



Yarra Valley Arts | Yering Station

# Sculpture Exhibition and Awards

2023

**SUNDAY 22 OCTOBER -  
SUNDAY 3 DECEMBER**

**OPENING HOURS**

10am – 5pm weekdays

10am – 6pm weekends

# When it matters most

For 70 years, we have proudly partnered with our clients to protect their legal position, commercial objectives and private family interests.

## YERING STATION

Along with a strong commitment to creating wines to the highest standard, the Rathbone family and Yering Station take pride in community involvement and the promotion of the arts. Yering Station donates a commission from the sale of all artwork to My Room Children's Cancer Charity.

## YARRA VALLEY ARTS

Yarra Valley Arts is a not-for-profit organisation dedicated to enriching the cultural lives of community members and visitors to the Yarra Ranges. A percentage of sculpture sales from this exhibition will go to Yarra Valley Arts to contribute to its ability to serve the local arts community.

## SELECTION & JUDGING PANEL

### Honorary Associate Professor

**Dr Robert Haysom**

Art Writer and Academic

### Dr Simon Perry

Sculptor and RMIT University Senior Lecturer

### Todd Stuart

Sculptor and MainArtery Gallery Founder

## EXHIBITION COORDINATOR & CURATOR

Dr Ewen Jarvis

## EXHIBITION PHOTOGRAPHER

James Hughes, Hughes Pictures

## PRIZES & AWARDS

Yering Station Sculpture Award **\$12,000**

Arnold Bloch Leibler Sculpture Award **\$5,000**

Yarra Valley Arts Sculpture Award **\$1,000**

Yering Station Art Gallery Award **\$1,000**

Winery Choice Award

## SCULPTURES MAY BE PURCHASED THROUGH THE CELLAR DOOR

## ENQUIRIES

### Dr Ewen Jarvis

Exhibition Coordinator & Curator

### Yering Station Art Gallery

PO Box 390, Yarra Glen 3775

P: + 61 3 9730 0102

E: [artgallery@yering.com](mailto:artgallery@yering.com)

## COVER IMAGE

**Alex Sanson.** (2022 Finalist), *Manifold*, stainless steel, steel, aluminium, mechanical components, fringe, waxy pigment, 220 x 110 cm.

## PRINCIPAL SPONSOR

Arnold Bloch Leibler  
Lawyers and Advisers

## EVENT PARTNER



## A MESSAGE FROM YARRA RANGES COUNCIL

The Yarra Valley Arts | Yering Station Sculpture Exhibition and Awards is a highlight of our cultural calendar.

Each year, a diverse array of exceptional artworks by a variety of talented artists are showcased across an incredible space.

Our local community and visitors to the region benefit from having this impressive display of new Australian sculpture right on our doorstep, as do our artists. Combining tremendous art with broad tourist appeal means we as a region can attract art enthusiasts from around the country and beyond.

I'm proud to see that 16 local artists have been selected as finalists.

The creativity, thought and artistry that goes into each sculpture is one of the countless reasons why people travel from all over the world to visit the Yarra Ranges. We're extraordinarily lucky to have such a vibrant artistic community represented in events such as these.

Each artwork in the exhibition has its own story to tell and its own layers to unravel, and as viewers move through the exhibition spaces, they are captivated, challenged, moved, and provoked to thought.

I am so pleased that Yarra Ranges Council has supported this sculpture exhibition through our Partnership Grants Program.

This event has a storied history and has overcome the many challenges of recent years.

I strongly encourage our community – and the wider Victorian and Australian arts community – not to miss this event.

Thank you to the other event sponsors, the exhibition's organising committee and all the visitors who together make the Yarra Valley Arts | Yering Station Sculpture Exhibition and Awards possible.

**Cr Fiona McAllister,  
Ryrie Ward Councillor**

## A MESSAGE FROM YARRA VALLEY ARTS

Yarra Valley Arts (YVA) is delighted to again support the Yarra Valley Arts | Yering Station Sculpture Exhibition and Awards.

The Yarra Valley Arts | Yering Station Sculpture Exhibition is the longest running sculptural event in Victoria and is testament to the vision and dedication of the many people involved. The ongoing sponsorship provided by Arnold Bloch Leibler, Yarra Ranges Council and RACV continues to enable this world class event to proceed.

YVA is committed to creating and nurturing creativity in our community and strengthening the food, wine and art nexus, and this wonderful venue is an expression of all three. It is a sublime and memorable experience to wander the beautiful grounds of Yering Station and view the artworks at a leisurely pace. Many of the works will challenge you, excite you and leave you with a sense of possibility as we ponder what the future holds for us.

In conjunction with this major exhibition, YVA is again hosting a small sculpture exhibition at our YAVA Gallery and Arts Hub located in the main street of Healesville. This is another opportunity to appreciate sculptural works in all sizes and mediums while providing much needed support to our artistic

community. YAVA Gallery and Arts Hub is a dedicated gallery space that provides our artists and community with the opportunity to participate in exhibitions, workshops, and related professional development.

We continue to hold exhibitions featuring our local artists who work in various mediums, and occasionally we pair local artists with invited guest artists. Our 2023 Open Studios program held over two weekends in October and November provides another opportunity to view our artists in situ. Thank you to all the artists exhibiting across the Yarra Valley this spring, for you continue to bring us wonder and beauty.

Thank you also to the many volunteers, the sponsors and the staff at Yering Station and Yarra Valley Arts for your significant contributions.

Please enjoy the beauty of the Yarra Valley, the garden spaces at Yering Station, and take time to reflect on the messages conveyed by the sculptures as you wander.

**Denise Stevens  
President, Yarra Valley Arts**

## OTHER SPONSORS & SUPPORTERS





## A MESSAGE FROM THE CURATOR

Group sculpture exhibitions inevitably arrive with hidden messages. Some of these messages bring us to a fuller understanding of the past, others enable us to see more clearly in the present, and there are those that empower us to envisage and prepare for the future. They also, in a broader sense, speak of the essential role artists and creative endeavour plays in the healing, health and ongoing growth of community.

The individuals and organisations who come together to make this event possible are alive to the many ways in which creativity enhances both where and how we live, and it is this shared understanding that has seen the Yarra Valley Arts | Yering Station Sculpture Exhibition and Awards proudly enter a third decade. Through working together, this event has become one of Australian sculptures' most longstanding and successful private, public, and philanthropic collaborations.

With this in mind, I would like to thank our Principal Sponsor Arnold Bloch Leibler who have been steadfast supporters since 2005, the Yarra Ranges Council who support this event through their Partnership Program, Yering Station who remain a generous and gracious host, My Room Children's Cancer Charity whose vitally important work we support, and both Yarra Valley Arts and YAVA Gallery and Arts Hub (home of the concurrent Interior Small Sculpture Exhibition) with whom we work closely towards the event's active delivery. Additionally, I thank the many Yarra Valley Arts volunteers who gave generously of their time as the event took shape.

I also extend a special thanks to the Selection and Judging Panel. In 2023 we are fortunate in having benefited from the generosity and expertise of Honorary Associate Professor Dr Robert Haysom, RMIT Senior Lecturer Dr Simon Perry, and MainArtery Gallery founder Todd Stuart. The selection of finalists and award recipients is at once a rewarding and complex task, and we are grateful for the depth of knowledge, understanding and creative spirit that each panel member brings to the task.

Finally, it gives me tremendous pleasure to thank the 2023 exhibition finalists who have courageously brought their creative visions to life, and have travelled from New South Wales, South Australia, and across Victoria to fill the grounds of Yering Station with meaningful new forms highly relevant to our times. It remains a great privilege to both work with you and to present your artwork.

Nothing would please me more than to discuss each finalist individually, and there will surely be time for this across the length of the show. At present however I will simply say that I look forward to following your explorations of the material world to ever more meaningful depths as matter itself is recast as something to engage with, to imagine with, to converse with, and to be enriched by.

**Dr Ewen Jarvis**  
**Exhibition Coordinator and Curator**  
**Yarra Valley Arts | Yering Station Sculpture Exhibition and Awards**

13 Sep –  
10 Dec  
2023

# WONDERSCOPE CLARE JAMES

**Yarra Ranges  
Regional Museum**

Clare James' *Wonderscope* is a playful wonderland the whole family will enjoy. This interactive exhibition encourages us to unearth and explore the magic of the natural world.



More information  
[yarraranges.vic.gov.au](http://yarraranges.vic.gov.au)  
1300 368 333



## YERING STATION SCULPTURE AWARD RECIPIENTS

2001 — 2022

Please note 2020 and 2021 exhibitions were cancelled owing to COVID19 lockdowns

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| <p><b>2022</b> Anton McMurray, <i>The Cost of Living, Part One</i>, Paradise Lost, wood, 27 x 76 x 54 cm</p> <p><b>2019</b> Carmel Wallace, <i>Refuge</i>, recycled safety net, pine needles, thread, variable (800 x 230 cm fully extended)</p> <p><b>2018</b> Cliff Burt, <i>Larger Folding Map of the Universe (Counterpoint)</i>, steel, 170 x 260 x 140 cm</p> <p><b>2017</b> Beatrice Magalotti, <i>The Norns</i>, bronze, 28 x 42 x 29 cm</p> <p><b>2016</b> Bridget Nicholson, <i>Hold</i>, ceramic, steel, copper wire, local dirt, 340 x 480 x 120 cm</p> <p><b>2015</b> Alex Sanson, <i>Murmuring</i>, carbon steel, stainless steel, bearings, ostrich feathers, pigment, 170 x 110 x 110 cm</p> <p><b>2014</b> Kate James, <i>Held</i>, clay, plaster, glue, paint, fabric, metal, 140 x 63 x 22 cm</p> <p><b>2013</b> Louise Saxton (Represented by Gould Galleries Melbourne), <i>Let the Jungle In</i>, reclaimed needlework, lace pins, nylon tulle, thread, copper wire, wool carpet, bamboo, birdcage, 150 x 50 cm + 75 x 45 cm</p> <p><b>2012</b> Aly Aitken, <i>Quisling</i>, sheep leather, timber, sticks, stuffing, found objects, 150 x 110 x 55 cm</p> | <p><b>2011</b> Anna-Maria Plescia, <i>Anew</i>, calico, toothpicks, 152 x 50 x 25 cm</p> <p><b>2010</b> Dean Putting, <i>Two Forms</i>, Corten steel, 142 x 195 x 150 cm + 99 x 136.5 x 105 cm</p> <p><b>2009</b> Rachel MacBryde, <i>The Emu's Dream</i>, steel rod, wire mesh, emu feathers, 180 x 180 x 60 cm</p> <p><b>2008</b> Robert Delves, <i>The Damned – Post Hieronymus Bosch</i>, wood, steel string, variable</p> <p><b>2007</b> Janusz Kuzbicki, 3 x 5 x 3, steel and glass, 175 x 120 x 120 cm</p> <p><b>2006</b> Genevieve McLean, <i>Silent Intervention</i>, mixed media, 3,000 x 3,000 cm</p> <p><b>2005</b> Martin Hodge, <i>Submarine</i>, fibreglass, fabric, steel, 600 x 60 x 50 cm</p> <p><b>2004</b> Genevieve McLean, <i>Mop Top Fruit</i>, fabric, wadding, wire – sealer, 25 - 30 cm</p> <p><b>2003</b> Greer Honeywill, <i>Embrace</i>, 2001, kitchen graters, skewers, rubber rings, variable (175 x 110 x 50 cm approx.)</p> <p><b>2002</b> Ralf Driessen, <i>Split in Tension</i>, glass, steel, 120 x 240 x 40 cm</p> <p><b>2001</b> Glenn Murray, <i>Mask</i>, metal, paint, 128 x 66 x 30 cm</p> |
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TOGETHER WE CAN BEAT CHILDHOOD CANCER



My Room Children's Cancer Charity is a volunteer led organisation, working together to support patients and families affected by cancer. We rely on the generosity of our donors to fund support for families, medical equipment, clinical care, research and trials. We're committed to raising funds ethically and in a cost effective manner.

My Room was founded in 1992 by three families: The Marcoccis, The McGraths and The Rathbones. These families were personally touched by childhood cancer, and came together with the humble goal of raising enough money to renovate the rooms of the cancer ward.

Over the past 28 years, My Room has raised more than \$22 million to improve the quality of life for patients and families affected by childhood cancer.

To learn more go to: [www.myroom.com.au](http://www.myroom.com.au)



FAMILY  
SUPPORT



CLINICAL  
CARE



MEDICAL  
EQUIPMENT



RESEARCH  
& TRIALS



RECIPIENT OF THE YERING STATION ART GALLERY AWARD 2022

## LINES OF COUNTRY

LEWIS WANDIN-BURSILL | YERING STATION ART GALLERY  
31 OCTOBER - 11 DECEMBER 2023

In *Lines of Country* Wurundjeri artist Lewis Wandin-Bursill presents a selection of works sculpted from native Australian wood that honours traditional Aboriginal implements along with the rich cultural practices surrounding their making and use. Applying knowledge gifted to the artist from his Ancestors, Wandin-Bursill personally selects natural material from where he lives on country in the Yarra Ranges, reconnects with his forebears through the enduring Indigenous practice of wood carving, and embellishes the final form with unique wood burning designs inspired by the artistic work of his four times Great Uncle, the influential Wurundjeri Headman, William Barak.

Wandin-Bursill's detailed pyrography (burnt wood designs) reflect the balance, symmetry, and patterns that occur in nature. These designs, and the living natural history of the branches he crafts, convey stories rich in relationships and interconnections: the deeply reciprocal relationship of Wurundjeri to country, the symbiotic relationship between the gum and the mistletoe, and the relationship that endures between the artist's community today with the continuing presence and influence of Ancestors, who remain a vital force speaking to us in the present from the past.





01



**CYBER ACOUSTICS:**  
SCULPTING WITH SOUND FROM  
THE SERIES SPECULATIVE FUTURES  
**OURANIA AMVRAZIS**

**\$800**

*Cyber acoustics* explores the phenomena of sound and its impact on the built environment. Sound becomes the key variable in a simulation that predicts what the future may look like if sculpted by sound. *Cyber acoustics* becomes an algorithmic meditation that translates a soundwave into a physical form.

*3D printed sculpture on reflective Perspex*  
20 x 24 x 24 cm

02



**ELLIPSIS**  
**GEORGE ANDRIC**

**\$49,000**

George Andric's sculptures enable the artist to examine the dynamic relationship between the simple and the complex, between the material and the void, and between the viewer and the object. They act as visual disruptions that require a physical and cognitive readjustment by the viewer to fully comprehend their form.

*Stainless steel (316 grade)*  
200 x 200 x 74 cm

03



**PRECIOUS**  
**MARYNES AVILA**

**\$13,000**

Intersecting Australian history, art and science, *Precious* encapsulates the journey of the Lone Pine's cone/seeds from the Battle of Lone Pine to Wattle Park, Burwood, Victoria. Paying homage to this living ANZAC emblem, the work incorporates a bronze replica of a Lone Pine cone, and 2,300 *Pinus Brutia* needles collected at Wattle Park – each pine needle representing a fallen soldier at the Battle of Lone Pine.

*Bronze, 2300 Pinus Brutia Needles, Glass*  
50 x 32 x 32 cm

04



**EMERGING**  
**LOIS BASHAM**

**\$1,500**

*Emerging* explores the concept of liminal space, the time when we are between the familiar and the unknown. Manholes are portals through which we can leave a safe everyday streetscape and enter an unfamiliar underworld network.

Who knows what will emerge from the experience?

*Plaster, steel, plastic, rubber*  
20 x 90 x 200 cm

05



SHIFT THE LINE (VERSION 7)  
**CSONGVAY BLACKWOOD**

**\$8,800**

*Shift the Line (version 7)* belongs to a new Csongvay Blackwood collection called Line, which presents a ceramic sculptural series that visually explores the language of the line by translating lines found within elemental symbols, written languages and architectural styles, and fuses these forms into a unique visual language.

Stoneware ceramic  
27 x 19 x 7 cm

06



EVERYTHING IN EVERYTHING II  
**JEREMY BLINCOE**

**\$9,900**

All is interconnected. We are but one part of the infinite mixture of life, constantly changing, growing, morphing. We breathe, and take in the world.

A distorted mirror blurs the viewer and surrounds. We are not central figures standing above all else. We are not individuals, but individuals in a world where the boundaries are blurred and everything is in everything.

Foam, epoxy clay, stainless steel, paint, resin  
150 x 100 x 60 cm

Yering Station Sculpture Exhibition and Awards 2023 | 15

## MAGIC CARPET **FLEUR BRETT**

**\$15,000**

*Magic Carpet* was conceived during Covid restrictions in Melbourne when you were restricted to travelling within 5kms of your home.

While walking through the Edwardian gardens of Footscray Park, Fleur thought of inventing a 'Magic Carpet' to escape upon. Traditional geometric patterning of a Persian rug combine with personal motifs including phases of the moon, the sun and dandelions.

*Rug hooked textile carpet over metal frame*  
28 x 120 x 180 cm

07



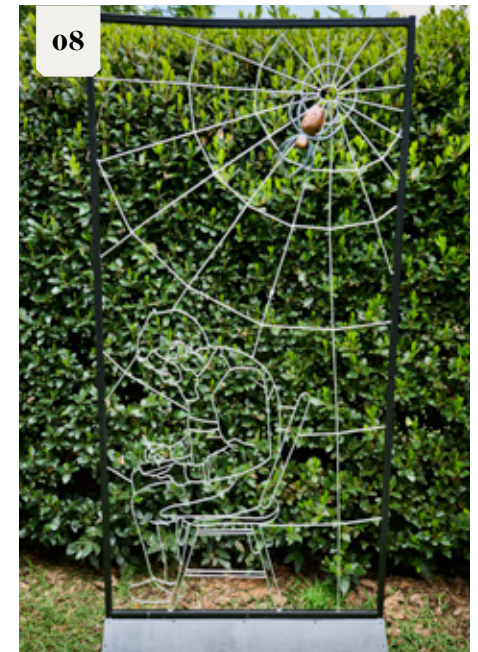
## THE POET **PETER BUTTERWORTH**

**\$8,500**

Challenged to gather and compile words in such a way as to resolve a creative solution, requires not only solitude but a resistance to external pressure.

*Forged and welded steel*  
258 x 110 x 61 cm

08





## OCEAN PLASTIC FILTRATION SYSTEM CAROLYN CARDINET

**\$3,600**

This open-ended plastic catchment system is a metaphor for society's minor attempts towards ocean plastic clean-up. We know plastic breaks-up/floats/sinks and is found everywhere from the Mariana Trench, the deepest known part of the ocean, to Antarctica. Circular design is now crucial for any future innovation.

*Up-cycled bailing twine,  
metal rings  
220 x 285 x 70 cm*



## SHARING AT YERING JENNY ZHE CHANG

**POA**

*Sharing at Yering* is a site-specific installation inspired by Laura Barnes. The work reflects our identity across time and focuses on preserving cherished traditions that bring us together and lift our spirits.

*Bamboo steamers, mirrors, Ming Dynasty style chairs, fire pit, wood dowel, mesh, acrylic, gold paint, stones, cable ties  
400 x 300 x 5600 cm*



Yering Station Sculpture Exhibition and Awards 2023 | 17

## YUM CHA WITH HEALING REMEDY – PEONY IV JENNY ZHE CHANG

**\$2,680**

Yum Cha originated 3,000 years ago and meant "drink tea" in Chinese. Peony roots were valued in Greek mythology, while the flower was considered the "King of Flowers" in ancient China. Bamboo steamers and peonies symbolise sharing and healing, two activities that bring us together during challenging times.

*Bronze  
8 x 15 x 15 cm*



## ENCHANTED POD GAY CHATFIELD

**\$9,500**

Entering the world of whimsical ... a structure created to evoke a sense of play and enticing fun ... not only for the child but also for the adult. The random weave of the pod, the rustic wire lanterns, the natural coiled mat inside, and the rope and stick ladder inspire the enchantment.

*Metal, natural materials  
300 x 230 x 230 cm*



WALTZING MATILDA  
**VICKI COMBRIDGE**

**\$3,500**

The term Waltzing Matilda refers to swagmen walking through the countryside in Australia, with their swags on their backs, looking for any work they could get. Often they would work just for a meal or two and somewhere to sleep the night.

From the well-known and well-loved ballad by Banjo Patterson.

*Wire, wood*  
130 x 90 x 150 cm



13

THE LIAR OF THE BUSH  
**VICKI COMBRIDGE**

**\$1,200**

I have named this lyrebird 'the liar' due to his amazing ability to mimic other birds, animals and even a chainsaw. He is a male Superb Lyrebird, named for his lyre shaped tail feathers.

*Wire, wood*  
90 x 60 x 50 cm



14

Yering Station Sculpture Exhibition and Awards 2023 | 19



15

IN SUNSHINE OR IN SHADOW  
**PHILIP COOPER**

**\$20,000**

My work reflects on the mutuality which exists between our sense of self and our relationship with forms and place. The things we make incarnate the stories of the maker and show us who we are, just as forms begin to incarnate stories and stories appear to resonate with forms.

*Carved wood*  
69 x 20 x 13 cm



16

TAWNY FROGMOUTH  
**RENATE CROW**

**\$29,950**

Cheeky, playful and utterly captivating, Tawny frogmouths appear fearless, engaging in a spontaneous staring competition, or hiding in plain sight, mimicking a branch. They are a success story, adapting to their changing environment, while other native creatures struggle for survival.

Visitors can carefully sit inside Tawny's belly.  
*Steel, wood, natural weaving material, zip ties, Perspex, spray paint, hessian*  
230 x 110 x 100 cm





**CUBOID (INTERSECTING PLANES)**  
**JOHN DARBY**

**\$2,400**

*Cuboid explores the linear language of form and space, with six steel planes intersecting at specific angles, creating a dynamic, geometric composition. Suggesting the presence of volumes, movement, and direction, the viewer who engages it from different perspectives discovers new relationships between the planes and the space they occupy.*

*Corten steel*  
75 x 75 x 75 cm



**A SWARM OF BEES AT NUMBER 12**  
**JULIAN DI MARTINO**

**\$1,500**

The letterbox was once a portal to another world. Letters, postcards, and birthday cards belong to another time. I see the elderly man from number ten shuffle in an oversized flannelette shirt and collapsing slippers to his empty letterbox two or three times a day. Worse still, there is a swarm of bees at number 12.

*Wood, painted sheoak cones, acrylic*  
85 x 33 x 33 cm



**I'M NOT TALKING ABOUT MY INNER DEMON X**  
**FRANK DUYKER**

**\$3,200**

Many people have traumas, worries or regrets that they keep bottled up. These demons can adversely affect their lives, and so are best vented, perhaps by talking to a friend. This sculpture shows someone embracing a huge inner demon. The top mouth depicts his unwillingness to talk about it.

*Cast resin*  
47 x 16.5 x 12 cm



**CARRIED WEIGHT**  
**JOHN GATIP**

**\$5,000**

Self-doubt is one of the things that has been a debilitating factor in how John sees his work. It is both paralyzing and a catalyst to his process. *Carried Weight* channels these introspections. John seeks to create these self-assessments as a timestamp of his emotions at the time of their conception.

*Solid bronze (Using lost-wax casting at Coates Studio Foundry)*  
38 x 15 x 15 cm



THE QUESTER'S CANTO  
JOHN GATIP

\$3,500

Symbols and metaphors are distilled through material exploration and architectural elements. The grouping of sculptures brings a personal and introspective gaze onto Dante's Inferno and the Book of Ecclesiastes. They wrestle with ideas of meaninglessness, doubt, fear, the identities of self, and contradictions that inhibit within the artist's psyche.

*Bronze elements, burnt pine timber, varnish/wax*  
180 x 100 x 100 cm



21

FORGOTTEN  
LARISSA GRAY

\$10,000

My sculptures embody themes of identity, memory and the human condition. I invite the viewer to explore the beauty and complexity of the human-nature relationship, and I blend nature's beauty with a feeling of nostalgia. My aim is to create emotionally charged, thought-provoking pieces that invite multiple interpretations.

*Unique cast bronze*  
50 x 40 x 25 cm



23

CAMOUFLAGE SPECIES  
FELICITY GORDON

\$8,800

Camouflage patterns are integral to defence in warfare. They signify power while concealing objects and people. Their design is complex and visually confusing. *Camouflage Species* aims to raise awareness of the human threat to indigenous plants and challenges why we tolerate this in full view.

*Synthetic polymer on marine ply*  
1,000 x 220 cm



22

CORNUCOPIA  
OWEN HAMMOND

\$7,500

The emotional response I have to my experience of the world can be overwhelming. Making sculpture is a way to transform these feelings into something tangible, more meaningful. Complexity of thought is captured by my utilisation of a variety of accumulated skills on a diversity of collected materials.

*Wood, stone, metal, bone*  
68 x 98 x 8 cm



24

25



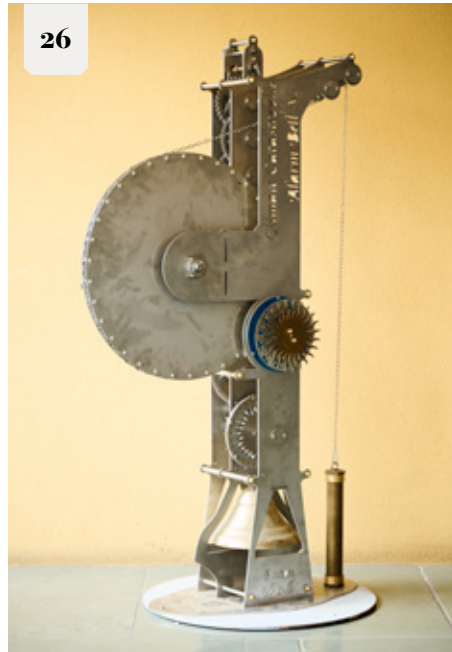
REMNANT BIRCH  
**JULIE HARMSWORTH**

**\$2,200**

This work is an expression of my deep love of the natural world, its sacredness and wisdom. There is grief with global warming but also hope where healing can happen. Birch to me represents an archetypal, elder tree of great beauty with the painted muslin reflecting healing, talismanic qualities.

*Driftwood, birch, muslin, Perspex, ink, dye, wood*  
240 x 170 x 100 cm

26



CLIMATE CATASTROPHE  
ALARM BELL CLOCK V2  
**DR ANTON HASELL**

**\$15,000**

Commissioned to invent and cast the ten bells for the Long Now Foundation's 10,000-Year Clock project, I am interested in mechanical clocks. This stainless-steel and bronze sculpture invites a contemplation, the '5-minutes to midnight' scenario confronting humanity. Can we find a sustainable future for all species on our planet?

*Stainless steel, bronze*  
140 x 50 x 50 cm

Yering Station Sculpture Exhibition and Awards 2023 | 25

INVASIVE  
**JANICE HUNTER**

**\$2,500**

*invasive* adjective:

tending to spread very quickly and undesirably or harmfully: patients suffering from invasive cancer

Oxford Dictionary

Thistle, Ragwort, Agapanthus, Blackberry, Periwinkle, Capeweed, Wild Carrot, Ivy. This piece characterises the silent invasion of foreign plants in the environment which parallels the nature of human disease.

*Reclaimed timber, wire, paper, PVA*  
95 x 160 x 50 cm

27



SENTINEL  
**PAUL JESSE**

**\$15,600**

"A soldier standing guard" "An indicator of disease" *Sentinel* is a protective spirit and a harbinger of dire change seamlessly merged into a single entity. An angelic yet ghostly form gently twisting and rising high, culminating in branching limbs which give a gentle embrace whilst offering divergent paths.

*Ferro-Cement*  
450 x 90 x 90 cm

28





LE ROI SOLEIL  
JESSIE YVETTE JOURNOUD-RYAN

\$6,000

This medley of Ra and of two vulnerable Black Cockatoo species is a totemic and commemorative tribute to the fragile ecological balance and the necessity for change. Black Cockatoos in indigenous culture represent change. Our reflection in the Egyptian *Shen-Rings* prompts us to consider: *Protection begins and continues with us.*

*Recycled crockery and ceramics on cement substrate*  
105 x 183 cm



SILVER TEARS  
JUET SCULPTURE | MARTIN JUDD AND MICHAEL HYETT

\$5,200

This sculpture delves into profound feelings evoked with loss and love. Exploring heartbreak, unspoken words, and the weight of unexpressed pain. It symbolizes silent weeping and the struggle to release suppressed emotions. Crafted with silver tears cascading from the moon's face, it invites contemplation and fosters empathy for invisible pain.

*Metal, wood*  
250 x 120 x 50 cm



COW AND CALF  
COLIN KIRKPATRICK

\$5,400

This work is an abstract interpretation of the Australian Lowline cattle that I breed and are my inspiration.

*Mild steel*  
Cow 90 x 130 x 39 cm,  
Calf 60 x 86 x 26 cm



ENDANGERED SPECIES  
MIM KOCHER

\$2,800

The keeping of bees is a practice that stretches back into history and must be preserved. Beekeepers play a vital role in maintaining the delicate balances within our terrestrial ecosystems. They remind us of the profound significance of the small, beautiful creatures whose activities help to enable life on earth.

*Modelling clay, mixed media*  
108 x 51 x 31 cm





33



CATHEDRAL OF LIGHT  
**KIRSTEN LAKEN**

**\$15,000**

Created during Lockdown in 2021.

Within the solitude of my glass studio the clear vision of a glasshouse evolved. A majestic home within a home, of light, clarity, solace and peace. A place to drop the mantle of life's hardships, and to inspire, repair and rebuild the soul.

*Glass, copper foil, chandelier crystals, LED lighting, parquetry timber base*  
90 x 63 x 86 cm

34



LISTENING STONES  
**JO LANE**

**\$25,000**

Each 'stone' is made of gypsum rock and was cast from the ear and nape of a community member who invested time opposing a fossil fuel development that would have disastrously impacted the coastal and marine environment of Victoria's Westernport Bay. Listening Stones is a reminder of the role communities play in safeguarding the environment. In this case, the community won, because people listened.

*Gypsum cement, graphite and colour pencil, gold leaf, granite*  
approx. 40 x 130 x 130 cm

Yering Station Sculpture Exhibition and Awards 2023 | 29

CHORIZEMA  
**AMELIA LYNCH**

**\$1,950**

My art making practice explores my connection with the Australian landscape. *Chorizema* encompasses my perceptions of the colour, shape, form, and textures, which play a pivotal role in creating my exploration. Micro and macro views of scenery allow me to create a kaleidoscopic view of native Australian flora and fauna.

*Glazed ceramic*  
24.5 x 24 x 21 cm

35



36



DEATH OF DIDO  
**BEATRICE MAGALOTTI**

**\$6,300**

*Death of Dido* continues my exploration of migration and relocation, in this instance from life to death.

The myth of Dido tells the story of a powerful queen, who having found love, losing it, chooses to retake control of her life through the only path left open to her.

*Bronze*  
12.2 x 32 x 10.5 cm

THE LAMPLIGHTER  
**LAWRENCE MARSHALL  
& ELLEN MANGAN**

**\$2,100**

During the 1800s *The Lamplighter* was a common sight. The shift away from using whale oil for street lamps led to the subsequent exploitation of fossil fuel alternatives (oil, coal and natural gas) which in turn led to global warming. We have created this sculpture as a symbol to remind us that the energy system is a human system and people need to be at the heart of how we think about energy transitions.

Steel  
200 x 90 x 50 cm



37

WASTE NOT, WANT NOT  
**JOANNE MCFADYEN**

**\$850**

By recycling one ton of cardboard, we have the capacity to save 17 trees. *Waste Not, Want Not* highlights the anthropogenic behaviour of consumerism, the endless acquisition cycle and the misconception that new is better.

Cardboard, shellac  
39 x 33 x 15 cm



39

THE ENDURING  
APPEAL OF GEOMETRY:  
AN INTERACTIVE  
SCULPTURE  
**LYNNE MCDOWELL**

**\$4,800**

I discovered Miro when I was eight years old and fell in love. The Muse has led me many times to geometry, which appears often in my work in shapes and designs. I have chosen a modular structure so the viewer can interact and change the form.

Porcelaneous earthenware, slab construction, underglaze colour, 22st gold  
40 x 170 x 10 cm (variable according to configuration)



38

REFLECTION  
**KRISTIN MCFARLANE**

**\$5,160**

*Reflection* explores the theme of impermanence/permanence through delicate botanical specimens fused inside glass. The glass shards capture a fleeting moment in the life cycle of plants and the ethereal qualities of the natural world, inviting viewers to contemplate the fragile strength of nature, and indeed, our own existence.

Kiln formed glass, flowers, plants, silver leaf, oxides, wood, nylon, thread, cotton, mirror  
26.5 x 52 x 15.2 cm



40



BIRD CHILD SPIRIT  
PETER MCILWAIN

**\$10,000 PER INSTALLATION**

When children make bird sounds, it's funny and cute, but when it becomes a kind of music, it connects to a range of deep cultural associations. Across time, the voices of children and birds have been associated with angels or spirits who convey important messages to us through their songs.

*Sound installation*  
*Variable*



41

THE RHYTHM OF PRAYER  
LILACH MILEIKOWSKI

**\$3,900**

Atop this artwork, fused in clay, glaze, fabric and wire, are Hebrew prayer-script parchments. Carried by bonded clay-vessels they represent the power of prayer to unite. Potent yet delicate this form contains the meditative energy of a prayer, its capacity to support life's ever-changing dynamics, comforting grief and celebrating joy.

*Ceramic, layered ceramic glazes,*  
*wire, screen-print*  
*69 x 45 x 36 cm*



42

GUARDIAN  
ROSS MILLER

**\$11,000**

*Guardian* was inspired by monumental forms in nature, across the landscape, and as seen in manmade structures that combine architectural function and expressions of timeless power.

*Cement fondu, mild steel*  
*265 x 95 x 60 cm*



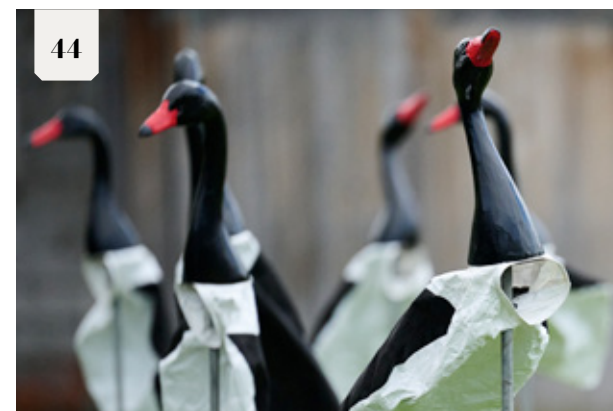
43

REVISITING  
JULIE MILTON

**\$190 EACH**

Magpie Geese are no longer common in Victoria. The last sighting was in western Victoria in 2014. The loss of habitat through degradation of wetlands and hunting has made them almost extinct. This work attempts to raise awareness of these birds and the loss of their habitat.

*Wood, paint, marine varnish, Tyvek, polypropylene*  
*120 x 450 x 250 cm*



44



IMMORTAL  
ALICE NIXON

\$4,400

I've called this stylised sea urchin sculpture *Immortal*, drawing on the recently discovered fact that some urchins can live up to 200 years. I sought to capture the urchin's unique lantern shape and the marine animal's intriguing patterning. I wanted a handmade, non-industrial feel to this sculpture to simulate the essential tactile quality of the urchin's shell.

*Recycled coffee bags, plaster, cement, paint*  
120 x 120 x 120 cm



THE DROVER  
ANNABEL NOWLAN

\$25,000

The image of a woman scanning the horizon, searching and waiting, has personal significance and is emblematic of Australian rural women. On one hand it conveys women's vulnerability, potential frailty and isolation, however, *The Drover* also embodies a wilful attitude of independence and endurance. She is a homage to all women.

*Water cut mild steel*  
257 x 125 x 40 cm (metal base plate 60 x 60 cm)



WHERE EAGLES SOAR  
OLIVIA O'CONNOR

\$2,500

The Victorian landscape and its wildlife inspire me greatly. The sight of Wedge-Tailed Eagles soaring high above as their shadows dance across the landscape fills me with awe. Through my work, I explore the profound connection between humans and nature, while enjoying the constant inspiration this provides.

*Blackwood*  
Eagle #1 – 90 cm wingspan,  
Eagle #2 – 78 cm wingspan



THE WAY THINGS UNFOLD  
BRENDA PAGE

\$2,800

We unfold, we double back, we circle – how this change has occurred. This present self does not align with past aspirations. Would our child self recognise this person who looks back at us in the mirror? Are these changes made by free agency or have shadowy figures left indelible marks?

*Glass, silver, paint, screen print enamel*  
44 x 54 x 17 cm



PIPE DREAMS  
**KIRSTEN PERRY**

**\$12,000**

This work is composed of modular units that can be arranged in various forms. Like building blocks, train sets, and pipe works, the units have a playful tone and a sense of built narrative. The texture of the objects shows evidence of my hand and the soft glaze colour palette.

*Ceramic, glaze, silicon, metal*  
87 x 140 x 24 cm



ENTANGLED (A SWOON  
OF 23 JELLYFISH)  
**HELEN PHILIPP**

**\$6,000**

*Entangled* is a response to the vast quantities of discarded plastics I collect on St Kilda beach. This initiated an exploration of the possibilities of incorporating and elevating waste material into my art, simultaneously raising awareness of the environmental harm done by plastic pollution.

*Paper twine, raffia, copper wire, varnish, repurposed discarded plastics*  
200 x 200 x 50 cm



Yering Station Sculpture Exhibition and Awards 2023 | 37



LOOK CLOSELY  
**MEL RAYSKI-MATI**

**\$9,999**

Mel's love of the way metal can be bent, rolled and folded stems from the fact that something of such strength can be manipulated into something of such beauty. The closer you look, the more you see.

*Mild steel, handblown glass*  
260 x 100 x 100 cm



MICROBOTANICA  
**JENNY REDDIN**

**\$10,500**

All living structures are made of cells, and cells are the basic units of life. This jumble of cells is arranged in a random amalgamation that suggests the remains of an ancient tree. It is a monument to every life giving tree, both living and fallen.

*Mild steel bar, enamel paint*  
approx. 200 x 80 x 80 cm



53



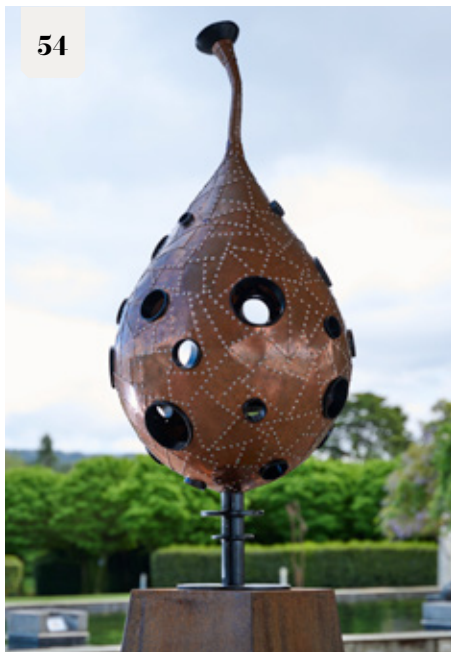
HAND TO HAND  
FAUSTAS SADAUSKAS

\$6,600

Male hands are often employed in depictions of physical human conflict. They are expressions of virility and the desire to seek dominance in resolving difference, however, in satisfying this desire the physically weak are displaced. The frontline of war is the domain of men – it can become their quintessential form of self-expression. The grasping tension, the raised veins, the clenched fist and the protruding knuckles mirror the results of current bipolarisation.

*Marble (Buchan, Vic)*  
57 x 39 x 27 cm

54



COPPER POD  
ANDRE SARDONE

\$12,500

*Copper Pod* is part of an ongoing series of works inspired by the natural world. Seed pods have evolved to thrive in different environments and are crucial for the survival and reproduction of many species. This piece reflects upon the interconnectedness of our world and the constant process of growth and change.

*Steel and copper sheet*  
240 x 66 x 66 cm

55



CORAL AMBER & CORAL DOLORES  
LOUISE SAXTON

\$20,000  
(IF SOLD SEPARATELY  
\$13,000 + 9,000)

These sculptural assemblages signify both living and bleached coral formations. Through the reclamation of needlework and other found objects the work seeks to draw a link between disappearing traditions of home and fragility in the natural world – specifically, the impact our species is having upon the oceans' precious coral reefs.

*Mixed media assemblage (reclaimed needlework, fabrics, lace-pins, found objects)*  
*Coral Amber:* 227 x 50 x 50 cm  
*Coral Dolores:* 170 x 50 x 50 cm  
(floor plinth: 130 x 80 x 4.5 cm)

56



CAPILLARIES  
SHOSO SHIMBO

\$2,900

This work is a meditation on how simply gathering organic material into a space can create unexpected effects. The intertwined fine branches bring to mind the capillaries in our blood system that carry nutrients and oxygen to our bodies. They remind us of the essential and complex nature of our relationship with the natural world.

*Branches, metal bases*  
100 x 60 x 40 cm x 2



57



SPHENISCIDAES WADDLE  
MARY VANDENBROEK

\$12,000

*Spheniscidaes Waddle* uses a material commonly used for fabricating heating flue concealer panels in a new penguin shape to draw attention to the possible future survival of penguins and other species that prefer a cooler climate, including humans.

*Powder coated perforated steel*  
Varying sizes. 60 x 40 x 40 cm, 40 x 20 x 20 cm,  
total approx. 300 m<sup>2</sup>

58



MARINE TOTEM #10, 2023  
CARMEL WALLACE

\$2,750

Living in a fishing port, I have come to appreciate the forms of objects used in the fishing industry with their often weathered surfaces alluding to time at sea and subjection to the elements. The totemic structure itself invites a more formal reading in the context of contemporary art.

*Recycled fishing floats, steel, UV resistant pigment paint*  
192.5 x 25 x 25 cm

Yering Station Sculpture Exhibition and Awards 2023 | 41

OSIRIS  
FREDRICK WHITE

\$13,000

Osiris, the god of fertility, agriculture, the afterlife and resurrection, inspired my sculpture after visiting Egypt in 2016.

In *Osiris* we can see the pyramid shape, the wing shapes that form a portal between the Earth and the Stars.

The endless pipe form represents the cyclical nature of all existence.

*316 Grade Stainless Steel*  
306 x 120 x 68 cm

59



60



ASSEMBLY OF THE  
ANCIENTS  
RAIN WHITE

\$3,800

*Assembly of the Ancients* references site markers from stone and bronze ages. They embody lost knowledge and connection to earth culture. A silent sentinel gathering of millennia past, orientating us to a time of harmonious habitation with nature. This ancient group convenes to envisage a plan to reinstate this past.

*Ceramic, salvaged wood*  
Variable



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# INterior

## SMALL SCULPTURE EXHIBITION

In association with the Yarra Valley Arts | Yering Station Sculpture Exhibition & Awards



Sculpture by Wilani van Wyk-Smit

### EXHIBITION DATES

9 NOVEMBER - 3 DECEMBER 2023

### YAVA GALLERY & ARTS HUB

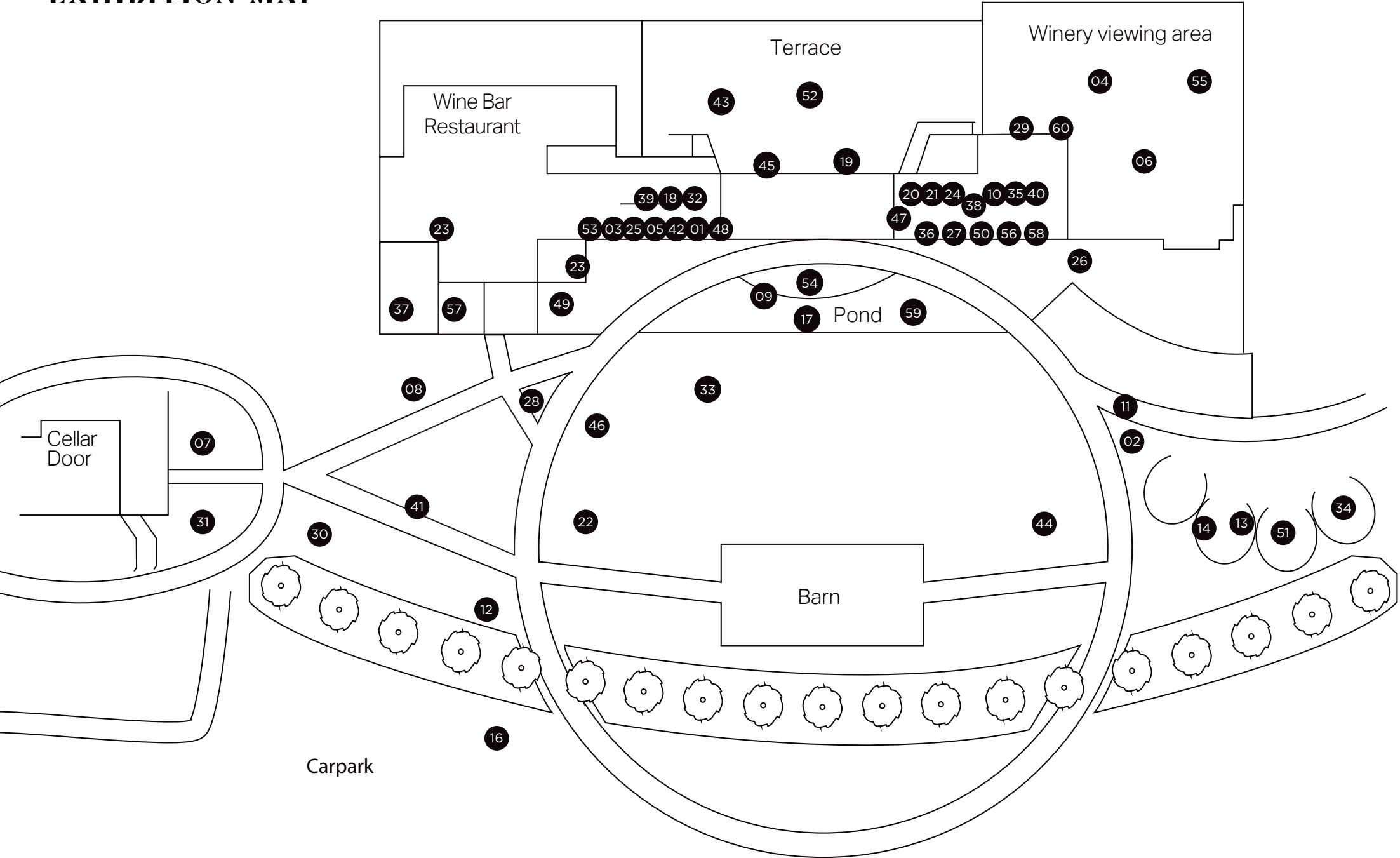
252A MAROONDAH HWY, HEALESVILLE (UPSTAIRS)  
WEDNESDAY - SUNDAY 10 - 4PM

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YAVA.ORG.AU/INTERIOR

YERING STATION  
EXHIBITION MAP





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