



# **Les Sculptures Refusées** **2021**

**For sales enquires email [info@lessculpturesrefusees.com](mailto:info@lessculpturesrefusees.com)**



## WELCOME

### GETTING HERE

**1 NORTH HEAD SCENIC DRIVE, MANLY, NSW, 2095**

#### BY CAR

Arriving in Manly via Sydney Road, turn right to Belgrave St. Turn left at Manly Wharf. Take the second left (signposted North Head), turn right onto Darley Road and up the hill past Manly Hospital. Go through the stone arch, continue until you reach a roundabout and turn right into Q Station parking area.

Shuttle bus is available at Reception Use of personal vehicles is not permitted on the property.

#### BY BUS/FERRY

If travelling to the LSR Exhibition by public transport, the Manly Ferry runs regularly from Circular Quay, bus 161 from wharf operates between Manly and North Head. Buses from the Manly Ferry Wharf (Route 161) leave from across the road from the Wharf (Stand D - Stop ID 209581), West Esplanade.

Call Sydney Buses on 131 500 for the latest timetable or visit [website](http://transportnsw.info). Visit [transportnsw.info](http://transportnsw.info) for details to plan your trip.

#### BY BOAT

Water Taxis Combined offer a great private experience to get to and from Quarantine Wharf (Q Station) and can cater to both small and larger groups. The service is very flexible and can pick up and drop off at most public and private wharves around Sydney Harbour. For booking enquiries visit [watertaxi.com.au](http://watertaxi.com.au) or call on 9555 8888

Building on the tradition of the great 1863 Parisian Salon in which two thirds of all the painting's submitted were rejected, Les Sculptures Refusées presents a show of sculptures born out of this grand tradition. This initial rejection forced artists of the calibre of Courbet and Manet to create opportunities of their own - defying the academy. From these revolutionary actions, the conception of the Salon of the Refused was born. Les Sculptures Refusées literally translates to 'the sculpture of the refused'. Just like the infamous 1863 exhibition LSR is an artist run event providing opportunities for Australian and International artists to work at the fringes of the Australian sculpture scene and get their work shown.

Sculpture is an integral part of our DNA. Initiated by artists Tania McMurtry and Simon Hodgson, Les Sculptures Refusées is a Not for Profit

run completely by volunteers. Les Sculptures Refusées ambition is to showcase the breadth of innovation and diversity in Australian sculpture. LSR is held annually at Manly's historically and culturally rich Quarantine station.

Held during Sydney's beautiful spring season - LSR not only highlights a unique part of Sydney's harbour foreshore but brings to it some of the most exciting and experimental developments in contemporary art. The exhibition features quality artists that were not chosen by Sydney's iconic Sculpture by the Sea. Previous exhibitions have featured the work of Orest Keywan, Paul Selwood and Lucy Barker.

Please join us for a festival of sculpture, artist talk's and workshops as we re-imagine the exquisite parklands at Q-station, Manly.





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1.

## SARAH FITZGERALD



### Crossing

This work was inspired by pedestrian crossings that are designed to provide guidance and safety. They are however also a reminder of institutional rules and regulations that we negotiate every day. The planning and architecture of places such as the Quarantine Station of the past, as well as the National Park as it exists today, subtly usher us to enter and move through the site under specific rules. These rules and regulations protect the site as well as people, but come with limitations on freedom, that we are all aware of during the current Covid crisis. This work attempts to draw attention to the conflict between freedom and liberty and the safety and protection we have come to expect.

The upright painted columns represent a vertical pedestrian crossing. The scale of the work is imposing and physically interrupts the free flow of the space. It is a porous barrier that invites movement through and around, implying direction and inviting meandering simultaneously. The fixed shadows form the base for the work, and represent the time spent in institutions; proscribed by and controlled by others. The fixed shadows are juxtaposed against the real shadows cast on a sunny day, that are not fixed but free to move with the sun.

**Dimensions**  
850 x 240 x 60-160 cm

**Materials**  
Aluminium, Timber,  
Concrete

**Price**  
\$27,000

2.

## DEAN WINTER



### Fission Chips

This Steampunkish / Whimsical work is a fishnet made of discarded electrical cables. It addresses Driftnets, Overfishing, Plastic in our oceans, Evolution, Resource depletion, Waste As Art, the Environment, Recycling / Upcycling, A.I., Robotics, Bioengineering, as well as humour.

One bottom end is looped around a Bollard made of computer manuals the other terminates in a rather dangerous manta-ray looking tangle of power supplies and terminated and bare wires. The colours of the net are of the rainbow, Bk Wt Rd Or Ye Gn Bu & Gy so any who identify with the rainbow can feel included here, LGBTIQ+ etc, Rainbow Serpent, water droplets in the sky.

Captured in the net are a number of sea creatures made of computer parts and the like.

All of which reveal the beauty and complexity of modern industrial processes and products.

**Dimensions**  
13 x 4 m

**Materials**  
Electrical cables, computer  
parts, Theatre lights  
(Plastics, copper, steel, glass)

**Price**  
\$3,500

3.

## CHRISTINA FRANK



### Pram

'I have always been torn between the sadness of my history and the beauty of my country. Sometimes I can feel that the land itself understands this struggle.'  
Stan Grant, 'Talking to my Country' 2016

As an Australian grappling with the history of our country, I have sought a visual metaphor to speak of beauty and sadness in the land: a pram, symbolic of new life, joy and possibilities, disturbingly stands empty. Something is awry; loss and the stolen generation is suggested. Mobility presents opportunity and adventure but could also suggest displacement and perpetual moving on.

Modeled on mid-century styling, 'Pram' is formed of recycled wire, materials used for fencing: dividing up the land, claiming and usurping ownership, shutting people in and out. Woven with bush materials, strands of wool and faded shreds of clothing, the 'bush' and humanity is entangled. Wool from the sheep, irrevocably changed the land.

**Dimensions**  
60 x 110 x 100cm  
**Materials**  
Recycled Wire,  
Fabric, Wool, Bush  
Materials  
**Price**  
\$2,900

4.

## OREST KEYWAN



### Eastern Gate

**Dimensions**  
260 x 223 x 143mm  
**Materials**  
Steel  
**Price**  
\$120,000

5.

# TANIA MCMURTRY



## The Shadow Lines

"Shadows like time, are both tangible and intangible at any given moment or realm of perspective." Hitesh S.Vaghani

Tania McMurtry's sculptures speak to her earliest recollections of growing up in Northern Ireland – of trauma and dislocation by human means - infusing her work with an emotional potency. The large charred black timber beams stand erect, with post-industrial steel supports revealing just a hint of the artist's hand. The work manifests as a passage and a barrier, the dichotomy of which represents a visceral tension truly experienced whilst wholly within the space.

The Shadow Lines cast by an immutable sun reveal and conceal the rustic construction exposing the temporal quality in the work. Integral to the sculpture's connection with place - shadows and the viewers gaze move through space and time.

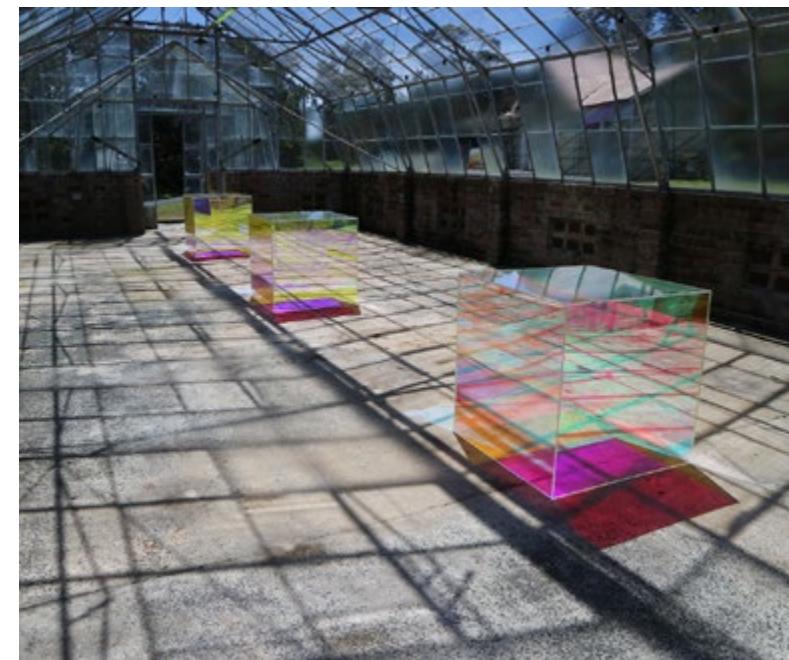
**Dimensions**  
TBC

**Materials**  
Timber, Steel

**Price**  
\$8,765

6.

# ANNA DUDEK



## After Chinati

After Chinati is a site-specific installation featuring three transparent Perspex cubes with dichroic film applied to their surfaces. Under shifting skies the geometric forms capture and disperse spectral light in visual performances that both engage the viewer and the architectural surroundings. This installation celebrates colour, order, nature, repetition, relationships and change. The works' synergy with the space is a reminder that nothing exists in total isolation.

The title, After Chinati, makes reference to the contemporary art museum near the desert town of Marfa, Texas founded by the minimalist artist, Donald Judd. At the centre of The Chinati Foundation's permanent collection is a collection of 100 aluminium boxes installed by Judd in two former artillery sheds adapted for their interactive display.

**Dimensions**  
700 x 700 x 700mm

**Materials**  
Acrylic Perspex,  
Dichroic film

**Price**  
\$3,300 each

7.

## ANTHONY BATTAGLIA



### In Transition

In transition is a work that continues Battaglia's exploration of floating sculptural geometric form within an abstract urban landscape.

**Dimensions**  
564 x 308cm x 208cm

**Materials**  
Painted and Varnished  
Mild Steel

**Price**  
\$27,500

8.

## DEBORAH REDWOOD



### Now you see me, now you don't

When you look front on you can see trees laser cut into steel, when you view the side of the sculpture you see only an outline and finally looking at the back of the sculpture you see what has become of the trees. The installation references the diminishing trees along our coastline that have been chopped down because of development. The saw-blade is a major tool in cutting the tree logs into the shapes we need. The sawblades are rolling down the hill as if chopping down trees as they go.

**Dimensions**  
variable 1500-100 cm dia.

**Materials**  
Steel, Wood

**Price**  
\$10,000

9.

# ROSANNA GOSLETT- KING



## ngura

Rosanna is a saltwater and freshwater woman of the Budawang people, part of the Yuin Nation and Dhurga language group.

Since completing her degree in 2013 Rosanna has worked in various conservation roles across the East Coast of Australia. In 2019 Rosanna is a Senior Aboriginal Ranger working on Country in the Illawarra area. Her work in Bush Regeneration has greatly influenced her concepts.

7 piece artwork

**Materials**  
Ficinia Nodosa/club rush/  
native grass

1. In process/top only- 40 x 25cm \$ 250
2. 2 levels, 2 windows, 89 x 17 cm sold
3. 1 level, 1 window small, 65 x 40cm sold
4. 1 level, 2 windows, 40 x 22cm \$450
5. 2 level, 4 windows- 53 x 26 \$650
6. 1 level, 1 window large 80 x 34cm \$750
7. 1 level, 3 windows 54 x 22cm sold

10.

# AKIRA KAMADA



## Requiem

To the creatures who lost your lives ...

escaping from the smoke, the heat, the flames

instinctively fleeing in the midst of sudden & unpredictable danger -

where your cries went unheard, ignored,

the regrowth has begun amongst the burnt out trees.

**Dimensions**  
300 x 300 x 30mm

**Materials**  
Burnt Timber,  
Metal

**Price**  
\$15,000

11.

**JOHANN  
TOVAR  
CARRERA**



**Eclipse**

My work consolidates illusions and realities of the mind that manifest through sculpture. With space being an absolute, I propose an in-depth exploration of the form within the space by transforming feelings and ideas into compositions that aim to stimulate new perception.

**Dimensions**  
2270 x 1710 x 1250mm

**Materials**  
Aged Steel

**Price**  
\$6,669

12.

**ANTHONY  
BATTAGLIA**



**Offset Embrace**

Offset Embrace explores the unity and fit between two objects. Capturing a brief pause. Tension before connection

**Dimensions**  
45cm x 184cm x 45cm

**Materials**  
Painted and Varnished  
Mild Steel

**Price**  
\$7,500 (Wood Plinth)  
\$10,000 (Iron bark base)

13.

**SALLIE  
PORTNOY**



**Nascentia Blades of Glass**

My intension here is that as the viewer moves through these glass blades he becomes diminished; the everyman shrouded by the enormity of nature.

In ancient Hebrew scriptures can be found this mysterious sentence: "Every blade of grass has its angel that bends over it and whispers, 'Grow, grow.'" This force of conscious growth is what drives us forward to create a personal and communal future that is better than what we had yesterday and what we have today. These Nascentia Blades are a call out to the angels.

5 piece artwork

**Dimensions  
various**

**Materials  
cast lead glass, PVC, cement**

**Price  
1-\$6000, 2-\$6000, 3-\$7000,  
4-\$8300, 5-\$8500**

14.

**ANDRE  
BRAUN**



**Addiction**

Influenced by his architectural and photography skills, this artwork explores our obsession with touchscreen devices, exploring our growing addiction towards technology. This sculpture explores our growing dependency on touchscreen devices, expressed here with a number of enlarged smartphone-shaped objects overlooking Sydney Harbour.

Represented as a series of smartphone silhouettes facing the ocean, this concept involves a series of three smartphones, a reflection of our obsession with memories digitally recorded. Using hands as a supportive element, these artworks have been rescaled to large display allowing the public to navigate in and around those elements, allowing the visitors to ironically taking pictures using their own smart devices in front of those enlarged framed "smartphone silhouette".

To conclude, a wise quote to express my hope for the future:  
"The human spirit must prevail over technology."

Albert Einsrein

**Dimensions  
2000 x 1200 x 45mm**

**Materials  
Corten Steel**

**Price  
\$12,500 ( 3 artworks)**

15.

## HELENA LILLYWHITE



### **Banksia**

As a Sydney resident, I wanted to create a sculpture that would be specific and relevant to my local area and have some historical significance. Named after Sir Joseph Banks during his voyage to Australia in 1770, the Banksia is a native tree/shrub with 173 species found nationwide. My sculpture is a tribute to this flora that surrounds the area where I live.

The structure is made up of contrasting planes and materials. The corten steel central piece has rusted to rich and organic tones and gives colour to the flowers and leaves.

This sits in-between the two contrasting smooth black silhouettes containing the detail within the foliage.

**Dimensions**  
2100 x 1100 x 300

**Materials**  
Corten Steel , Aluminium

**Price**  
\$14,500

16.

## CHRISTINA FRANK



### **Moses Australis**

'Moses Australis' explores protection and vulnerability. A sleeping baby, perfectly formed and peaceful, nestles in a basket woven from bush materials. The baby is at once secure in the arms of 'mother earth', but absurdly helpless and alone in the Australian elements. Like Moses in the rushes on the edge of the Nile, this baby has been entrusted to the protective power of nature. Moulded from flesh coloured clay, the baby is at one with the earth, but also embodies vulnerability.

Australia is a continent of extremes, compelling inhabitants to shelter at its milder edges. At the same time, Australia has provided an island of refuge to waves of immigration. The ancient Moses story resonates powerfully today as ever more people are displaced worldwide. Compelled to trust precarious circumstances and the mercy of nature, their vulnerability is unchanged from the time that the baby Moses was placed in the river.

**Dimensions**  
120 x 60 x 45cm

**Materials**  
Clay, Muslin, Recycled Wire,  
Bush Materials

**Price**  
\$3,000

17.

**SIMON  
HODGSON**



**Kiiro**

Simon Hodgson's sculptures are about space and how we inhabit and negotiate the world we live in. Simon's new abstract sculptures turn introspective. Retaining the skeletal quality of his earlier works the sculptures are drawn out with a more complex, sophisticated use of line. More austere in their articulation, the surface still retains enough of the artist's hand to reveal what is human about the work. Scaled to the domestic "the sculptures emphasize our relationship to functional space, the things we use. Rather than a bodily encounter - the experience is one of the familiar, of being with everyday commonplace objects.

**Dimensions**  
149 x 148 x 56cm

**Materials**  
Painted Steel

**Price**  
\$9,600

18.

**ELLENORE  
GRIFFITH**



**Sentinel**

This sculpture is cut from a battered, discarded length of 'I' Beam steel. The construction has a gravitas, a thick set brutish stance and an imposing haughty head always on guard.

As a guard the sculpture stands as a sentinel.

**Dimensions**  
100 x 80 x 42m

**Materials**  
Recycled Mild  
Steel Rusted

**Price**  
\$2,400

19.

**JOHN  
PETRIE**



**Call**

The pieces of carrara marble have been cut, broken and shaped into three figurative forms to a scale appropriate for the landscape.

**Dimensions**  
305 x 30 x 20cm  
**Materials**  
Carrara Marble  
**Price**  
\$33,000

20.

**OREST  
KEYWAN**



**Tamerlane**

- with thanks to Phillip

**Dimensions**  
1211 x 223 x 143cm  
**Materials**  
Steel  
**Price**  
\$120,000

21.

**LUCY  
BARKER**



**Pixel Rash (echo chamber)**

Pixel Rash, (Echo Chamber) is a comment on the digitisation of our lives. Our lives, and the lives of those around us, are reflected back at us via digital imagery, pixelating and distorting reality in the process.

Pixel Rash, (Echo Chamber) is a reiteration (and spread) of "(Check for Pixel Rash" installed for the 2020 LSR exhibition.

**Dimensions**  
**6000 x 6000 x 20cm (aprox)**

**Materials**  
**Acrylic Mirror, Timber**

**Price**  
**NFS - (install by commission)**

22.

**SIMON  
REECE**



**High Water Mark - Target Anemones**

Our atavistic instincts have reached a zenith in climate change, with mass species extinctions although some weedy species will continue to exist and proliferate regardless of our folly. Jellyfish and anemones are a couple of these so called 'weedy' animals. Targeting these creatures and mapping their inexorable rise in our oceans helps to highlight habitat destruction and the eutrophication of the seas. These creatures also happen to be very beautiful.

"Some scientists, such as Jeremy Jackson at Scripps Institution of Oceanography have suggested the oceans are reverting back to primeval seas of millions of years ago, when algae, bacteria and jellyfish ruled the oceans. He playfully dubs this "rise of slime" - Los Angeles Times 8th March 2011. Sea levels were much higher during these epochs. The Anthropocene is taking our planet and us backwards.

**Dimensions**  
**2 pieces**  
**600 x 400 x 400**  
**450 x 400 x 400mm**

**Materials**  
**Ceramic, underglaze and glaze**

**Price**  
**\$13,000**

## ROSEMARY STRATCHEN



### Inner Beauty

A salute to the beauty of nature. Beauty surrounds us. Is inside us. This installation is intended as a reminder of that beauty.

In 2020 I saw, for the first time, an MRI of a clitoris.

A glowing thanks to Dr Helen O'Connel, Melbourne Urological Surgeon and French gynaecologists Odile Buisson and Pierre Foldes for their ground breaking work. I was fascinated and shocked. Fascinated by the beauty of a part of what is me, of what is part of every woman. Clitoris look like an orchid, a wishbone, a vertebra. Here was something beautiful, natural. Shocked that as an educated, travelled, experienced woman of 49 I had never seen a clitoris before. Worse.. that I had never questioned why I had never seen one before. Sadly not that shocked that prior to Dr Helen O'Connel there was scant interest in the physicality of female sexuality. This MRI makes me feel proud and lovely. Makes me feel more connected to all women. It inspired me to make an artwork to bring this beautiful part of us into the public view.

**Dimensions**  
variable

**Materials**  
Polymorph

**Price**  
TBC

## ARTIST BIOGRAPHIES

### LUCY BARKER

Barker's sculptural practice draws on observations of social change, particularly as a result of digital transformation. Play and materiality are vital part of her creative process and her means of connecting a concept with the audience.

Barker has exhibited with Sculpture By The Sea eleven times since 2009; nine times in Bondi and twice in Cottesloe and is a regular in other local sculpture prizes including, Woollahra, North Sydney and Sawmillers. She has works in public and private collections both nationally and internationally.

### ANTHONY BATTAGLIA

Battaglia is best known as a creative director with over 30 years of experience in motion graphics, digital design and visual communications. He has been drawing, painting and sculpting in various media since his formative years. Battaglia's latest work is a culmination of his venture into welded steel sculpture as a result of attend-ing the National Art School's Public Works program from 2015-2020. His work Bird Geometry #1, 2 + 3 made its debut at Sydney's Sculpture by the Sea, Bondi in 2017 and was purchased by a known private collection. His work Without End was se-lected as Judge's Choice at the inaugural Les Sculptures Refusées held at Q Sta-tion, Manly in 2020.

### ANDRE BRAUN

Swiss Born, Andre Braun has been studying in the field of Architecture in Switzer-land and moved to Sydney in 1995. Since 2012, Andre Braun has been exhibiting in various locations and his work combines architecture, photography, street art and sculpture.

Publications: SMH, Wentworth Courier, ABC, The Guardian. Andre Braun has been selected twice in the "Head on" Photography Festival as an Associated Exhibitor.

### ANNA DUDEK

Anna Dudek plays with forms to highlight the spontaneous movement of natural light. Despite their static form, her sculptures are lively; they actively participate with their surrounding environment.

Dudek is represented by Otomys Gallery in Melbourne, where she recently held a joint exhibition named Silent Conversations. In 2020, Anna was commissioned to produce her first public artwork; a series of relief sculptures for the entrance lobby of NEXT Hotel in Melbourne. This followed on from her solo exhibition at Factory 49, Sydney, titled This Space of Time and inclusion in the 2020 Sydney Contempo-rary Presents with the National Art School.

In 2017 Anna Dudek won the Michael Hobbs Sculpture Award. Her work is held in private collections in

Australia, New Zealand, the USA, UK and Singapore. Anna Dudek graduated with a Master of Fine Art from the National Art School in 2019. She was born in New Zealand and currently lives and works in Sydney, Australia.

#### **SARAH FITZGERALD**

Sarah Fitzgerald is an interdisciplinary artist with an MFA from the National Art School in Sydney. She has exhibited regularly in Australia and more recently in France, her practice includes drawing, painting, and sculpture, as well as large scale installation. Sarah is interested in contemporary issues of place and identity and the ways in which we inhabit and construct a particular site. In her work she looks at the role different structures such as language, architecture, and urbanization, affect the ways we communicate and live with each other.

#### **CHRISTINA FRANK**

Christina Frank's drawing based practice finds expression in various media, using materials and techniques responsive to each project. She concerns herself with beauty and the natural world, invariably touching on connections to people and place. Searching for metaphors she explores underlying rhythms and patterns of landscape, its psychological and spiritual underpinnings and power to shape identity.

From a background in architecture, Christina has exhibited in group and solo shows at Eramboo artist environment, recently participating in the Raw Clay Lab project, Manly Art Gallery, Northern Beaches Creative Space, The Corner Store Gallery and Be Brave Artspace. She has been selected for events including

Eden Unearthed, North Sydney Art prize, Fisher's Ghost Art Prize, Kangaroo Valley Art Prize, 'Four Elements' series with Northern Beaches Council, 'On Islands', 'Art in Odd Places' and 'Avalon Carnival' collaborative public art projects, Lake Light Sculpture, Sculpture in the Gardens and Sculpture in the Vineyards.

#### **ROSANNA GOSLETT-KING**

Rosanna is a saltwater and freshwater woman of the Budawang people, part of the Yuin Nation and Dhurga language group. Since completing her degree in 2013 Rosanna has worked in various conservation roles across the East Coast of Australia. In 2019 Rosanna is a Senior Aboriginal Ranger working on Country in the Illawarra area. Her work in Bush Regeneration has greatly influenced her concepts.

#### **ELLENORE GRIFFITH**

Ellenore Griffith studied Medicine Sydney University MBBS and Attended NAS short term, summer schools 2010-2021. She has had a Solo exhibition Lane Cove Gallery and Group exhibitions in Sydney and Rural NSW. Commissions: Australia, Overseas, Represented in private collections.

#### **SIMON HODGSON**

Simon Hodgson is an artist based on the N.S.W Central Coast. Simon works as a Workshop technician and Sessional lecturer at the National Art School, Sydney. Simon is represented by Robin Gibson Gallery.

Simon has had numerous solo and group exhibitions with the gallery and is a regular finalist in prestigious sculpture prizes including Sculpture at Sawmillers and Sculpture by the Sea.

#### **AKIRA KAMADA**

Akira Kamada is a sculptor and installation artist whose central concern is the impact of human behaviour on the natural environment, and on our overall social fabric, combined with an artistic respect and reverence for the beauty of natural materials.

Born in Japan in 1955, Kamada studied photography and painting before immigrating to Australia in 1987. While working as a landscape gardener, specializing in contemporary Japanese garden design, he studied ceramics and sculpture and began exhibiting in group shows and public exhibitions from the early 2000s. In 2003 he was commissioned by the Art Gallery of NSW to design and construct four contemporary Japanese gardens in conjunction with the Japanese seasons exhibition, and in 2005 he was invited to join Art of Flowers and Art and About at Government House. Over this period however, he began to focus more on creating large sculptures, working mostly with recycled timber. He received a Highly Commended award at the Thursday Plantation 9th East Coast Sculpture Show in 2004.

#### **OREST KEYWAN**

Born in Marienbad, on the Czech German border, in 1944. Currently lives and works in Sydney, Australia.

Sculptor Orest Keywan, who is represented in public and private collections in both Australia and internationally, is hailed by art critic Sebastian Smee as 'one of the best sculptors we have'. Orest has exhibited with Sculpture by the Sea every year since 1998 and is the only Australian to have won Sculpture by the Sea twice. In 1965, Orest arrived in Sydney from Canada where he grew up and the following year, entered the National Art School in Sydney, where he studied under Lyndon Dadswell.

#### **HELENA LILLYWHITE**

Helena Lillywhite graduated from University with a BA Honours Degree in Art and Related Arts in 1992.

Lillywhite's practice is informed by life and nature, through the use of light and shadows, her process involves the break down and simplification of forms, by a creating aesthetically considered structures and shapes. Starting from a point of likeness, her work at times evolves into an abstract nature. Lillywhite draws on her experience as a graphic designer as a starting point for many of works, using digital flat plains that are then assembled into a 3D structure.

#### **TANIA MCMURTRY**

Tania is an Irish born artist living in and working in Sydney. She recently completed her MFA Sculpture at the National Art School (2019) and was a recipient of the inaugural Harvey Galleries Graduate of Excellence Award. Tania is a multidisciplinary artist and has a variety of work in private collections both in Australia and overseas. She has public sculpture at Quarantine Station Wharf and Quarantine Peace Park, Manly 2020.

#### **JOHN PETRIE**

John Petrie is a Sydney based sculptor working primarily in stone. He has won several awards and is represented in collections at Tweed Regional Gallery, Thursday Plantation Sculpture Park and Macquarie University.

Commissions include Newcastle City Council Commission for the memorial sculpture to commemorate the grounding of the Pasha Bulker and a sculpture for Western Sydney University. In 2011 he won Artist in Residence for a sculpture

commission at Australian Botanic Garden.

In 2012 he was the Australian participant in the International Stone Sculpture Project, Iksan, South Korea.

He exhibits regularly in Sculpture by the Sea Bondi and Cottesloe as well as the biannual Western Sydney University Sculpture Award.

#### **SALLIE PORTNOY**

Internationally recognized award winning multimedia artist Sallie Portnoy (BFA, MSA) works mainly in cast glass creating abstract figurative sculpture. Portnoy has had numerous solo exhibitions and has been the recipient of several major awards and public art commissions.

1-\$6000, 2-\$6000, 3-\$7000, 4-\$8300, 5-\$8500

#### **DEBORAH REDWOOD**

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

She has participated in residencies and group/solo exhibitions in: Australia, Japan, China, India, Kenya, NZ and the USA. Redwood features in collections in Australia and internationally. Her work has been a finalist in many well-known Australian Sculpture events such as: Sculpture by the Sea, SWELL Sculpture Festival, The North Sydney Art Prize and Sculpture at Scenic World.

#### **SIMON REECE**

Simon Reece studied ceramics at The National Art School, in 1980 and taught ceramics at Nepean TAFE before travelling to Japan and working for ceramic master, Uneo Norihide in Bizen in 1985, where he learned the art of wood firing ceramics and developing a strong sense of ceramic aesthetics. These skills and methodologies still dominate and inform his work practice. Simon has worked creating table-ware for some of Australia's acclaimed chefs and restaurants, including Tetsuya, Justin North (The Centennial and formerly Becasse), Neil Perry's Rockpool (with Vittoria Coffee), Sean Presland of Sake Restaurant along with small boutique restaurants. Always diversifying and exploring, he has made large-scale environmental sculptures for private commissions and public works. His work has been exhibited at regional galleries and museums across Australia. His work is held in private collections in Australia, USA, Japan, Europe and The Newcastle Regional Gallery. He was one of the Masters ceramicists at CLAYarc Gulgong in April 2016

#### **ROSEMARY STRACHEN**

Rosemary Strachen is a Sydney based contemporary artist whose multidimensional practice encompasses sculpture, installations, painting and graffiti.

Strachen's work explores the connections between things. Her work employs repetition, pattern-making and attention to detail, which are an ongoing meditation on cause and effect. Her practice is founded on a salute to beauty, wanting to express the deeper energy and meaning prevalent beyond the surface level. There is an obligation to share the connection she feels to all people and the environment.

*"I've always known who I am. An artist. My head is always overflowing with ideas...the ones that come out are the most persistent, the noisiest."*

#### **JOHANN TOVAR CARRERA**

As an artist of Colombian heritage, Johann Tovar-Carrera has developed a visual language that hybridises his cultural past with modern and contemporary Australian art's traditions and lexicons. In this, he has successfully built bridges between the two cultures extending the reach of his practice.

#### **DEAN WINTER**

Dean Winter is a multi-disciplined Arts Industry practitioner, having spent his life in the Theatre and Sculpture arenas. In theatre he has been at various times Installation Technician, PA Hire Company Owner, Audio Engineer, Lighting Designer, Production Manager, Artistic Director and Venue Owner. His sculptures are informed and influenced by his work in theatre. He is often seen to be a bit of a wild card, so this piece you may find either fantastic or crap, it's up to you to decide which, (although I must say there is a concept in the visual and performing arts that if it is truly avant guard, nobody likes it). So if you do like it, great, and if you don't I will take it as an indication I'm onto something. Clever eh, I win either way.

# volunteers needed!

LES  
SCULPTURES  
REFUSÉES  
@ Q STATION

We would love to get some onsite help during **Les Sculptures Refusées** exhibition, from October 21st – January 27th, 2021.

Activities would include directing visitors around the exhibition and providing general information to visitors and potential buyers.

**Interested? Apply via the website or  
Seek Volunteer!**

**Les Sculptures Refusées is a not-for-profit organisation, and we rely totally on the work of volunteers.**

**If you would like to help support the artists financially it would be greatly appreciated. All donations go directly to supporting the participating artists.**

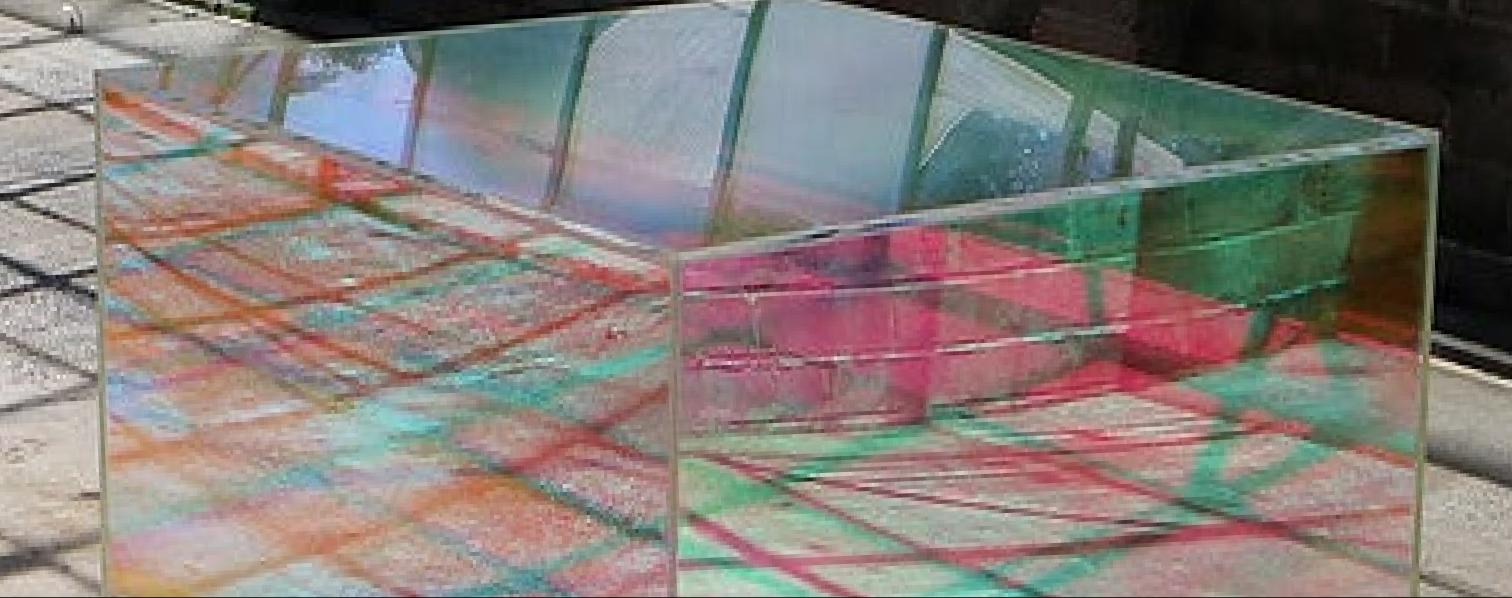
**We are also looking for sponsors!**

**Thank you**

**Tania McMurtry and Simon Hodgson.**



Donate to LSR



**20 October 2021 - 27 January 2022**  
**<https://www.lessculpturesrefusees.com>**

