



THE ART OF
NERINE MARTINI

INSTALLATION | PUBLIC ART | SCULPTURE | WORKS ON PAPER



THE ART OF
NERINE MARTINI

INSTALLATION | PUBLIC ART | SCULPTURE | WORKS ON PAPER

The Art of Nerine Martini
Published and designed by Craig O'Neill Graphic Design

Vol. 1 no. 1, printed in 2023.
Includes bibliography and index.
ISBN: 978-0-646-86845-5

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owners.



A catalogue record for this
book is available from the
National Library of Australia

Foreword

The pages of this volume are hardly adequate to capture the vast output of work that Nerine Martini crammed into her time within the Australian creative sphere. It is as if there were three sides to Nerine's life – physical, emotional and her body of work, which has become an overarching testament to her existence.

The engagement that Nerine Martini's work continues to offer demonstrates a clear commitment to public art and community. It's tempered by profound political insights that are balanced with lyrical and aesthetic refinement. The embodiment of the latter point is encapsulated in *Life Boat/Thuyen Cuu Roi* which is on permanent display at the Civic Library, Canberra ACT. It's a work that pays homage to the lives and times of Vietnamese fisher folk whilst also, in its Australian context, highlighting the plight of boat people.

Taking the concept of work directly from the studio to the public arena is an intrinsic feature of Nerine's work. Her resumé of public commissions is a testament to her pursuit of an artistic philosophy that abides within the cities of Sydney, Wollongong and the Blue Mountains and extends internationally to Vietnam. The driving force of this philosophy is cemented in the belief that public art can commemorate and facilitate social change.

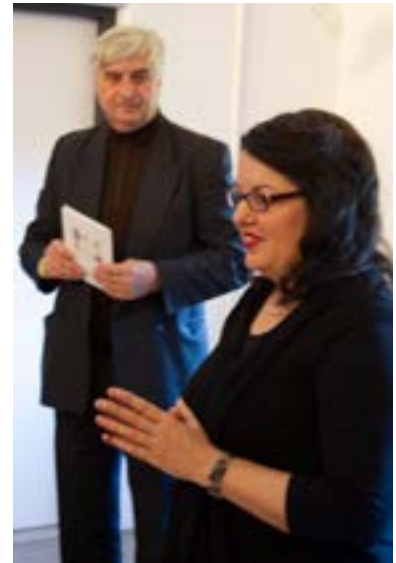
Although this publication documents the work magnificently, I tend to feel that there are spaces between the lines, cryptic messages that are the ideas and concepts that Nerine never had the time within her life to resolve or articulate. Constant ruminations around her empathic and aesthetic output become her autobiographical symbols – the hands, the keys, the ladders, the sandbags, the boats and anchor, as well as the endless labyrinth of bamboo structures that constantly intercept and interrupt the landscape of life. These are the leitmotifs that are emblematic of her signature.

But beneath that tangle of symbols are the inevitable works on paper – the vault of visual workings that in her own words 'refer to the act of tracing as a means of creating... as well as the fingerprint as a trace of one's existence.'

Where there is a silhouette of a caravan against the sky or the skeleton of a boat with an ascent of ladders; far into the heart of Finland, there are still common weeds along the roadside, enduring the changing seasons that inspired a series of blue drawings that symbolise elements of permanence and change and an eternal inspiration to Nerine Martini.

If there ever was a Nerine Martini who existed outside of her work, there was a beating heart that shared herself with her friends, fellow artists and curators who, together, at a solemn ceremony in 2019 saw her to her final resting place. Ah, but those words 'final' and 'resting' defy the very existence of the person because there is absolutely nothing final or resting about Nerine Martini or her life's work.

NICK VICKERS
ART CURATOR



Nick Vickers and Nerine Martini at the launch of *Traces* at the Incinerator Art Space



Nerine Martini (1968 – 2019)

Nerine Martini was a visual artist and arts educator working in the fields of sculpture, installation, drawing and public art.

Martini had a diverse art practice which focused mainly on sculpture, however it was not restricted to a particular medium; rather it is the idea and the context that shape the creative response. This required a continual shift from a studio/exhibition practice to working within specific communities and creating works in the public domain.

After studying fine arts in Perth and Canberra, she obtained a Master of Art degree by coursework followed by a Master of Fine Arts from the College of Fine Arts, UNSW. Martini was working on her PhD *State of in-betweenness: the potential for socially engaged art to empower immigrant communities* before declining health caused her to discontinue her studies.

Martini's work has been selected as a finalist for many major outdoor public sculpture events and she was awarded work in the public domain in Katoomba, Blacktown, Wollongong, Canberra and Hue, Vietnam. Her work was also included in the Blake Prize in 2005 and 2012.

A significant achievement in Martini's career was the sculpture *Life Boat/Thuyen Cuu Roi*. This work about ocean journeys of courage and compassion was made during a 2006 residency in Vietnam. *Life Boat/Thuyen Cuu Roi* was exhibited at the Vietnam Museum of Ethnology in Hanoi and the Hue Festival before being shipped to Sydney where it was shown at Sculpture by the Sea in Bondi in 2007. Awarded the People's Choice Award and the 2008 Helen Lempriere National Sculpture Award in Victoria, it was purchased by artsACT for permanent display in the Civic Library in Canberra.

It is a poetic sensitivity, a concern for humanity and the social and natural environments which we all share that form thematic links within her art practice. Within Martini's art practice she had a passion for working cross-culturally, responding to the concerns of people who have faced adverse situations; such as the trauma of war and displacement. Of particular interest are the stories of people who have sought refuge in Australia; often facing traumatic journeys to get to a country that is not always welcoming. Martini's approach was based on the premise that a visual artwork can capture the imagination and speak to a wide audience, beyond the need for the spoken and written word.

The various art forms and materials embraced included: works on paper, ceramics, carved wood, etched stone pavement, laser-cut steel and cast bronze. Often this required a collaborative approach working with: architects, planners and engineers, and skilled fabricators and crafts people. Martini embraced this collaborative approach and the challenge of interaction between diverse people, and the outcomes with the chosen materials and forms.

Contents

Installation

<i>Survival Strategies</i>	08
<i>Ghost Keys</i>	14
<i>Holding the Key</i>	16
<i>Applause</i>	18
<i>Social Scaffold</i>	22
<i>Scaffold I – VI</i>	26
<i>Questions of Travel</i>	28
<i>Heaven Net/Luoi Troi</i>	30
<i>Field of Dreams</i>	32
<i>Fallen Sky</i>	34
<i>Slug poems</i>	36
<i>Hover</i>	38
<i>Linger</i>	38
<i>Swarm</i>	38
<i>Warnings</i>	38

Public Art

Migration Project	
<i>The Boat</i>	40
<i>Dwellings</i>	42
<i>Cultivations</i>	44
<i>Warami Ngallawah Mittigar</i>	
Blacktown Village Green	48
<i>Lesser Vehicle (Di Vat Relic)</i>	52
Carrington Place Katoomba	54

Sculpture

<i>Between certainties</i>	58
<i>In Transit</i>	62
<i>Ascend</i>	64
<i>Hold and Shelter</i>	66
<i>With My Own Two Hands</i>	72
<i>Departures</i>	74
<i>Life boat/Thuyen Cuu Roi</i>	78
<i>Life Boat (maquette)</i>	86
<i>Life Boat</i>	88
<i>Beach Home</i>	90
<i>Dream Home</i>	90

Works on paper

<i>Untitled Works</i>	92
<i>Thought Bubbles</i>	94
<i>Blue drawings</i>	98
<i>Lost and found I, II, III, IV, V, VI</i>	100
<i>Scaffold Drawings</i>	102
<i>Encroach I</i>	102
<i>Encroach II (diptych)</i>	103
<i>Brace</i>	104
<i>Oscillating</i>	105
<i>Pulse I</i>	106
<i>Pulse II</i>	107
<i>Escalation</i>	108
<i>Crossroads I</i>	109
<i>Crossroads II</i>	109
<i>Unravel</i>	110
<i>Blind spots I</i>	110
<i>Blind spots II</i>	111
<i>Snarl</i>	112
<i>Twists and Turns</i>	112
<i>False lover's knot</i>	114
<i>True Lover's Knot</i>	114
<i>To Untangle a Snarl</i>	115
<i>Strangle Knot</i>	115
<i>Traces</i>	118
<i>Moments in Time I and II</i>	118
<i>Vanishing</i>	119
<i>Erasure</i>	120
<i>Descend</i>	121
<i>Running with the Line</i>	122
<i>Traces series</i>	124
<i>Light and Rhythm</i>	126
<i>Soft Rain (diptych)</i>	127
<i>Hard Rain (diptych)</i>	127
<i>Traces (polyptych)</i>	128
<i>Reveal/Conceal</i>	130

About

Artless residency Finland	96
Paper Mill residency	116
Artwork details	132
Biography	134

INSTALLATION



Survival Strategies

2018

Survival Strategies is an installation of hessian sandbags, which can be stacked, undulating along a wall or piled within a space. Many of the sandbags contain red text, which has been hand sewn into the hessian bags. (There are approximately 50 sandbags, 20 contain the hand-sewn text). The scale of each bag is smaller than a real functioning sandbag, resembling a small pillow. The artwork uses humble, biodegradable materials: recycled hessian, sand and mulch. The methods of slow stitching have been employed for the construction.

This artwork is participatory in the way it was created, and is intended to be participatory in the way it is displayed. Visitors are invited to select a sandbag with a word, to contemplate the meaning and to move the sandbag within the installation. This can loosely be considered as a form of concrete poetry, the placement of the words can bring different meanings to the artwork.

Sandbags are objects that are intended to avert disaster; they carry with them the language of floods, catastrophic weather and warfare. For this artwork they are used as a metaphor, to begin discussions around migration, displacement and the support we bring to each other during challenging times. This artwork also draws on the context of climate change and rising sea levels, a situation that contributes to displacement.

Collaboration

The conceptual development for this installation involved community engagement, working cross-culturally to encourage collective creativity and a sharing of ideas and storytelling.

In 2018, I conducted a series of creative workshops at Blacktown Arts Centre with about 20 participants: adult students who were studying English at MTC Blacktown. The workshops began with a mindfulness meditation, followed by conversations around situations of migration, displacement and belonging. The workshops informed the text which is sewn onto each sandbag.

My art practice investigates the social functions of art, interrogating the dialogues and emerging relationships which form between the artist/facilitator and participating immigrant communities in the context of art-making workshops.



The collaborative process questions established hierarchies of teaching and learning, as the artist collaborates with people who do not identify as practising artists, to develop a shared language of visual storytelling. The method of participatory art aims to encourage collective creativity, to bring migrant stories to a wider audience and to foster a sense of belonging.

The participants were asked the following questions:

- 'Think about the things that concern you in the world, think of times that have been difficult or challenging. Are there words that come to mind that you can share with the group'
- 'Now turn your thoughts to times when you have felt comfort, warmth, friendship and safety and belonging. What are some words that come to mind that you can share with the group'

The questions stimulated deep conversations about issues concerning the participants. Many people were translating words from their own language and discussions were meaningful and honest.

Some of the words shared were: homesick, accepting, accept, belonging, attach, survival, grief, change, neighbours, homeland, dependent, reconciliation, unity, family, patience, friends, harmony, joyful, safe, happy, help, power, hunger, stress, harmful, poverty, homeless, unsafe, unhappy, suffer, refuge.

The words were then stitched in red thread onto each sandbag.

NERINE MARTINI

Next Page: *Survival Strategies*,
HIDDEN Rookwood 2019



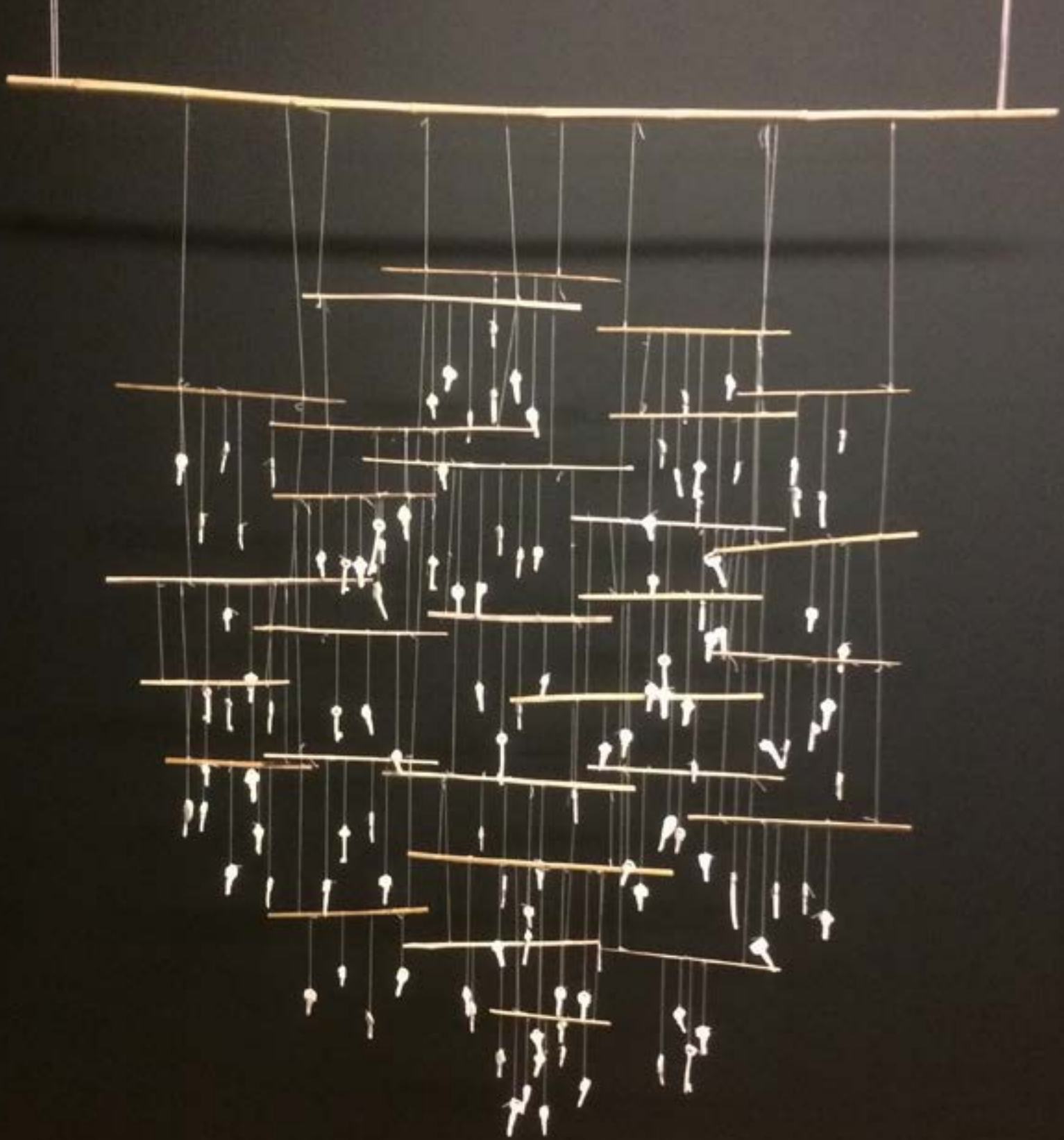






Survival Strategies, HIDDEN, Rookwood 2019

< *Survival Strategies*, Verge Gallery 2019 PHOTO: PAULA BROOM





Ghost Keys, Sydney College of the Arts Gallery 2018

Ghost Keys

2017



Holding the Key (video)

2017

During 2017, I conducted a series of workshops with migrant women at the Blacktown Arts Centre, Western Sydney. The participants were invited to share stories relating to keys.

Keys are objects that are invested with meaning and memories. For this project they were deployed as catalysts to begin conversations about people's lives: past and present, their memories and dreams. The women's hands were photographed and their beautiful and moving stories were recorded.

This process of sharing stories unlocked doors of a different kind. The stories speak of strength, resilience, family, kindness and loss. There is a story about a key that unlocks a box containing personal letters written to a deceased loved one. Another story tells of a custom in Africa of giving keys to newborn babies as a symbol of life. The projected photographs slowly change; they show the women holding cast ceramic keys that were made during the creative workshops. The material shift has transformed the keys, they no longer have a functional use, they are like ghost keys.

NERINE MARTINI

Collaborative photography: Paula Broom

Thanks to the following participants: Plernpit, Olivia, Vina, Mina and Fawzia





Applause

2017

Dedicated to Kathy Cavaliere 1972 – 2012

This work continues my interest in the use of paper as a sculptural material. The wings are created from layers of hands cast in paper. Suspended above the viewer, they are suggestive of angels or spirits, carrying religious or magical overtones. They also reference the angelic forms of tombstone statues; however, unlike marble statues this installation is light and impermanent. Created from humble material, *Applause* is suggestive of the impermanence of life.

NERINE MARTINI

Extract from the catalogue essay written by Elin Howe.

Martini's installation *Applause* moves us well and truly into the territory of grief – the fragility of her materials is palpable as these wings of pressed paper hands ascend in silent applause celebrating a life which has ended. This work commemorates a life, and at the same time celebrates life. Again Martini selects and combines her motifs with Haiku-like precision. The wings invoke angels adorning nineteenth century stone memorials and the hands, in this case, conjure the hands that have cared for the deceased in the final weeks of life. Unlike its stone predecessors, this work is not destined to suffer the same fate – it will not moulder neglected in a graveyard for centuries after its appearance. Its temporary manifestation and ephemeral nature will paradoxically ensure its meaningful survival – it will burn itself into the memory to last long after its disappearance from sight.



Applause, Incinerator Art Space 2012





Social Scaffold

2017

Extract from catalogue essay written by Paul Howard, Curator, Blacktown Arts Centre.

In Martini's *Social Scaffold*, the keys are made of fine porcelain clay by the diverse group from Blacktown, Sydney, and have no function anymore; they are like ghost keys. And by changing the material (from metal to porcelain) the meaning of the object is changed.

Their functionality is lost; they can no longer open doors but now bear witness to a collective interaction imbued with personal meanings and memories, opening doors of a different kind. Suspended by plain string in the overall architecture of the split bamboo scaffold, the keys take on a corporeal quality, of figures hanging from the scaffold, 'hanging by a thread', reinforcing the idea of a very precarious condition.

The relationship to the body partly reflects the process of making, in which participants made comparisons between the look of a key and the look of the individual maker, establishing a gendered perception of the object. The makers of this artwork uncannily became its first audience.

Both porcelain and bamboo are utilised in Martini's sculptures as delicate and perilous materials (even though large-scale bamboo as an architectural and building material is used widely across Asia for its strength, quickness of growth and environmental sustainability).

The material dialogue across the sculptures continues in the small sandbags, that not only give physical support to the vertical sculptures, but carry with them the language of floods, catastrophic weather and warfare, each event invested heavily with notions of the precariousness of human life and the land. Like the keys and the bamboo scaffolding, the sandbags are also too small to be functional in any real sense. Instead the sculptures relate more to the human body in scale, and recall Giacometti's standing figures that reflected the human condition as it passed through the horrors of the twentieth century. In Martini's structures, small amounts of thin, delicate string are used to bind the bamboo together, reinforcing the instability of the sculpture and its wider connotation with precarious conditions in the real world. Paradoxically the string does not bolster the sculptures, rather it is their undoing. Some of the maquettes are also bound with red string at the joints, drawing a further comparison with blood and the human body. Similar in original meaning to Bourdieu's use of habitus is bodily hexis that may refer to health, knowledge or character. In Martini's work, we see the hexis: the idiosyncratic the personal combining with the systematic the social.

'It is the mediating link between individuals' subjective worlds and the cultural world into which they are born and which they share with others'.¹

¹ P. Bourdieu, *Outline of a Theory of Practice*, page 96, Cambridge University Press, (1977).





Social Scaffold
M Contemporary Gallery 2018
PHOTO: MIKE BUICK



Scaffold I – VI
2017

Scaffold sculptures VI, I, IV .M Contemporary Gallery 2018

> *Scaffold III, II, V* .M Contemporary Gallery 2018

PHOTOS: MIKE BUICK





Questions of Travel, detail

> *Questions of Travel*, Blacktown Arts Centre 2017

Questions of Travel

2016

This installation consisted of a number of small sculptures of suspended boats. The frames for the boats were constructed from split bamboo in Hue, Vietnam. I had used these frames previously for an installation entitled *Heaven Net/Luoi Troi*, which was included in an exhibition entitled *Nam Bang!* at Casula Powerhouse.

For *Questions of Travel* the bamboo boat frames were covered in the same checkered plastic that was used for the anchor of *Between Certainties* (see page 59).

The title of the work was taken from Michelle de Kretser's fictional account of various kinds of travel and travellers – tourists, asylum-seekers, immigrants and expatriates.²

The small sculptural boats suspended in front of the wall poetically allude to the challenges and uncertainties faced by people who have experienced forced migration. The checkered plastic is once again referencing issues of poverty and mobility.

NERINE MARTINI

² Michelle de Kretser, *Questions of Travel*, Sydney: Allen & Unwin, 2012





Heaven Net, Nam Bang! exhibition, Casula Power House 2009

Heaven Net/Luoi Troi

2008

Catalogue extract from Nam Bang! Casula Powerhouse 2009. Curated by Boitran Huynh -Beattie.

The title refers to the universal law of nature and divine justice from a spiritual perspective in Vietnam. The concept of *Heaven Net* plays an important role in the spiritual life of Vietnamese people. In Vietnamese culture, there is a custom of burning paper objects to send a message to the spirits, therefore paper boats are significant to the afterlife of any person who has a relationship with boats in their lifetime.

Boats and nets are inseparable elements in the lives of Vietnamese people living near lakes, rivers and the ocean. In this work, it is boats rather than fish that are caught in the net. The vessels glow as if seen on a distant horizon, expressing the fragility of life in the face of the ocean that is sometime calm, and at other times threatening.

While this work was first conceived in Vietnam, it shifted in meaning and form when Martini returned to Australia. For Martini, the experience of Vietnamese boat people is one that is essential to both Vietnamese and Australian cultural history. The stories recounted by people who have fled Vietnam by boat led the artist to contemplate the struggles that people experienced when faced with the reality of escaping their country by sea.

The shape of these bamboo boats was traditional to the old imperial capital of Vietnam, Hue. In 1968, Hue was seriously damaged during the Tet Offensive, but has since been revived as a tourist site for historic tours and boat rides. While the styles of boats used today have changed, these boats are constructed in the traditional Hue style, alluding to peaceful memories. *Heaven Net/Luoi Troi* is a poetic work expressing memories of a time of peace in Hue.





Field of Dreams, concept



Field of Dreams, Wentworth Falls PHOTO: CATH BARCAN

Field of Dreams

2006

Collaboration with Le Thua Tien.

A Community Art Installation created for Songlines Arts and Environment Festival, Wentworth Falls Lake, Blue Mountains, NSW.

The origami waratah flowers were made by members of the Blue Mountains community. People have written their dreams and hopes onto the origami flowers; on mass these represent the collective dreams of the community. This project was first conceived by Vietnamese artist Le Thua Tien during his 2002 artist residency in Japan, where 3,000 white origami lotus flowers were made.

I developed this project in collaboration with Le Thua Tien to focus on the significance of the waratah flower within Australian culture and make a cultural comparison between the waratah flower and the lotus flower. Displayed together in a field in the Blue Mountains, the thousands of origami lotus and waratah flowers symbolised the meeting of cultures, people and place.

NERINE MARTINI





Fallen Sky, Sculpture by the Sea 2003

Fallen Sky

2003

Stones painted with intense blue pigment refer to the transposition of a colour that belongs to the sky or the ocean onto the earth. Words painted onto the stones conjured contemplations of the colour blue: sky, sea, cold, blood, veins, tranquility, peace, azure, electric, poison, lapis lazuli.

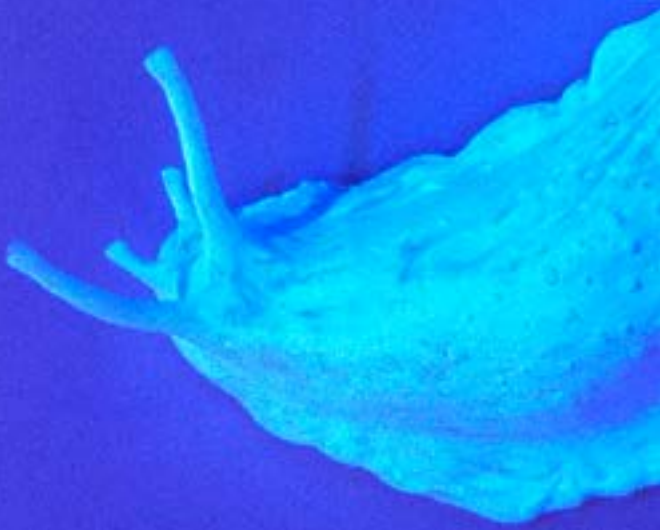
NERINE MARTINI

com

We approach...



Me: Spirid...





Slug Poems

2003

Slug Poems used the humble slug as a metaphor for the way we view people on the fringes of society. This work is about the strangeness of nature; the slugs leave a trail of illuminated winding text, expressing notions of homelessness and displacement.

NERINE MARTINI

Slug Poems, De-Coding (Sub) Cultures,
Blacktown Arts Centre 2003



Hover

1997

Kidogo Arthouse, Fremantle, Western Australia



Swarm

1998

Installation at MaudeSpace Gallery, Sydney



Linger

1998

Exhibited to conclude a studio residency at Old Customs House, Fremantle, Western Australia



Warnings

1998

New South Wales and Queensland regional gallery tour 1999

PUBLIC ART



Migration Project (The Boat), George Dodd Reserve, Wollongong

Migration Project

2015

Commissioned by Wollongong City Council, with contributions from many local businesses, this series of sculptural artworks celebrate and honour the contribution that migrants made to the social, cultural and economic fabric of the City of Wollongong.

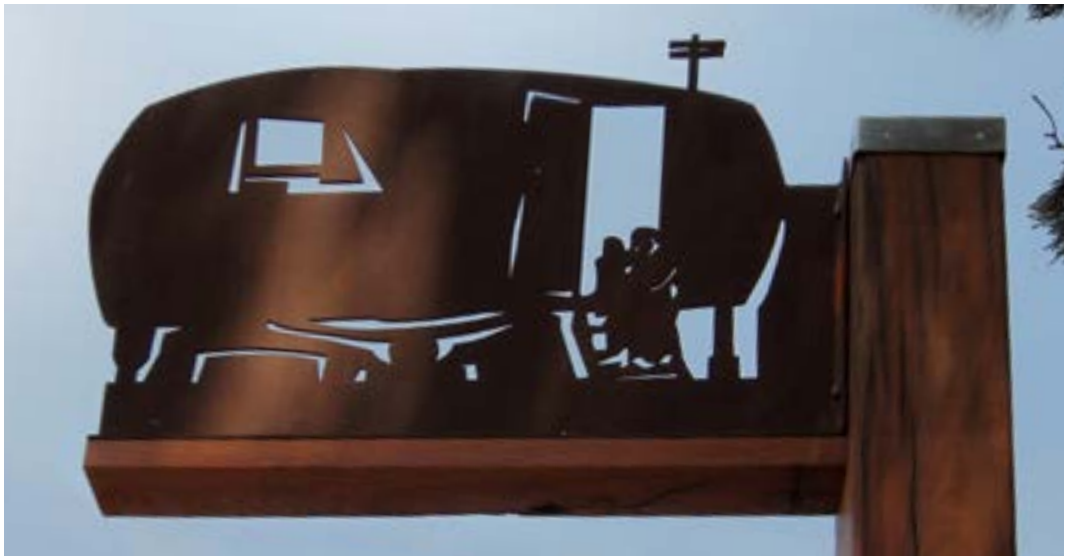
The Migration Project comprises two separate artworks, *The Boat* and *Dwellings* which are located in George Dodd Reserve, North Wollongong.

The Boat

The Boat is a contemporary landmark sculpture. The symbol of the boat is a compelling reminder of the journey that migrants have made in search of a better life. Constructed mainly from steel, the artwork references the industry and businesses that many of the migrants helped to establish in the Wollongong area. The four-metre-long stainless steel skeletal boat form is elevated on rusted steel I-beams which evolve into ladders more than five metres in the air. The base of the sculpture is made from granite stone tiles, etched with evocative stories and images, adding a further layer of meaning.

NERINE MARTINI





Dwellings

This artwork reflects the story of humble beginnings, hard work and contribution to family and community life.

The three posts are collectively entitled *Dwellings*. They reference the accommodation for migrants when they first arrived in Wollongong; sheds, caravans and the Nissen huts.

The 120-centimetre-wide corten laser-cut steel depictions extend from four-metre-high recycled ironbark timber posts, which originally came from a bridge in northern NSW.

NERINE MARTINI





Cultivations

2013

In 2013, I was commissioned by Blacktown City Council to create a series of public artworks for the new Glenwood Community Hub in western Sydney.

Cultivations is a series of eight laser-cut corten steel artworks displayed along a 20-metre glass wall of the banquet hall. Text relating to each artwork is printed on the glass.

The project involved a community engagement process, to inform the imagery and text developed for the artworks. During a series of workshops conducted in the local community, people were asked to identify a plant that is culturally significant to them. From the plants identified, a selection was made to inform the creation of the artworks. The diversity of plants selected demonstrates the cultural diversity of the Glenwood community.

The outcomes from these workshops informed the text and imagery used for the artworks, thus furnishing a sense of community ownership and belonging. The presence of a Sikh Temple in the suburb of Glenwood enabled me to work directly with a group of Sikh Indian women, who provided valuable cross-cultural dimensions to the artwork.

NERINE MARTINI





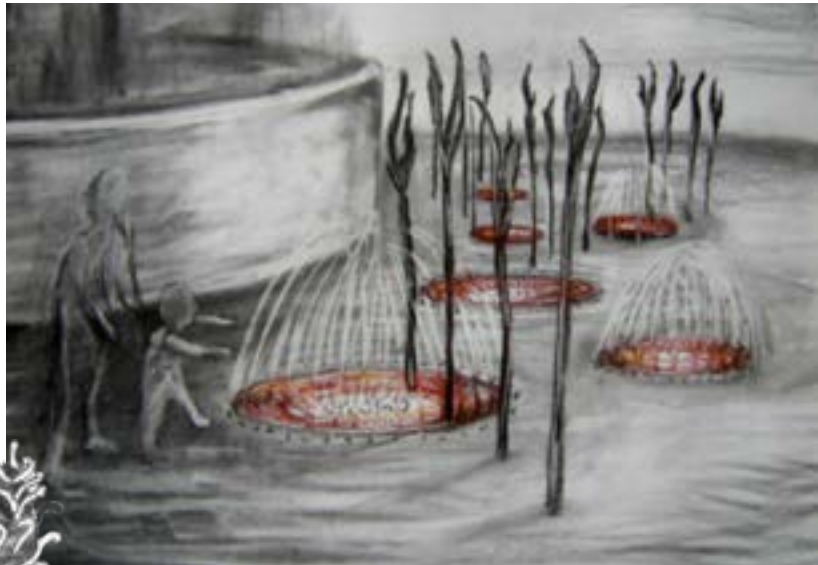
Cultivations, Glenwood Community Hub



Cultivations, Glenwood Community Hub







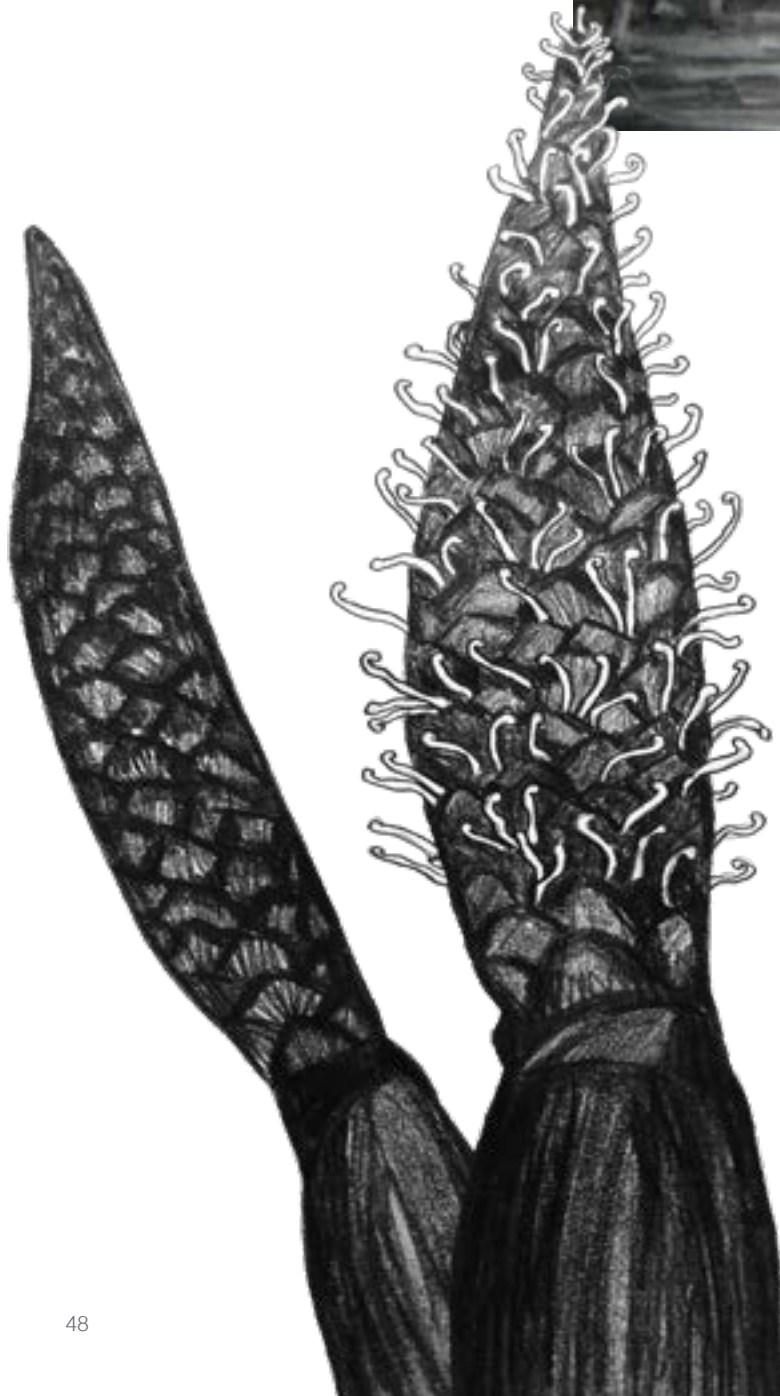
Warami Ngallawah Mittigar concept drawings

Warami Ngallawah Mittigar Blacktown Village Green 2008

In 2008, I was commissioned by Blacktown City Council to be the Public Art Planner to coordinate and create the artworks for the Blacktown Village Green. This project began with research undertaken in collaboration with indigenous writer Jacinta Tobin. I was then engaged to develop the concepts and collaborate with two other artists to create a number of artworks integrated into the site, employing different materials and techniques.

I was inspired by the wetlands surrounding Blacktown. The 15 bronze sculptures, each up to 2.10 metres high are based on the wetlands plants, *eleocharis sphacelata* (tall spike rush) and installed in the three mosaic ponds. An etched concrete wall, with a design depicting the *grevillea juniperina*, forms a backdrop to the water feature. I collaborated with local indigenous artist Robyn Caughlan and ceramic artist Tracie Bertram to create two mosaic walls 20 metres in length welcoming visitors to the Village Green. The words 'warami ngallawah mittigar' mean 'come in friend, sit down' in the Dharug language.

NERINE MARTINI









Warani Ngallawah Mittigar

Nerine Martini: concept development,
art planning, creator of bronze
sculptures and sandblasted
concrete wall

Jacinta Tobin: concept research

Robyn Caughlan: mosaic design

Tracie Bertram: mosaic design
and creation

PHOTOS: JENNY POLAK





Lesser Vehicle (Di Vat/Relic)

2006

A collaboration between Nerine Martini and Clare Martin

Di Vat/Relic was made during the 2006 Fourth International Sculpture Symposium in Hue, Vietnam. It is based on the historic car that carried the Buddhist monk Thich Quang Đua to Saigon in 1963, where he immolated himself to protest against the persecution of Buddhists during the American war in Vietnam.

The sculpture, a life-sized replica of the car, made from cement and decorated with colourful mosaic tiles, is now located on the banks of a lake west of Hue, Vietnam.

NERINE MARTINI

Lesser Vehicle, International Sculpture Symposium in Hue, Vietnam PHOTOS: CLARE MARTIN





Carrington Place Katoomba

2002

Commissioned by Blue Mountains City Council. Artwork designed by Nerine Martini in collaboration with Jacinta Tobin.

Arts Planner: Milne & Stonehouse.

In 2002, I was commissioned by the Blue Mountains City Council to produce a public artwork, etched into the granite pavement of Carrington Place, the town square for Katoomba in the Blue Mountains. My brief for Carrington Place required me to work in collaboration with a local indigenous artist. I chose to work with Jacinta Tobin, an indigenous singer/songwriter, to develop the text. The collaboration between Jacinta Tobin and myself allowed us to gather stories from Dharug and Gundungurra people living in Katoomba.

The artwork for Carrington Place introduces a sense of discovery, a layering of history, poetic associations and a sensitivity to place. The name Katoomba is derived from a Gundungurra word 'kedumba', signifying a place of tumbling waters.³

Therefore it was decided that water would be the overall theme linking other concepts contained within the artwork. Carrington Place is situated in front of The Carrington Hotel at the top of the main street.

This is the highest point of the town. Two types of granite were used in the overall design. These created patterns that represented the flow of water.

The stories referred to within the artwork were deliberately chosen to represent the lives of 'ordinary' people (by that I mean people who do not hold positions of power). And in some cases people who have experienced hardship, injustice and displacement. This was a way of giving a voice to people who may otherwise have remained unheard. While these people are no longer alive, their descendants live in and around the town of Katoomba, and their stories are kept alive through the Carrington Place artwork.⁴

NERINE MARTINI



Carrington Place detail

³ J Low, *Pictorial Memories Blue Mountains*, Atrand, Crows Nest, Sydney, 1994, p.70.

⁴ Some of the stories were told to Jacinta Tobin and myself by two important Aboriginal women who had lived in the gully as children, Dawn Colless and Joan Cooper (they are affectionately known in the Blue Mountains community as Aunty Dawn and Aunty Joan). I feel it has been a privilege to have known these women and to hear their stories.

Aunty Dawn and Aunty Joan have both been recognised as having made a significant contribution to the Blue Mountains community. Two bridges, built between 2004 and 2006, spanning the Great Western Highway in Katoomba and Leura are named after Aunty Dawn Colless and Aunty Joan Cooper OAM. In my opinion, the bridge is a fitting symbol for the lives of these women who contributed so much to the Blue Mountains community and assisted in bridging the racial divide. Aunty Dawn Colless died soon after the opening of Carrington Place in 2003. Aunty Joan Cooper died in 2006.





Carrington Place Katoomba

SCULPTURE

Between Certainties

2016

My father was a sailor and at the front of our house he had installed an anchor. As a child I used to think that the anchor was holding the house down. Some 25 years later, I went back to see the old house and the anchor was still there and stayed in my mind.

The trigger for using it as a motif in a sculpture was witnessing the largest number of people displaced in Europe since World War II. In 2015, on television screens, from the comfort of our lounge rooms, we watched waves of displaced people at sea in small flimsy boats, being hoisted from the ocean, or walking long distances in search of freedom. I was feeling a mix of empathy and powerlessness. The sculpture speaks of opposition – the anchor symbolising safety and security. However, this anchor is covered in checked plastic – the type associated with cheap carry bags, poverty and mobility.

I also read a story by Debra Adelaide called '*The Master Shavers' Association of Paradise*' (in *A Country Too Far*, 2013, eds Rosie Scott and Tom Keneally). It's about a man, a refugee, who was given one of those plastic carry-all bags, but he had so few belongings to put in it that it just looked like a crumpled heap. I thought about that checked plastic and how everyone has a relationship with it. We use it to move our belongings from one house to another, but what if that was the only thing you had to contain all your belongings and what if, even then, everyone else's looked like a nice square little brick and yours just looked like a crumpled heap? That story really struck me. So in that way the two things came together – the anchor being about security, being anchored and the plastic being about poverty and mobility.

NERINE MARTINI





Between Certainties PHOTO: MIKE BUICK





In Transit

2015

The work *In Transit* is created from bamboo; it is inspired by my travels in South East Asia. It suggests the precarious nature of migration and fragility.

Part of the sculpture is a series of bamboo ladders. Bamboo has so many possibilities, for instance in Asia it is commonly used for scaffolding. It's strong, lightweight, and it's a sustainable material.

NERINE MARTINI

> *In Transit*, Harbour Sculpture 2015







Ascend, Sculpture at Sawmillers 2014

Ascend

2014

This sculpture consists of a skeletal boat shape with ladders leading to and through the boat. This is intended as a tribute for people who have made the difficult journey by boat, particularly for refugees fleeing wartorn countries in their search for a better life. The weathered steel gives the work an industrial feeling, relating back to shipping and shipyards.

In a time when there is so much controversy surrounding boats and compassion for asylum seekers is in short supply, this work is intended to show compassion for the predicament of people needing to make the difficult decision to get on a boat, to leave their country. The boat represents the possibility of hope; the ladders symbolise elevation, a means of escaping difficult circumstances.

The sculpture is about uneasy journeys, the skeletal boat symbolizing fragility. The ladders represent hope, a mean of elevation out of a situation of hardship. This work is intended as a tribute to all those who have made the difficult journey by boat; it is my hope that we may find compassion to welcome those in need.

This work was created for Sculpture at Sawmillers 2014, located at McMahons Point on Sydney Harbour.

The judges commented that 'the work deals most sympathetically with an issue of great importance of our times'. The judges were struck by the extraordinary execution and craft of the work. They said, 'the presence of ladders and absence of people makes it a potent statement'.

NERINE MARTINI



Ascend maquette



Hold and Shelter

2011

For this series of works, I have created ceramic casts of my own hands, rhythmically layered to form archetypal boat sculptures. Boats and ocean journeys are ongoing themes within my art practice. These works are about courage and compassion; they speak of the need for people to come together to provide strength, shelter and to stay afloat, physically and spiritually.

NERINE MARTINI



Shelter (top) and *Hold* PHOTO: MIKE BUICK



Hold PHOTO: MIKE BUICK





Shelter PHOTO: MIKE BUICK





With My Own Two Hands

2011

With My Own Two Hands I
With My Own Two Hands II

PHOTOS: MIKE BUICK



With My Own Two Hands (Inside)



With My Own Two Hands (Outside)



With My Own Two Hands (Hidden)



With my Own Two Hands (Flight)





Departures, detail PHOTO: MIKE BUICK

Departures

2010

This work is a series of three carved wooden suitcases containing suspended paper boats cast from Vietnamese Dó paper. The boats, encased in perspex, are based on boats from around the world, from Asian fishing boats to gondolas of Venice.

In many Asian cultures there is a custom of burning paper objects to send a message to the spirits; therefore paper boats have significance to the afterlife of any person who has had a relationship with boats during their lifetime.

These suitcases could have been carried by a person migrating to Australia in the last century; they represent familiar objects from the past. This work poetically combines Western and Eastern cultures; reflecting journeys made in this life and journeys to the next. It is about the things we carry through life physically and in our imaginations.

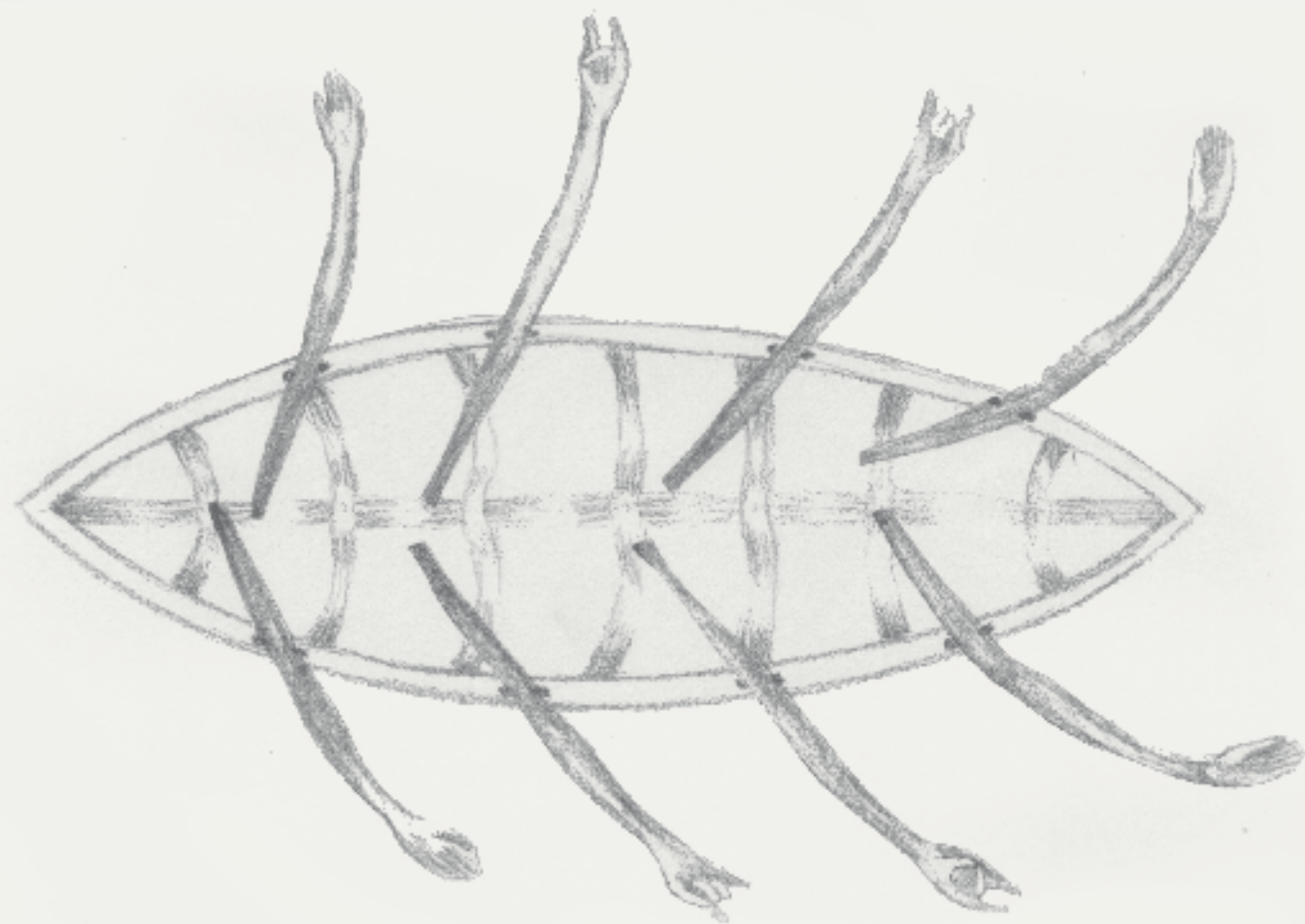
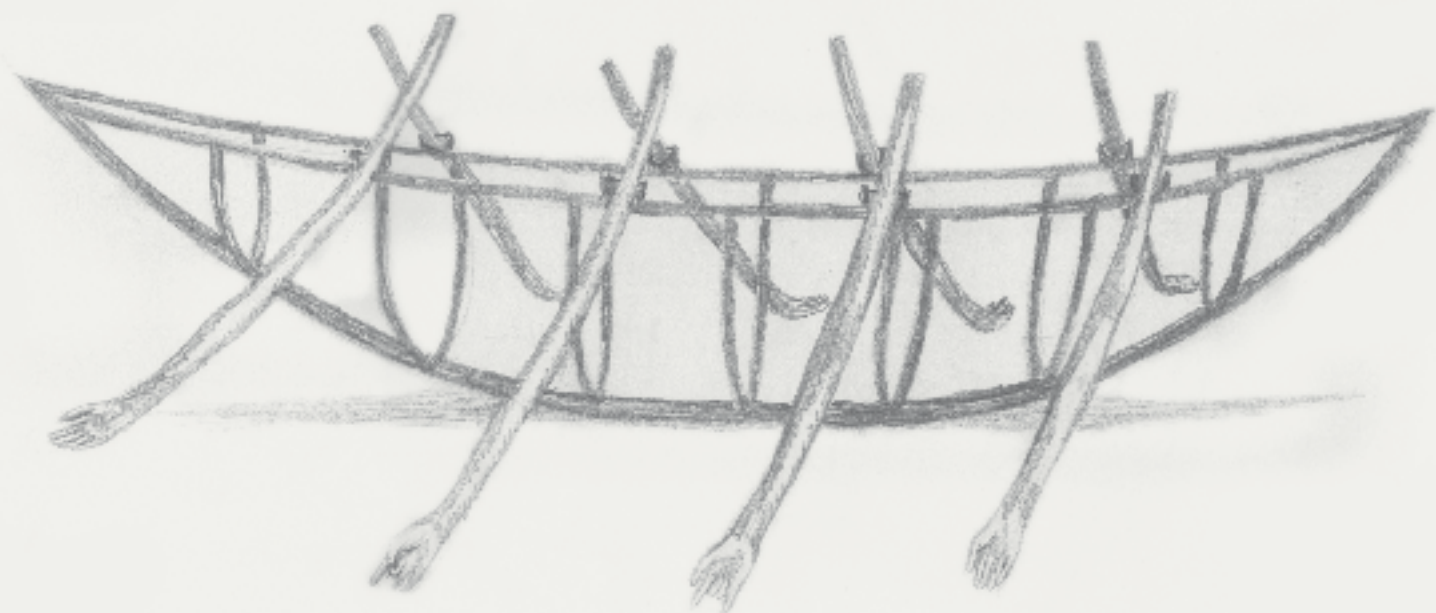
NERINE MARTINI

Departures, HIDDEN Rookwood 2011



Departures PHOTO: MIKE BUICK





Nerine Martinis 2005

Life Boat/Thuyen Cuu Roi

2006

Life Boat/Thuyen Cuu Roi focuses on the courage and compassion required for journeys of migration and journeys by sea. The skeletal sculpture expresses a poetic interpretation of the lives of Vietnamese people and in particular, their relationship to water, both spiritually and as a practical necessity.

A large work and maquette were made in Hue, Vietnam during a six-month artist residency in 2006.

The larger work, *Life Boat/Thuyen Cuu Roi* is constructed from an old wooden boat, which came from Hoi An, a town in the centre of Vietnam. The people refer to this type of boat as a 'pregnant boat' (Ghe Bau) because of the shape of the vessel and its ability to carry many things.

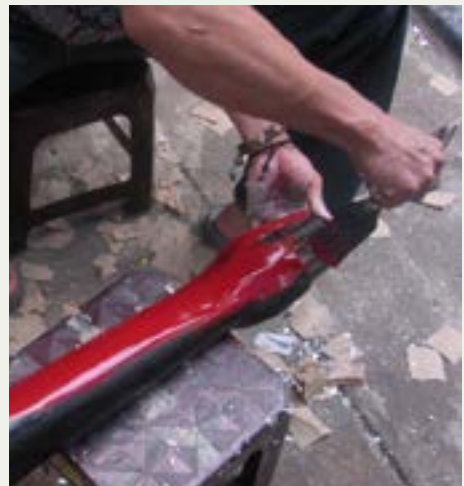
The boat was modified to reveal its skeletal framework, emphasising how enduring the underlying form is, even when attacked by the forces of the sea. It also exposes an affinity between the boat and the human form, its ribcage showing through. Eight carved wooden oars/arms balance on the minimal form of the boat and are painted with lacquer, using traditional Vietnamese techniques. Carved wooden hands replace the paddles, with hand gestures that reflect those of the Buddha. The oars are reminiscent of traditional sculptural forms such as One Thousand Arms, One Thousand Eyes seen at the But Thap Pagoda near Ha Noi, and in a more lyrical sense to the shape and durability of Hoi An boats. The multi-armed deity is known as Kuan Yin, a compassionate being who defers his/her enlightenment to help others achieve it.

Life Boat/Thuyen Cuu Roi then, can be considered a tribute to the courage of refugees who have faced incredible danger and uncertainty in their search for a better, more peaceful life. Despite having fled their native country, the Vietnamese community in Australia has maintained a firm sense of cultural identity.

NERINE MARTINI

Concept drawings for *Life Boat/Thuyen Cuu Roi*





Making Life Boat/Thuyen Cuu Roi, Hue, Vietnam 2006





Life Boat/Thuyen Cuu Roi, Helen Lempriere National Sculpture Award, Werribee Park Victoria, 2008

> *Life Boat/Thuyen Cuu Roi*, Vietnam Museum of Ethnology, Hanoi, Vietnam 2006





Life Boat/Thuyen Cuu Roi, Sculpture by the Sea 2007 PHOTO: JACK BETT



Life Boat/Thuyen Cuu Roi, Civic Library Canberra



Life Boat/Thuyen Cuu Roi maquette
2006

Both the larger work and maquette were made in Hue, Vietnam during a six-month artist residency in 2006.



Life Boat
2005







Beach Home Sculpture by the Sea 2001



Dream Home

Beach Home and Dream Home

2001

Miniture structures, from daydreams and memories. When I was a child, my father was employed to paint lighthouses on the coast of Western Australia – stripes and checks.

The ceramic objects were cast and multiples were created in dental plaster and wire.

NERINE MARTINI

WORKS ON PAPER





Untitled works
2018

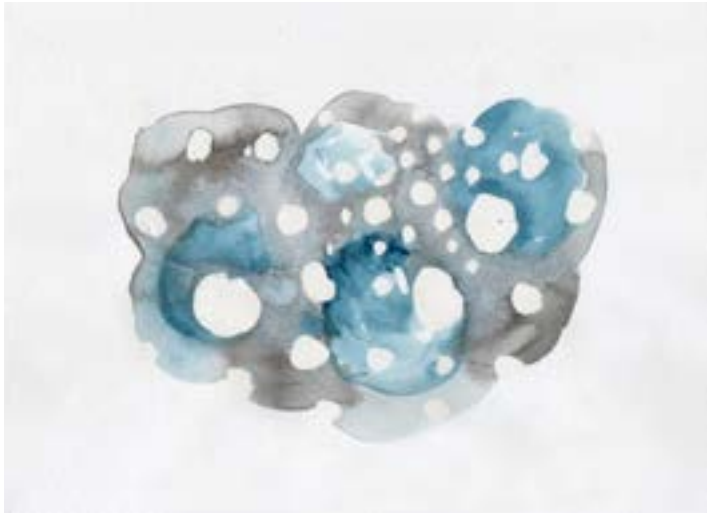
Untitled I (triptych)

Untitled II (hexptych)





Thought Bubbles
2017





Arteles studio, Finland

Reflections on Arteles Residency, Finland 2017

A process of healing and accepting change.

In July 2017 I was awarded a one-month stay at Arteles, one of the largest international artist residencies in Scandinavia.

I came to Arteles after recovering from a serious illness. I was seeking a month of healing; to be immersed in the beautiful landscape, to breathe fresh air and to have so much free time to walk, do yoga and to focus on my art practice. It was indeed a healing experience.

During my time at Arteles, I reflected on ideas of change and belonging. I created a series of charcoal drawings exploring the visual symbols and motives of the urban environment that for me represented ideas around change, growth, destruction and displacement: keys, cranes, ladders and scaffolding.

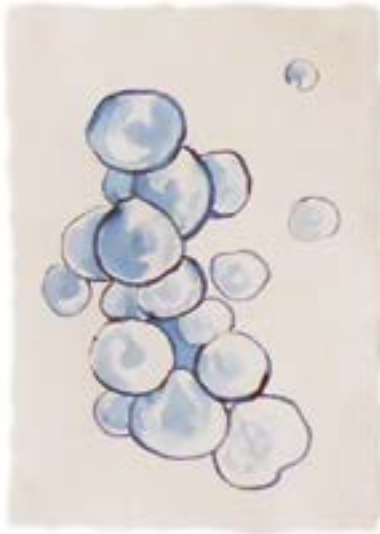
Also, as a daily practice, I created a small series of ink drawings of the plants that I saw on the side of the road (*Blue Drawings*). These small observations helped me to consider the subtle changes that are occurring all the time and have helped me to consider the changes that we all are faced with. Seed pods opening, leaves falling, birds migrating, clouds drifting across huge skies, mist rolling in, the lake ever changing.

The Finnish landscape finally crept into my drawing in the form of the horizon of the trees. The scaffolding, cranes and ladders are still there, superimposed over the landscape, a threatening presence.

NERINE MARTINI







Blue Drawings
2017



.M Contemporary Gallery PHOTO: MIKE BUICK

Lost and Found I – VI 2017

The black and white charcoal drawings, entitled *Lost and Found*, were created by referencing frottage drawings of keys made during workshops conducted at Blacktown Arts Centre in 2017.

The original frottage drawings were scanned and returned to the workshop participants. The images of the keys were projected onto paper, allowing them to overlap and change in scale, fading in and out like a memory. Each key represents a moment in time; each key holds a story about a particular time and place.

NERINE MARTINI



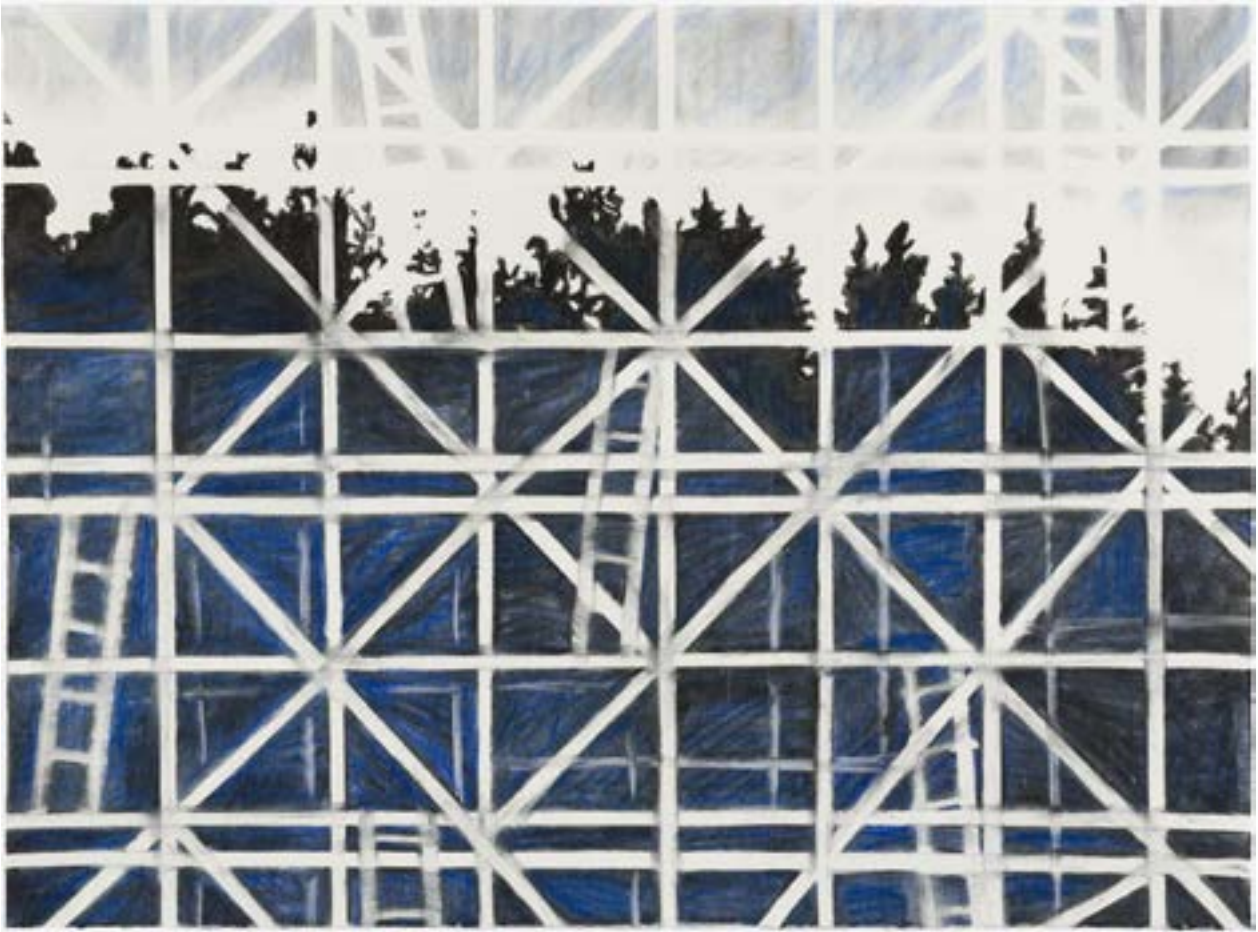
Lost and Found I and II



Lost and Found III and IV



Lost and Found V and VI



Encroach I

Scaffold Drawings

2017

A multitude of scaffolding and cranes is a common sight around our expanding cities and suburbs. This changing cityscape, and the people it has displaced in the reshaping process, fed into my thinking about this work.

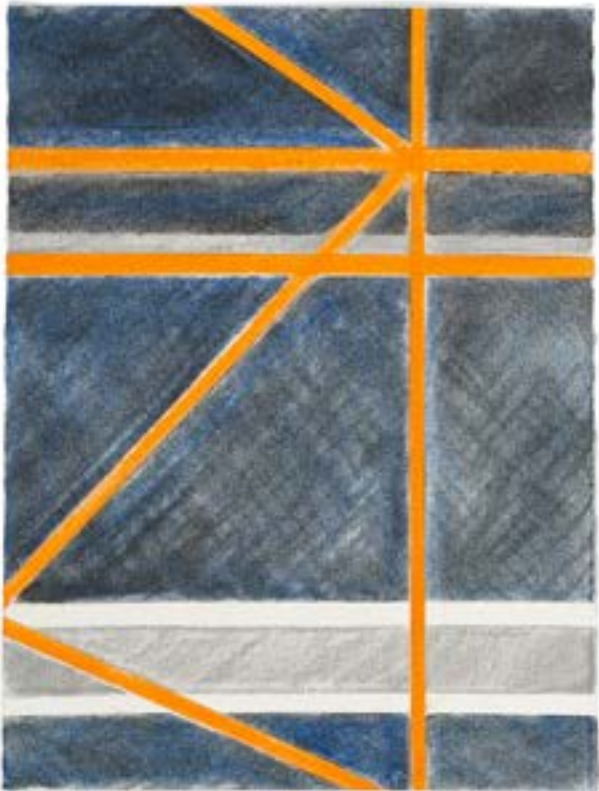
The method of creating the scaffold drawings involved building a structure from stencils or strips of tape applied to the surface of the paper. Once the tape was in place, the negative spaces were filled in with charcoal and pastel. The tape was removed to reveal the trace of the scaffold structure, exploring abstract visual elements such as line, tone, negative space and repeated patterns. Like a scaffold for a building, the tape became a temporary structure, leaving only a ghost image and enabling the construction of the two-dimensional drawing.

Some of the drawings were created during my residency in Finland. While the artworks created there did not directly relate to the place, the Finnish landscape entered my drawings in the form of the tree horizon.

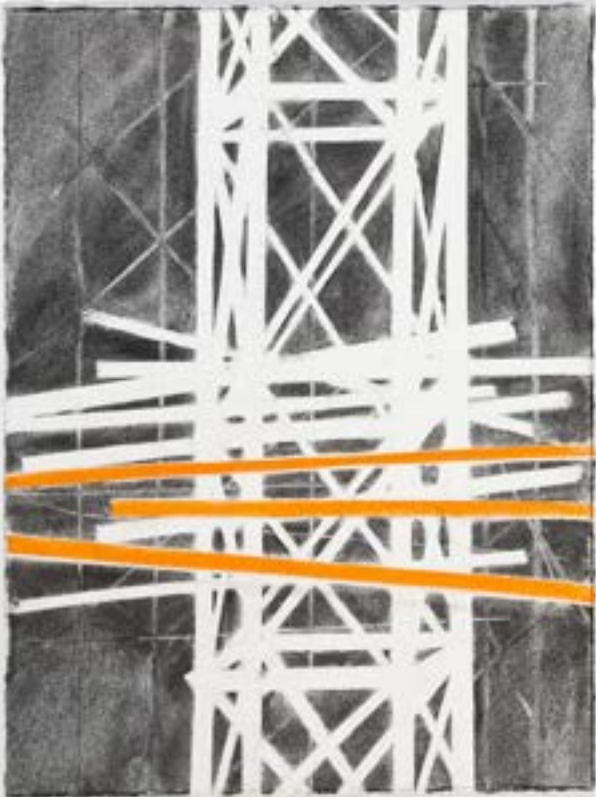
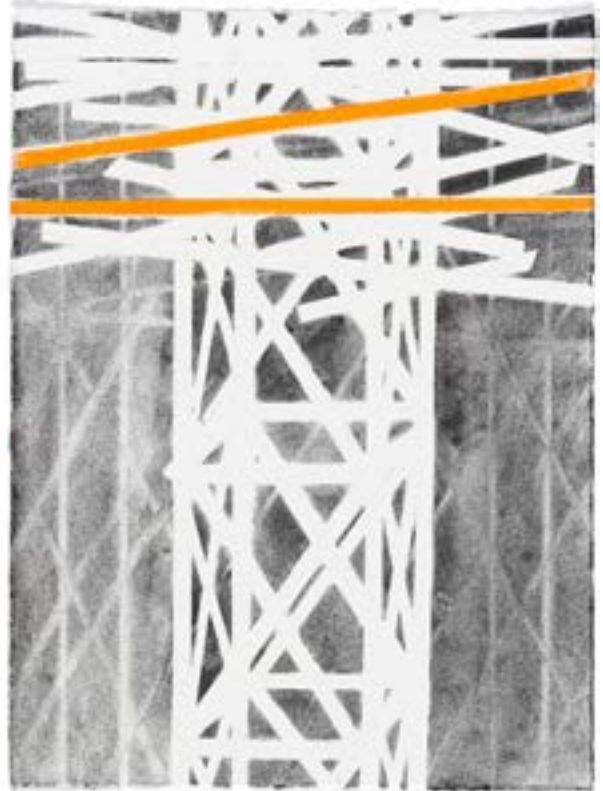
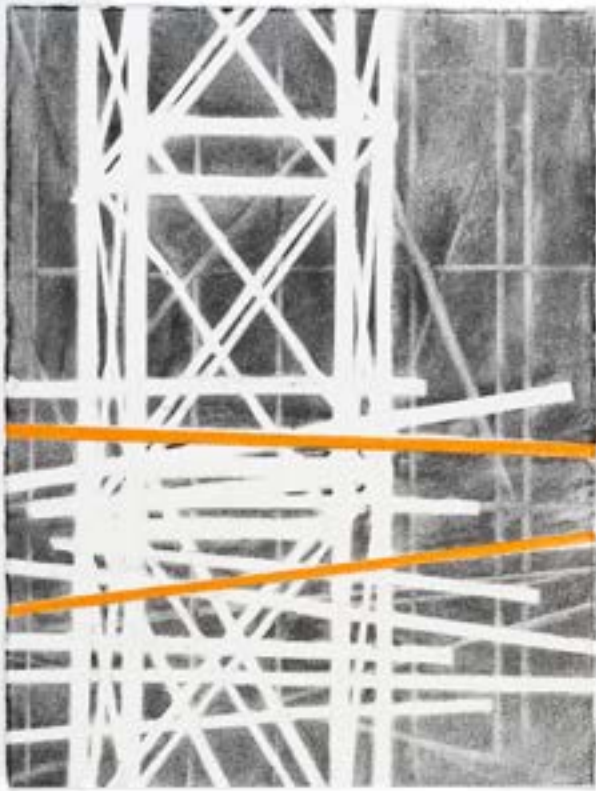
NERINE MARTINI



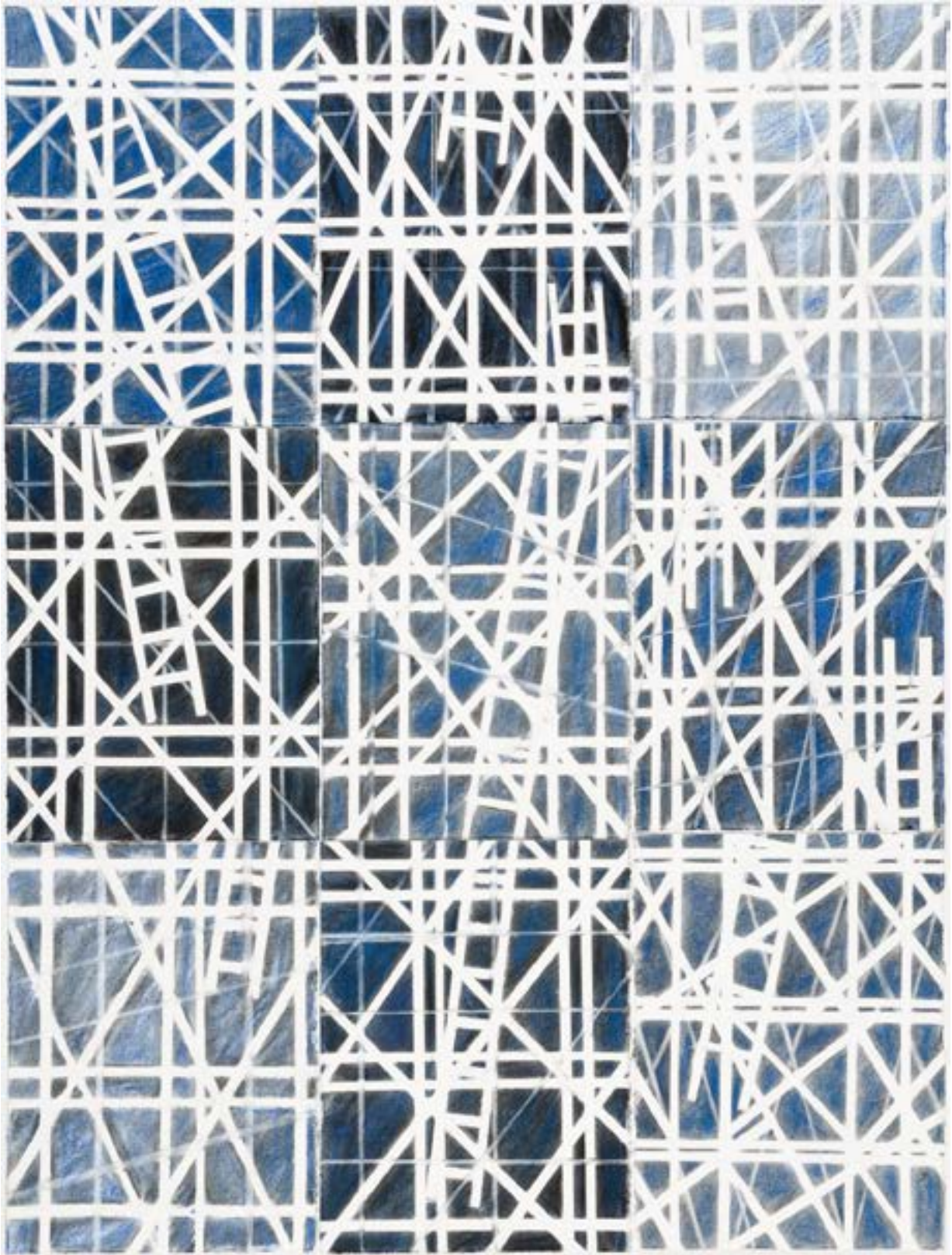
Encroach II diptych



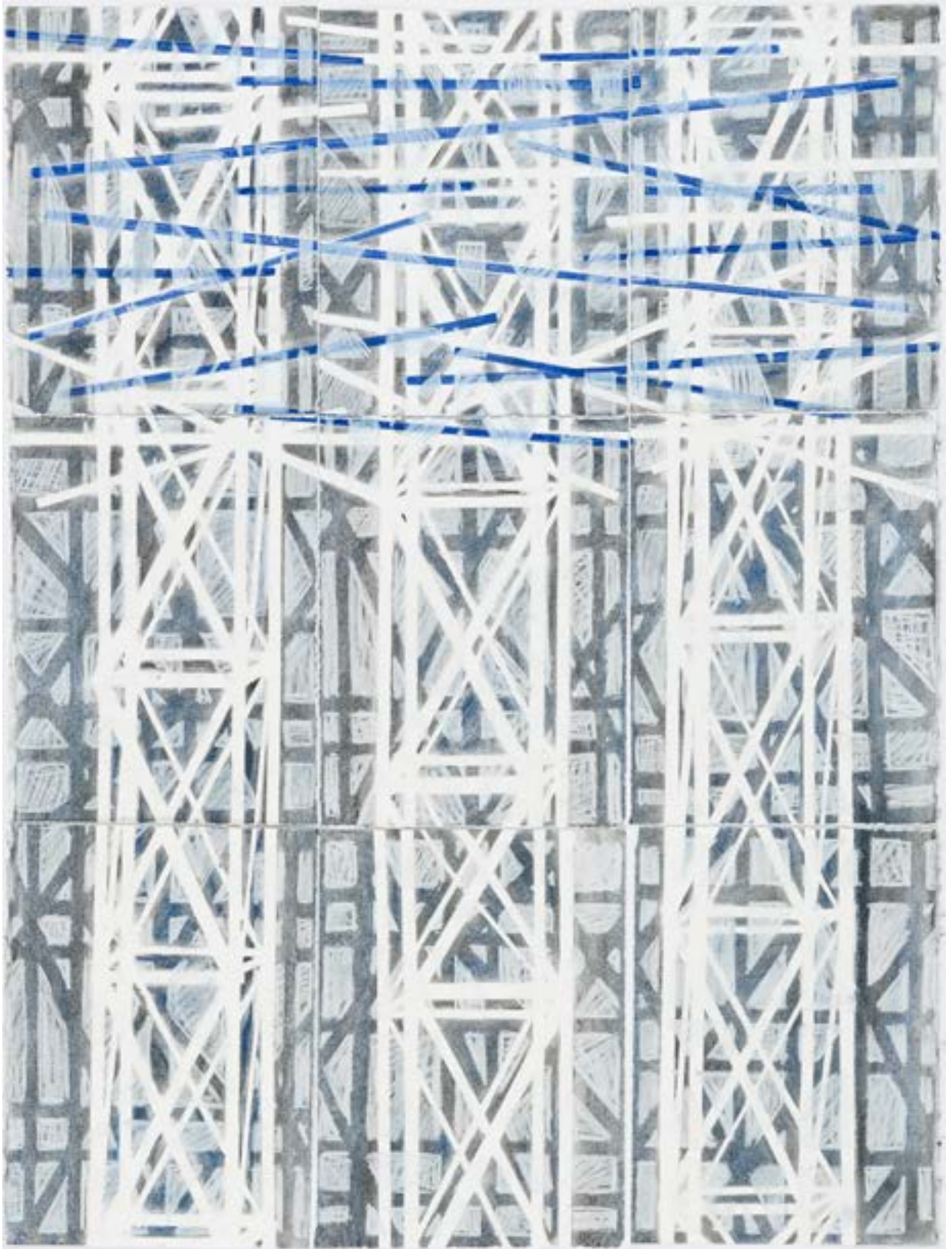
Brace



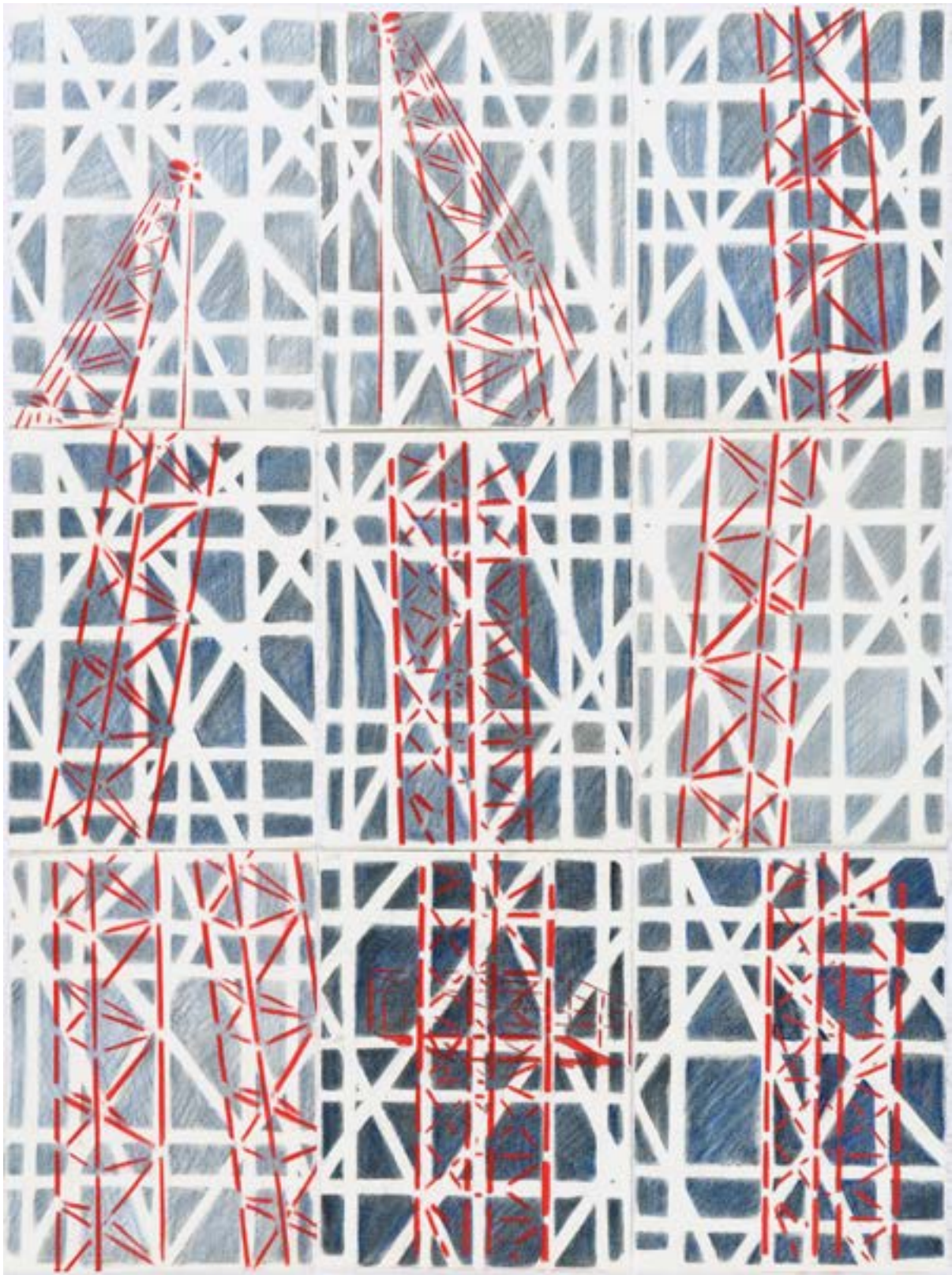
Oscillating



Pulse I



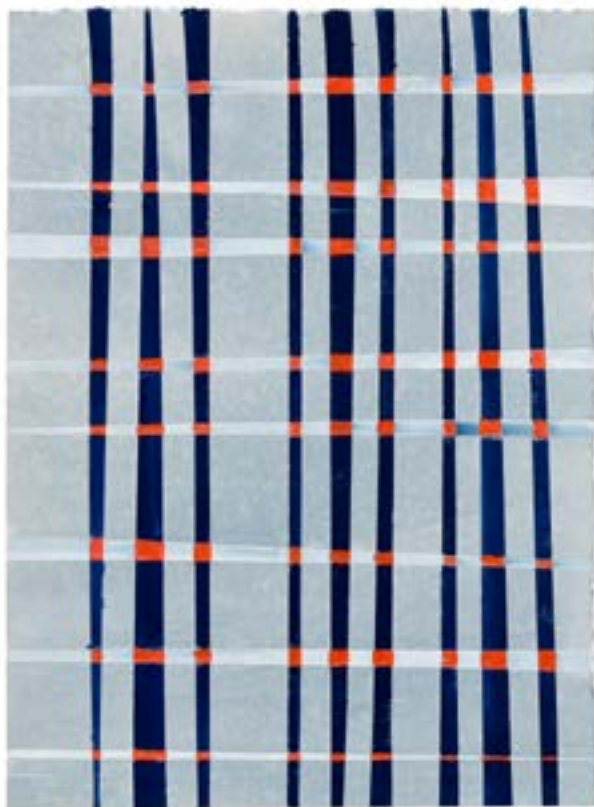
Pulse II



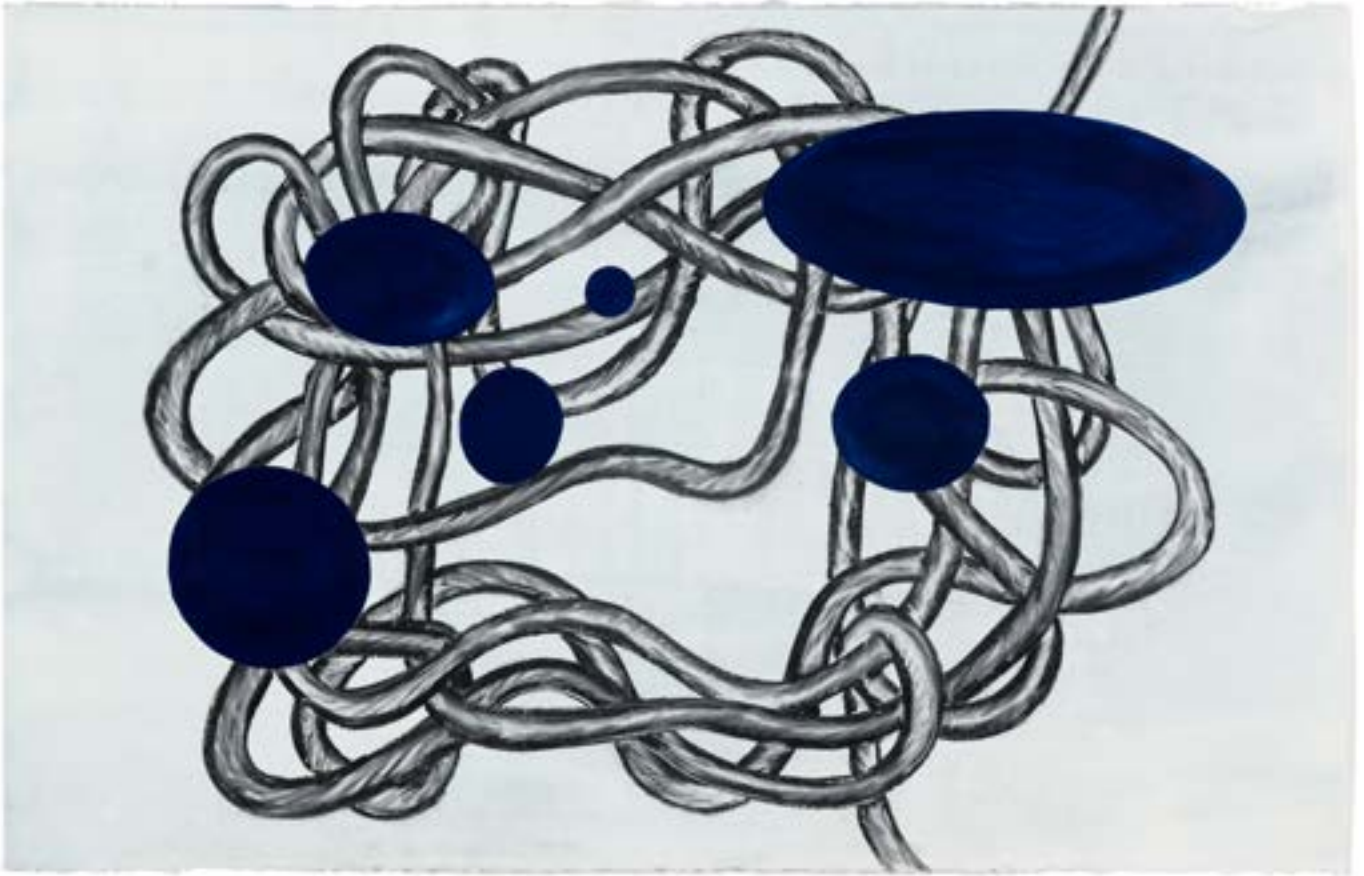
Escalation



Crossroads I



Crossroads II



Blind Spots I

Unravel

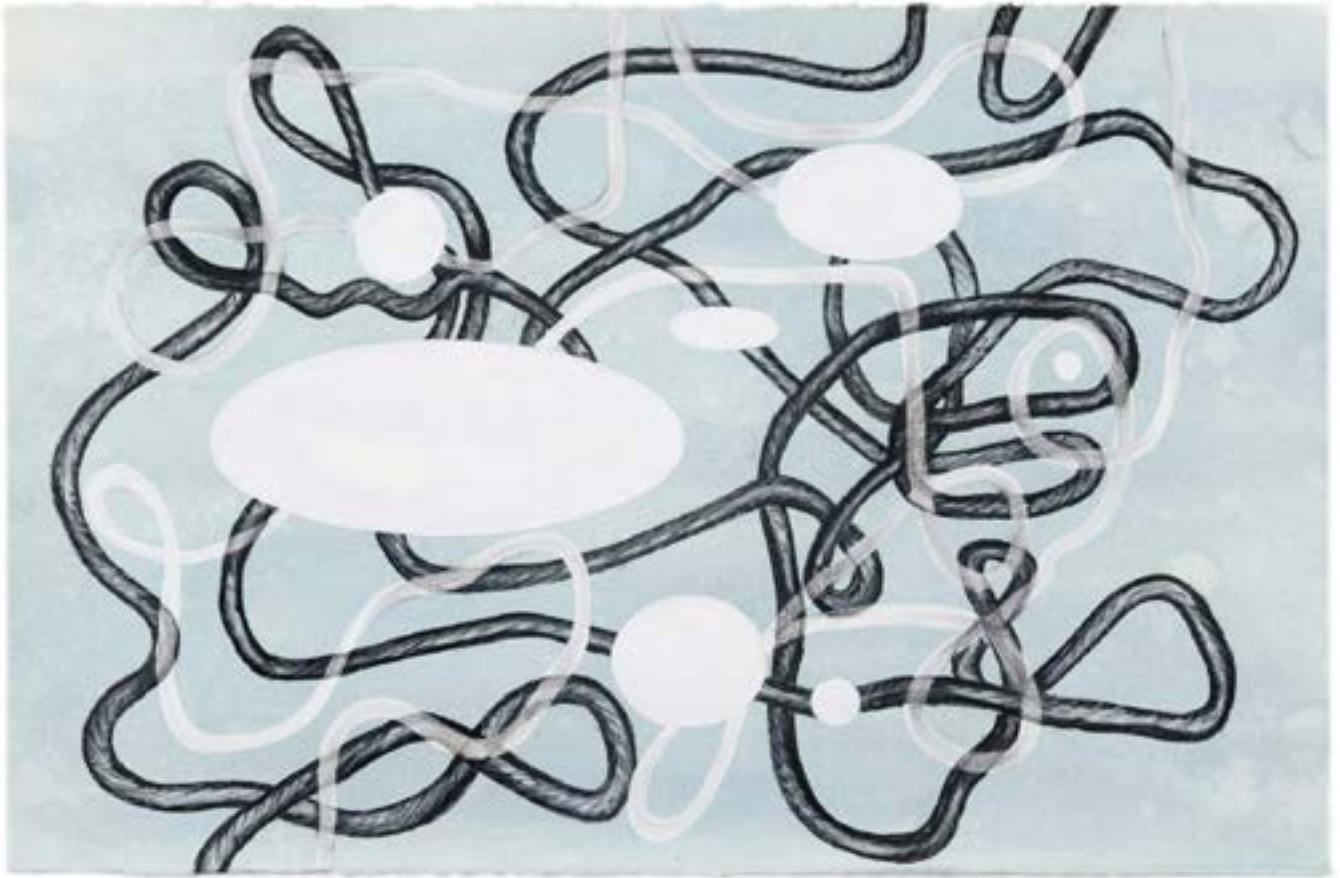
2014 – 2016

These drawings are based on specific knots and are accompanied by quotes from *The Ashley Book of Knots*⁵. This provides both a description of the knot as well as a way of projecting a symbolic meaning onto the work. The artworks can operate as metaphors for personal relationships or emotional states. For example, strangle knot, true lover's knot, false lover's knot, and to untangle a snarl. It is also a personal narrative, one that is in the process of unraveling. The work *Crossroads* refers to the place we find ourselves in life, needing to make momentous decisions that can impact on the direction our lives take.

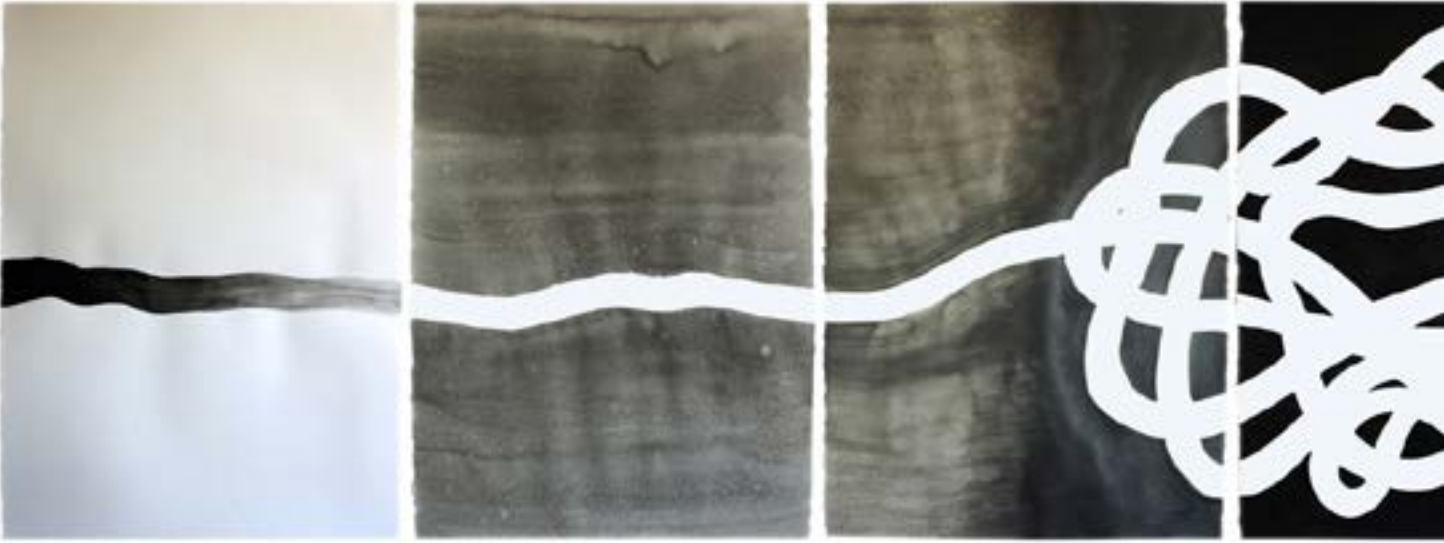
This body of work continues my interest in ideas of belonging, loss, displacement, migration, travel and home.

NERINE MARTINI

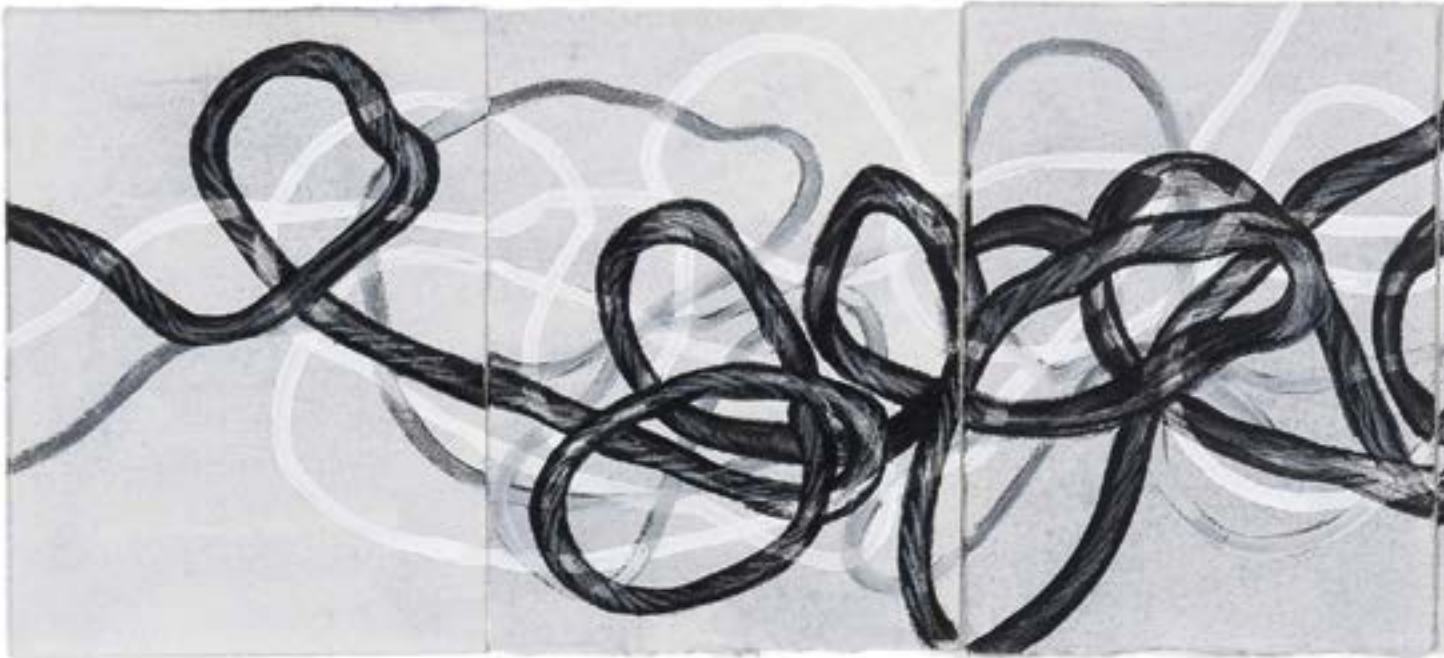
⁵ *The Ashley Book of Knots* is an encyclopedia of knots written and illustrated by the American artist Clifford W. Ashley, first published in 1944.



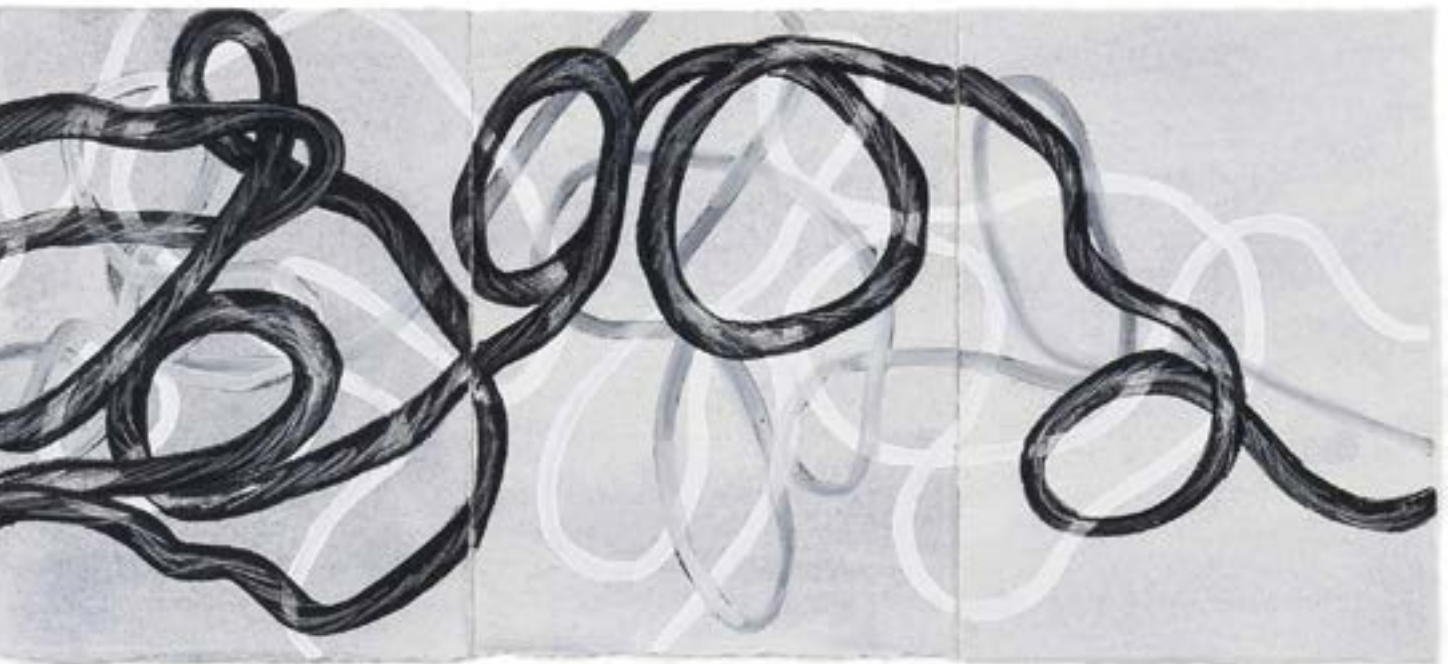
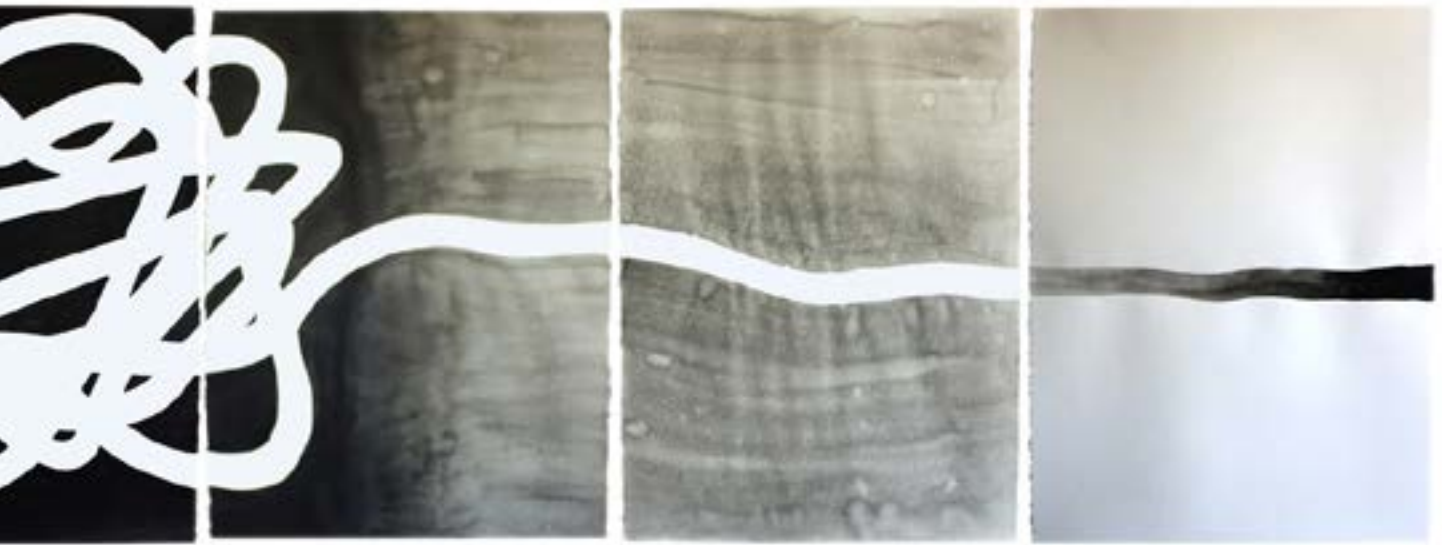
Blind Spots II



Snarl



Twists and Turns

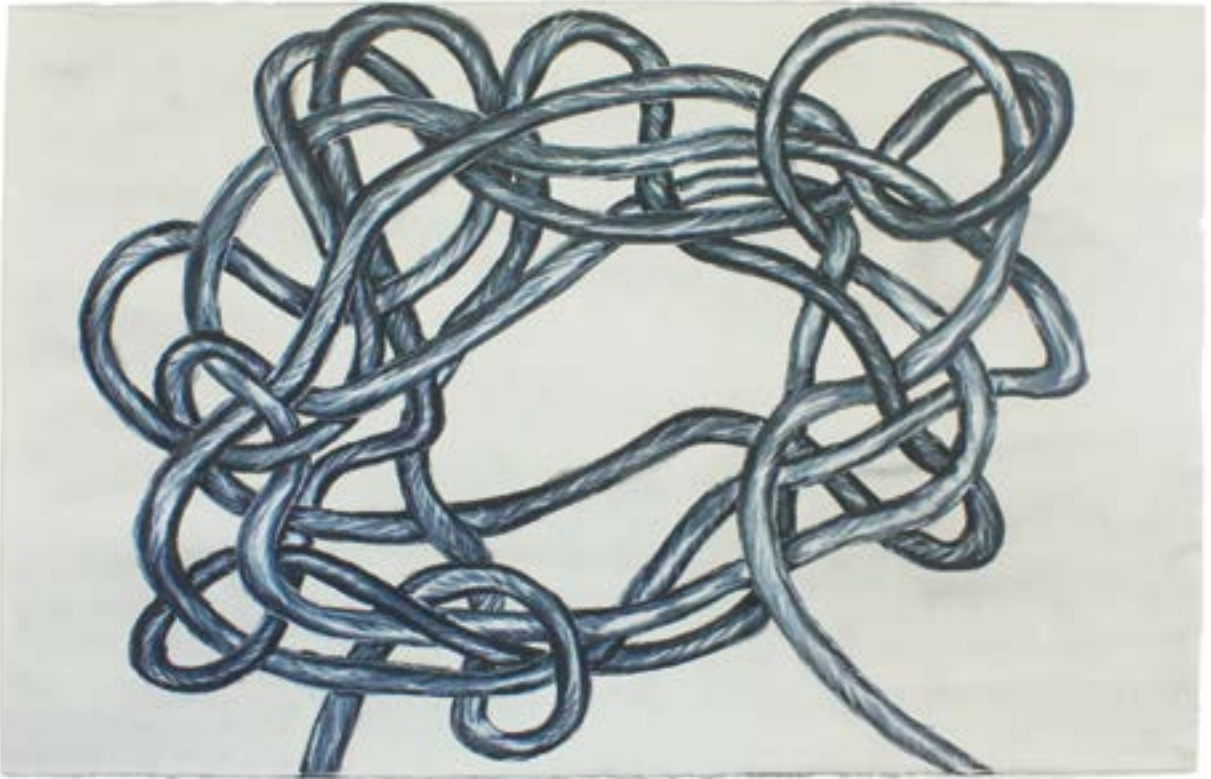




False Lover's Knot



True Lover's Knot



To Untangle a Snarl



Strangle Knot



PHOTOS: TIM DAUTH

Paper Mill Residency 2010

The Paper Mill Residency follows a series of drawings entitled *Traces*, based on an image of my fingerprint. The titles refer to the act of tracing as a means of creating the artworks, as well as the fingerprint as a trace of one's existence.

Exploring the nature of the individual, these drawings employ a deeply personal image which implies security and evidence of identity. Throughout the residency, I continued to manipulate the image of my fingerprint through tracing, projections, changing the scale and intensity, and overlapping until the original fingerprint image is no longer evident.

NERINE MARTINI

ARTIST-IN-RESIDENCE NERINE MARTINI

NERINE MARTINI IS A VISUAL ARTIST WORKING IN SCULPTURE, INSTALLATION, PUBLIC ART AND WORKS ON PAPER. HER WORK HAS RECEIVED EXPOSURES IN ITALY, ITALY, USA, AUSTRIA, SWITZERLAND, POLAND, ENGLAND, GERMANY, DENMARK, FINLAND AND SWEDEN. SHE IS CURRENTLY LECTURING IN THE FIELD AT THE BRUNNENBERG UNIVERSITY UNIVERSITY.

SHE HAS BEEN AWARDED FOR THE PAPER WALL AWARDS BY THE BRUNNENBERG UNIVERSITY AWARDS COMMISSION. SHE HAS BEEN AWARDED IN THE FIELD OF VISUAL ARTS AND DESIGN BY THE ACT OF THE BRUNNENBERG UNIVERSITY AWARDS AS WELL AS THE AWARDS OF THE BRUNNENBERG UNIVERSITY AWARDS. SHE HAS BEEN AWARDED IN THE FIELD OF VISUAL ARTS AND DESIGN BY THE ACT OF THE BRUNNENBERG UNIVERSITY AWARDS AS WELL AS THE AWARDS OF THE BRUNNENBERG UNIVERSITY AWARDS. SHE HAS BEEN AWARDED IN THE FIELD OF VISUAL ARTS AND DESIGN BY THE ACT OF THE BRUNNENBERG UNIVERSITY AWARDS AS WELL AS THE AWARDS OF THE BRUNNENBERG UNIVERSITY AWARDS.





Moments in Time I



Moments in Time II

Traces

2009 – 2012

This extensive drawing project formed the visual keystone of the *Traces* exhibition at the Incinerator Art Space in Willoughby, 2012.

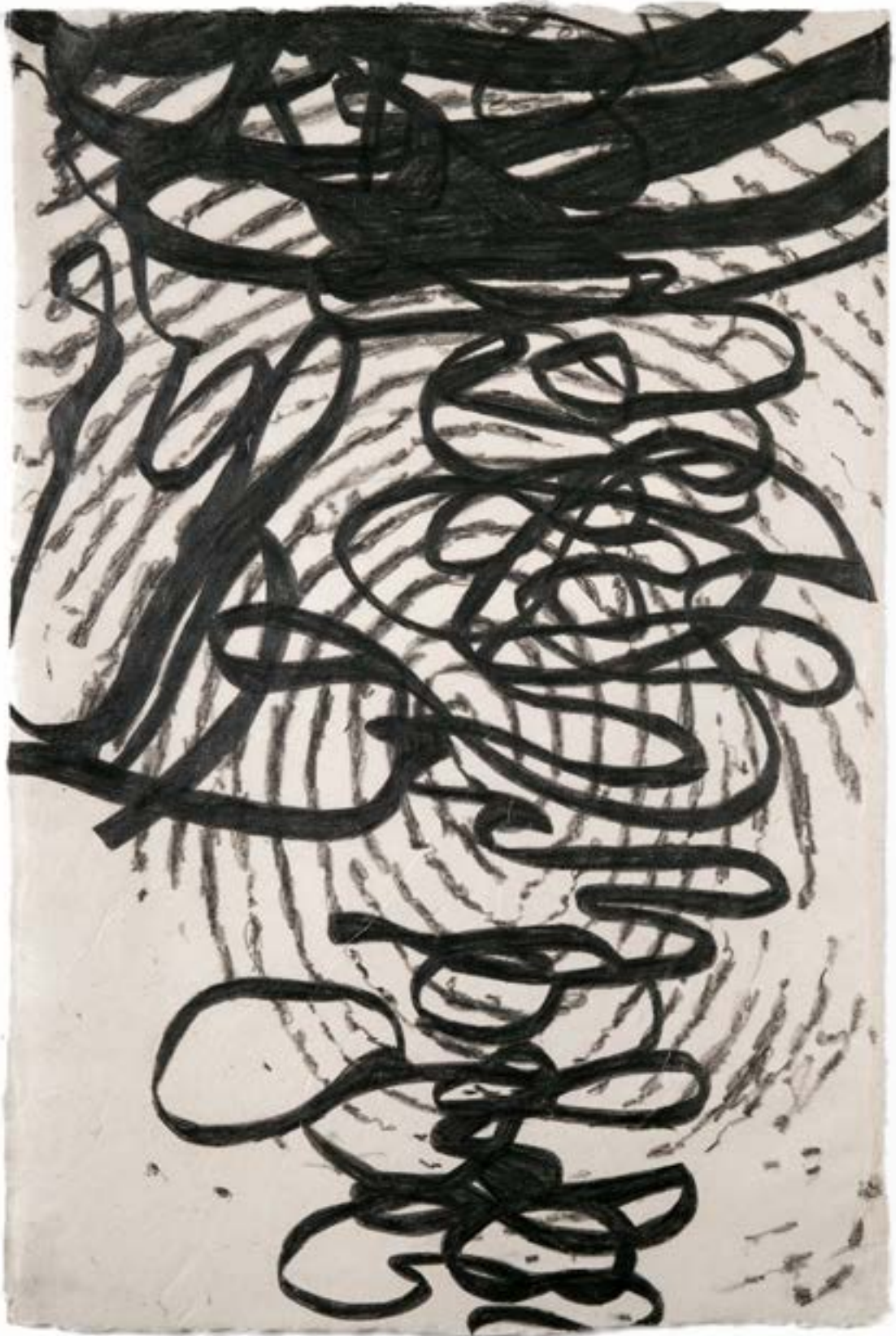
The drawings are based on an image of my fingerprint. The image has been manipulated through tracing, projections, changing the scale and intensity. This process of repetition induced a meditative state. Formal drawing qualities such as tone, light and shade, repetition and rhythm, texture and changes in scale are employed to create the compositions. The choice of Nepalese paper gives the drawings a raw and fragile aesthetic.

These drawings explore the nature of the individual, a deeply personal image which implies security and evidence of identity.

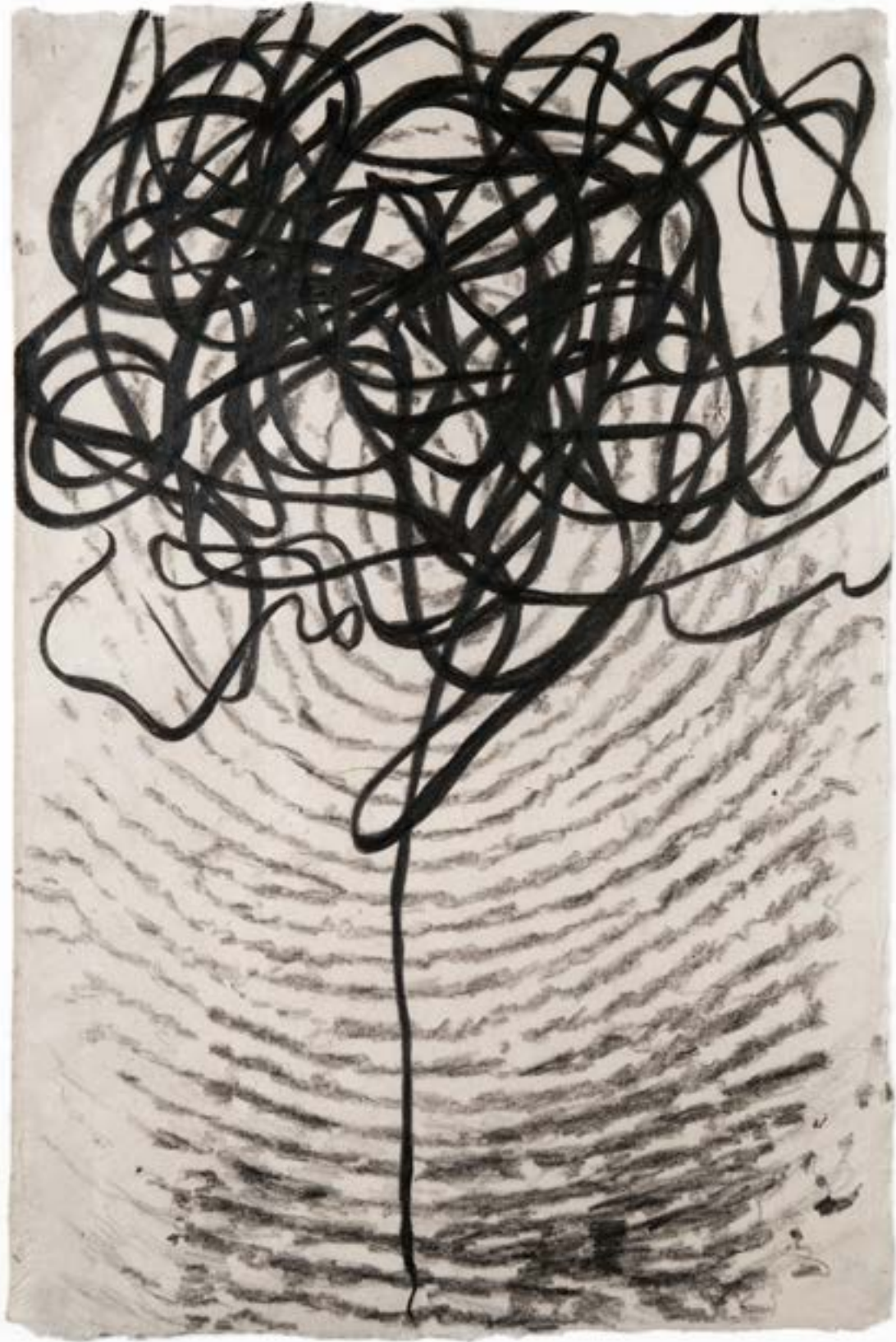
NERINE MARTINI



Vanishing

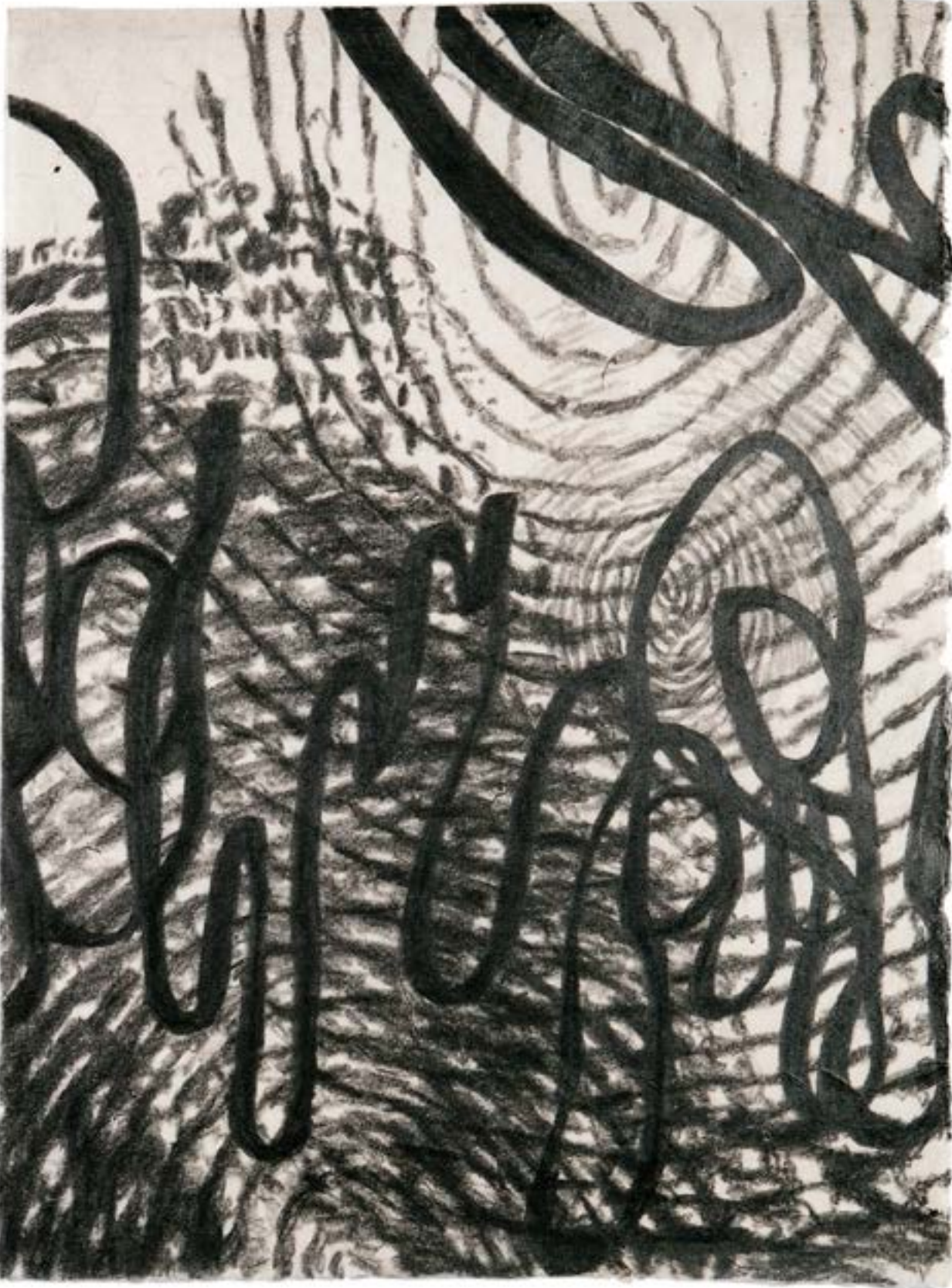


Erasure



Descend





*Running with
the Line (diptych)*



Traces series





Light and Rhythm



Soft Rain (diptych)

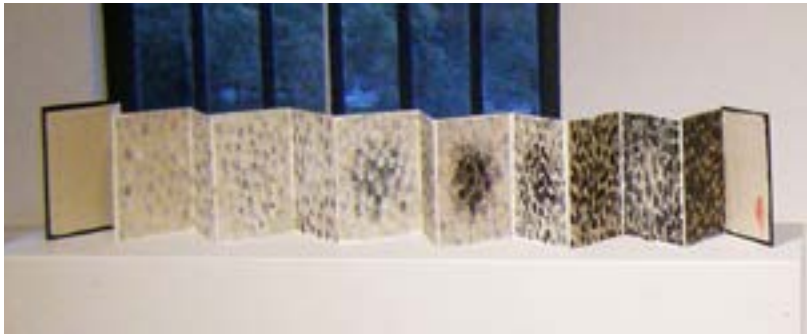


Hard Rain (diptych)



Traces quadriptych





Reveal/Conceal concertina books,
Incinerator Art Space



ABOUT

Artwork details

Applause 2012

Materials: Cast Rice Paper
Size: Variable
Exhibited: Incinerator art space 2012, HIDDEN, Rookwood, 2012

Ascend 2014

Materials: Corten steel
Size: 150 x 84 x 32cm
Exhibited: Sculpture at Sawmillers 2014, winner of the Emerging Artist Award

Ascend (Maquette) 2014

Materials: Stainless steel, timber
Size: 43 x 25 x 9cm, edition of four
Exhibited: Harbour Sculpture 2015

Brace 2017

Materials: Charcoal and pastel on stonehenge paper
Size: 52 x 39cm
Exhibited: .M Contemporary (Precarious)

Beach Home 2001

Materials: Dental plaster, rope, cement, wire
Size: Various sizes
Exhibited: Sculpture by the Sea 2001, Multiple Box in Danks Street (Connie Dietzschold)

Between Certainties 2016

Materials: Plywood and woven plastic bags.
Size: 104 x 187 x 132cm (plus chain)
Exhibited: Blacktown Arts Centre, Airspace 2016, North Sydney Art Prize 2017

Blind Spots I and Blind Spots II 2016

Materials: Charcoal, conte and gouache on paper
Size: Each 49 x 76cm
Exhibited: Airspace (Unravel) and Lifehouse (Renewal)

Blue Drawings 2017

Materials: Ink on Nepalese paper
Size: Each 21 x 17cm
Exhibited: .M Contemporary (Heroine)

Cross Roads I and Cross Roads II (Diptychs) 2015/2016

Materials: Gouache on paper
Size: 26 x 39cm
Exhibited: Airspace (Unravel)

Departures 2011

Materials: Wood, perspex, paper
Size: 67 x 72 x 24cm, 38 x 80 x 24cm, 50 x 42 x 20cm
Exhibited: HIDDEN Rookwood Cemetary 2011 and Sculpture in the Vineyards 2011

Descend 2011

Materials: Graphite on Nepalese paper
Size: 80 x 60cm
Exhibited: Incinerator Art Space (Traces)

Dream Home 2001

Materials: Fired Clay
Size: Various sizes
Exhibited: Awarded the COFA Alumni Acquisitive Prize 2000

Encroach I 2017

Materials: Charcoal and pastel on paper
Size: 57 x 75cm
Exhibited: .M Contemporary (Precarious)

Encroach II (diptych) 2017

Materials: Charcoal and pastel on paper
Size: 57 x 77cm
Exhibited: M Contemporary (Precarious)

Erasure 2011

Materials: Graphite on Nepalese paper
Size: 80 x 60cm
Exhibited: Incinerator Art Space (Traces)

Escalation 2017

Materials: Charcoal and pastel on stonehenge paper
Size: 75 x 57cm
Exhibited: .M Contemporary (Precarious)

Fallen Sky 2003

Materials: One ton of river stones, blue pigment, varnish.
Size: Variable outdoor installation approx.10 x 10m
Exhibited: Sculpture by the Sea 2003

False Lovers Knot 2014

Materials: Charcoal and pastel on stonehenge paper
Size: 49 x 76cm
Exhibited: Airspace (Unravel)

Escalation 2017

Materials: Charcoal and pastel on stonehenge paper
Size: 75 x 57cm
Exhibited: .M Contemporary (Precarious)

Field of Dreams 2006

Materials: One ton of river stones, blue pigment, varnish.
Size: Variable outdoor installation
Exhibited: Songlines Festival Wentworth Falls, Blue Mountains

Ghost Keys 2018

Materials: Porcelain, split bamboo, string
Size: 140cm diameter
Exhibited: Sydney College of the Arts Galleries

Hard Rain (Diptych) 2010

Materials: Graphite on Nepalese paper
Size: 60 x 80cm
Exhibited: Incinerator Art Space (Traces)

Heaven Net / Luoi Troi 2009

Materials: Dó paper, bamboo, fishing net, wire, LED globes, microprocessor-controlled lighting sequencer
Size: 6m x 8m
Exhibited: Casula Powerhouse (Nam Bang!)

In Transit 2015

Materials: Bamboo, wire, plywood
Size: 205cm height
Exhibited: Harbour Sculpture 2015

Hold 2011

Materials: Fired clay
Size: 22 x 65 x 25cm
Exhibited: Fisher's Ghost Art Award 2012

Holding the Key (Video) 2018

Materials: Video and audio
Exhibited: .M Contemporary (Precarious)

Holding the Key (Prints) 2018

Materials: Glicee prints 100% cotton rag paper
Size: 19.7 x 34.9cm
Exhibited: .M Contemporary (Precarious)

Hover 1997

Materials: Acrylic paint on cicada shells, UV light
Size: Installation area 50cm (height) x 2 metres (diameter)
Exhibited: MaudeSpace Gallery, Sydney; Switch at Sir Hermann Black Gallery, Sydney; and Kidogo Arthouse, Fremantle, Western Australia.

In Transit 2015

Materials: Bamboo, wire, plywood
Size: 205cm height
Exhibited: Harbour Sculpture 2015

Life Boat 2005

Materials: Bronze, wood, sandstone
Size: 30 x 75 x 25cm
Exhibited: Finalist for the Blake Prize 2005

Life Boat / Thuyen Cuu Roi (Maquette) 2006

Materials: Wood, lacquer
Size: 27 x 48 x 83cm
Exhibited: Finalist for the Phoenix Prize 2007, ANU Gallery Canberra; Casula Powerhouse (Nam Bang!) 2009

Light and Rhythm 2006

Materials: Graphite on paper
Size: 77 x 112cm
Exhibited: Incinerator Art Space (Traces), The NSW Department of Education (Nick Vickers)

Lost and Found I–VI 2017

Materials: Charcoal on paper
Size: Each 57 x 75cm
Exhibited: M Contemporary (Precarious)

Moments in Time I and Moments in Time II 2011

Materials: Graphite on Nepalese paper
Size: Each 80 x 60cm
Exhibited: Incinerator Art Space (Traces)

Oscillating 2017

Materials: Charcoal and pastel on stonehenge paper
Size: 52 x 39cm
Exhibited: M Contemporary (Precarious)

Pulse I and Pulse II 2017

Materials: Charcoal and pastel on stonehenge paper
Size: 75 x 57cm
Exhibited: M Contemporary (Precarious)

Questions of Travel 2016

Materials: Bamboo, string, plastic bags
Size: 180 x 160cm
Exhibited: Blacktown Arts Space

Reveal/Conceal 2012

Materials: Handmade concertina books
Size: Each 17 x 13cm
Exhibited: Incinerator Art Space (Traces)

Scaffold I – VI 2017

Materials: Bamboo, string, plywood
Sizes: 77.5 x 21 x 12cm, 65 x 41 x 38cm, 66 x 34 x 13cm, 66 x 28.5 x 12.5cm, 62 x 24 x 12cm, 61 x 57 x 19cm
Exhibited: M Contemporary 2018, Verge Gallery 2018

Slug Poems 2003

Materials: Cast Polyurethane, Acrylic Paint, U.V. light
Size: 3 x 3m
Exhibited: Blacktown Arts Centre for De-Coding (Sub) Cultures

Snarl 2014

Materials: Cast Polyurethane, Acrylic Paint, U.V. light
Size: 76 x 395cm
Exhibited: Airspace (Unravel)

Shelter 2011

Materials: Fired clay
Size: 20 x 68 x 29cm
Exhibited: Fishers Ghost Art Award 2012, Blake Prize 2012

Social Scaffold 2017

Materials: Bamboo, string, hessian sandbags, porcelain
Size: Variable, up to 280cm height
Exhibited: Sydney College of the Arts Galleries, M Contemporary

Soft Rain (Diptych) 2010

Materials: Graphite on Nepalese paper
Size: 60 x 80cm
Exhibited: Incinerator Art Space (Traces)

Strangle Knot 2016

Materials: Graphite on Nepalese paper
Size: 49 x 76cm
Exhibited: Airspace (Unravel)

Survival Strategies 2018

Materials: Sand, hessian, calico, red thread
Size: Variable
Exhibited: Verge Gallery, HIDDEN Rookwood 2019

Swarm 1998

Materials: Acrylic paint on cicada shells, UV light
Size: Approx. 210cm x 220cm (installation varies)
Exhibited: MaudeSpace Gallery, Sydney, Switch at Sir Hermann Black Gallery, Sydney, and Kidogo Arthouse, Fremantle, Western Australia.

Thought Bubbles 2011

Materials: Ink and silver leaf on paper
Size: Each 21 x 15cm
Exhibited: Airspace

To Untangle a Snarl 2015

Materials: Charcoal, conte and gouache on paper
Size: 49 x 76cm
Exhibited: Airspace (Unravel)

Traces (Polyptych) 2015

Materials: Graphite on Nepalese paper
Size: Together 51 x 155cm
Exhibited: Incinerator Art Space (Traces), Finalist for the Adelaide Perry 2010

Traces (Series) 2015

Materials: Graphite on Nepalese paper
Size: Each 26 x 19cm
Exhibited: Incinerator Art Space (Traces & Paper Now)

True Lovers Knot 2015

Materials: Charcoal, conte and gouache on paper
Size: 49 x 76cm
Exhibited: Airspace (Unravel)

Twists and Turns 2016

Materials: Charcoal, conte and gouache on paper
Size: 26 x 114cm
Exhibited: Airspace (Unravel)

Two Hands I and Two Hands II 2011

Materials: Fired clay, bronze
Size: Each 14 x 6 x 19cm
Exhibited: Sculpture in the Vineyards 2011

Untitled I 2018

Materials: Charcoal and pastel on stonehenge paper
Size: Each 55 x 38cm

Untitled II 2018

Materials: Charcoal and pastel on stonehenge paper
Size: Each 25 x 19cm

Vanishing 1998

Materials: Graphite on Nepalese paper
Size: 80 x 60cm
Exhibited: Incinerator Art Space (Traces)

Warnings 1998

Materials: Paper, tie wire, halogen lights
Size: 230cm x 220cm
Exhibited: Ivan Dougherty Gallery for Ways of Being, Toured Regional Galleries in NSW and QLD in 1999

With my own two hands (Outside, Inside, Hidden and Flight) 2012

Materials: Fired Clay
Size: Approx 6 x 19cm
Exhibited: Incinerator Art Space

Biography

EDUCATION

- 2016 –2018 PhD candidate University of Sydney
- 2007 Master of Fine Art, Sculpture (Research), College of Fine Arts, UNSW
- 1997 Master of Art, Sculpture (Coursework), College of Fine Arts, UNSW
- 1988 Diploma of Fine Art, Sculpture, Claremont School of Art, Perth

SOLO EXHIBITIONS

- 2018 Precarious, .M Contemporary, Woollahrah, Sydney
- 2016 Unravel, AirSpace Projects, Marrickville, Sydney
- 2012 Traces, Incinerator Art Space, Willoughby, Sydney
- 2006 Life Boat/Thuyen Cuu Roi, Museum of Ethnology, Hanoi, Vietnam
- 2002 Telling Stories, Wentworth Falls School of Art, Blue Mountains, NSW
- 1998 Linger, Kidogo Arthouse, Fremantle, Western Australia
- 1997 Swarm, MaudeSpace, Sydney
- 1995 Dream of Black Dogs, aGOG, Canberra
- 1995 Recent Work, MaudeSpace, Sydney
- 1992 Vision and Dreaming, Tamworth City Gallery, NSW

SELECTED GROUP EXHIBITIONS

- 2019 HIDDEN: Rookwood Cemetary Sculpture Walk, Sydney
- 2019 Heroine: Celebration and Protest in Women's Art, .M Contemporary, Sydney
- 2018 In Translation, Verge Gallery, University of Sydney
- 2018 Nothing is Static, Sydney College of the Arts Galleries
- 2016 Diaspora-Making Machines, Blacktown Arts Centre, Sydney
- 2015 Harbour Sculpture, Sydney
- 2014 Sculpture at Sawmillers, Sydney
- 2012 Blake Prize, S.H. Ervin Gallery, Sydney
- 2012 Fisher's Ghost Art Award, Campbelltown Arts Centre, Sydney
- 2012 HIDDEN: Rookwood Cemetary Sculpture Walk, Sydney
- 2012 Paper Now, Incinerator Art Space, Willoughby, Sydney
- 2011 Insitu, Sculpture Exhibition, Mosman, Sydney
- 2011 HIDDEN: Rookwood Cemetary Sculpture Walk, Sydney
- 2010 Adelaide Perry Prize for Drawing, Presbyterian Ladies College, Sydney

- 2009 Nam Bang!, Casula Powerhouse, Sydney
- 2008 Helen Lempriere National Sculpture Award, Werribee Park, Victoria
- 2007 Sculpture by the Sea, Bondi, Sydney
- 2007 Phoenix Prize Exhibition, ANU School of Art Gallery, Canberra
- 2006 Di Vat / Reliquary, Exhibition at SNAP! Gallery, Fairfield, Sydney
- 2005 Blake Prize Exhibition, Sir Hermann Black Gallery, University of Sydney
- 2003 Sculpture by the Sea, Bondi, Sydney
- 2003 Decoding (Sub) Cultures, Blacktown Arts Centre, Sydney
- 2002 Microscape, Kudos Gallery, Sydney
- 2001 Sculpture Exhibition, Multiple Box, Danks Street, Sydney
- 2001 Article, Woolloomooloo Wharf, Sydney
- 2001 Sculpture by the Sea, Bondi, Sydney
- 2000 Sculpture by the Sea, Bondi, Sydney
- 1999 siTed '99, Charles Darwin Walk, Wentworth Falls, NSW
- 1999 On the Tiles, Sir Hermann Black Gallery, University of Sydney
- 1998 – 1999 The Monaro GTS (Great Touring Show), touring Northern Territory, South Australia & Queensland.
- 1998 – 1999 Ways of Being, Ivan Dougherty Gallery, Sydney, touring N.S.W. and Queensland Regional Galleries
- 1998 Sculpture by the Sea, Bondi, Sydney
- 1998 Switch, Sir Hermann Black Gallery, University of Sydney

COLLECTIONS

- Artbank, Australia
- artsACT, Australia
- University of Sydney
- College of Fine Arts, UNSW
- Seidler Collection

PUBLIC ART

- 2015 Public Art, Glenwood Community Hub, Blacktown City Council, Sydney
- 2015 Migration Public Art Project, Wollongong City Council, NSW
- 2013 Auburn Town Center Public Art (shortlisted artist), Auburn, Sydney
- 2012 Change Markers Art Project, Bonnyrigg, Sydney
- 2011 Community Art Project, Australian Botanic Garden, Mount Annan, NSW
- 2008 – 2010 Artist Planner, Blacktown Village Green, Blacktown City Council, Sydney
- 2008 Public Art Planner, Bankstown CBD, Bankstown City Council, Sydney
- 2008 Windsor Cultural Mapping Project, Hawkesbury City Council, Sydney
- 2006 Public Sculpture, Fourth International Sculpture Symposium, Hue Vietnam
- 2004 Public Art (shortlisted artist), Parramatta Heritage Centre, Sydney
- 2002 – 2003 Public Art Commission, Carrington Place, Blue Mountains City Council, NSW
- 1998 Public Sculpture Commission (design stage only), Leichhardt Council, Sydney

AWARDS

- 2014 Emerging Artist's Award, Sculpture at Sawmillers
- 2008 Popular Choice Award, Helen Lempriere National Sculpture Award
- 2000 COFA Alumni Acquisitive Prize
- 2000 Honorable Mention, Sculpture By the Sea
- 1999 First Prize, Katoomba Art Street Prize, Blue Mountains City Council, NSW

GRANTS

- 2009 Marketing Grant, NAVA/NSW Ministry for the Arts
- 2006 Australia Council Festivals Australia Regional Residencies (co-recipient)
- 2004 Research grant for field trip to Vietnam funded by COFA, UNSW
- 2001 Marketing Grant, NAVA/NSW Ministry for the Arts (co-recipient)
- 1995 Marketing Grant, NAVA/NSW Ministry for the Arts

RESIDENCIES

- 2018 Gonyah Creative Residency, NSW
- 2017 Arteles International Residency, Finland
- 2014 Blacktown Studio Residency, Sydney
- 2011 Fraser Studio Residency, Sydney
- 2010 The Paper Mill Residency, Sydney

- 2006 Artist Residency, Hue, Vietnam
- 1998 Fremantle Studio Residency, WA, courtesy NSW Ministry for the Arts
- 1997 – 1998 Studio Residency, courtesy Blackwattle Studios, Sydney
- 1996 Studio Residency, The Ultimo Project, courtesy COFA, UNSW

FINE ARTS TEACHER

- 2006 – 2018 Lecturer in Sculpture, Australian Catholic University, Sydney
- 2001 – 2012 Part-time teacher in Fine Arts, Nepean Art & Design Centre, TAFE NSW

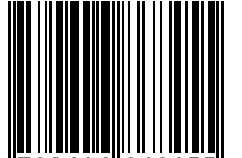
SELECTED PUBLICATIONS

- 2019 Heartbreaking art among the gravestones, Elizabeth Fortescue – *The Sunday Telegraph*
- 2017 Precarious, catalogue essay by Paul Howard – .M Contemporary
- 2015 *OZ Arts Magazine*, Issue 5 Winter, [cover and feature story]
- 2015 *The Art Life*, New Work Friday #181 <http://theartlife.com.au>
- 2012 Wind in the wings, Elizabeth Fortescue – *The Daily Telegraph*
- 2012 Traces, catalogue essay by Elin Howe – Incinerator Artspace (Exhibition Catalogue)
- 2009 Library a fitting destination for Sculpture, Diana Streak – *The Canberra Times* – 2009
- 2009 Nam Bang! Lucy R. Lippard – *Art Asia Pacific*, Issue 66
- 2009 Nam Bang! curated by Boitran Huynh-Beattie – Casula Powerhouse (Exhibition Catalogue)
- 2009 Nam Bang! Eliza Garnesy, Artlink Vol 29 no 2
- 2008 Helen Lempriere National Sculpture Award (Exhibition Catalogue)
- 2003 De-Coding (Sub) Cultures, Adnan Begic – Blacktown Arts Centre (Exhibition Catalogue)
- 1998 Ways of Being, Jennifer Hardy – Ivan Dougherty Gallery (Exhibition Catalogue)
- 1995 Feminist, Yet Strong and Accessible, Sasha Grishin – *The Canberra Times*
- 1995 Seeing through the bickering between Craft and Art, Felicity Fenner – *Sydney Morning Herald*





ISBN 978-0-646-86845-5



9 780646 868455 >