

Les Sculptures Refusées celebrates

Process and Practice — A Sculptor's Eye

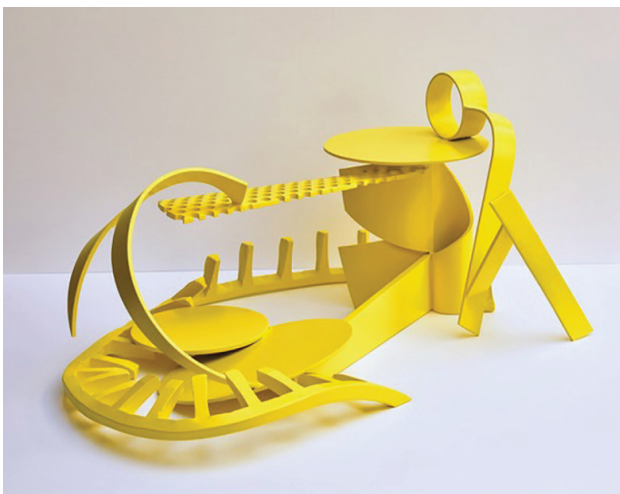
3 to 25 May 2024



Jacqueline Bradley, Harrie Fasher, Sarah Fitzgerald, Freya Jobbins, Jan King, Tania McMurtry, Ingrid Morley, Elena Murgia, Ayako Saitō, Tamsin Salehian

Curated by Tania McMurtry and Tamsin Salehian

Process and Practice – A Sculptor's Eye is an exhibition of 10 Australian sculptors. Focused on the sculptor's viewpoint, the exhibition considers the intricate dynamics of intention, form, and accident in the making of sculpture. It explores the role each element plays in shaping the final artwork and offers a glimpse into the artistic process.



Ayako Saitō, *Factory X*, 2023, painted steel 32 x 70 x 46 cm



Freya Jobbins, *Meine Maske*, 2015, assemblage, 27 x 22 x 48 cm
Photography Laura Moore



Jacqueline Bradley, *Stone Crown*, 2024, cast recycled glass,
12 × 25 × 22 cm
Photography Brenton McGeachie

In sculpture, the medium is intrinsically a spatial practice that must negotiate its presence not only with intended art spaces but also with the ordinary objects and the ambient noise that define our daily environments. This differs with painting, where the planar surface of the canvas establishes a self-contained world between artist and audience – a suspension of disbelief that invites entry into an imagined zone.

For sculptors, the condition of being simultaneously in and of the world furnishes a unique set of considerations and opportunities. This context raises profound questions for sculptors about how to construct forms that respond to spatial concerns, while allowing the artist to solve spatial as well as thematic problems, often transforming ordinary spaces into places of reflection and interrogation.

In the exhibition each of the artists featured adopts distinct methodologies for making sculpture. This transformation is far from neutral; it is steeped in the individual's artistic vision and conceptual framework. The exhibition has been developed through a process of interviews and studio visits with the artists allowing the viewer to delve into the world of the artist's studio – a space that acts as both a reflection of the external world and an extension of the artist's inner thoughts.

The artist's studio also serves as a crucible for a variety of complementary artistic disciplines – painting, printmaking, drawing, writing, photography, film and collage. For many sculptors, the integration of other mediums into their practice is crucial. It allows for a cross-pollination of ideas and techniques, which can significantly influence their primary work. Drawing or printmaking might provide a method for conceptualising forms or ideas in two dimensions before realising them in three dimensions, or writing and collage can serve as a narrative exploration that deepens the thematic layers of sculpture.

These ancillary practices are sometimes primary artworks, opening up a dialogue about the fluid nature of creativity. Other times, these practices remain private – a form of creative exploration or experimentation that is integral to the development process but not intended for public view. This distinction underscores the personal nature of making; what is seen within a completed sculpture is often just the tip of the iceberg, with a vast array of exploratory and developmental work contained within the process.



Tania McMurtry, *Sweet Nothing*, 2024,
found twigs, paper mâché



Harrie Fasher, *Untitled / Material Study in Bronze*, 2018,
bronze and steel, 18.5x27x10cm
Silversalt Photography

For Jan King, Ayako Saitō, Ingrid Morley, Tania McMurtry and Harrie Fasher, the act of molding steel – a material known for its rigidity and resistance to change – is a physical process, demanding on the body but able to withstand the elements of nature when completed.

The manipulation of substantial materials allows these artists to explore the tension between the industrial connotations of the material and the organic forms it can embody. Furthermore, the physical labour involved in sculpting steel, concrete or wood highlights the artist's direct engagement with their medium, emphasising sculpture as an extension of bodily expression and conceptual thought.

Sarah Fitzgerald's process navigates a scalar transition between a model and large site-specific work. She abstracts architectural forms into sculptures that redefine their surroundings. Many of the artists engage with site specificity, a strategy of using the elements and functions of a landscape which becomes part of the work. McMurtry, Fitzgerald, Bradley and Salehian work this way to shift the perceptions of the viewer toward their everyday spaces.



Ingrid Morley, *Incline your ear to my harp*, 2023, industrial rubber / steel / wood / wire, 190 x 68 x 45 cm, Silversalt Photography



Elena Murgia, *Spoon Woman #1*, 2021, Bronze, white patina on Black marble, 35 x 12 x 12 cm



Jan King, *Ondinea*, 2018, painted steel, 187 x 78 x 48 cm
Photography P Hopmeier

For Jacqueline Bradley and Tamsin Salehian, casting forms a major process. Each artist encourages chance and indeterminacy as a method to interrogate traditional authorship. Bradley allows cast glass to pool and spill, Salehian encourages earth, ash and seeds to expand and transform. Co-creation with non-human processes suggests the possibilities that extend from reciprocal relationships and question assumptions about permanence, unpredictability and change.

Sculpture is a process of material transformation, often embracing deconstruction as an insight to new ways of seeing something. For Freya Jobbins and Elena Murgia, carving informs their process. Matter is cut and carved by the artists to reveal a new form, with the human figure at the core of their work. Symbolism plays a critical role in their work, instilling a sculpture with layers of meaning. This symbolic transformation extends the narrative scope to allow the sculpture to engage in a dialogue about power, vulnerability and resilience.

The common thread in interviews with the artists was the way a completed work represents just a specific moment in an ongoing, deeper engagement. Completed sculpture forms a mirror to the artists' process. Thus, completed sculpture for the maker is often second to the journey of making – the processes of the studio.

Jacqueline Bradley is an Australian sculptor who explores fertility, decay and bodily metaphor through glass and metal casting of short lived materials – peaches, oranges, cardboard, fruit stones. The poetics of the materials, colour of glass and the uncontrollable process of the kiln create work which sits in a gentle tension between histories of meaning and the simplicity of the everyday.

Harrie Fasher is an Australian sculptor whose work gives an insight into the relationship between riders and horses, often using line and volume together in a way that both tames and releases the wild spirit of physical bodies. More recently, Fasher has spent time in Bhutan which is forming a new perspective to her practice. Represented by King Street Gallery on William

Sarah Fitzgerald is an Australian sculptor who is informed by her architectural practice. Fitzgerald explores the way buildings and proportion, place and identity, and the shifting of planes and their scale create a sculptural and painterly language which can be experienced by the viewer.

Freya Jobbins is a German/Australian sculptor who works with reclaimed plastics and the surrealism of contemporary life. Based on appropriation, decontextualisation, re-construction and subversion of pre-existent objects and images, she carves and assembles hundreds of figurative plastic toys, making political statements with humour and irony.

Jan King is an Australian sculptor known for lyrical vertical coloured steel forms which play with movement and fall, challenging the rigidity of steel into rhythmic forms. King's sculptural language has developed through her over 40-year career making both monumental and intimate works which link ideas from nature into the unforgiving medium of steel. The exhibition explores King's steel and slate works. Represented by Defiance Gallery

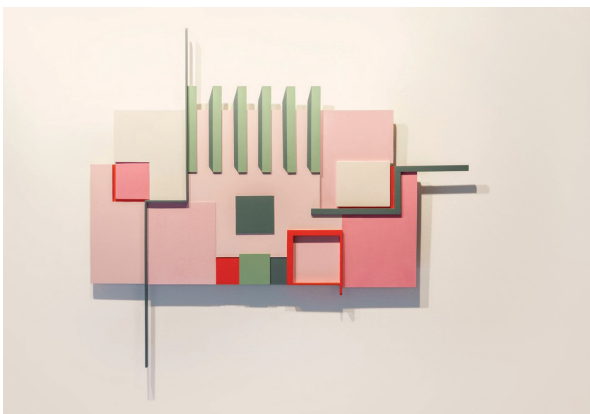
Tania McMurtry is an Irish/Australian sculptor who is interested in the language of wood and steel, both as large-scale materials which have physical presence, but also as smaller delicate expressions of form which can disclose formal relationships of line and colour through their innate natural forms.

Ingrid Morley is a Dutch/Australian sculptor who works with both abstraction and realism with a practice of bronze, steel and ceramic, along with the materials of everyday life. Morley's current work considers the echoes of landscape that are present in industrial form. Interested in the layers of memory in post-industrial landscapes of gold rush country, Morley explores their defunct and decaying machines and their animation in sculpture as new steel form. Represented by Defiance Gallery

Elena Murgia is an Italian/Australian sculptor who works with white and coloured marble, carving highly refined figurative forms which express strength, resilience and power. Interested in the way symbol may become a talisman, figurative works enclose or release an inner form in many of Murgia's works.

Ayako Saitō is a Japanese/Australian sculptor whose playful and sophisticated steel compositions explore a personal language of openness and completion, Saitō works with sculpture as a set of linguistics which allow for an exploration of form similar to a method of constructing of poetry where word, pause and meaning each take a particular significance. Space, the ability for form to hold and enclose space is explored in Saitō's work. The exhibition brings Saitō's steel, paper and wooden works together. Represented by Australian Galleries

Tamsin Salehian is an Iranian/Australian sculptor informed by questions of nature-culture relationships. Salehian's work uses ephemeral materials, of soil, seeds, felt and wax to allow ecological processes to co-create the work.



Sarah Fitzgerald, *Big Plans*, 2022, acrylic on timber, plywood, mdf and cardboard, 112 x 122 cm



Tamsin Salehian, *Geologies (Moonie Cassia)* 2024, cast graphite, modelling polymer, 16 x 12 x 9 cm

Gallery hours Tues to Sat 10 am-5 pm FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga
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