

**WESTERN SYDNEY**  
UNIVERSITY



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NINTH WESTERN SYDNEY UNIVERSITY  
SCULPTURE AWARD AND EXHIBITION

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**7 May – 6 June 2021**  
Campbelltown Campus

COVER PAGE  
**DAN LORRIMER, *Fault Sector*, 2016**  
 Winner of 2018 Western Sydney University  
 Acquisitive Sculpture Award.  
 Photograph by Monica Pronk.

# FOREWORD



Western Sydney University is proud to present the 9th biennial Western Sydney Sculpture Award and Exhibition at our Campbelltown Campus Sculpture Park. Our esteemed curatorial panel - Kon Gouriotis, Nigel Harrison, Renee Porter and Monica McMahon - have selected 20 sculptures from a competitive list of entries. This impressive line-up of Australian and international works has been created specifically to interact with the built and natural environment of the campus. Acquired by the University, the winning work will be permanently installed alongside past winners within the parklands.

The Exhibition is a realisation of University's ongoing commitment to arts and culture in our region and beyond, as articulated in our decadal strategy Western Sydney Creative. The University's commitment to the ongoing development of the Campbelltown Campus sculpture park is a further articulation of this commitment to creative endeavours. More broadly, both the Exhibition and Sculpture Park are expressions of the University's commitment to community engagement and regional development articulated in our new strategic plan, Sustaining Success 2021-2026. The University is immensely proud of the Sculpture Park. Stretching between the two main entrances of the campus, it promotes community pride and engagement with cultural activity within the public domain, provides a valuable educational and cultural resource for the region, and enhances the campus environment for teaching and learning.

On behalf of the University, I would like to thank previous competition finalists who gifted sculptures through the Cultural Gifts

Program. In 2019, the University received two such sculpture donations, from Nigel Harrison and Christopher Hodges. In addition, I would like to recognise key sponsors and partners for their continued support and contributions to this culturally significant event. These include: Landcom, the sponsor of the People's Choice Award; Quest Campbelltown for the provision of accommodation for competition finalists; and the Peter Eichhorn Family, for sponsoring a \$5,000, non-acquisitive prize, awarded to either an emerging, mid-career or senior Australian sculptor to assist them in furthering their artistic development. The University also acknowledges the additional support of Campbelltown Council and particularly the Mayor of Campbelltown, Cr George Britcevic, who is generously hosting the Mayoral reception for the participating artists at Campbelltown Arts Centre at which the winner of the People's Choice Award will be announced.

Finally, the contributions of the curatorial panel and judges, members of the exhibition project team, and all the entrants to the competition, especially the finalists represented in this catalogue and exhibition, should be noted with thanks.

I hope you enjoy this event which celebrates the commitment, passion and enthusiasm of these exhibiting artists.

**Professor Barney Glover AO**  
 Vice-Chancellor and President,  
 Western Sydney University

# WESTERN SYDNEY UNIVERSITY SCULPTURE AWARD AND EXHIBITION 2021

## Wash your hands and listen up: Art and the lessons of 2020 by Dr Tracey Clement

The Ninth Western Sydney Sculpture Award and Exhibition is taking place in 2021, because, well... 2020. These numbers used to be shorthand for the perfect vision of hindsight. Now they conjure up the impossibility of making plans, the yawning gulf that separates rich from poor, sick from well, me from you, and us – here in Australia – from everyone else.

What a year. The *annus horribilis* of 2020 was 12 months (and counting, because it's not over yet, not really) of very real disasters and metaphorical silver linings, of precarity, inequity, and multivalent narratives.

In 2020 some people scuffled in the supermarket aisles over the last plastic-wrapped packet of toilet paper. Others learned to bake sourdough loaves. Or maybe they were the same people. Who knows? For many of us 2020 was the year that we finally learned to wash our hands properly as public health announcements posted everywhere reminded us (like a wise and patient grandmother) that there was more to the task than a perfunctory pass with the soap and dash under the tap. For others (909 unfortunate others here in Australia, and nearly 2.8 million others worldwide at the time of writing) 2020 was the year someone they loved caught a novel coronavirus and died.

In any scenario there is always more than one story.

And the local art scene, of course, is no exception. Some Australian artists lost their jobs while some gallerists boasted record sales. After the World Health Organisation (WHO) declared a global pandemic on 11 March 2020 our ability to interact with art in the real world dwindled rapidly as events, such as the Ninth Western Sydney Sculpture Award and Exhibition, were postponed or cancelled. But while everyone lucky enough to have a home was confined therein (and some for much longer than others) the opportunities to make arts excursions online proliferated.

Suddenly, certain barriers to accessibility were removed; physical mobility, geographical location, and even money, for example, didn't matter quite as much as before. Anyone with a screen tapped into the internet (which admittedly is not actually everyone) had unprecedented access to cultural events as arts organisations around the world scrambled to stay engaged with their audiences during lockdown. But not all artworks flourish in the land of pixels.

Sculpture in particular has to be seen to be believed. And not just seen; it needs to be felt. Looking at a screen it's impossible to get a sense of its materiality, its heft, its demands on space. Sculpture requires face-to-face interaction; it needs to be sidled up to, leaned over, cowered under. It exerts a physical pull on all of the senses, tempting us to sniff, to tap, to poke or stroke, even when we know we shouldn't.

The 20 finalists in the Ninth Western Sydney Sculpture Award and Exhibition (Mark Booth, Jennifer Cochrane, Chris Edwards, Merran Esson, Harrie Fasher, John Fitzmaurice, Jim Flook, Martin George, Akira Kamada, Bec Litvan, Ludwig Mlcek, Ingrid Morley, Vlasé Nikoleski, Denese Oates, John Petrie, Kirsteen Pieterse, Louis Pratt, Samantha Stephenson, Jayanto Tan, and Arthur Wicks) were no doubt deeply relieved that organisers of the show postponed to 2021 instead of pirouetting to the more expedient option of a virtual outing.

This delay means that their works are able to remain relevant – seen in all three dimensions, as intended, and almost exclusively staged outside in conversation with the wind rattling the leaves on the trees, the light glancing off the lake, the smell of wet grass, or the heat reverberating from sun-baked earth.

While none of the works in the Ninth Western Sydney Sculpture Award and Exhibition would be in their natural habitat online, some could easily commute between town and country. The totemic towers of Merran Esson's *Stillness* would seem resolutely organic if they were caught sprouting from the black bitumen of a city street. But placed on grass and apparently bursting up from the earth, their bright ovoid forms seeking the sun, they are clearly the result of human ingenuity. Kirsteen Pieterse's ode to damaged trees, *Prosthesis*, would look elegant on the marble tiled forecourt of a gleaming high-rise, but outside, among the living trees whose loss it laments, this work is infused with an otherwise unobtainable poignancy. Harrie Fasher's kinetic sculpture, *Songs Without a Sound*, resembles a three-dimensional sketch of a horse, suspended in space. Mounted in a hectic metropolitan hub its movements might cause busy office workers to long for the freedom of wild creatures, but planted in a field this same horse becomes tame and tethered; the opposite of free.

Sculptures such as these have more than one story to tell; their malleable meanings shift as they adapt to different surroundings. Meanwhile, other works in the Ninth Western Sydney Sculpture Award and Exhibition rely on the landscape to help generate their power. For example, as the title of her work indicates, Jennifer Cochrane's *Cubes with Trees* needs an arboreal setting. And both Samantha Stephenson's painted steel sculpture, *Notion of Flight*, and John Petrie's tall stacks of marble, *Call*, incorporate the lake on Western Sydney University's Campbelltown campus as an integral part of the work.

Elsewhere, Chris Edwards, a descendent of the Gumbaynggirr people from Nambucca Heads, uses the physical location of the Western Sydney Sculpture Award and Exhibition to tell a complex story of loss and survival. In *Missed Him!!*, Edwards seems to have flung three giant steel boomerangs at an unseen quarry. The presence of these massive tools asks us to see what is absent: acknowledgement of Indigenous industry and sovereignty. And by embedding his warrior's weapons deep in the earth the artist also points to the violence it took to seize this land. This is Dharawal/Tharawal Country; always was, always will be.

The story of the ongoing toxic legacy of colonisation is confronting, and not a narrative everyone wants to hear. But we all need to listen. In fact, many of the stories told by the works in the Ninth Western Sydney Sculpture Award and Exhibition are difficult. Afterall, telling complex tales in multiple registers is one of the key strengths of art. Even some of the sculptures, which, at first glance may seem to be doing nothing more than highlighting the beauty of the natural world are, by placing us in the environment with the work, simultaneously (if we care to listen) speaking to our capacity to threaten this beauty.

If 2020 has taught us anything (besides how to wash our hands properly) it's that we need to hear multiple points of view and acknowledge the needs of others. A bat, suffering from loss of habitat due to deforestation bit a human, and global suffering ensued. Or so one story goes. All living things – trees, humans and other animals, even viruses – are all entwined together. We need art that tells multivalent stories. And we need to listen.

# LIST OF WORKS

## MARK BOOTH

*Dispositions: Concrete [3-6]*  
2021  
Concrete and enamel paint  
H: 55cm x W: 55cm x D: 55cm  
(each)  
4 components  
60kg each  
\$8,000 or individual piece \$2,000

## MERRAN ESSON

*Stillness*  
2020  
Fired clay, glaze, metal poles and cast concrete  
H: 135 cm (approx.), other dimensions variable (5 components)  
12-15kg each (excl. concrete)  
\$15,000 or \$3,500 each  
Represented by Stella Downer Fine Art

## JIM FLOOK

*Swerve One (Life Journey Series)*  
2018  
300mm x 100mm-thick steel, thermal metal protective coating and orange paint finish  
H: 240cm x W: 380cm x D: 150cm  
950kg  
\$90,000

## BEC LITVAN

*Cover Me*  
2019  
Latex, thread, artificial hair and acrylic paint  
H: 200cm x W: 113cm x D: 16cm  
2.2kg  
\$1,500

## JENNIFER COCHRANE

*Cubes with Trees*  
2021  
Galvanised pipe and galvanised hand rail fittings  
H: 110 cm x W: 110 cm x D: 110 cm  
37kg per cube  
\$12,000

## HARRIE FASHER

*Songs Without a Sound*  
2018  
Mild steel rod, plate, square section, chain and hook  
H: 260cm x W: 382cm x D: 100-288cm (Dimensions variable as the work turns within the frame)  
150kg  
\$26,000  
Represented by King Street Gallery on William, Sydney

## MARTIN GEORGE

*Divergent Convergent*  
2019  
Carrara marble and stainless steel  
H: 420cm x W: 120cm x D: 120cm  
3000kg  
\$44,000  
Represented by Soho Art Gallery

## LUDWIG MLCEK

*Where Have I Gone Wrong V*  
2020  
Steel, high density EPS polymer render and wood  
H: 160cm x W: 100cm x D: 90cm  
150kg  
\$12,000  
Represented by Gallery 47, Rylstone

## CHRIS EDWARDS

*Missed Him!!*  
2021  
3mm steel plate with designs etched by hand into metal and sand  
H: 180cm x W: 130cm x D: 50cm  
(3 components of various heights and widths)  
186kg  
\$18,500

## JOHN FITZMAURICE

*Dragging the Chain*  
2019  
3mm-thick corten steel with 8mm-thick stainless steel base plates  
H: 290cm x W: 400cm x D: 150cm  
200kg  
\$41,000

## AKIRA KAMADA

*The Odd Bunch*  
2021  
Recycled cardboard, paper, bamboo, silicon, liquid nails, paint and bond-crete  
All dimensions variable  
20kg  
\$2,500

## INGRID MORLEY

*The Keeper*  
2021  
Bronze and mobile firefighting unit  
H: 186cm x W: 76cm x D: 46cm  
142kg  
\$36,000  
Represented by Defiance Gallery, Sydney

## VLASÉ NIKOLESKI

*Inland Jetty*  
2020  
Fabricated #316 marine grade stainless steel and reinforced concrete  
H: 150cm x W: 460cm x D: 100cm  
1200kg (approx.)  
\$30,000

## KIRSTEEN PIETERSE

*Prosthesis*  
2021  
Marine grade stainless steel  
H: 224cm x W: 185cm x D: 120cm  
200kg  
\$35,000  
Represented by Utopia Art Sydney

## JAYANTO TAN

*Ritual Weaved the Ancestor*  
2021  
Red thread and steel rope  
All dimensions variable  
\$1,500

## DENESE OATES

*Reach*  
2020  
Copper, corten steel and live grass  
H: 300cm x W: 500cm x D: 60cm  
80kg (approx.)  
\$30,000  
Represented by Stella Downer Fine Art

## LOUIS PRATT

*Regret*  
2019  
Coal, resin and steel  
H: 183cm x W: 76cm x D: 48cm  
30kg  
\$25,000  
Represented by Nanda\Hobbs

## ARTHUR WICKS

*Message from the Peace Car Survivor*  
2020  
Laminated wood, metal shafts, lead weight and bearings.  
Figure constructed of fibreglass, aluminium joints, sign, elastic hands and feet, clothed. Entire work housed in a translucent tent.  
H: 220cm x W: 103cm x D: 470 cm (approx.)  
30kg (approx.)  
\$30,000

## JOHN PETRIE

*Call*  
2021  
Marble  
H: 350 cm x W: 20 cm x D: 20 cm (approx.)  
(3 components of various heights)  
100kg each  
\$30,000  
Represented by Australian Galleries

## SAMANTHA STEPHENSON

*Notion of Flight*  
2020  
Painted steel  
H: 300cm x W: 175cm x D: 129cm  
1000kg  
\$25,000  
Represented by Robin Gibson Gallery

## MARK BOOTH

Mark Booth is undertaking a Master of Fine Arts at UNSW Art & Design where he has been awarded a scholarship. Mark has degrees from the National Art School, Sydney, and Bristol University, UK. He has had solo exhibitions in Australia at the Canberra Contemporary Art Space, Conny Dietzschold, Dickerson Gallery, Alaska Projects, MOP, Factory 49, and Firstdraft; group shows at Hazelhurst, Manly and Cessnock Regional Galleries, Blue Mountains Cultural Centre, Town Hall Gallery, National Art School, Newington Armory, Dominick Mersch, Brenda May, and Australian Galleries; and a major solo show at Bathurst Regional Art Gallery. Mark has participated in Cementa15, Future/Public Artlands, and Contour 556. Mark has won the Major Award in Sculpture at Scenic World and Sculpture in the Vineyards; was Highly Commended in the North Sydney Art Prize; and has been a finalist in the Woollahra Small Sculpture Prize, Western Sydney University Sculpture Award, Fisher's Ghost Art Award, Tom Bass Prize, Paddington Art Prize, Deakin University Small Sculpture Prize, Sculpture at Sawmillers, and Sculpture by the Sea. Mark has twice won a NSW Artists' Grant (NAVA), and undertaken residencies at The Armory (Sydney Olympic Park), and Phasmid Studios, Berlin.

### *Dispositions: Concrete [3-6]*

*Dispositions: Concrete [3-6]* contains themes of seriality, process, repetition, modulation and recursion. Clusters of repurposed components conglomerate into units and reference mass industrial production and manufacturing processes. However, whilst the camouflaged designs on their surfaces render them a natural-looking feature of the landscape, closer inspection of their form reveals something less organic - the artificiality of their organised, moulded construction gives them away. The artwork embeds and repatriates itself with its surroundings, losing its individuality and entering into a relationship with nature.



**MARK BOOTH,**  
*Dispositions:*  
**Concrete [3-6], 2021**  
Concrete and enamel  
paint  
H: 55cm x W: 55cm x  
D: 55cm (each)  
4 components  
60kg each  
\$8,000 or individual  
piece \$2,000

## JENNIFER COCHRANE

Jennifer Cochrane lives and works in Perth, Western Australia. She completed a Bachelor of Fine Arts at Curtin University in 1988 and has exhibited her work nationally and internationally.

While Jennifer's practice stems from a strong history of object-based art, her works are becoming increasingly diverse in their production. She has created sculptures and site-specific installations for exhibitions and public spaces over the last 20 years. At the core of her practice is an emphasis on process-oriented production, which inevitably involves repetitive labour-intensive techniques. Jennifer consistently explores perspective and point of view, and how these concepts impact upon interpretation and understanding.

Jennifer has exhibited in numerous outdoor exhibitions including Sculpture by the Sea at Bondi, Cottesloe, and Aarhus; Sculpture at Scenic World; the Palmer Biennial, South Australia; Sculpture at Bathers, Fremantle; and the Lorne Biennale in Victoria. Her works are represented in various public and private collections, and her public commissions are numerous and include sculptural works for Wallcliffe House, Margaret River; Harvest Lakes Estate, Perth; the City of Mandurah Council Chambers; Parliament House, Western Australia; Anzac Park, Mount Hawthorn; and the Pilbara Police and Community Justice Services Complex, Karratha. Jennifer is represented by Art Collective, Western Australia.

## *Cubes with Trees*

*Cubes with Trees* takes a cube form and, through its replication, creates a sculpture contrasting the geometric with the organic. The work is assembled in-situ, beginning as a stack of pipes and a pile of fittings, and responds directly to the site, creating a unique interaction between the cube forms and the trees.



**JENNIFER COCHRANE, *Cubes with Trees*, 2021**  
Galvanised pipe and galvanised hand rail fittings  
H: 110 cm x W: 110 cm x D: 110 cm  
37kg per cube  
\$12,000

## CHRIS EDWARDS

*“Growing up on the mid-north coast of NSW exposed me to life by the sea with my extended family and Koori (Aboriginal) traditions and culture, and instilled in me the importance of community. I decided to commence an apprenticeship in building immediately after school, then my true calling - art and design. I haven’t looked back; it is my passion. I have been designing for 10 years now and draw my inspiration for my designs and art from significant places and childhood stories told to me by my Elders of my Koori heritage.”*

Chris Edwards

Chris has created commissioned sculptures for the Nambucca Shire Council (2018), Wollongong City Council (2018), Urban Growth NSW (2017), Western Sydney University (2016), and private residences (2015), and has led and been involved in a variety of community projects. His work has attracted many accolades, including the AILA NSW Award of Excellence (2018), the Youth Engagement Award from the ‘Artkids’ program by Wirriambi Designs (2014), and the National Landcom Award Mentorship (2014).

### *Missed Him!!*

I am a descendent of the Gumbaynggirr people from Nambucca Heads on the mid-coast of New South Wales.

The three boomerang forms within this sculptural installation are made from steel, sand and resin. Three steel sheaths have been scalloped out and filled with sand that is from a sacred beach, where my own father was first initiated. This sand has been placed deep within the boomerang and then covered with a resin to seal it within the structure.

Boomerangs are a powerful hunting tool and a warrior’s stature was judged by how many he owned and his skill in using them.

*Missed it!!* carries the message, that even though the warrior in this case may have missed his target of prey, he still has what he values most, that being his land, upon which he is hunting. And just as the warrior leaves an indentation on the boomerang itself, he leaves a similar indentation of his presence and connection to his own country.



**CHRIS EDWARDS,  
*Missed Him!!*, 2021**  
3mm steel plate with designs etched by hand into metal and sand  
H: 180cm x W: 130cm x  
D: 50cm (3 components of various heights and widths)  
186kg  
\$18,500

## MERRAN ESSON

Merran Esson has been making works of art using clay for over 40 years. Her awards include Winner of the Woollahra Small Sculpture Prize (2019), the Muswellbrook Art Prize in Ceramics (2019), the Poyntzpass Pioneer Ceramic Award (2008), the NAS Studio Residency at the Cite Internationale des Arts Paris (2006), the Gold Coast Ceramic Award (2005), the Port Hacking Award (2000), and the Austceram Award (1994). Other successes include a Highly Commended in the Georges River Art Prize (2019) and in the Woollahra Small Sculpture Prize (2014), and a qualifying as a finalist in the Ravenswood Women's Art Prize (2018 & 2019), Blacktown Art Prize (2018 & 2019), Sculpture at Scenic World (2017, 2018 & 2019), Sculpture by the Sea (2016), Sculpture in the Valley (2017), and the Woollahra Small Sculpture Prize (2014 & 2016).

Merran has also exhibited in the National Gallery of Australia, the Art Gallery of South Australia, the Art Gallery of Western Australia, the Victoria and Albert Museum in London, the Gaffer Gallery in Hong Kong, and numerous other exhibitions and galleries in Korea, Taiwan, Sweden, Pakistan, Spain, Japan, and Australia. She lectures at the National Art School, where she was Head of Ceramics from 2009 to 2016. She is also a member of the International Academy of Ceramics, Switzerland.

### *Stillness*

As an artist working through this project there have been many changes in the lead-up to the work being completed. This work was about the joyousness of colour and bloom in the spring of 2019, but as the work was in process, the snowy area around my birthplace, near Tumbarumba, was burnt by the New Year's Eve fire. Colour was gone, but the Stillness remained. In the aftermath of fire there is silence everywhere.

With the isolation that came with coronavirus, there was a quietness in my studio; with exhibition commitments and travel plans all postponed. The world slowed down, and I enjoyed the slower pace, getting lost in the process of making, quietly pinching and coiling clay and allowing the forms to grow at their own speed. However in July 2020 my health took a bad turn, as I was diagnosed with two glioblastomas (brain tumours), which of course is now creating its own challenges for me as the artist of this work, challenges to do with balance, growth, and vulnerability. There is regrowth that happens, particularly after fire or illness, and it's this regrowth now that is the foundation of this work.



**MERRAN ESSON, *Stillness*, 2020**

Fired clay, glaze, metal poles and cast concrete  
H: 135 cm (approx.), other dimensions variable (5 components)  
12-15kg each (excl. concrete)  
\$15,000 or \$3,500 each  
Represented by Stella Downer Fine Art

## HARRIE FASHER

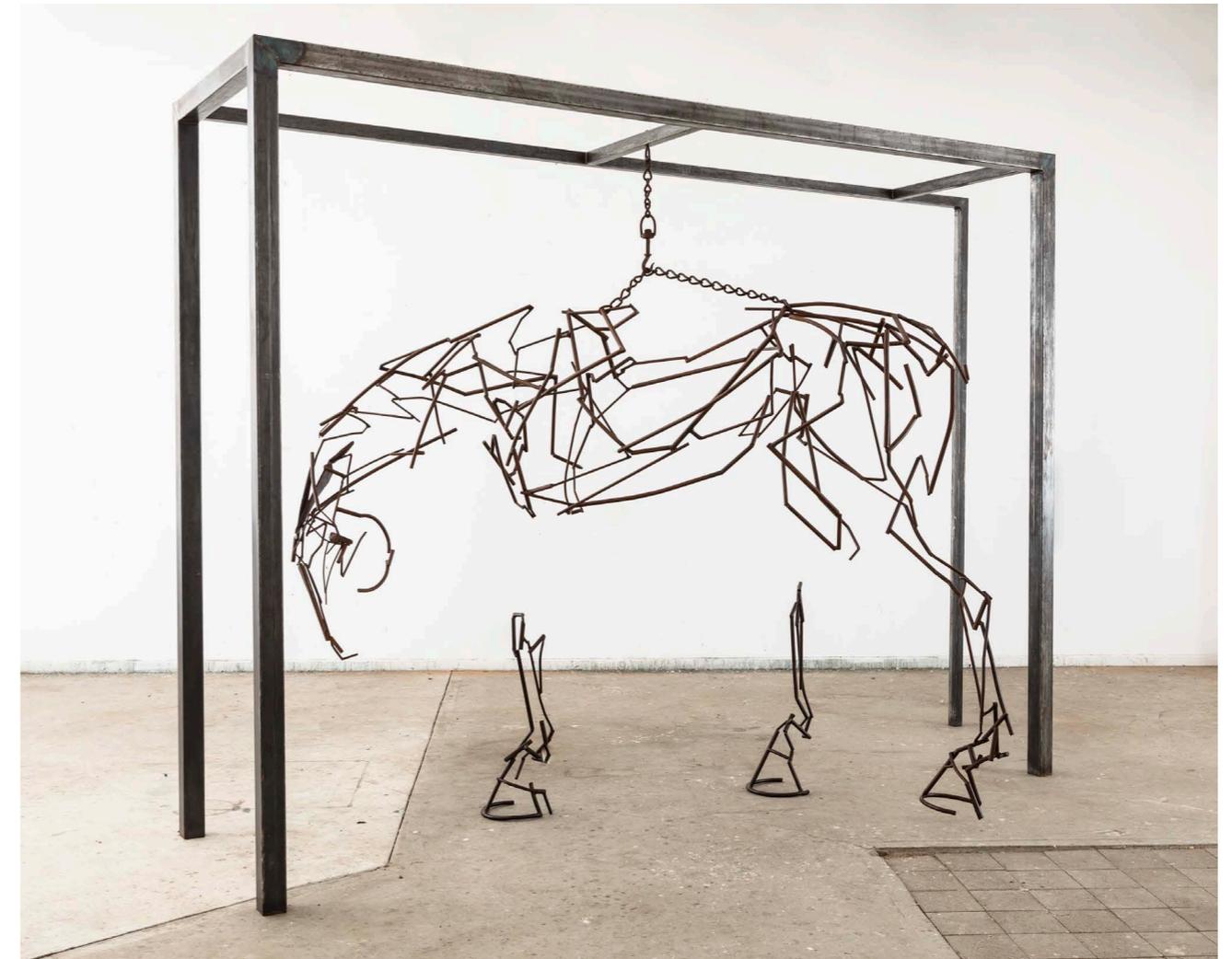
Harrie Fasher won Sculpture by the Sea's Rio Tinto Award at Cottesloe in 2018 and received the Helen Lempriere Scholarship and the Andrea Stretton Memorial Prize in 2017. Working from Portland, NSW, she produces large-scale sculptures that embody tension and movement in steel and bronze. Harrie has work in public and private collections both within Australia and internationally. She has an extensive exhibition history and has work in collections including the National Museum of Australia, and Bathurst and Orange Regional Art Galleries.

Harrie Fasher is sponsored by The Foundations, Portland and Metaland Bathurst.

### *Songs Without a Sound*

*Songs without a Sound* is a kinetic work that invokes a meditative stillness. Manipulated by the breeze, it depicts a linear horse form, which turns gently within a solid frame. The form is suspended above two immobile legs; as it comes to stillness, the grounded legs create a balanced composition.

The strength and volume of the horse is juxtaposed against the perceived weightlessness. Its suspension provokes questions – of loss, the subtlety of memory – and encourages quiet contemplation.



**HARRIE FASHER, *Songs Without a Sound*, 2018**

Mild steel rod, plate, square section, chain and hook

H:260cm x W: 382cm x D: 100-288cm (Dimensions variable as the work turns within the frame)

150kg

\$26,000

Represented by King Street Gallery on William, Sydney

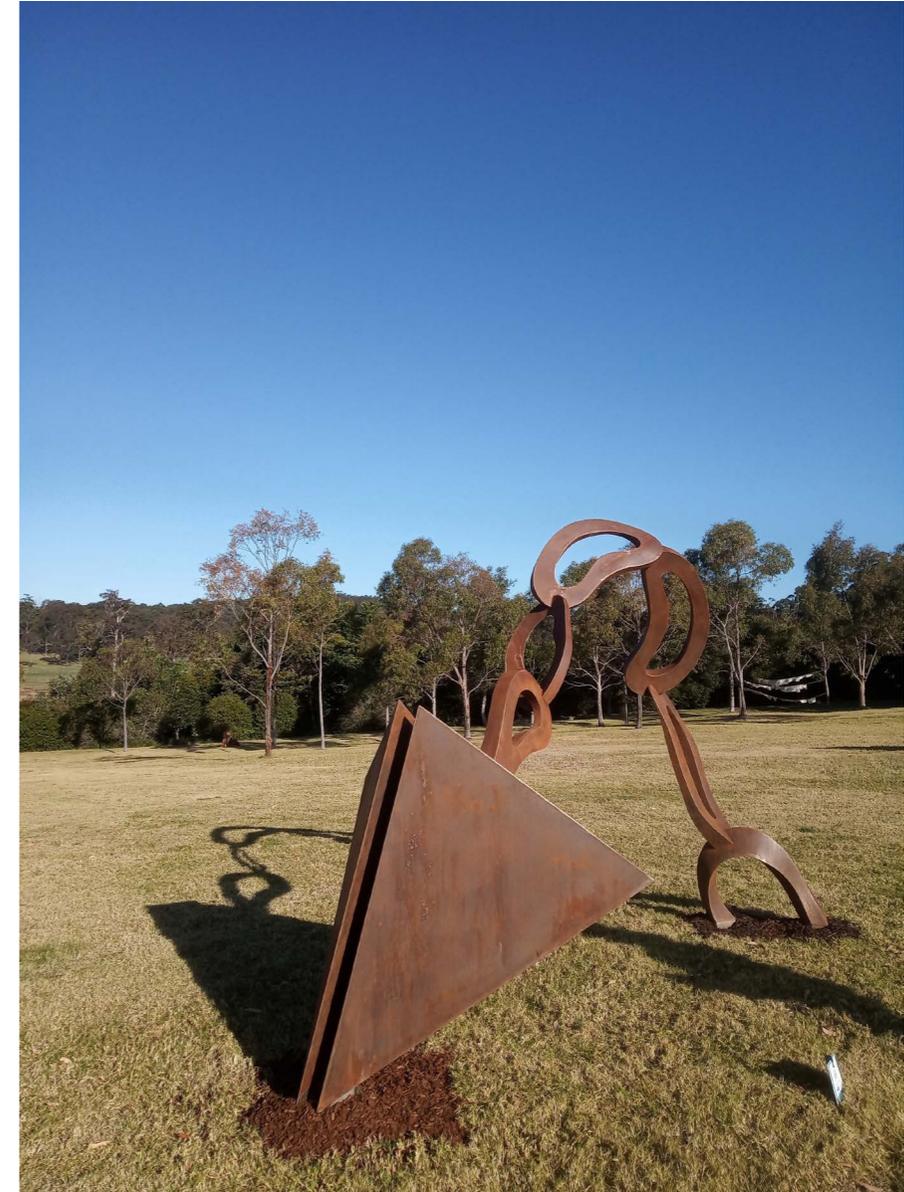
## JOHN FITZMAURICE

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Full-time North Avoca sculptor, John Fitzmaurice, has a background in building and design. He works in a variety of materials, with stainless steel being his favoured medium. John's works are inspired by natural forms and everyday objects which are transformed with abstraction and humour. John works exclusively on every stage of his creations, with durability and high quality finishes defining each piece. His works are represented in public, corporate, and private collections.

### *Dragging the Chain*

*Dragging the Chain* is a modern interpretation of a lost shipwreck relic from the ocean floor. Fabricated from Corten steel, this large sculpture of an anchor and chain links and references the maritime and cultural history of our coast.



**JOHN FITZMAURICE,  
*Dragging the Chain*,  
2019**

3mm-thick corten  
steel with 8mm-thick  
stainless steel base  
plates  
H: 290cm x W:  
400cm x D: 150cm  
200kg  
\$41,000

## JIM FLOOK

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Jim Flook is a multi-disciplinary sculptor working in a broad range of materials and processes – mainly steel fabrication, stone carving and bronze casting. He has over 30 years' experience as a practising architect, with a strong interest in public space place-making.

Jim trained at the University of NSW, the University of Technology Sydney, the National Art School, Miller and Meadowbank TAFE, and Sydney Sculpture School. Most recently, he was a finalist in Sculpture by the Sea, Bondi (2018); Sculpture by the Sea, Cottesloe (2019); and Sculpture@Bayside Exhibition, Bayside Council (2019).

### *Swerve One*

*Swerve One* is a large orange ribbon contemplation of the unfolding and unpredictable swerves of life's complexities, and a celebration of life.



**JIM FLOOK, *Swerve One (Life Journey Series)*, 2018**

300mm x 100mm-thick steel, thermal metal protective coating and orange paint finish

H: 240cm x W: 380cm x D: 150cm

950kg

\$90,000

## MARTIN GEORGE

*“In this troubled world of earthquakes, floods, wars and global warming, it is a sheer delight to find a dedicated sculptor with such an ironic sense of humour and a highly developed sense of the ridiculous. While Martin George can undoubtedly make a totally convincing piece of modernist sculpture, viewable from all directions and immaculately constructed, he also likes in catching the spectator unawares. Things are frequently not quite as they first seem.”*

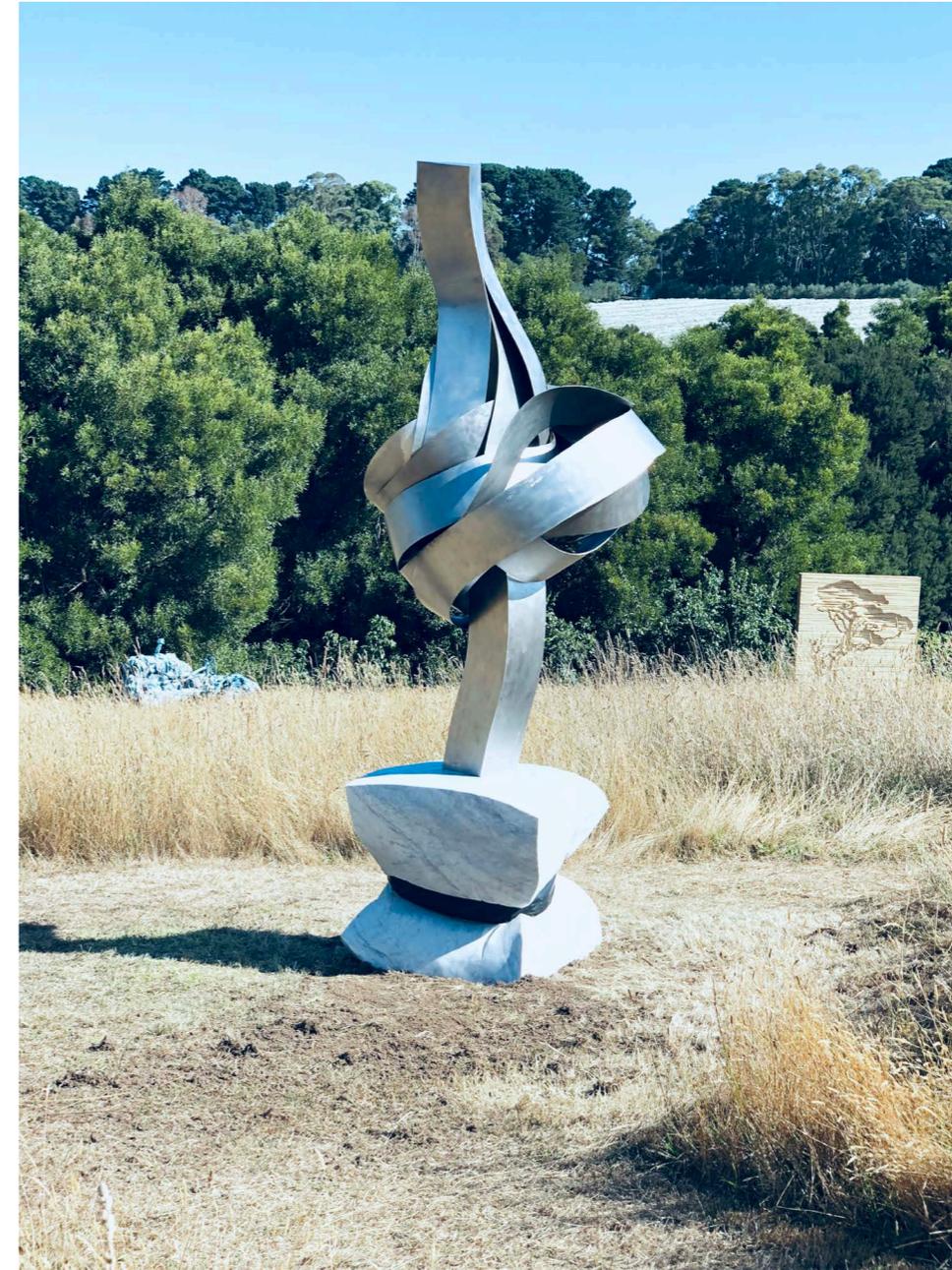
Ken Scarlett OAM

## *Divergent Convergent*

I prefer to canonise my victories in precious metals and stone. The wins and the conquests are satisfying but these are rarely character-building moments. I've found that I'm permanently stretched and tested by doubt and crisis. The older I get, the more I draw from these experiences.

*“Divergent Convergent (2019), in marble, appears as a very convincing abstract sculpture, until closer examination reveals that the whole weighty structure is supported on a marble base resembling a big, soft cushion tied in the middle with an elastic strap. If the casual observer sees merely a successful modernist sculpture, the alert observer notices the ridiculous contradiction.”*

Ken Scarlett OAM



**MARTIN GEORGE,**  
***Divergent Convergent, 2019***  
Carrara marble and stainless steel  
H: 420cm x W: 120cm x D: 120cm  
3000kg  
\$44,000  
Represented by Soho Art Gallery

## AKIRA KAMADA

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Akira Kamada is a Shoalhaven-based sculptor and installation artist whose largely-ephemeral work frequently reflects his concern for the natural environment and social justice issues. Akira began showing his work publicly in the early 2000's. His work was first selected to feature in the University of Western Sydney Award and Exhibition and Sculpture by the Sea Bondi in 2006. Thereafter, he became a regular participant of both indoor and outdoor art shows.

Akira has won a number of awards, including the North Sydney Art Prize, and has work in several public collections such as that of Western Sydney University and South Australia's Granite Island Sculpture Park.

### *The Odd Bunch*

In today's consumer world, perfectly edible and tasty produce is often thrown away if it is unusually shaped or for some reason fails to meet a rigid, air-brushed aesthetic standard. In our mass and social media there is an expectation for people too, to meet a highly standardised, largely exclusive ideal.

This site-specific, ephemeral work is a celebration of the diversity that can be found within a species. It is a reminder that it is often the idiosyncrasies which provide character, personality, and authenticity.



**AKIRA KAMADA,**  
*The Odd Bunch, 2021*  
Recycled cardboard, paper, bamboo,  
silicon, liquid nails, paint and bond-  
crete  
All dimensions variable  
20kg  
\$2,500

## BEC LITVAN

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Bec Litvan is a Sydney-based multidisciplinary artist and designer. Her sole inspiration is her mother, who was diagnosed with and survived a rare form of stage 3 breast cancer.

Bec's work consistently explores the dichotomy of content and form. Working with themes of disability, and breast cancer in particular, she aims to create works that are interactive and immersive in order to contest and comment on societal standards of the 'taboo' and 'inappropriate'.

### *Cover Me*

This work takes inspiration from Tracey Emin's *My Bed* (1998). *Cover Me* is an interactive and confronting piece, which explores the idea of being covered by the skin of a breast cancer survivor (my mother). This blanket and pillow set was made from multiple latex sheets. These sheets are the measurements of my mother's scarred torso, stitched together, along with her old artificial wig, which she wore during chemotherapy. In order to talk about 'taboo' topics such as disability and cancer, the audience, and society, need to be confronted and faced with it.



**BEC LITVAN, *Cover Me*, 2019**

Latex, thread, artificial hair and acrylic paint

H: 200cm x W: 113cm x D: 16cm

2.2kg

\$1,500

## LUDWIG MLCEK

Ludwig Mlcek is a Czech-born sculptor with art and engineering qualifications, who lives and works in Rylstone, NSW. He has participated in sculpture symposiums in Europe and exhibits widely in Australia. Ludwig has won the Hunters Hill Sculpture Prize and has been a finalist in Sculpture by the Sea, the Western Sydney University Sculpture Award, Sculpture at Scenic World, Harbour Sculpture, and Sculpture in the Vineyards. He has also exhibited at Sculpture on the Wharf, the Bungendore Woodworks Gallery, the Historic Houses Trust and the National Trust. Ludwig was awarded an Allens Arthur Robinson Scholarship and the Kandos Centenary Celebration Sculpture Commission by the Mid-Western Regional Council.

### *Where Have I Gone Wrong? V*

For many years I had an obsession with human body, in any form, shape, media, and style: from minimalist to classical. This work is the embodiment of my thoughts at a particular time. One can only try to evaluate how I expressed the feeling visually.



**LUDWIG MLCEK, *Where Have I Gone Wrong V*, 2020**

Steel, high density EPS polymer render and wood

H: 160cm x W: 100cm x D: 90cm

150kg

\$12,000

Represented by Gallery 47, Rylstone

## INGRID MORLEY

*“A 25-year practice of drawing, tracing, welding, bending and cutting has been punctuated by traditional methods of modelling and casting the human form, a consistent subject for conceptual explorations. Drawing and painting has always been part of my life and this has assisted in the development of ideas for sculpture and accompanied me on journeys into the landscape. These journeys have led me to my current work in the Jenolan Caves area – a confronting and inspiring subject for me, as I discover metaphorical crossovers between my own story, and the Jenolan Caves area.”*

Ingrid Morley, January 2021

### *The Keeper*

I have never needed to remind myself so much of the continuum between past and present – of ancient wisdoms and mythologies. In my mind, we are all, by virtue of our ancestral inheritance, ‘keepers’, and perhaps this is our new obligation to one another and the environment we inhabit. The place I live, the Jenolan Caves area (my bush neighbourhood) combines European mythology, ugly local secrets and monumental beauty. In my imaginary landscape, ‘The Keeper’, (inspired by a figure of a crouching Aphrodite, 275 B.C.) defends this vulnerable world and challenges stereotypical perceptions of female beauty and responsibility.



**INGRID MORLEY,**  
***The Keeper*, 2019**  
Bronze and mobile firefighting  
unit  
H: 186cm x W: 76cm x D: 46cm  
142kg  
\$36,000  
Represented by Defiance Gallery,  
Sydney

# VLASÉ NIKOLESKI

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Vlasé Nikoleski has a Diploma and Graduate Diploma from the National Gallery of Victoria Art School and the Victorian College for the Arts, and a Master of Fine Arts from the University of NSW.

Since 1972, Vlasé has displayed work in 35 solo shows, and 59 group exhibitions. He has also exhibited in 31 sculpture awards and has completed 26 important commissions. Vlasé is also represented in public and private collections in Australia and overseas.

## *Inland Jetty*

*Inland Jetty* is one in a series of works based on the Australian landscape. This sculpture comes from my experience of a sun-struck landscape, with its wavy heat vapour in the distance simulating a field of water which merges with the sky. This work also refers to the jetty as a memento of water and a lack of water.



**VLASÉ NIKOLESKI, *Inland Jetty*, 2020**

Fabricated #316 marine grade stainless steel and reinforced concrete  
 H: 150cm x W: 460cm x D: 100cm  
 1200kg (approx.)  
 \$30,000

## DENESE OATES

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Denese Oates is an Australian sculptor, born in Orange, NSW. Throughout 1974 - 1977, Denese studied at Alexander Mackie College, CAE, completing her Diploma of Art Education.

Since 1976, Denese has displayed her work in numerous solo exhibitions, has participated in many group exhibitions, and is represented in many public and private collections. She was the winner of the Site Specific Award in the North Sydney Art Prize exhibition in 2017.

### *Reach*

*Reach* is a sculpture made from copper, corten steel and live grass.

Vegetation emerging from rocky outcrops often seen in arid areas of Australia was partially the catalyst for the sculpture. The resilience of the trees growing from barren rocks is one of the wonders of nature. The work does not seek to be a realistic depiction of the phenomenon; rather, it is an interpretation of the stark contrast between the hard, dry rocks and the fleshy green vegetation sprouting from them.

The inspiration for *Reach* comes from travel in the Kimberley region of WA, and a walk through the Sengokuhara grass fields in Japan.



**DENESE OATES, *Reach*, 2020**

Copper, corten steel and live grass

H: 300cm x W: 500cm x D: 60cm

80kg (approx.)

\$30,000

Represented by Stella Downer Fine Art

## JOHN PETRIE

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John Petrie is a Sydney-based sculptor working primarily in stone. He has exhibited in the Western Sydney Sculpture Award and Exhibition numerous times as well as Sculpture by the Sea Bondi and Cottesloe. He has received several awards and commissions.

### *Call*

The three figures are calling to each across the lake; their shimmering voices captured in the reflections. The work expresses the human need and desire to communicate.



**JOHN PETRIE,**  
***Call*, 2021**  
Marble  
H: 350 cm x W:20 cm X D:20 cm  
(approx.)  
(3 components of various heights)  
100kg each  
\$30,000  
Represented by Australian Galleries

## KIRSTEEN PIETERSE

Kirsteen Pieterse works primarily in sculpture, and has been a full-time professional artist for 15 years, working towards exhibitions as well as undertaking public commissions. She has had six solo exhibitions in Sydney with Martin Browne Contemporary, and another most recently in June 2019 with Utopia Art Sydney.

Since 2008, Kirsteen has had public artworks installed in Australia, Scotland, China, and Hong Kong. Her most recent commissions were two works for the Hong Kong Jockey Club Clubhouse and wall-based pieces for Cathay Pacific Airlines' business class lounges: two in Hong Kong International airport and one in Shanghai Pudong airport. Kirsteen's other work includes freestanding sculptures for both indoors and outdoors.

### *Prosthesis*

The focus of my work is landscape; my sculpture draws upon the relationship between landscape and built environments. Since 2005, I've made a series of sculptures of broken and damaged trees. *Prosthesis* represents the landscape as I see it now; vulnerable and damaged, yet cradled with a makeshift attempt to support it and keep it viable.



**KIRSTEEN PIETERSE,**  
***Prosthesis*, 2021**  
Marine grade stainless  
steel  
H: 224cm x W: 185cm x  
D: 120cm  
200kg  
\$35,000  
Represented by Utopia Art  
Sydney

## LOUIS PRATT

Louis Pratt is a multidisciplinary contemporary artist working in sculpture, painting, and video. He is best known for his use of coal and new technology in the production of sculpture, and has already achieved significant recognition in pioneering these applications to sculpture.

A two-time finalist in the Wynne Prize, Louis's other notable accolades include winning the Mount Buller Sculpture Prize, Wollongong Sculpture Prize and the Tom Bass Figurative Sculpture Prize.

Louis's works express a strong social conscience and speak to the issues that are relevant today.

### *Regret*

We are entering an age of extinction thanks to the burning of fossil fuels. Made from coal, *Regret* is an embodiment of our possible future. The figure looms large, downcast, reflecting on a world of destruction and decay of his own making. The sting of regret lies in the tragic realisation that our misfortune is the consequence of our own actions.

Coal has made Australians rich: we are the largest global suppliers of coal and if demand declines, so does our standard of living. The recent Federal election demonstrated a reluctance to pay the cost of change. Regret is the inevitable outcome of our continued inaction, and our nation's reliance on coal to fuel our economy at the expense of the environment.



**LOUIS PRATT, *Regret*, 2019**  
 Coal, resin and steel  
 H: 183cm x W: 76cm x D: 48cm  
 30kg  
 \$25,000  
 Represented by Nanda\Hobbs

## SAMANTHA STEPHENSON

Samantha Stephenson was born in Sydney, Australia. Working predominately in steel, she has a Master of Fine Arts (Sculpture) from the National Art School. Samantha is represented by Robin Gibson Gallery and was a finalist in the 2019 Ravenswood Australian Women's Art Prize. She has been accepted to show her works at multiple exhibitions including Sculpture by the Sea, Bondi; Sculpture at Hillview, Sutton Forest; and Sculpture in the Gardens, Mudgee. She was also selected for a Clitheroe Foundation Emerging Sculptor Mentorship Program in 2014.

### *Notion of Flight*

*Notion of Flight* reaches towards the sky in an uplifting gesture, stirring feelings of buoyancy and hope. It captures movement through revealing the materials' more sensual possibilities, urging the viewer to move around it in order to see it in its entirety. Made as part of a body of work titled *Resonant Moments*, its form references Brancusi's *Bird in Space* (1923-1924). Sitting in still water, reflections and shifting shadows can be observed throughout the day, emphasising nature's place as muse and further encapsulating its spirit in colour.



**SAMANTHA STEPHENSON,**  
***Notion of Flight, 2020***  
Painted steel  
H: 300cm x W: 175cm x D: 129cm  
1000kg  
\$25,000  
Represented by Robin Gibson  
Gallery

## JAYANTO TAN

Jayanto Tan is a visual artist who was born to a Chinese-Malay-Sumatran Christian mother and Chinese-Guangdong Taoist father, in a village in North Sumatra. As a Chinese-Indonesian immigrant living in Sydney, who fled poverty and political repression in search of a better life, his practice blends Eastern and Western mythologies with the reality of current events.

Jayanto has been a finalist in several prizes, including the North Sydney Art Prize, the Fisher's Ghost Art Award, and the Rookwood Cemetery Sculpture Walk. Recently, he has also had a solo show at Firstdraft and received funding from the Inner West Council for EDGE Activations.

### *Ritual Weaved the Ancestor*

*Ritual Weaved the Ancestor* explores the identity and politics of diaspora in ways that express personal experiences of 'otherness'. I was inspired by my previous visit to my homeland in Indonesia.

This site-specific interactive installation remembers the victims of Riot May, 1998. Records showed 1,217 people were burned and 168 ethnic Chinese women were raped. In my father's Taoist tradition, red is the colour of luck and used for life and death rituals, and for praying to the universe for peace and harmony. This installation symbolises life and hope for future diversity.



**JAYANTO TAN, *Ritual Weaved the Ancestor*, 2021**

Red thread and steel rope  
All dimensions variable  
\$1,500

## ARTHUR WICKS

Arthur Wicks has exhibited in over 80 solo shows since 1966. Highlights of his career include exhibiting at WWAG; the Charles Nodrum Gallery, Richmond; Maitland Regional Art Gallery; Macquarie University Gallery; the ADFA Assembly Hall, Canberra; the Performance Space, Sydney; the Künstlerhaus Bethanien, Berlin; Donguy Galleries, Paris; Pratt Graphics Center, New York City; and Studio Nundah, Canberra.

Arthur has also had solo shows tour regional and city galleries throughout Victoria, Western Australia, New South Wales and Queensland.

### *Message from the Peace Car Survivor*

The work, constructed of laminated wood, is sturdier than it appears. It is a work-in-progress which started its life as a human-powered performance machine driven through Amsterdam and Berlin in 1990, and later in parts of Australia: driven almost 20km in total – some of these under extreme conditions.

For its subsequent life, the work existed as a relic manned by an inert fibreglass figure cast from the artist's body. In its current phase as an installation at Western Sydney University, it contains for the first time a proximity sensor. When activated by a viewer, the work will generate a monologue from the vehicle's occupant via a speaker attached to the lapel of the suit. Fragments of this text will suggest the viewer inspect the vehicle more closely, and invite them to create their own narrative.

Wear and tear on both the vehicle and the occupant suggest encounters which the viewer can only imagine, prompting an element of urgency. It is a work-in-progress with its own developing history.



**ARTHUR WICKS, *Message from the Peace Car Survivor*, 2020**

Laminated wood, metal shafts, lead weight and bearings. Figure constructed of fibreglass, aluminium joints, sign, elastic hands and feet, clothed. Entire work housed in a translucent tent.

H: 220cm x W: 103cm x D: 470 cm (approx.)

30kg (approx.)

\$30,000

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**ROBERT BARNSTONE, *Body Shells*, 2016**  
Winner of 2018 Janice Reid Site Specific Sculpture Award.  
Photograph by Monica Pronk.



MICHAEL PURDY, *Gimme Shelter*, 2018  
Winner of 2018 Landcom People's Choice Award.  
Photograph by Monica Pronk.

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