

MOMENTUM

**ESTABLISHED AND EMERGING
WOMEN SCULPTORS**

From *The Handbook of Artist Quotations: Wisdom and Inspiration for the Creative Process*, Geoff Black, Anaheim Community Publishing, 2009. Quoted in Victoria Lynn's essay in *review: works by women from the permanent collection*, The Art Gallery of New South Wales, 1995

*"THE WAY TO BEAT DISCRIMINATION IN ART IS BY ART,
EXCELLENCE HAS NO SEX."*

EVA HESSE (1936-1970)

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MOMENTUM

ESTABLISHED AND EMERGING WOMEN SCULPTORS

S.A. ADAIR
RACHEL BOWAK
JACQUELINE BRADLEY
HEATHER BRENCHLEY
JAN BROWN
CHLOE BUSSENSCHUTT
MICHELLE DAY
MARY KAYSER
ELIZABETH KELLY
DIANNE LIBKE
SAARA MARCH
EIKE QUALITZ
ELLYN ROSE
VICTORIA ROYDS
TRACEY SARSFIELD
SALLY SIMPSON
WENDY TEAKEL
FIONA VEIKKANEN

Curator Dianne Libke
Belconnen Arts Centre
28 March – 14 April 2013



CONTROL AGAIN 2012
(DETAIL)

stainless steel, pink fluff
200 x 300 x 35cm

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momentum

Foreword

Merryn Gates





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MOMENTUM

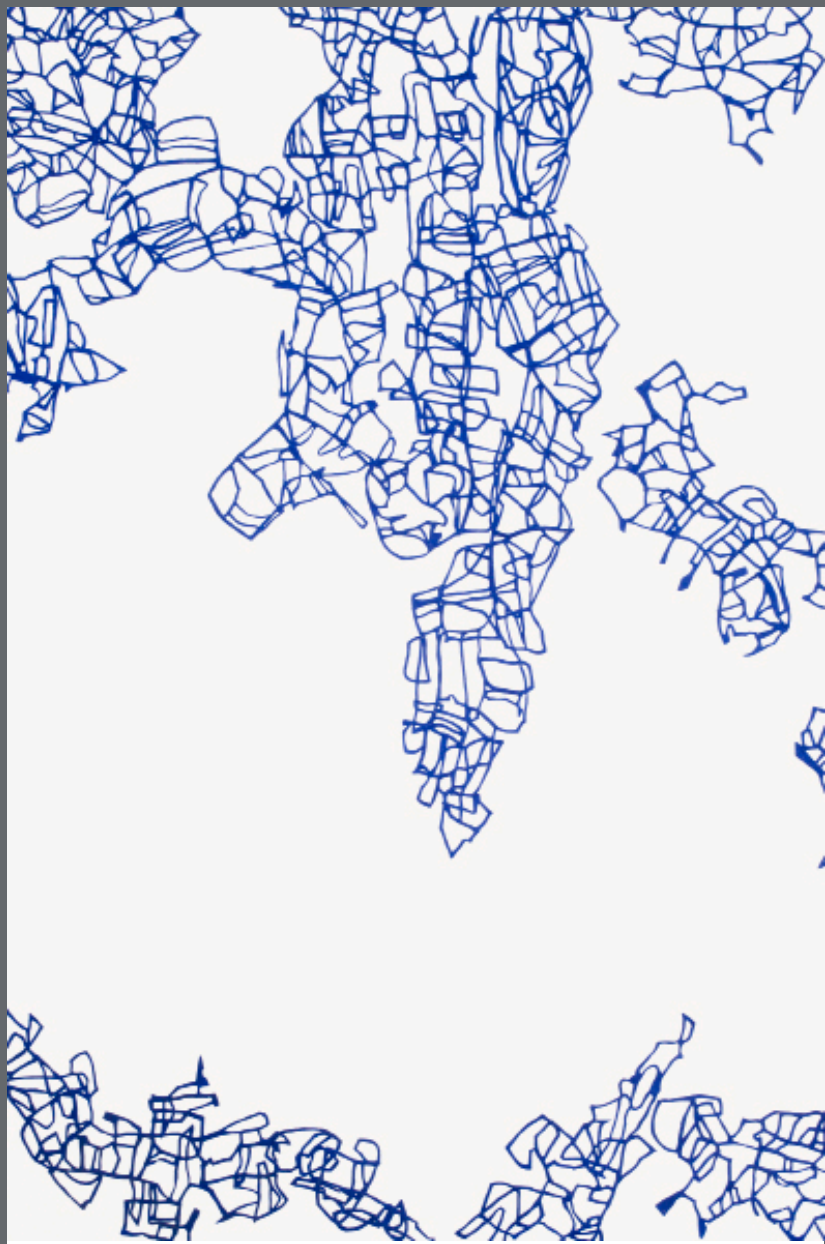
ARTISTS

S.A. ADAIR

My work aims to suggest a type of internal landscape – a psychological space. Vestiges of thoughts, experience, notions of self, reflections of the human condition and future concerns are recurring themes in my practice. Through methods of deconstruction, elimination and reconstruction of material and form, I draw on processes of abstraction to create organic forms that hint at the human matrix; random cell-like structures operate on an open plane creating a type of internal mapping. Forms and ideas are generated through experimentation where chance and errors have an integral part to play in the development of the work. I like to think that my work functions as an undercurrent, a murmuring – whispering to the viewer and encouraging subtle reflections of self, space and environment.

In creating installations I work within both a two and three dimensional construct, blurring the boundary between the two as a means of integrating both my drawing and sculptural interests. Interacting with site, I use the sense of space and location to influence the final construction of the piece.

S.A.Adair completed a Bachelor of Arts (Visual) with Honours in sculpture at the Australian National University School of Art in 2010. She has exhibited in solo and group exhibitions locally and interstate including Sculpture by the Sea in Sydney 2009. Adair was awarded the Canberra Grammar School Exhibition Award and Strathnairn Exhibition Award as part of the ANU Emerging Artists Support Scheme 2010. In 2012 she exhibited new works in her solo exhibition *Thin Blue Line*.



RACHEL BOWAK

Rachel Bowak is a sculptor whose work is mostly made in steel. She enjoys making and the conversation that takes place when working with a material. Rachel studied gold and silversmithing, blacksmithing and sculpture. Her jewellery background is evident in her recent work along with her interest in fine art and design.

The conceptual thread in her work relates to the perceptual landscape and the human condition. She is intrigued with the psychological associations we have with objects and our environment. Rachel makes stainless line drawings of everyday objects which occupy a space between drawing and sculpture. What appear to be drawings of functional objects turn out to be non-functional objects that look like drawings. It is in this playful dislocation of reality that the object can be both a highly crafted illusion and an expression of ordinary human aspirations. Rachel is interested in our relatively new and developing relationship to this country. Her works operate as metaphors that reflect our felt experiences.

In 1993 Rachel completed a Bachelor of Arts (Visual) in gold and silversmithing and in 2001 a Master of Arts (Visual) in sculpture at Canberra School of Art, Australian National University. She has run and participated in blacksmithing workshops from 1992 to 2003 in America, India and Australia, and has worked for Fink & Co. and Thylacine. Rachel continues to teach art and design at Canberra Institute of Technology and has taught at Canberra School of Art, ANU and Enmore Tafe in Sydney. Since 1993 she has exhibited her sculpture across Australia and has work in collections of Australian National Gallery, Canberra Museum and Gallery and private collections. In recent years Rachel has participated in residencies and desert trips with Kim Mahood and Pam Lofts. She has won numerous awards the most recent from the Canberra Critics Circle in 2012 for her solo exhibition *Reside*.

CONTROL AGAIN 2012

stainless steel, pink fluff
200 x 300 x 35cm



JACQUELINE BRADLEY

Jacqueline Bradley makes sculptural and performative objects, installations and costumes using building materials, household items, fabric and wallpaper. These works investigate interactions with her surroundings; constructed and natural environments in both Australia and abroad. By creating, wearing, using and documenting her objects, Bradley makes the wild her home; the unfamiliar her own, creating a space for the uncomfortable and unskilled when faced with the great outdoors. The inherent humour and absurdity of her work offers a way of connecting for the viewer, a window into a broader discourse on the nature of wild places and human engagement with the landscape.

Her work for the 2013 *Momentum* exhibition comprises of two separate sculptural works investigating the fleeting moments of connection she has with her surrounding natural environment. In *Golden Eggs*, a feather knife is paired with a spoon, it's bowl coated with gold. *Nest Helmet* shows a felt covered bicycle helmet inhabited by a large birds nest. With these works, Bradley is directing the viewer to an imagined place of physical integration, where objects and creatures become one, and the wild reclaims it's position of power, slowly, but surely.

Jacqueline is a Canberra based artist working from ANCA studios. Since graduating from the Australian National University School of Art in 2007 her work has been exhibited around Australia, in the UK and Canada, and she has recently presented a solo exhibition at Craft Victoria. In 2012 Jacqueline undertook a residency in Newfoundland, Canada, was a finalist in the John Fries Memorial Art Prize and has been invited to participate in the French touring exhibition, *Futurotextiles 12/14*. Jacqueline lectures and tutors.

GOLDEN EGGS 2011

feather, spoon and knife
handle, gold leaf, epoxy and
sizing.
25 x 15 x 5cm



HEATHER BRENCHLEY

Heather Brenchley is a sculptor/ installation artist who explores the many aspects of living and life. Heather uses food as art to foster rich discussions between people. Food is a useful object/subject to comment on the role of human communication and the connection between people and places within our society. It is the experience of creating something from nothing, realising ideas, and searching out solutions to bring installations/artworks to life that drives her work.

In Heather's latest work, food is objectified as art and engages with an audience in a physical, tangible experience. "The idea wasn't to have knitted potatoes sprout, but to have them look as if they could. In a way, it's all a bit of nonsense and play – as you can squirt them but they'll never grow. The text Here, now, grow is a command telling the veggies to do what they cannot, but the words suggest growth and movement, a sense of momentum." Equally there is a sense of play that is expressed through the materials used. They are either found, reclaimed or hand-crafted objects that show Heather's interest in the Fluxus art movement of the 1960's and 70's – whose artist's chose readily available mediums and experiences and manifested them into often humorous performances and artworks, essentially referencing everyday living.

Heather grew up in Sydney and moved to Canberra in 2008 to study at the Australian National University School of Art. In 2010 she undertook a student exchange at l'Ecole Nationale Supérieur des Beaux Arts in Paris, France. In 2012 graduated from the ANU with a Bachelor of Arts (Visual) with Honours and was awarded the Emerging Artists' Support Scheme CCAS studio residency for 2013. She recently curated and exhibited in a group show, *Food trumps Art*, at the CCAS Manuka Art Space.

www.heatherbrenchley.com

HERE, NOW, GROW. 2013

found objects, styrofoam,
plastic, knitted wool, dirt/soil,
cardboard, wood
125 x 75 x 75 cm



JAN BROWN

Jan Brown is a most distinguished Canberra artist who has always been inspired by living creatures. Working in bronze, ciment fondu and paper, she explores animal and bird forms creating both sculptural and two dimensional works which convey a great affection for her subjects. Jan is particularly fond of magpies and currawongs. She begins her artistic process with sketches, often drawing inspiration from wildlife seen from her kitchen window through to animals in zoos around the world. Jan has an ability to imbue her subject with its own unique personality while stamping it with her strong aesthetic identity. Her work is "incidental to a lifetime journey: seeing, learning, knowing, making." Jan Brown has two important bronze public art installations in Canberra: the kangaroos situated by the Nerang pool, Commonwealth Park (1981), and the 'Icarus' group of sculptures in Petrie Plaza, Civic (2009).

Jan Brown was born in Sydney in 1922. In 1949, she received her National Diploma in Design (Sculpture) from the Chelsea Polytechnic School of Art in London, where she studied under Henry Moore. From 1957 to 2001 she was a lecturer at the Canberra School of Art and, since 1997, a Visiting Fellow at the Institute of the Arts, Australian National University. Jan's work is exhibited both nationally and internationally, and over the years she has been an inspirational teacher and mentor to countless professional and amateur artists. Jan has also been an arts activist and served on numerous major arts advisory councils and arts boards in Canberra. She is a member of the Order of Australia and an Emeritus Fellow of the Australia Council for the Arts. Her work is represented in the collections of Artbank; and Canberra institutions such as the National Gallery of Australia; Australian National University; Parliament House; Canberra Museum and Gallery and the National Library of Australia.

Courtesy Beaver Galleries, Canberra

OWL 2001

ciment fondu
32 x 29 x 16cm



CHLOE BUSSENSCHUTT

Chloe's artworks exist somewhere between language and objects. Where words and the world of objects fail to do justice to a personal experience of the world, a new language is found in what she calls tactile puns. Collected materials such as Japanese paper tapes, antler, fox stoles, sap, faceted glass and rusted wool bale stencils are repurposed and combined creating strange, unexpected yet familiar forms. They evoke uncanny connections to country, memory and place.

Chloe grew up on farms in South Australia and New South Wales. The properties were established in the 1800's, and this pastoral history was remnant in the homesteads, shearing sheds, outbuildings, farm tips, childhood excavation sites and the land itself. The *Still Life* series is part of a growing compendium of tactile puns and patinas distilled from this background. Farming vernacular and materiality operate in tandem drawing attention to the usual perception of stasis as a negative condition. Conversely, themes of regeneration and preservation are evident. FALLOW simultaneously references infertility, wild deer and land at rest. STUFFED is useless but well-fed and also refers to taxidermy. In BONE IDLE, a delicate cocktail umbrella of rabbit bones is a reminder of greener times. These works – made from wool bale stencils, glass, antler, bones and fox stole – address how we attribute value through language, and question notions of use and non-use.

Chloe Bussenschutt commenced studies in anthropology and languages at Sydney University before changing in 1991 to a Bachelor of Arts (Visual) in sculpture, at the Australian National University School of Art. In 2003 she graduated with Honours. Following this, she undertook a Bachelor of Cultural Heritage Conservation at the University of Canberra and currently works as an Objects Conservator at the National Museum of Australia, Canberra.



STILL LIFE (FOLLOW) 2013

Japanese paper tapes, antler,
fox stoles, sap, faceted glass
and rusted wool bale stencils
10.5 x 50 x 10.5cm

STILL LIFE (BONE IDLE)
2013

Japanese paper tapes, antler,
fox stoles, sap, faceted glass
and rusted wool bale stencils
12 x 94 x 10cm

MICHELLE DAY

Michelle Day is motivated by a strong interest in science and biology. Her making is driven by the sensuality of organic forms and the psychology of using incongruous materials. Michelle works predominantly with fabric, silicone, steel, glass, found objects and light. She dissects mechanical objects and reconstructs them to be paired with organic inventions in an attempt to establish a kind of harmonic construction.

Michelle is strongly influenced by medical imagery, the evolution and application of science and technology and the growth and structure of organic forms. Elements of her work also mimic the aesthetics of the miniature world of insects and microbes. She combines organic and mechanical elements to create a surreal hybrid of new technology and old medical and broad biological references. The soft, fleshy silicone combined with clinical mechanical elements causes an uncertainty that alludes to the incision of flesh or the implantation of biological technologies. The use of silicone as a kind of skin is repellent and sensuous to the touch and reminds us that our own skin is a container for our physical selves. The illuminated display cabinets give us the sense that we are looking at specimens, potential creatures of the future, new species created for unknown purposes or remnants from an ancient past. However, the glow from the cabinets is not sterile or forensic as in a place of science or medicine; there is something more reassuring and attractive about it as it draws the viewer in.

Michelle has gained a growing reputation in Australia since graduating from the Australian National University in 2009. She has exhibited in Canberra, Melbourne and Sydney and internationally in Dunedin, New Zealand and Chiang Mai, Thailand where she was artist-in-residence at the Faculty of Fine Arts, Chiang Mai University. Her work has also been acquired for significant private collections and she is a recipient of grants from Arts ACT and the Australia Council for the Arts.



THE BREATHS THAT BLOW
ROUNDABOUTS 2012

silicone, thread, organza
fabric, oil paint, metal, 'found'
objects, perspex, wood,
electrical elements and low
wattage fluorescent globes
approx 100 x 44 x 25cm
photographer: Paul Hay

MARY KAYSER

... a love of making, creating and adventure ...

Making sculpture and the process of creating is like an adventure for me. It's exciting, it opens new pathways of thinking, new connections as well as discovering surprises that demand solutions. I enjoy the journey of exploration about our multifaceted society through making sculpture. I am inspired by our natural environment, its contrasts and how living things are intricately connected. History, philosophy, and science also shape my thinking, as do the simple aspects of everyday life. The materials I use have a story and I work with them to compose forms to poetically describe concepts, themes and my observations.

My work also draws on a formal language that has developed over twenty five years, through exploration of concepts and themes using various materials, techniques and finishes. My sculptures in painted steel, stainless steel, wood, rock, leathers and discovered recycled materials are carefully shaped and married together. Scale is varied from large outdoor sculptures to my miniature sculptures.

Table Talks, *Tabled Agenda*, and *The Linch-pin* are part of a miniature sculpture series that captures small 'sketches' of thoughts in form. They portray dynamics associated with 'the conference table', playing with the potential engagement that occurs around it. The table is not as we expect – an inanimate object – but is an active component, taking on its own reaction to find balance and connection within the form.

I have exhibited regularly in Sydney since graduating from Canberra School of Art, Australian National University in 1987. My sculptures are presented in the Canberra collections such as: ACT public art collection; Queen Beatrix Sculpture collection; Commonwealth Park; the Australian National University; Australian National Capital Artists (ANCA), and with various private collections.



TABLED AGENDA 2011
stainless steel and jarrah
12.5 x 14 x 7 cm
photographer: John
Gascoigne

ELIZABETH KELLY

Steel and *Marmalade* is a sister piece to *Perilous* (about to tour with *Designing Craft/ Crafting design: 40 years of JamFactory*) and are part of the *Tower Series* I have been working on for the last six years.

The series brings together architectural and sculptural considerations in the scaling-up of glass forms, with colour being the pre-eminent material consideration. I utilise industrial methods in handling this medium, and my interest of the building 'module' couples engineering strength with transparency and colour saturation.

My research engages construction design, organic and microcosmic, that takes into account questions of taxonomy – for example, the ongoing debate as to whether viruses are a life form, clearly part of our existence, very formally configured and photographed since 1931, yet not classified as such because of their cellular constitution.

I often collaborate with a toolmaker and a fitter and turner to generate moulds and have learnt AutoCad to facilitate geometric parameters as a basic methodology, simplifying the articulation process of this aesthetic preoccupation with pattern structure.

Kelly established Studio Tangerine in 2003 as a base for a glass practice dedicated to environmental sustainability. Kelly has a Bachelor of Arts (Visual) from the Canberra School of Art, Australian National University 1991 and was Head of the Glass Workshop at the JamFactory, Adelaide from 1997–2000. She exhibits regularly and was awarded a Winston Churchill Memorial Trust Fellowship in 2011.

studiotangerine.com.au

STEEL AND MARMALADE 2012
(DETAIL)

pressed glass
250 x 52 x 52cm
photographer Steve Keough



DIANNE LIBKE

The passion and desire to give found objects a voice is what drives my making. It ignites within me a challenge to discover what ponderous and whimsical things they can become. The detritus of everyday life, the objects and materials that are thrown away are what I use in my sculptures. I'm drawn to shiny or rusty things with patterns; I deconstruct objects to find what bits I can experiment and play with. This often leads to a final object that requires further contemplation. An object that subconsciously is imprinted with one of the multitude of thoughts that are floating in my head.

I'm interested finding the relationship between our external and internal environments. My nursing background contributes to an ongoing interest in anatomy and physiology and linking it intrinsically to the natural world. How we occupy space both physically and psychologically along with my life experiences are also influences on my works.

My, My, Time Flies is four works; *Growth, Balance, Time Bottled* and *Sands of Time*.

Moments of watching the seasons change while reflecting on the relationship between the seasons and our own mortality. The desire for more time just to get things done or to do nothing or loose myself in making are among the multitude of thoughts that inspired these objects. Set inside light bulbs small objects rotate each second. They are metaphors for time, the seasons, age, life and mortality. All four beating at the same time evoke a sense of the foetal heart beat, an awareness of the cycles of life. Where one thing ends another will start.

Dianne completed a Bachelor of Arts (Visual) with Honours at the Australian National University in 2009. Since then Dianne has exhibited in numerous group exhibitions and is represented in a number of private collections. Currently she is preparing for her first solo exhibition *Where do you go to* to be held in 2013 at the Belconnen Arts Centre Canberra.



MY, MY, TIME FLIES 2013
GROWTH, BALANCE, TIME
BOTTLED, SANDS OF TIME

light bulbs, clock
mechanisms, battery's, MDF,
seed, copper wire, egg timer,
clock face and hands, fuse
and egg timer sand
each 15 x 10.7 x 10cm

SAARA MARCH

Saara March is an exciting young artist whose fascination and exploration in the potential of ideas and objects unleashes life into her sculptures. She is motivated by the curious process of bringing the ephemerality of thought into being.

Engaging in a variety of techniques and diverse materials allows Saara to channel imagination into a tactile and tangible form, while preserving the delight of the original thought. Playfulness is central to her creative process and her sculptures are given life through humour and the inherent familiarity of organic forms, textures and objects. These forms entwine memories of childhood, shifting stories and fanciful imaginings that exist only within our thoughts. A rich vivacity and energy waits just beneath the surface of her creations.

Born in Pori, Finland Saara March came to Australia in 1988. Majoring in sculpture she graduated from the Australian National University School of Art with a Bachelor of Arts (Visual) with Honours in 2010. During this time she completed an exchange to Lahti University of Applied Sciences, Institute of Design and Fine Arts, Finland. Since graduating Saara March has partaken in a number of solo and group shows.

UNOBTRUSIVELY EAGER
2013

mixed materials
380 x 1300 x 770cm



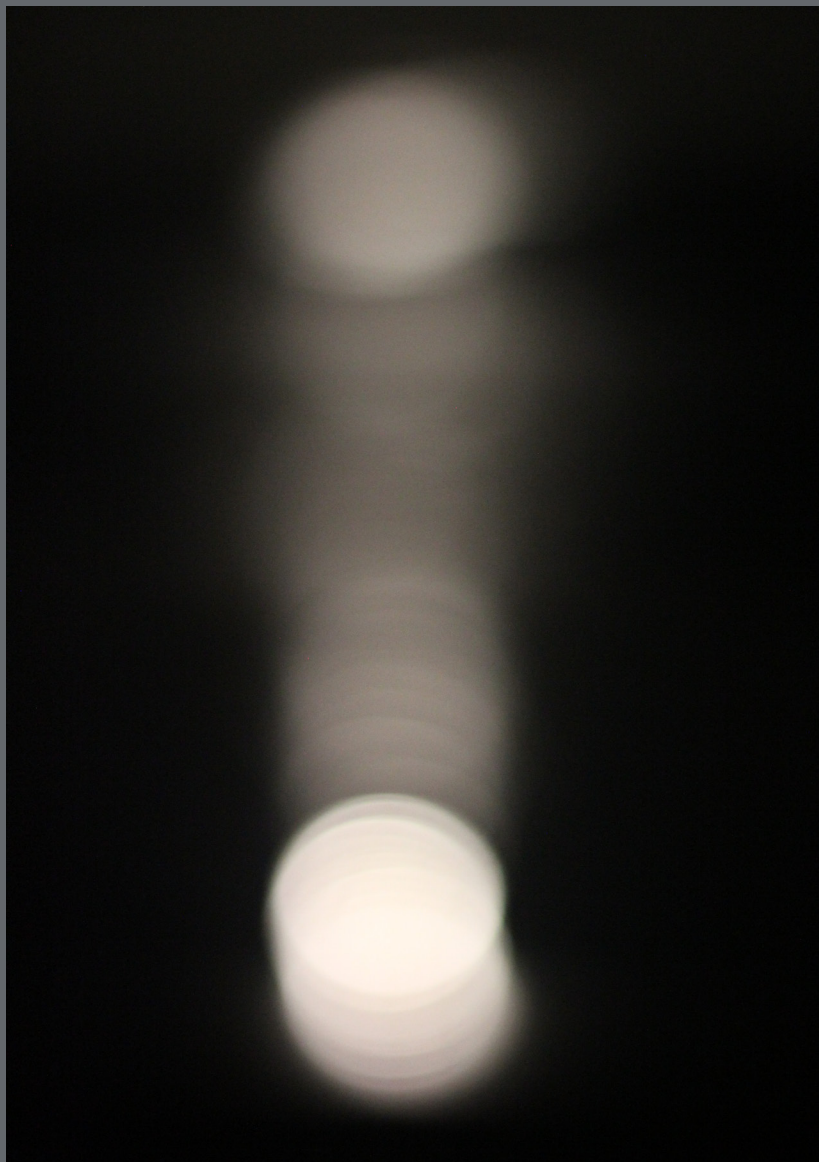
HEIKE QUALITZ

A curiosity for how things work, combined with a passion for noticing details inform and motivate Heike Qualitz's making process. She searches for the nexus between scientific research and the sensation of wonder to create meeting places between the cerebral and sentimental. The underlying patterns of the material and emotional fabric we weave through become recurring themes in her work.

Qualitz often employs techniques in her work allowing for different perspectives on common processes: reducing the speed of time-based media, manipulating the focus on images or reconfiguring familiar elements of everyday objects. The work *Orbital* is drawing on the cyclical pattern of a scale far beyond everyday contemplation, one that is affecting life on very elemental levels. The moon's cyclical and gravitational impact on the matter of the world around us becomes a central phenomenon of this work. Qualitz is passionate about community and the importance of sharing and exploring ideas through collaborative living and working. Her sculptural experiments with objects and the body in space explore different modes of perception, using sound as material and engaging photography and video as a process and artistic output.

Heike Qualitz is a practicing artist and community worker based in Canberra. She was raised in Berlin and discovered Australia whilst travelling many moons ago. The continent's spaciousness and ancient history provide ongoing fascination and inform her practice and research.

In 2009 Qualitz graduated from the Australian National University School of Art in sculpture. During her studies she was involved with the ANU School of Art Environment Studio and more recently has been Field coordinator of the Field Studies Program. Qualitz has exhibited in both in solo exhibitions locally and interstate and participated in group exhibitions both nationally and internationally.



ORBITAL | 2013
video still

ELLYN ROSE

Ellyn Rose is predominantly interested in the human form, the weight of one's flesh, the lived human experience. The representation of flesh plays a large part in both the construction and conception of Rose's sculpture. Using a range of materials including textiles, metal, plaster, plastic and silicones to recreate segments of, the experience of and the feeling of the human body.

In *Hanging Around*, Rose has used second hand materials to recreate the weight, shape and feeling of breasts. Gathered in a cluster and hanging from the wall, the breasts vary in size, colour and weight. Often breasts can label, constrict, or define a woman. In *Hanging Around* Rose removes the breast from the human form to be viewed as a separate entity like a removable item of clothing. Suitably, each breast is constructed from a piece of women's vintage clothing.

Rose is inspired by artists who acknowledge and embrace the imperfect human body – including the sculpture of Marc Quinn and the larger than life imagery of Jenny Saville. Rose's fascination with the human form is strongly connected with her interest in cognitive neuroscience, specifically the link between the body and mind.

Ellyn Rose completed her Bachelor of Arts (Visual) with Honours in sculpture at the Australian National University in 2009. Rose will soon commence a PhD combining arts and neuroscience whilst also endeavoring to strengthen her art practice and cognitive research. Rose has exhibited locally, nationally and internationally.

www.ellynrose.com

HANGING AROUND 2013

recycled textiles, rice
approx 125 x 50 x 25cm

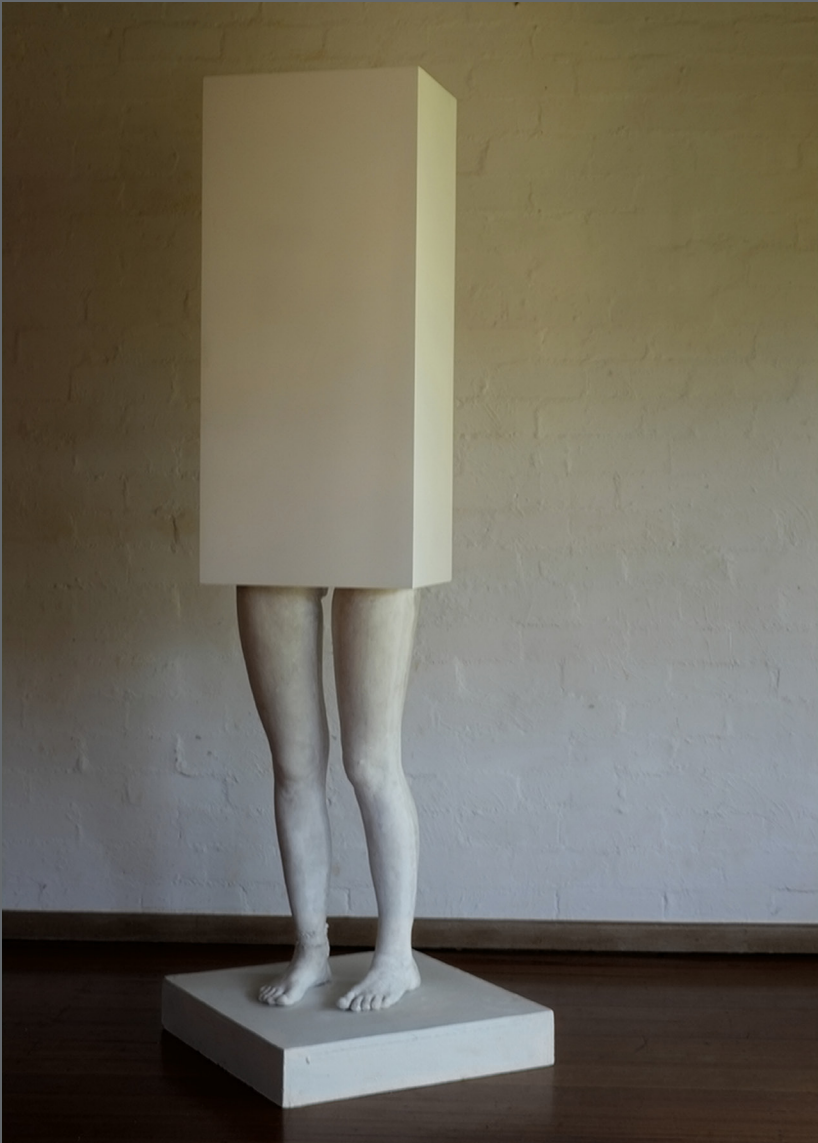


VICTORIA ROYDS

Victoria Royds has long been interested in the nature of consciousness and how our society has been influenced by past histories. In her sculpture, Royds reflects on this and other matters relating to women. She uses the human body, in particular the female form as an interface of memory – and through memory as a representation of life. In her sculpture, Royds often uses fragments of the female body as both portraits of individuals and to emphasise difference as the norm. She also uses fragmentation of the body as a metaphor for how our Western society has compartmentalised the feminine. Through the use of a casting process of the female body, including her own, Victoria creates an intimately personal interpretation of the healing journey. Royds says that the work is not just about women as 'other', but involves women. They are a necessary part of the process, the procedure, the performance, the ritual. By presenting the dualities of the feminine through the female body she invites the construction of new meaning, to restore the mechanical hand to flesh and blood.

Victoria Royds originally studied jewellery with Ray Norman and completed the Jewellery Design course at Randwick Technical College (now Enmore) in 1976, Diploma in Gold and Silversmithing at Tasmania College of Advanced Education (now University of Tasmania) in 1984. In 1995 she co-founded a public art business Banner Art, and later, Designing Women International. She was a visiting graduate at the Australian National University in 2004 and received her Master of Arts (Visual) in sculpture in 2006.

Victoria has been exhibiting since the mid 1970's in solo exhibitions locally and interstate and participated in group exhibitions both nationally and internationally. Victoria has received a several awards including the East Coast Sculpture Show. Her work is represented in a number of public and private collections.



HOME - CHARLOTTE 2013

acrylic resin, timber and
automotive paint

170 x 40 x 30cm

photographer: Judith Crispin

TRACEY SARSFIELD

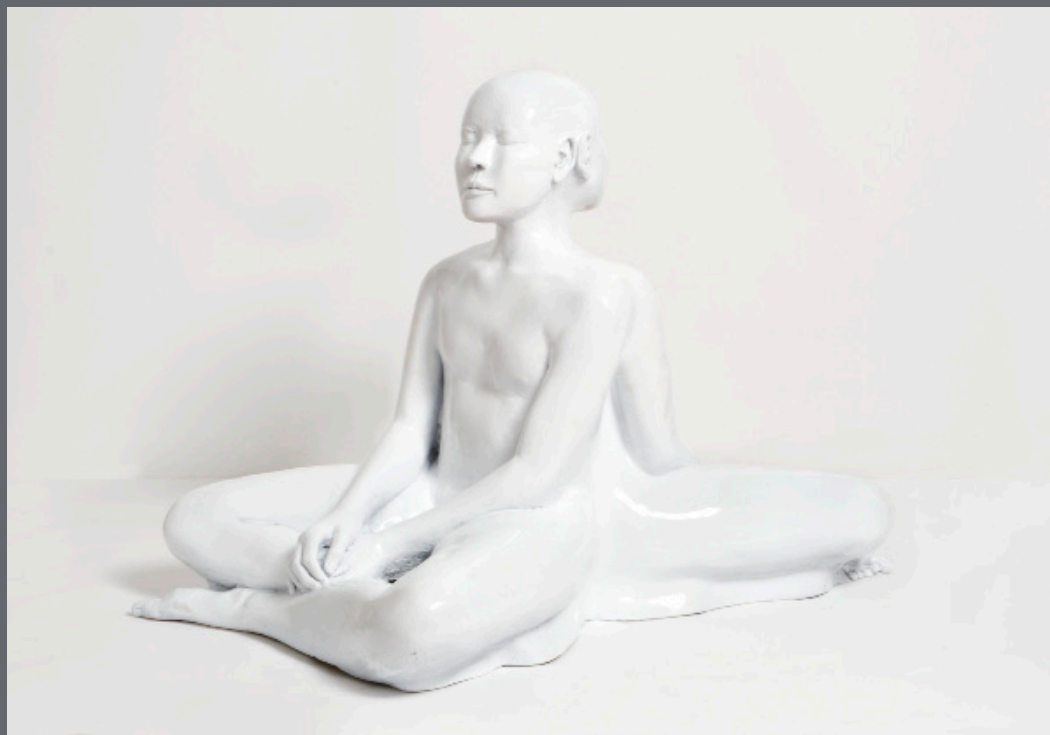
I want to portray the layers of the human subconscious and the psyche as they exist within us. Through figurative art work I have connected the internal workings of our mind with the exterior.

Tracey Sarsfield completed her graduate studies in sculpture at the Australian National University in 2008. Since then she has exhibited solo and group exhibitions and has a growing reputation as a professional artist in the Canberra region and receiving awards nationally. As well as invitations to create a public artwork for Canberra Living Artists Week, Sarsfield was also selected in 2012 to create an art work for Geneva's 10th Anniversary held at the National Portrait Gallery.

traceysarsfield.com

UNNAMED 2013

fibreglass, resin, paint, rubber
150 x 200 x 100cm



SALLY SIMPSON

My work reflects two passions – one is for cultural artefacts, and the other for the life I live on small acreage and the way our understanding of land changes over time. The interest in artefacts began in the Adelaide Museum where I discovered mysterious worlds as a child, and has continued through travels in Europe and America. The similarities between cultures particularly fascinates me. Throughout history humans have made sense of the natural world through creating objects from local materials. Whether votive, funerary or magic, these objects reflect our attempts to understand and relate to the natural world. Living on acreage and travelling in Australia I have collected materials as a personal way of relating to the land.

Venerated Remains uses materials found at Lake Mokoan, near Benalla in Victoria, to highlight such relationships at a particular time in the lake's history, before it was decommissioned to become wetlands. The contrast between man made and natural materials reflects the uneasy exchange between the place and the culture which decided its purpose. The visual reference to 'mummies' refers to the nature of change – the land is constantly being transformed, life becomes death and nothing is permanent, yet cultures assign significance to each stage in time.

I grew up in Adelaide and began studies at the SA School of Art, completing them in Sydney in 1986. Life took me on many adventures overseas, and other careers, but I continued to make objects wherever I was. Recently I returned to study at the Australian National University completing a Master of Philosophy in sculpture in 2012

VENERATED REMAINS 2011-12 (DETAIL)

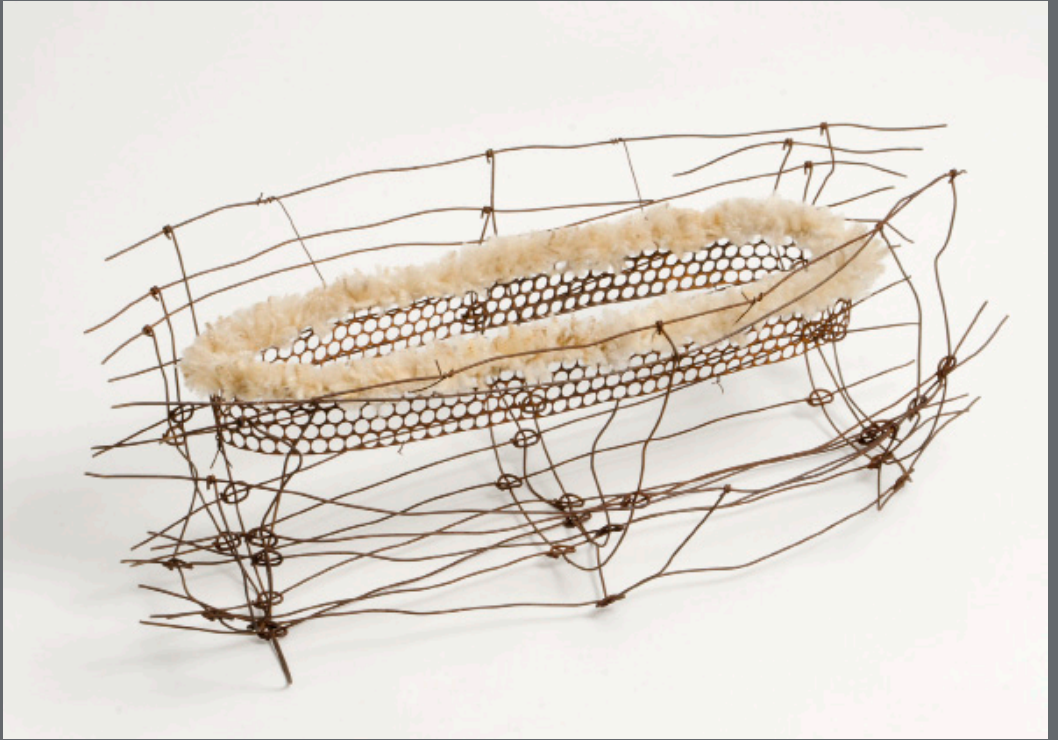
lace, fish bones and mud on
steel and mirrored aluminium
table
132 x 230 x 65cm
photographer: David
Paterson



WENDY TEAKEL

I recall an early memory of standing on a tree stump mesmerized by the sheer expanse of a wheat paddock which surrounded me. This is an example of what motivates me as a maker: heads of grain caught by breezes swayed rhythmically, creating ripples of light and shade across the entire paddock. At the time I wondered if the waving wheat might be like the sea (which at five I hadn't seen). It seemed as though the place fused with me as I became aware of the colours and scents of ripe grain, back notes of eucalyptus and dust, echoes of magpie carol and the warmth of sun upon my skin. At the time it seemed I was both person and paddock. My place on the stump was the first time I recall feeling a sense of immersion and wonder about my place and sensing innately that I was part of it – the land. The landscapes that motivate me aren't empty or desolate places but peopled by farmers and settlers and indigenous owners. It can be a land of agriculture and industry or vast tracts less travelled; emptier places further west. Places may be temporarily uninhabited but they always have a sense of those who have been there before. After walking, collecting, photographing and drawing I arrive at the studio aiming to imbue my surfaces and objects with a sense of wonder and reflection on the places they conjure.

I grew up in and around Wagga Wagga, NSW, and my formative years were spent living on farms. I moved to Canberra in 1984 and after completing post graduate studies began teaching drawing, three dimensional studies and sculpture at the Australian National University School of Art. I have been Head of Sculpture at the Australian National University since 2008. I have maintained a constant exhibition schedule since the early 1990s. Significant achievements include Inaugural CAPO fellowship (1993), ACT Creative Arts Fellowship (1997), Asialink Residencies to Thailand (1996 and 2001), Canberra Critics Circle Award (2002), as well as Australia Council and artsACT grants over the years.



CONTINUUM 2013

ringlock wire, steel, sheep
fleece

35 x 86 x 46cm

FIONA VEIKKANEN

Fiona Veikkanen transforms industrially made, mass-produced objects into carefully considered handmade curiosities. Veikkanen creates unassuming objects that resonate with associations of home, personalization and the urban environment.

Often engaging with traditional craft techniques including quilting, crochet and pompom making, the unique and personal effects of the craft process transform objects that are typically man-made, industrial and impersonal. These altered objects, now detached from former function revel in newfound appreciation, yet retain hints of a previous use and life.

Since the birth of my third son, Horatio, last October, I have had the absolute compulsion to create 'The softest thing of my life'.

Feeling strangely soft and vulnerable myself I wanted to create something that would speak of this profound softness, of malleability, private/public and self-consciousness. And of course it's creation would be firmly based within the home. As well as the physical softness of an inflatable, the old blow up mattress has a particularly unpredictable and precarious nature. Subject to change, to deflate and disappoint, what more appropriate a material for the creation of this work, *Ya Big Softy*.

Since graduating from the Australian National University School of Art in 2010 Fiona Veikkanen has exhibited with enthusiasm including two solo shows and numerous group exhibitions. Fiona has received several awards, grants and a residency at Canberra Contemporary Art Space. Most recently Fiona has exhibited in *Blaze 6*, a group exhibition at CCAS Gorman House, Creature Comforts, a solo show at CCAS Manuka and was included in the Australian National Capital Artist's contemporary group show *Material World*.



YA BIG SOFTY 2013
vinyl, fabric, wire, foam,
thread
73 x 174 x 174cm



sfa press

Momentum: Established and Emerging Women Sculptors

Belconnen Arts Centre, ACT, Australia

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