

BIG SCULPTURE @ VEG OUT • ST. KILDA

SCULPTURE EXHIBITION 2019

NICOLE ALLEN
PHIL DOGGETT-WILLIAMS
CHRIS FLENLEY
JOEL GAILER
JASON HARTCUP
BRIGIT HELLER
KATE HOWARD
RUDI JASS
SAL LOLICATO
CRAIG MACDONALD
RINTARO MIEDA
CLIVE MURRAY-WHITE
SONIA PAYES
AL PHEMISTER
GEOFFREY RICARDO
MARK SCHALLER
MARK STONER
CHRIS VASSALLO
DAVID WATERS

BIG Sculpture Curators

Mariella Del Conte, Adrian Spurr, Rob Taylor

BIG Sculpture Opening Address ~ The Hon. Martin Foley,
Minister for Creative Industries and Member for Albert Park

BIG Sculpture Judge

Max Delany, Artistic Director and CEO,
Australian Centre for Contemporary Art

BIG Sculpture PRIZE LIST

The Grand BIG Sculpture @ VegOut Prize \$5000

Fundere Fine Art Foundry Fabrication Prize \$2500

The Espy Prize \$2000

VegOut People's Prize \$1000

The Gardener's Prize \$500

CURATORIAL WELCOME

Bringing BIG Sculpture to The VegOut Community Gardens was not dissimilar to organising a meeting of two great minds. Two great industrious and creative minds, both independent, yet both committed to engaging with community. Our curatorial challenge was to engage the sculptures and the Gardens in a dialogue that was mutually respectful and one that acknowledged each other's achievements.

The achievements of the sculptors exhibited demonstrate, without question, a remarkable inventiveness. The masterful manipulation of their chosen materials shouts with the joy of aesthetic enquiry and the triumph of hard labour. And the Gardens describe a parallel accomplishment. A walk through this productive yet peaceful oasis reveals its variety, and the wonder of its design traces the pleasure and industry of those who have made it what it is today.

In seeing the two together the visitor is offered the opportunity to witness a very special encounter. One in which we can participate; one where we are invited to observe; one to which we can listen; one from which we can learn.

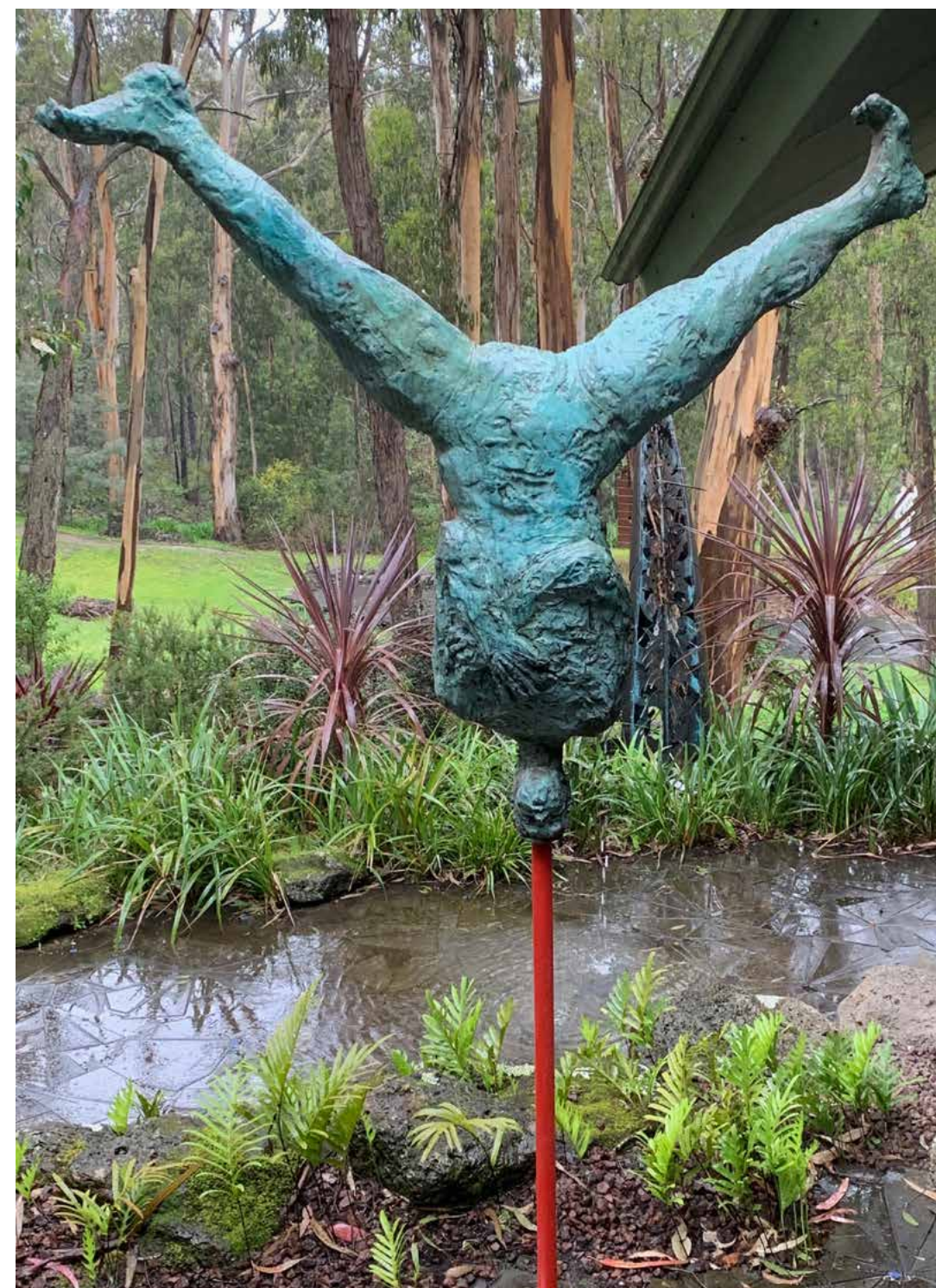
The sculptors here represented are known, or are bound to be known, as great practitioners in their field. In an age where utility is champion, their unstated responsibility is to inspire other sculptors and students of sculpture to develop their practice. So too do the Gardens, widely known as being a benchmark for what can be saved from the appetite of urban developers, show us a Garden for future community gardeners to aspire to. BIG Sculpture has come to the heart of St Kilda. In the heart is The Garden.

NICOLE ALLEN **Bums On Seats** 2018



I am intrigued with the human form. Why it has, and will always be, instantly recognizable. And why it's formal recognisable elements, in conjunction with non-human elements, can create the impression or the illusion of a different narrative. Using a combination of cor-ten and stainless steel to highlight those differences between the human and the non-human elements the narrative is not as obvious as it appears.

PHIL DOGGETT-WILLIAMS **Spin** 2019



As a work of art 'Spin' has its roots in my art school days of the late 70's of which my subjects were the tightrope artists and balancing acts performed at Silvers Circus and Circus Oz. In the current theatre of the body politic of Australia and beyond it is hard not to bemoan the triumph of opinion over wisdom as we move to deplete the earth of its life and beauty at the expense and peril of our children's ability to navigate the future. The 'miracle' that will save the earth from the brink will not come from the manipulative words of shock jocks and charismatic spruikers, but from the actions of our youth who will not tolerate the 'spin' that 'steady as she goes' is the order of the day. The title 'Spin' from the Australian lexicon is foremost larrikin in character, intolerant of pretenders and pontificators.

CHRIS FLENLEY We are **Each other I & II** 2017



My career as a boilermaker working with steel has been a large part of my development as a disciplined maker. More recently my work has moved away from the industrial environment and I find that creating sculpture allows me to further explore and enjoy my ideas with mild steel, cor-ten and stainless steel without boundaries and limitations. Time spent with a pencil lost in a sketchbook, or in my Macedon studio between the welder and grinder, fill me with excitement and unlimited possibilities. My work explores simple geometric shapes, evocative lines and abstract forms. Robust yet fluid, I seek equilibrium in my work.

JOEL GAILER **Mirror State** 2017



In *Mirror State* the equivalence created by the mirror is a significant conceptual element. Rather than creating a setting where one thing contemplates another, *Mirror State* sets up a cyclic equality in which the reflected image combined with the subject creates a whole. This project positions the mirror as a perfect representational copy, a reflection that mimics whatever is before it and comprehends this reflected state as a conundrum that results in the acceptance of multiplicity, rather than singularity.

JASON HARTCUP **Interiority** 2019



With this sculpture, a very heavy industrial material is used to create a subtle interplay between internal and external form, between foreground background and middle ground/focus/subject. The use of reo is of interest because it forms the bones of every modern building yet it is not made to be seen. It is crude and made to be immovable, invisible, and yet in this piece it comes alive, fashioned into a subtle kinetic form. It is a form within a form.

BRIGIT HELLER **Latitude 184** 2019



'Latitude 184' references forms found in nature, planted like saplings that move with the wind. The work refers to a time in the future, when possibly the environment relies on man made structures adapting to an ever-changing environment. The lightness of the work contrasts the material (steel) used in fabrication. The emphasis of this installation is in the overall visual and tactile experience whilst each element retains its individuality. 'Latitude 184 does not offer any solutions to environmental problems but the possibility of interaction, engagement and awareness in the here and now.

KATE HOWARD **Entrap/Entwine** 2019



Entrap/Entwine explores the entrapment of plastics within the environment. It aims initially to engage the viewer with its structural intrigue, and invites contemplation of the sinister nature of that which our society discards.

RUDI JASS **Silver Leaves** 2019



In a time of overbearing philosophies filled with a gluttony of metaphoric anecdotes, Artists are asked to give statements relative to their work. When searching for a statement or point of reference, I find myself returning to a simple prevailing solution. My work is rarely stirred by political occurrences, emotional unrest, or childhood hardships. Art is a desire and a need to react creatively to the artistic processes that occur during the production of a piece. It is the love for materials, problem solving, and the need to create, which are the foundations of my work. Art keeps me Genuine."

SAL LOLICATO **Metamorphosis** 2019



Transforming and evolving this sculpture resembles a botanical phenomenon which has thrust itself upwards from the underworld. Now it is here it has split its skin. The glossy reptilian-like outer surface has opened to reveal a dark noumenal inner texture. There is a metamorphosis about to happen, perhaps a shift toward some new state of consciousness revealing a new type of awareness in this world.

CRAIG MACDONALD **She Spins** 2017



"The sculpture communicates everything that needs to be said." CM

RINTARO MIEDA **Avaritia** 2019



The concept of my sculpture is the relationship between humans and the earth. The black cicada nymph's shell represents the ground which is unmistakably damaged by humans. Conversely, the parasitic mushrooms which grow directly towards the sky express the development of human civilization. The mushrooms have the shape of human fingers indicating the greed of humans which knows no limit and still desires more resources.

CLIVE MURRAY-WHITE **Michelle Eighteen** 2019



Clive Murray-White's finely sculpted marble heads restore life and vitality to ancient pieces of stone, returning them from the dead to become active participants in life. Each piece exerts a strange presence; not merely restored to life the marble bristles with a strangely charged energy, as if the artist's application of labour has resulted in some intangible alchemic process. On the one hand, there is the marble – millions of years old – with the history of millennia inbuilt into its fabric. Then there are the faces – staring out through eyes that themselves embody eternity.

SONIA PAYES **Little Women** 2017



My sculptural work focuses strongly on the connection of humanity and life itself. I refer back to the ocean where stones have been smoothed over by the repetitive flow of the water. The ocean, something so soothing and inviting can also be so furious. That is what I want these sculptures to explore, the two sides of the same experience, the natural push and pull. Not dissimilar I suppose to the current of the oceans waves. The Woman Series have a hard external fibreglass exterior juxtaposed against gentle undulating curves of the female form.

AL PHEMISTER **Dandelion Series** 2019



This series tells a story that we all relate to. Picking and blowing dandelions ('Wishes'), is something that we have done, and continue to see children do today. It allows us to remember and share our own history with a touch of wonder. Al's Dandelion series, standing more than 2 metres tall in the landscape and seem to float and gently move in the breeze as they are scattered by the wind.

GEOFFREY RICARDO **The Articulations** 2018



The thematic basis of much of my work is commentary on myself or mankind, you could say the human condition. I am often trying to reflect a feeling of sense and senselessness, absurdity, tragedy and comedy, play and pathos.

MARK SCHALLER **Woman with dog** 2018



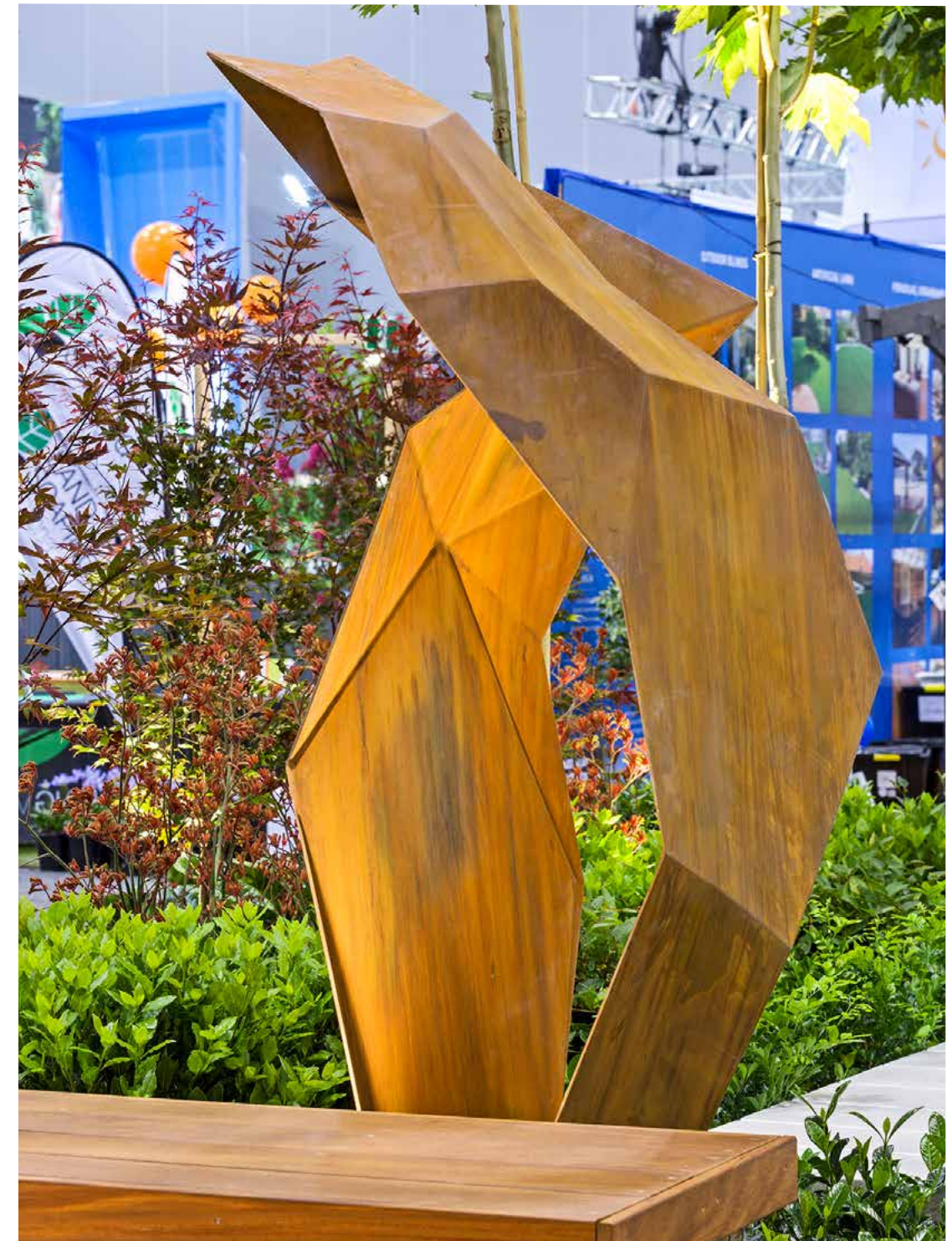
Schaller has an abundant curiosity, and is highly inventive in his selection of materials and work practices. As Schaller describes, "when I paint, everything else becomes irrelevant; there's no one to tell you what's right or wrong. You can be irrational or rational, emotional or not emotional, sober or conservative. You can be all these things, as you feel." Schaller provides us with his refreshing, often irreverent, tongue-in-cheek glimpse of ourselves through his vibrant, colourful works.

MARK STONER **Geolife-1** 2019



Geolife explores the contrast between the brutal mass and weight of the stone block, and the sensitivity of its grain, the visible strata and its crystalline nature. The worked block reveals the geological markers reflected in the exposed layers and the softly shifting tones of ice-like translucent stone. The carving, deep into the block, exposes an interpretation of some kind of imagined terrain. A sculpted series of undulations in petrified layers of time.

CHRIS VASSALLO **Untitled#3** 2017



This sculpture from the faceted series was designed as a free-flowing, geometric object, that at times can even appear figurative. The faceted series was designed as a cohesive body of work but also as individual sculptures. Designed to be viewed in the round, the irregular form of this piece is highly dynamic. As it is viewed from different perspectives its form seems to shift while the negative space carved out by many facets of the sculpture also forms new shapes that suggest a portal. The multiple, angled planes of the intersecting facets of this sculpture produce a shifting play of shadows and light on its faces and add to the variability and movement of this free-flowing piece.

DAVID WATERS **NGV** 2018

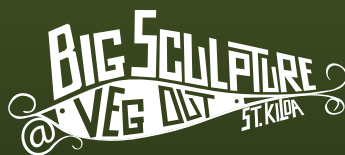


The idea initially was to cast an NGV in hempcrete. This became impractical economically, visually and conceptually, (a waste of good hempcrete) so the mould was adjusted to become the sculpture. Ironically it was something, a form, that gave me stability to continue whilst being consumed by doubt. No creative decision was required, it was a study in ply. Ultimately the one decision was made to paint it black and in its darkness, perhaps now emphasises the Veg Out site as living art which encompasses community independence, creative spontaneity and connectedness, that contributes to good physical, mental and spiritual health.

BIG Sculpture and the VegOut community gardens would like to thank the following:

- ✂ **VegOut Committee**
- ✂ **VegOut Volunteers**
- ✂ **The City of Port Phillip**
- ✂ **Participating Artists**
- ✂ **The Hon. Martin Foley, Minister for Creative Industries and Member for Albert Park**
- ✂ **Max Delany, Artistic Director and CEO, ACCA**
- ✂ **Cameron MacIndoe, Fundere Fine Art Foundry**
- ✂ **The Esplanade Hotel**
- ✂ **GDdesign (graphics)**
- ✂ **The Vineyard**
- ✂ **Rainbow Funerals**
- ✂ **Australian Galleries**
- ✂ **Niagara Galleries**
- ✂ **Scott Livesey Galleries**





“ Vegout is the little garden in St.Kilda that could.
We are ferociously independent.

We believe in people, plants and purple butterflies
in all their glorious shapes and sizes.

We are over the moon to present you with these wonderful sculptures.

This is your patch, enjoy the show. ”

Rob Taylor



Veg Out Community Gardens

cnr Shakespeare Grove and Chaucer Street, St Kilda

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