



# **ART ON THE FARM** **SCULPTURE PRIZE** **& EXHIBITION 2021**



**ART  
FARM**  
BIRCHS BAY

# ART ON THE FARM

## Our Sponsors

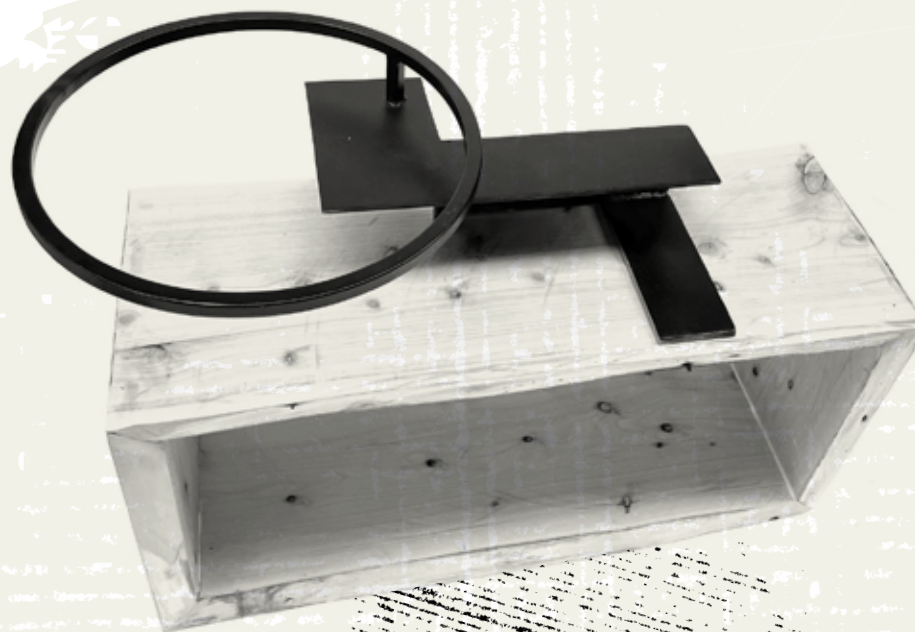


mew stone



- Woodbridge Community Association
- South Channel Garden Club
- Waste Not Produce

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Welcome to the 2021 Sculpture Prize Exhibition – our 17th overall and the 7th since we've been operating as not-for-profit Art Farm Birchs Bay.

We want to extend our gratitude to this year's artists, judges, and of course our visitors, without whom this event would not be possible. This year Art Farm is embracing experimentation, as new activities including live events, gallery exhibitions, and projects come into bloom alongside our new season for the Annual Sculpture Prize exhibition.

This year's innovations include our venue for hire, which you can book your events at [info@fivebob.com.au](mailto:info@fivebob.com.au), and the Distillery Gallery now inviting applicants for artist residency.

Once again, a walk in our forest gallery will lead to surprise, amusement, and contemplation – ***easily conducted in small, self-contained, and socially distanced groups!***

As usual, we encourage visitors to give us feedback – VOTE for your favourite piece, tell us how you found us and what your postcode is. Don't forget to #tag your favourite photos for the Instagram Photo Competition as well.

This annual event is made possible by generous contributions from our wonderful sponsors (you could become one too), entry fees, commission of sales (purchase a piece, enjoy it forever), and Five Bob Farm.

For now – enjoy the walk, the view, the sculptures and the company – as we celebrate in gratitude our good fortune to tread this land.

Art Farm Birchs Bay Committee

### About the Exhibition:

This year, you will see an exciting embrace of experimentation at the Annual Sculpture Prize at Art Farm Birchs Bay. You will find 22 new sculptures on the trail, big and small, in addition to the 30 artworks in our permanent collection. The exhibition runs across Spring and Summer, from October 24th until February 6th.

Most works are for sale, with profits going towards the artists, the upkeep of the trail, and hosting community events. Each year, we purchase a sculpture which joins our permanent collection for you to view year-round.

**The trail is open 7 days a week, 365 days a year.** This year, we are also excited to present the exhibition Ephemeral Pleasures in the Distillery Gallery and at the Turning Point on the trail. The Distillery Gallery is open weekdays or by appointment.

Art Farm Birchs Bay, acknowledges the traditional owners of this land, the palawa people, and pay deep respect to elders past and present, to the many Aboriginal people that did not make elder status, and to the Tasmanian Aboriginal community that continue to care for Country. Sovereignty of this land has never been ceded.

### Awards:

- Kingborough Council Acquisition - **\$3,000**
- AFBB\* & Five Bob Acquisition - **\$3,000**
- Major Sculpture Prize - **\$4,000**  
(for large sculptures)
- Small Sculpture Award - **\$1,000**
- People's Choice Award - **\$500**  
(sponsored by Dept of Premier & Cabinet).

**People's Choice Award:** Remember to vote for your favourite sculpture as you leave and go in the draw to win a *trip for two on a Pennicott Wilderness Adventure tour*.

### Respect the Art!

Please do not climb on sculptures (unless indicated otherwise) and supervise children around the sculptures.

### Dogs on leads welcome.

We do not provide general waste bins so please take dog poo with you. Bags provided near the 'dog sculpture'.

### Instagram Photo Competition:

#### 3 Easy Steps to win!

Take a snap of your favourite 2021 sculpture and win a prize!

All you need to do is:

1. Snap a pic of a **new** sculpture
2. Hashtag it with **#AFBB2021**
3. Don't forget to add **@artfarmbirchsbay**

### Our Sponsors:

We would like to say thank you for the generous support from all the sponsors, without this we would not get to share this wonderful experience with you all and support the Arts in the South Channel area.

The Community Sponsors include individuals, businesses and community groups.

The Community Sponsors fund both the Small Sculpture and Major Sculpture Prizes. The generous support all of those involved continue to make these prizes possible with a commitment of \$200 per year for three years. If this sounds like something you want to contribute to, contact us for more information

- **info@artfarmbirchsbay.org.au**

### The Friends of Art Farm Birchs Bay

Want to get involved too? Join our community and support the arts through a 3-year annual donation to Art Farm. All donations go towards supporting our programs and include the following benefits:

- \$200** • Invite to exclusive launch of Annual Sculpture Exhibition
  - Free venue hire for small events (subject to conditions)
  - AFBB annual pass (unlimited visits)
- \$100** • Free venue hire for small events (subject to conditions)
  - AFBB annual pass (unlimited visits)
- \$50** • AFBB annual pass (unlimited visits)
  - AFBB beanie

### Buying Art:

Most sculptures are for sale and can be purchased via the office or contacting us at **0407 781 600**.

A 10% deposit is required at time of purchase and full payment received by February. The purchased sculpture will remain in the exhibition until February 6th.

### Enquiries:

Please contact the Program Coordinator  
Email: **info@artfarmbirchsbay.org.au**

\* AFBB is a collaboration between artists, our community support and Five Bob Farm - finding ways to explore art in the rural landscape - we love to hear from anyone who would like to join us - sponsors, volunteers, committee support - get in touch.



## Ephemeral Pleasures

Art Farm are pleased to present *Ephemeral Pleasures* by the Tas/NSW artistic collaboration **White Field**.

In the Distillery Gallery, you will find their work *May This Be What You Remember Most*, while at the turning point, the site-specific installation *Gifts* takes root.

### About White Field

Examining themes of time, place, and the redemptive qualities of nature, **White Field** aims to interrupt a sense of familiarity in the local environment by sensitively injecting colour, shape and texture through ephemeral and site-specific interventions. They use found and natural materials which engage with the landscape, largely at a juncture between the natural and man-made, inviting the viewer to re-frame their perception of the world.

It is their intention, that both the physical and subjective experience of these responses can generate meaning and ultimately provoke contemplation.



# ON THE TRAIL

1

**Artist:** Jeannine Binoth  
**Title:** *Madura Pass*  
**Materials:** Copper wire  
**Size:** W 25cm x D 21cm x H 34cm  
**Price:** \$900.00

**Statement:** This piece has been woven on a 6 shaft jack loom using different gauges of copper wire in warp and weft. Using the memory of the copper made it possible to manipulate and sculpt the piece. The trees are crocheted in wire. Inspirations came from a trip in the Australian Outback. The basket represents stability against the lightness but still tenaciousness of the trees in a hard landscape.

2

**Artist:** Richard Whittaker  
**Title:** *Phytoplankton*  
**Materials:** Ceramic  
**Size:** W 23cm x D 23cm x H 23cm  
**Price:** \$235

**Statement:** Phytoplanktons are endangered through our environmental vandalism, yet they are a vital basis to our food chain. Although minuscule, they are intricate and beautiful.

3

**Artist:** Caroline McGregor  
**Title:** *Standing Ovation*  
**Materials:** Steel, wood, paint  
**Size:** W 40cm x D 19cm x H 65cm  
**Price:** \$1,800

**Statement:** Influenced by the insistent materiality of the minimalist sculptors, and the formal, aesthetic considerations of the Modernists, McGregor creates sculptures that speak of the expressiveness of geometry whilst intentionally referencing architecture and the act of construction. *Standing Ovation* is a celebration of materials using line and plane in steel bar and native Tasmanian timber. The hard edges of the steel line in contrast with the benevolence of the inviting timber plane takes the viewer on a visual and emotional journey.



Jeannine Binoth *Madura Pass*

WINNER  
Small  
Sculpture  
Award



Caroline McGregor *Standing Ovation*



4

**Artist:** Worm & Pop  
**Title:** *The Pepper Shed*  
**Materials:** Hand-cut timber  
**Size:** W 207cm x D 5cm x H 207cm  
**Price:** Not for sale  
**Statement:** Using meticulously hand-cut and assembled timber, this work echoes the shape of the Five Bob pepper shed while supporting a young crab apple tree.

5

**Artist:** Michael Bugelli  
**Title:** *Back to my (dead) roots*  
**Materials:** Grass and Unleaded Fuel  
**Size:** Variable  
**Price:** \$20,000  
**Statement:** I grew up on the canals of the Gold Coast Surfers Paradise and was the commander in chief of a crew of 'tinnie rats', a bunch of naughty boys in aluminium tinnie boats and 6HP power Yamaha engines (supped up to 8HP). One of our favourite things to do on the weekends was driving to the wealthier suburbs (via canal) and write words and 'draw' (often, lurid) images on the perfectly groomed green lawns of the many McMansions. After a few days, the grass would die only where the unleaded fuel had poured and the secret message revealed. It was the perfect 'crime' because we would have left many days prior. Here, I use this same technique to create a labyrinth in which families can play and individuals can contemplate as they walk their way in and out.



Worm & Pop *The Pepper Shed* (detail)



Worm & Pop *The Pepper Shed*

6

**Artist:** Anna Williams  
**Title:** *Last Night I Dreamed of Chickens*  
**Materials:** Ceramics and steel  
**Size:** W 100cm x D 100cm x H 30cm  
**Price:** \$350 per chook

**Statement:** *Last night I dreamed of chickens, there were chickens everywhere, they were standing on my stomach, they were nesting in my hair, they were pecking at my pillow, they were hopping on my head, they were ruffling up their feathers as they raced about my bed.*

They were on the chairs and tables,  
 they were on the chandeliers,  
 they were roosting in the corners  
 they were clucking in my ears,  
 there were chickens, chickens, chickens,  
 for as far as I could see...  
 when I woke today, I noticed  
 there were eggs on top of me.

From *Something BIG Has Been Here*, published by Greenwillow, 1990.

7

**Artist:** Dan O'Toole  
**Title:** *Life Flows*  
**Materials:** Brass Fire Hydrant. Forged stainless steel bar. Forged copper & brass  
**Size:** W 100cm x D 100cm x H 100cm  
**Price:** \$2,500  
**Statement:** This piece is a celebration of water's gifts. I left the fire hydrant unrestored, contrasting with the polished metal. The water is the hero.



Anna Williams *Last Night I Dreamed of Chickens*



Dan O'Toole *Life Flows*



8

**Artist:** Mitch Evans  
**Title:** *Frankenthynne*  
**Materials:** Found wood and metal  
**Size:** W 170cm x D 40m x H 140cm  
**Price:** \$6,200  
**Statement:** *Frankenthynne* is a collaboration of recycled/ found materials collected spanning 30 years. The key piece, the skull, was found walking along the shores of the central midlands lakes area, and was the last piece to the puzzle which only came shape early in 2021. I hope that people ponder for a moment the "extinction" of the Thylacine upon viewing my sculpture and question the human interaction with our wildlife and environment.



Seth Isham *The Hand and the Dragonfly*

9

**Artist:** Seth Isham  
**Title:** *The Hand and the Dragonfly*  
**Materials:** Steel, copper and ferrocement  
**Size:** W 56cm x D 60cm x H 108cm  
**Price:** \$2,500  
**Statement:** From the smallest dragonfly to the towering gumtrees, our natural world is filled with beauty. And yet with the same hand that reaches out to experience that world is the hand that so casually mistreats it. The juxtaposition of concrete form and carefully welded steel shapes echoes that strange contrast of human actions. We can use our hands to discard and destroy or to treasure and redeem. This sculpture was created in collaboration with Bob Still.



Ben Beames *Descending*

10

**Artist:** Ben Beames  
**Title:** *Descending*  
**Materials:** Steel  
**Size:** W 110cm x D 80cm x H 270cm  
**Price:** \$6,000  
**Statement:** No artist statement



11

**Artist:** EO Greensticks  
**Title:** *Sphinx*  
**Materials:** Ferrocement  
**Size:** **W** 40cm x **D** 120cm x **H** 50cm  
**Price:** \$3,300  
**Statement:** Sphinx...mysterious and inscrutable, ancient guardian of the 'yet to be revealed', a keeper of secrets until the time is right. Wise and patient, she has the strength of a lioness and is gifted with the power of flight. She watches our progress and is our escort on this sacred journey, posing the eternal riddle that we are the answer to.

12

**Artist:** Southern Christian College Art students  
**Title:** *The Collection*  
**Materials:** Ferrocement and Recycled Materials  
**Size:** **W** 40cm x **D** 310cm x **H** 100cm  
**Price:** \$800 total (price varies individually)  
**Statement:** These sculptures have been created over the course of two days by a group of eight students (Sophie, Esther, Joshua, Eva, Tayla, Alannah, Keira, and Esther). They were guided through the making process by sculptor and art teacher Seth Isham who has curated this work on their behalf. The pieces are a collection of ferrocement objects and were intended to echo natural forms and were deliberately shaped to be abstract and organic looking. Students sought to create an aesthetic that was visually appealing and that would complement the bush setting of the sculpture trail.

13

**Artist:** Thomas Friend  
**Title:** *takayna 71*  
**Materials:** Tasmanian Eucalyptus bush posts, reclaimed Tas Oak studs and fence palings.  
**Size:** **W** 2,100cm x **D** 1,600cm x **H** 2,200cm  
**Price:** \$450  
**Statement:** This sculpture is a contemporary bush hut created to commemorate the 71 people arrested in the recent campaign to protect an area of the Tarkine / takayna from unnecessary mining operations. The sculpture

EO Greensticks *Sphinx*Thomas Friend *takayna 71*

**WINNER**  
 Major  
 Sculpture  
 Prize

has a viewing chute (looking up) framing a tree. The chute draws viewers' attention to the significance of the protecting wild places like Ancient Gondwanan temperate rain forest. The hut has been created with 71 palings to represent the individuals who participated in non-violent direct actions.

14

**Artist:** Dan Tucker  
**Title:** *Brain Funk*  
**Materials:** Hardwood burl and black butt wood, stainless steel  
**Size:** W 4,000cm x D 4,000cm x H 3,000cm  
**Price:** \$4,600  
**Statement:** This sculpture is about mental health and the fact that our brains are amazing, but also can branch out into negative places. I once read worry is a waste of imagination: great in theory, but sometimes those worries take over. I recently found myself in this situation. I called it a brain funk, but that was making light of it. Luckily, when I decided to see someone about it, saying I was in a funk was enough to start getting on top of things. This sculpture represents the meandering of brain thoughts good and bad.

15

**Artist:** Pete Mattila  
**Title:** *Offerings*  
**Materials:** Steel  
**Size:** W 7,100cm x D 2,200cm x H 3,600cm  
**Price:** Not For Sale  
**Statement:** *Offerings* was designed and built as a conceptual entrance or threshold. The space between spaces, the ceremony of passing through, or passing into. With the human body in motion and the mental space of change and transformation, *Offerings* is that gateway, the marker before entering a place of ritual that acknowledges a forever changing, fluidity of impermanence. Its monolithic form of manipulated steel sections offer portals, bells and voids. Framing transitory moments of time.



Pete Mattila *Offerings*



16

**Artist:** Caroline McGregor  
**Title:** *The Invitation*  
**Materials:** Steel and Paint  
**Size:** W 91cm x D 194cm x H 233cm  
**Price:** \$7,000  
**Statement:** Caroline McGregor explores the intersection of mental space and physical space through a careful choreography in steel. The allure of passageways and portals has been a constant in McGregor's practice, whose large-scale sculptures border on the architectural. *The Invitation* embodies the artist's desire to create the sensation of doorways and thresholds so that light, air, and others may feel welcome to move through the negatives of framed shape and explore the potential of possibility.

17

**Artist:** Anita Denholm  
**Title:** *Climber*  
**Materials:** Reclaimed wire, reclaimed steel, reclaimed wood  
**Size:** W 200cm x D 100cm x H 200cm  
**Price:** \$4,300  
**Statement:** We are all Climbers,  
 Seekers....  
 Climbing to be seen, to be accepted...!  
 Striving to fit in.....to be accepted?  
 We often feel as though we are transparent...see through...invisible. Climb  
 is fraught with pitfalls,  
 Broken rungs, broken dreams.  
 Onwards, Upwards,  
 Ever upwards into the Light.



Caroline McGregor *The Invitation*

18

**Artist:** Julie Milton  
**Title:** *Forest skirt*  
**Materials:** Wire mesh, spray paint and fishing wire  
**Size:** W 1,300cm x H 100cm  
**Price:** \$180 per piece  
**Statement:** My work explores notions of plant evolution, adaption and survival within the rapid onset of climate change. *Forest skirt* was inspired by a visit to the Daintree, where vines and epiphytes in the rain forest cling to trees, using them as hosts to 'piggy back' their way to light. I wonder about the emergence of new plant formations within rainforests, which may use other plants as hosts for survival. *Forest skirt* plays with this idea.

19

**Artist:** Wendy Edwards  
**Title:** *Wise Farmer*  
**Materials:** Ceramic, steel  
**Size:** W 40cm x D 75cm x H 75cm  
**Price:** \$3,000 per piece  
**Statement:** Wise farmers know that a chemical-free collaboration between themselves and nature, particularly beneficial insects, sustainably produce benefits to both. Or, in the long term, neither. Did you know Lacewings dine on a wide variety of garden pests and can consume up to 60 aphids an hour, 3 aphids perhaps while you read this statement.

20

**Artist:** Caitlin Fargher  
**Title:** *Sweet Water*  
**Materials:** Clay collected from nipaluna and Deep Bay, ash from a casuarina tree that fell in the big storms of 2018, water sourced from the Rivulet, scrap metal and recycled PVC pipe, water pump, silicone, cement, sugar  
**Size:** W 130cm x D 130cm x H 150cm  
**Price:** \$5,000  
**Statement:** In *Sweet Water*, Caitlin Fargher has created a haunted oasis that reimagines nipaluna/Hobart in the 1800s through a three-tiered fountain that is tiled with clay dug up near the farm and glazed with the ash of a fallen casuarina tree. Surrounding the water-feature is an

Julie Milton *Forest skirt*Wendy Edwards *Wise Farmer*



ornate garden of sticky toffee flowers, glowing red amongst the ferns. The fountain imagines the rivulet and marshlands of nipaluna - now diverted underneath our streets - welling up and resurfacing sunken stories.

With its raw, sweet and muddy materials, *Sweet Water* speaks of Hobart's past and the settler's longing to create desired landscapes, control nipaluna's systems and sweep truths behind facades. But while darkness ripples through the fountain, there is hope for a sustainable and engaged future, a paradise to be.

21

**Artist:** Ian Johnston  
**Title:** *Flexible Tensegrity*  
**Materials:** Steam-bent Laminated Timber and Dynema  
**Size:** W 80cm x D 80cm x H 550cm  
**Price:** \$5,000  
**Statement:** This piece represents a synergy between flexible timber and the tensile strength of Dynema. Strength comes from yielding and sharing loads as the wind bends the curved timber, the 800 kg Dynema does not stretch at all. I felt that that a flexible structure made from natural materials would sit well in its environment.

22

**Artist:** Ulrike Hora  
**Title:** *Biotic Forms – Resurgence*  
**Materials:** Ceramic stoneware, steel  
**Size:** Group of 3 sets each of W 100cm x D 33cm x H 80cm  
**Price:** \$5,350 (set of 17)  
 Individual sales on request: Group I and Group II at \$1,850 (sets of 5)  
 Group III at \$1,950 (set of 7)  
**Statement:** The cycles of nature inspire the reawakening of Biotic Forms as they emerge from the earth like living forms, yet rigid and unyielding as the stone beneath. Infusing perceptions of buds, flowers and seeds with earth, stem and stone, a life-evoking grove emerges, being at once both earthly and alien.



Ian Johnston *Flexible Tensegrity*



**WINNER**  
Kingborough  
Council  
Acquisition



Ulrike Hora *Biotic Forms – Resurgence*



Don't forget  
to vote in the  
**People's Choice Award**  
for your favourite  
sculpture and win a trip  
for two on a  
Pennicott Wilderness  
Journey.

The sculpture trail meanders through farm and forest;  
a beautiful and easy walk.

For your safety stick to the paths in the forest and please  
treat the artist's work with respect – don't let your children  
climb on artworks.

**Most artworks are for sale**, and can be purchased via the  
farm office or by contacting us at 0407 781 600.

For more information go to:

**WWW.ARTFARBIRCHSBAY.ORG.AU**





# ART FARM SCULPTURE PRIZE & EXHIBITION

2021

## ARTWORK LOCATIONS

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# SCULPTURE TRAIL