 52.2 x 87 x 124.8cm

Price: POA from \$3,400



DAVID DOYLE



ARTIST STATEMENT

The sculpture is a map of the coastline of Wollongong.

Sweeping upward, it is intersected by the Southern Cross constellation (with two pointer stars).

It is a celebration of belonging, our place under the stars.

BIOGRAPHY

Raised in the relatively harsh, post 1950's, western suburbs of Melbourne, I can now understand the influence that this environment had upon my life.

As a boy, I used to sell newspapers next to a large Clement Meadmore sculpture, long before I knew of its influence, and began to utilise the creative process to enrich my own life.

In confronting 'starkness'... making physically 'rough' sculpture...I sense a path to the underlying richness, and beauty, of life.

Extensive travelling, and living overseas, has made me aware of things 'Australian' that define who, and where we are....our place.

Image: *Under the Southern Cross*,
hot zinc coated steel, painted, with stainless steel spheres,
470 x 270 x 120cm

Price: \$13,500



GEOFF OVERHEU



ARTIST STATEMENT

It is estimated that the ratio of insects to humans is 200 million to 1. Insects are by far the most successful creatures on the planet. The intriguing aspect of insects is that they are virtually invisible and it is only when there is an imbalance within the environment that they accumulate en masse and become a swarm.

Having been a farmer before becoming an artist, I remember clearly the feeling of dread and the anticipation of catastrophe when there was a beginning of a plague of insects, usually locusts.

Is this the future? I am using bronze to trigger a memory for the viewer of these amazing creatures.

BIOGRAPHY

Geoff Overheu is a West Australian sculptor who completed his BA Hons at Victorian College of the Arts in Melbourne in 2004.

He has since exhibited both nationally and internationally, in both Solo and Group Exhibitions. Recent exhibitions include: Brisbane Art Award, 2017, Not Fair, Melbourne 2016, Alice Art Award, NT 2016, Bankwest Art Award, Perth, WA 2016, The Relevance of the Critical Medium, Intellegensia Gallery, Beijing 2014 and Fleurieu Art Prize, South Australia 2013.

He has had 9 Solo Exhibitions including ones at the Geraldton and Bunbury Regional Art Galleries, WA in 2014 and the Hammer Gallery, Basel, Switzerland in 2010. He is the recipient of several Awards including Highly Commended at Whyalla Art Prize and Winner of Celebrating Joondalup in WA in 2009.

www.geoffoverheu.com

Image: *Swarming*, bronze, 170 x 60 x 40cm

Price: \$34,000



CLIVE FREEMAN



ARTIST STATEMENT

Murra Murra travelling mullet symbolises the journey of sea mullet during April and May when spawning occur in large numbers close to shore. Keeping watch is Bundoola , the creator of weather who calls in the rain which washes out all the mullet from the lakes and rivers making them easily visible.

BIOGRAPHY

Artist/Activist Clive Freeman is Traditional Owner of Wreck Bay in the Booderee National Park on the NSW South Coast. Clive is deeply connected to Yuin country, but also Eora and Wiradjuri through his family heritage. Clive's formal education in environmental sciences at the University of Wollongong informs his engagement with archaeological science and rock art research. His artistic works have been featured in SBS's Colour Theory TV series. He is a former artist in residence at the NSW Gallery, the former coordinator of Aboriginal Interpretation Programs at Sydney Living Museums. He sits on the Booderee National Park Board of Management. Like his family's totem, the wonga pigeon, Clive has a distinctive voice. His varied work sets out to share Aboriginal stories of connection so that all Australians can reconnect with Aboriginal history.

www.galamban.net

Image: Clive Freeman (artist of *Murra Murra travelling mullet*).
photo © Stuart Miller

Price: POA



MARK CUTHBERTSON



ARTIST STATEMENT

As we grapple with the increasing effects of global warming from the resulting impact of carbon fuels on the environment,

we stand at the edge of the abyss,

to dig or not to dig....

Do we take heed of the lessons of the past, and respond as a global community or blindly deny the evidence and suffer consequences?

Standing as a stark monument to success and to failures, to the winners and losers, as we move forward together let us consider our own impact.

BIOGRAPHY

Mark's current practice is exploring metaphors of colonisation and domestication within a broad national context. His artwork is a playful commentary on society turning the monotonous into something far more interesting and challenging.

He creates using simplistic and common aspects of the everyday, deconstructing an idea to its simplest elements and redefining and repurposing its approach and application.

His work is represented in a host of local public art commissions and private collections.

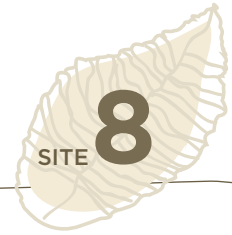
www.markcuthbertsondesign.com

Image: *Black* carved polystyrene core, steel GFR concrete, sprayed concrete and coal dust, 330 x 90 x 90cm

Price: \$25,500 (gst inclusive)



RHONDA CASTLE



ARTIST STATEMENT

These powerful birds awaken visionary power.

The Falcon carries with them a message of transition and focus.

With swiftness of flight and clarity of vision, giving them renewed strength and vitality.

BIOGRAPHY

I am a storyteller of sorts and through my art practice and skills I have developed over the years and with the use of different materials, I go on a journey of exploration. I seek to connect that moment in time. Whether it be a past experience or a present response to what I see or feel, I endeavour to convey that caption in my sculptures. Often it will lead me to other materials to what I initially started with, but that's alright its part of the process and journey.

I involve myself with many of the local community events on the Central Coast along with curating Sculpture on the Greens, Sculpture at Kooindah, Yarramalong Arts Trail, Forest of Tranquility and holding workshops focusing on youth vocational activities. I also facilitate and support community workshops in sustainable management practice along with many collaborative works on the Central Coast. In 2015 and 2017 I have participated in the Wood Symposium producing a public art piece that is installed between Rylstone and Kandos.

www.rhondacastlesculptor.com.au

Image: *Genesse III*, painted zinc anneal, hardwood timber and steel beams, 330 x 115 x 90cm, 310 x 120 x 80cm, 275 x 85 x 70cm

Price: \$10,800



JAMIE NORTH



ARTIST STATEMENT

The work of Jamie North operates at the intersection of the natural and the man-made. In his cast concrete sculptures, which are painterly in tone and ruinous in form, native Australian plant species are employed to seek out natural growth lines and explore the landscape of the work. In time, the selected plants become entangled with the inorganic concrete, creating a continuously evolving and living sculptural form.

There is a fascinating merger of dichotomies at play within North's sculptures; between the unpredictability of their lush inner crevices and their obdurate exterior shells. The work simultaneously invokes ideas of progress and collapse, industry and ruin, melancholy and triumph. The use of industrial materials blurs the disjunction between the natural, organic world and the anthropogenic. The jagged edges of North's poetically eroded forms expose a variety of aggregates such as coal ash and steel slag, which despite having the appearance of volcanic rock, are by-products of industry. This redemptive re-use of the waste generated by human activity sits alongside that most definitive of regenerative processes: the succession of nature.

BIOGRAPHY

Jamie North has worked on several large public and private commissions and installations, including; Rock Melt 2015, Federation Court, National Gallery of Victoria; Spoils (Tophane-i Amire) 2015, Tophane-i Amire Cultural and Arts Center, Istanbul, Turkey; A Newer Gold Mountain 2012, 70 Queens Road, Melbourne. In 2013 he won the 2013 NSW Visual Arts Fellowship for Emerging Artists, Artspace, Sydney, which allowed him to undertake a three-month residency in Detroit, USA. His work Succession 2016 was exhibited at Carriageworks in the Embassy of Disappearance for the 20th Biennale of Sydney: The future is already here — it's just not evenly distributed.

www.jamienorth.com

Image: Drifting to Void, eroded brick column, living plants, 240 x 67 x 67cm

Price: POA



GEORGIA JARRETT



ARTIST STATEMENT

This work considers the theme of 'place' as it relates to the domestic, personal sphere. Considering objects and times of gathering within interior space, there has been symbolic meaning or a human psychological need for things or people to have their place.

The title *A Place at the Table* has culturally been used in a collection of ways to express things in metaphor, whether dealing with global politics or even expressing a permanent place in one's heart.

In this work, there is the use of two-point perspective in the drawing of the table and chairs silhouette, representing multiple perspectives that occur when dialogues are brought to the table.

The animated sequence furthermore explores technical aesthetic capacity of neon, telling an ongoing narrative of the different individuals or groups, who come to the table to dialogue, and whether they remain silent or heard, there is the place to speak their voice.

BIOGRAPHY

Graduate of Art Theory (Hons) and BA/Master of Architecture (UNSW), Has exhibited in numerous group exhibitions in Sydney, Melbourne and the Netherlands. Two times finalist in MAAS Lace award.

Image: *A Place at the Table*, neon steel support frame, 1m x 1.8m x 0.2m

Price: \$9,500



FATIH SEMIZ



ARTIST STATEMENT

"Space and place together define the nature of geography."

Yi-Fu Tuan, 1979

promised places by meandering creeks

.....neighbouring and disputed

places we have never been

places that faded in our dreams

places of birth, places of eternity

places coloured by the light from our eyes.....

BIOGRAPHY

Fatih was born in Turkey and immigrated to Australia in 2004.

He studied Fine Art (Sculpture) at the Mimar Sinan University in Istanbul and graduated with a Bachelor of Fine Art.

Since completing his degree, Fatih has participated in exhibitions in Turkey, Sweden, Australia and China, with several works on public display.

In 2005 he worked in Australia as an artist in residence at a private school in Melbourne and three of his pieces are displayed permanently in the school grounds. Around this time he developed an interest in working with metal and geometric shapes. Since then much of his work reflects an interest in nature, shapes, fractals and visual illusions.

Fatih is now based in Melbourne. He has shown his work at various exhibitions in most states of Australia. Most recently he was a finalist in the Deakin University Small Sculpture Prize and exhibited at Sculpture by the Sea, Bondi, 2017.

www.semizfatih.com

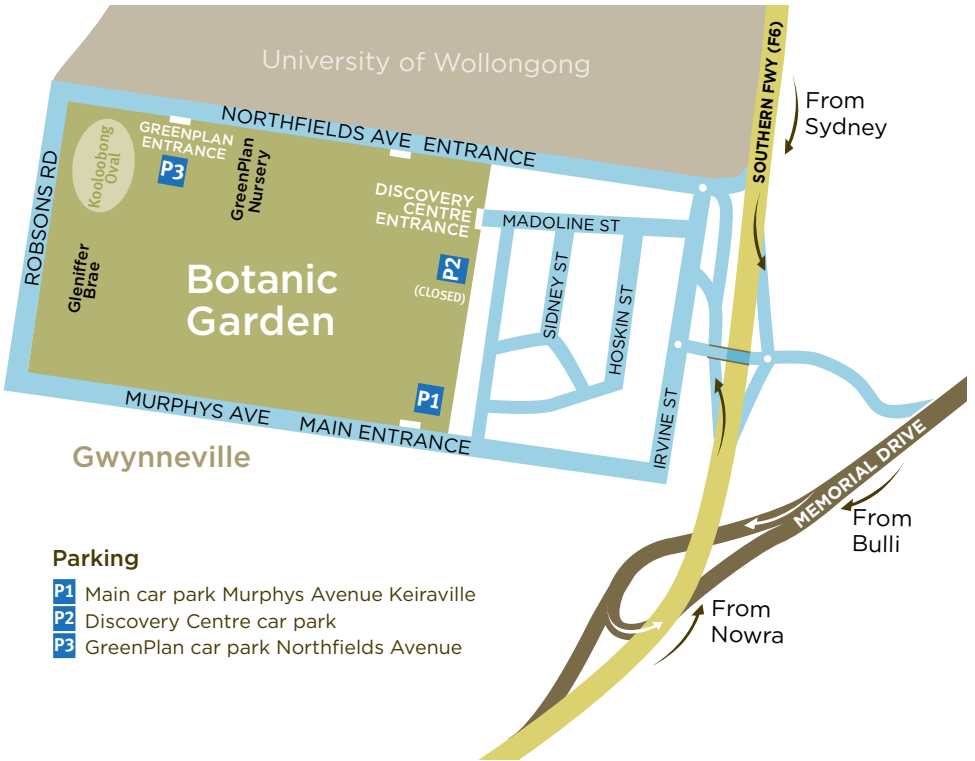
Image: *Perpetuity II*, 2017, painted steel, 266 x 42 x 42cm

Price: \$25,000.



Image: 2016 winning sculpture *King Coal*, by Louis Pratt

GETTING THERE...

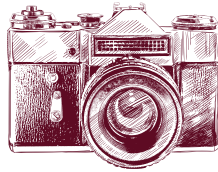


Parking

- P1** Main car park Murphys Avenue Keiraville
- P2** Discovery Centre car park
- P3** GreenPlan car park Northfields Avenue



Sallie Portnoy's sculpture 'Nascentias Blades of Glass' by 2016 Instagram competition winner @carina_elisabeth



PHOTOGRAPH YOUR FAVOURITE
SCULPTURE IN THE BOTANIC GARDEN
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INSTAGRAM USING #WASA2018

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Image: 2016 People's Choice winner *Coal* (detail) by Andreas Buisman



WOLLONGONG
ACQUISITIVE
SCULPTURE
AWARD



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



Botanic Garden
WOLLONGONG