

Sculpture in Public (and not so public) Space

***Sculpture by the Sea* Conference**

AGNSW, 2 November 2009

ARTIST BIOGRAPHIES

ANGUS ADAMEITIS

Angus Adameitis graduated from National Art School in 1999 with a Bachelor in Fine Arts in Sculpture. He is actively practicing in his choice of medium, abstract steel, and more recently he has been incorporating different mediums into his work. Adameitis is represented by Defiance Gallery in Sydney where he frequently exhibits, having his first successful solo show in 2005 and another in May 2008. He has also exhibited regularly in various regional galleries and outdoor exhibitions including *Sculpture By The Sea* and his prizes include Transfield Prize for Sculpture in 1999, *Sculpture by the Sea* Directors Prize 2000, Damon Courtney Young Sculptors Award 2001, Sell and Parker Material Sponsorship 2006 and Lady Nock Six Inch Sculpture Award 2007. Adameitis was awarded an artist residency at Academia Di Bella Arti Di Brera, Milan and partook in the Art Omi International Residency, New York. Angus participated in *Sculpture By The Sea's* Clitheroe Mentorship Program in 2006 with mentors Richard Goodwin and Paul Hopmeier. In addition to his work as a sculptor Adameitis has enjoyed a variety of different working experiences and has gained expertise in many related areas, including assisting Art Conservators with the restoration of public and private statues, plaques, antiques, artefacts and art works. Through this association he has gained valuable knowledge of the preservation techniques used on such materials as bronze and stone.

BRIDGET ATKINSON

At Frost* Design, Bridget Atkinson has played a lead role in developing design solutions. She directs a skilled team of designers, specialising in environmental graphics, signage, exhibition design, interiors and product design. She works with a diversity of clients, including Parks Australia, City of Sydney, Neeson Murcutt Architects, Super Colossal, SA Water, Colonial First State and Molonglo Group. Her clients have included ResMed signage and environmental graphics, interiors for Denim Bar, lighting installation and environmental graphics for Coast Restaurant, City of Sydney parks signage, alphabet signage for the All Accessibility Playground at Sydney Park, interpretive principles for Kakadu National Park and the recently completed Queen Victoria Building refurbishment project. As Design Director, Bridget developed signage and environmental graphics for the new SA Water Headoffice in Adelaide, including a 25m mesh installation hanging in the atrium, as well as the façade and foyer supergraphics. She is currently collaborating with a Canberra-based artist to create an interactive site-specific artwork for a corporate foyer commissioned as a gift to the community of Canberra. Exhibition designs include: *Freestyle: New Australian Design for Living* for Object Gallery and Melbourne Museum, which toured nationally and internationally; and *Frostbite: Graphic Ideas by Vince Frost* a retrospective at the Sydney Opera House in 2006. Bridget was instrumental in the creative development of Frost's *Sculpture by the Sea* artwork for 2009.

JEREMY ECCLES

Born in the UK, with a law degree from Oxford, Jeremy Eccles covered politics on the radio for the BBC and Radio Hong Kong before deciding to concentrate on arts and cultural journalism when he arrived in Australia in 1983. He has written for all major newspapers, edited two magazines, criticised theatre, dance and opera, attended one of the legendary Aboriginal dance festivals on Groote Eylandt and made a film for the ABC about indigenous art. Eccles was there for the first *Sculpture by the Sea* in 1997. He stepped in to chair the 2007 *Sculpture by the Sea* Conference and looks forward to the same challenge this year.

THE GLUE SOCIETY

The Glue Society is a creative collective based in Sydney and New York comprising of writers, designers, artists and film directors. Established in 1998, The Glue Society's work encompasses graphic design, television commercials, broadcast entertainment, art installations and sculpture. Their work includes the melted ice cream van, *Hot with the Chance of a Late Storm*, which won both the Kids' and Peoples' Choice prizes at *Sculpture by the Sea* - and the infamous series, *God's Eye View*, where bible scenes were created using satellite photography. The Glue Society exhibit work annually at the Pulse Contemporary Art Fair in both Miami and New York, and this year created "*It wasn't meant to End like this*" featuring a buried excavator for *Sculpture by the Sea*, Aarhus Denmark.

SOPHIE FORBAT

Sophie Forbat is Program Manager of Kaldor Public Art Projects and recent editor of the book *40 years: Kaldor Public Art Projects* to be launched this October. Forbat has been working with contemporary international art since 1999 when she worked as Curatorial Assistant on Anthony Bond's inaugural Liverpool Biennial in the UK. She has since worked as Manager of Sarah Cottier Gallery in Sydney and as Curatorial Research and Publications Manager at the Biennale of Sydney, where she worked on three Biennale's. Over the years, Forbat has also undertaken a number of independent projects including the exhibition *Carsten Nicolai: snow.noise* at the Art Gallery of New South Wales in 2001 and the coordination of the Australian component of Rene Block's Belgrade Biennale in 2006.

BJORN GODWIN

Sydney born sculptor Bjorn Godwin trained as a professional photographer with an MBA in Finance and Marketing. He was the recipient of the Waverly Council Prize in 2006 as well as The Andrea Stretton Memorial Invitation to *Sculpture by the Sea* Cottesloe for 2008. Godwin exhibits regularly at Maunsell Wickes gallery. He has been heavily influenced by industrial processes, having worked in his father's fibreglass factory building boats and shop mannequins as well as making resin casts of a variety of different objects. This is reflected in his current fascination with casting common everyday objects in polyester resin and combining them with mixed media. Having experimented over the past few years with a process of combining mixed media with clear and pigmented resin Godwin has developed a body of work that challenges and pushes viewers to look differently at common objects that surround our lives. Mixing various materials with resin is an inexact science, but out of this process Bjorn has been able to develop innovative techniques for creating resin and fibreglass sculptures with dynamic properties where they can fluctuate between opaque, translucent and glowing states. This can give them the appearance of negative space embossed against the landscape or ghostly casts of the real thing. Godwin relishes the opportunity to create large works and site them in challenging landscapes.

MARLA GUPPY

Marla Guppy is the director of Guppy & Associates, a consultancy working with Government, community and corporate sectors on cultural planning, civic processes and public art development. Guppy's own background is in print-making. She worked extensively in western Sydney in the 1980s and 90s as part of the Australia Council's Artist in Residence program and sat on the initial Community, Environment, Art and Design Committee of the Australia Council. Establishing Guppy & Associates in 1989, she has worked on projects across Australia and overseas including community renewal, creative industries development, city cultural plans and public art projects. A strong advocate for cultural sustainability in urban Australia she is a recipient of the Ros Bower Memorial Award for her work in community cultural development. She has recently completed Landcom's Public Art Guidelines and has coordinated many successful public artworks in community, government and corporate environments.

ANTHONY HEYWOOD

British artist Anthony Heywood uses objects from everyday life to represent the waste and consumption that inevitably occurs because of our lifestyle. The objective in his sculpture is to question notions of value – functional, sentimental, spiritual, aesthetic and intrinsic values. One method he employs is to cast the ready-mades held within a particular sculpture and turn it into another material. The purpose of this time consuming process is to test the notion of value, given that many of the objects he will select are made of plastic, leather, metal and fabric. He aims to introduce the notion of intrinsic and material value through changing the readymade from its original form into another. His works admit and celebrate the fact that our culture is locked into commodities. Heywood questions the notion of the readymade object and how it has been introduced as art into the gallery space. During the last 10 years he has worked with Robert Pardo Gallery, Chelsea, New York, Zurich and Milan; and the View Gallery Surrey. In 2008 he received a commission from the Arts Council England and BBC radio "Made in England". For this commission he involved over 7000 people of Kent showing a giant canvas of Kent using individual's fingerprints.

JAN KING

Born in Western Queensland where she grew up, Jan King now lives and works in Sydney. She initially studied art in Perugia, Italy and has a great love of both Italian and German Renaissance sculpture and of Gothic architecture. She returned to Sydney to continue studies at the National Art School, graduating in 1975, continuing with post graduate studies at The New York Studio School, New York in 1979 and later receiving a Bachelor of Visual Art at UNSW, COFA. She has been a practising sculptor for more than thirty years and her work, although abstract, is influenced frequently by landscape and natural forms in the environment and the structures and forces which shift and mould our surroundings. King has travelled extensively in Asia, Europe and the USA exploring the sculptural traditions of many cultures and periods. This experience has further influenced developments and thinking in her work. She has taught in a number of educational institutions, most recently lecturing in sculpture at The National Art School, Sydney. She is represented in numerous public, private and corporate collections, including Macquarie University, University of western Sydney, UTS, Woollahra Council and the Casula Arts Centre. Awards and grants that she has received include the Art Omi Creative Grant, USA in 1994, Australia Council travel grant in 1983, and an Australia Council studio grant, New York in 1979 and winner of the Woollahra Sculpture Prize in 2002.

NOEL LANE

Noel Lane is an award winning architect, designer and director of Gibbs Farm in New Zealand. He graduated from the Auckland School of Architecture with Honours in 1981 and received the Fowlds Memorial Prize for Most Distinguished Student. He formed his own architectural practice in 1983 and in the past 26 years has made a distinctive contribution to architecture in New Zealand. In 1981 Noel received the International Design Award for "Hometown Museum for the Culture of the Future". During the years in his own practice he has been awarded multiple Designers Institute of New Zealand awards and constantly received recognition from his peers being awarded 26 NZIA Architecture awards during this period. He is a Fellow of the New Zealand Institute of Architects. Specialising in projects in the area of art and the interpretation of culture, Lane often works in collaboration with artists and sculptor. These designs are characterized by their creative, cultural and artistic energy. As director of Gibbs Farm he has overseen the construction of a number of major sculptures including works by international artists Richard Serra, Anish Kapoor, Tony Oursler, Eric Orr and Daniel Buran. New Zealand artists Hotere, Dawson, Booth, Culbert and Len Lye. Noel is directly involved in the design and implementation of the extensive landscaping, wetland development programmes on Gibbs Farm.

ROB MANSON (MOB)

Rob Manson is Managing Director of MOB, an Innovation Lab based in Sydney. He has been working with cutting-edge technologies since the early 90s and is focused upon creating tangible experiences that change the way you see technology, business and the world around you. MOB create innovative iPhone, Mobile and Internet based applications and have created Augmented Reality (AR) applications and ARt installations for public display and consumer markets. MOB's customers include the Sydney Opera House, *Sculpture by the Sea*, The Royal Eastershow, IAG, Warner Music and St George to name a few. Recently MOB have created a Mobile Augmented Reality experience using historic images of Sydney that the Powerhouse Museum released to the Flickr Commons and MOB regularly contribute to the Open Government/Open Data movement in Australia.

JOHN MCDONALD

John McDonald is art critic of the Sydney Morning Herald, and author of 'Art of Australia Volume One: Exploration to Federation'. He was one of the judges of the first *Sculpture by the Sea* exhibition in 1997.

JAMES MCGRATH

Born in Sydney in 1969, James McGrath studied the techniques and principles of the 16th and 17th century masters at the studio school of Patrick Betaudier in Paris. Before graduating as an architect he worked as studio assistant to Arthur Boyd. While a lecturer in design and communications at the University of NSW, he was awarded several prizes for architecture and art including the Australian Post-Graduate Award, several design awards and a residency in Paris. Over the last ten years he has exhibited in Paris, London, New York, Toronto and Sydney. He has produced acclaimed digital installations and videos commissioned by several Australian museums which have subsequently been presented at the J. Paul Getty Museum in L.A. His work has also been included in Sydney and New York film festivals, and purchased by the Museum of moving image in Melbourne. McGrath has spent the last 8 years in New York and has recently moved back to Sydney in 2007.

GERARD REINMUTH

Gerard Reinmuth is a Director of TERROIR, the architecture practice he founded with Richard Blythe and Scott Balmforth in 1999. The practice emerged from a series of conversations between these three in regard to the potential for architecture to open up question of cultural consequence. Reinmuth has taught and lectured at schools of architecture in Australia and Europe and regularly writes and commentates on architectural issues, which has led to various forms of recognition inside and outside the profession. In 2004, Reinmuth featured in the Bulletin magazine's "Smart 100" list of key Australians tipped to influence our cultural landscape, he was appointed as an Adjunct Professor of Architecture at UTS in 2005 and a Visiting Professor at the Aarhus School of Architecture in Denmark. Gerard is also a Chapter Councillor of the RAIA (NSW) and Committee Member of the AAA (Australian Architecture Association). In 2007 he was invited to join a panel of eminent architects as a judge of the RAIA National Architecture Awards while last year Gerard and his co-directors were selected as Creative Directors for the National RAIA Conference. TERROIR's first public building – Peppermint Bay – received a Kenneth R Brown Award for Pacific Architecture, a 2005 award for the best new tourism development in Australia and was named in the top 100 favourite 20th century buildings in Australia voted by peers in Architecture Review Australia in 2007.

EVA RODRIGUEZ RIESTRA

Eva Rodriguez Riestra manages the City of Sydney's public art program, which includes caring for the existing collection and commissioning new temporary and permanent art works for Sydney's public spaces. Her background is in architecture, urban design and photography, and she is interested in sustainable cities and in the relationship between people, place and art. Rodriguez Riestra is a founding member of architects for peace; and is currently a postgraduate student at COFA researching new directions in site-specific art.

JIMMY RIX

Jimmy Rix was born in 1971 and grew up on his family's crop and cattle farm on Queensland's fertile Darling Downs. He was raised to be a farmer so he learnt to weld at an early age and at school he studied manual arts and woodwork. When he was 16 the future in farming was grim so he moved to Brisbane to become a chef, another passion inherited from his mother. His interest in art began during these years and he was taught drawing and painting at Metro Arts by David Paulson. He spent 4 years in Africa and Europe working as a chef and exhibiting his work. He has worked in 2 Sydney bronze foundries. He has held solo exhibitions at Roar Studios, Melbourne, Brenda May Gallery, Sydney and Noosa Regional Gallery. His work is in the Burge Collection and Tom Lowenstein Collection. He exhibited in *Sculpture by the Sea* Bondi in 2003, 2008 and 2009 and Cottesloe 2009. He was awarded the Clitheroe Foundation Mentorship in 2009. His mentor is Steve Koolloos of Marsh Cashman and Koolloos Architects. Rix has a vast knowledge of a variety of mediums and he wishes to extend his technical understanding of concrete by working with Steve.

PHILLIP SPELMAN

Philip Spelman graduated from the Applied Arts Department at the Queensland College of Arts and continued with further study at the School of Art, Australian National University completing a BVA in Sculpture. As a practicing sculptor for the past 20 years, Spelman works in both painted steel and unique cast and fabricated bronze. His works are abstract constructions where elements balance, tumble and float creating positive and negative compositions of space, light and shade. The sculptures are memorable for their vibrant colours which give luminosity and depth, creating stunning silhouettes within their environment. Philip has been

exhibiting regularly in *Sculpture by the Sea* since 1999. Inspiration for his work is derived from many sources including travel, urban industrial landscapes, contemporary architecture, and minimal abstract art. He works directly with his material, often without a predetermined outcome. Spelman maintains a broad professional arts practice. He is activity engaged in exhibitions, commissions and technical consultation. Philip's sculptures are held in many public, private and corporate collections, nationally and international. His commissions include ACT cultural facilities corporation, Civil & Civic / Lend Lease ACT, South Sydney City Council, and ACT Public Arts, Arrow International. His work is also featured in collections such as The National Convention Centre, The Lady Ethel Nock Sculpture Collection, Canberra Museum & Art Gallery, Gomboc Sculpture Gallery and Price Waterhouse.

AMANDA STUART

Previously a ranger with the NSW and Tasmanian Parks and Wildlife Services, Amanda Stuart's main artistic interest lies in the human form and human relations with the natural environment. Specifically she is interested in the relationship between wild dogs, dingoes and humans in the South East of Australia. Since graduating with a BVA (First class honours) in 2000, Stuart has exhibited widely in ACT & NSW. She has been employed as a Lecturer, Technical Officer, Project Co-coordinator and Tutor Demonstrator at the School of Art ANU since 2004, as well as an Art Educator for the National Gallery Australia since 2000. Stuart is presently pursuing a PhD in Visual Arts, where she is exploring further the relationship between wild dogs, dingoes and humans. Stuart recently received the Highly Commended award at the University of Western Sydney Sculpture Prize, 2008 for her work *mongrel country (nil tenure)*.

KEN UNSWORTH OAM

Born in Melbourne in 1931, Ken Unsworth began making sculpture when he was working at Bathurst Teachers College in 1966. Unsworth has had numerous solo exhibitions, in Australia and overseas, including a major survey exhibition at the Art Gallery of New South Wales in 1998. His works have been included in the Mildura Sculpture Triennial, 1973 and 1978; the Australian Sculpture Triennial, Melbourne, 1981, 1984 and 1993; and the Biennale of Sydney, 1976, 1982, 1984, 1986, 1990 and 2000. He has also participated in major international exhibitions including the Paris Biennale, 1985; Magiciens de la Terre, Paris, 1989; and the Biennale of Istanbul, Turkey, 1995. In 1978 Unsworth represented Australia at the Venice Biennale. He has received numerous awards including the Bi-centenary Sculpture Competition Award in 1970, and the DAAD Scholarship, Berlin, in 1987. In 1989 he was awarded an Australian Creative Fellowship, and was made a Member of the Order of Australia for service to sculpture. Ken was an invited artist in *Sculpture by the Sea* in 2001 and 2006. In 2008 Ken was awarded his Doctor of Visual Art from the University of Sydney *honours causa*. In 2009 Ken's tribute to his wife Elizabeth Unsworth "A Ringing Glass" on Cockatoo Island, Sydney was received with much critical acclaim.