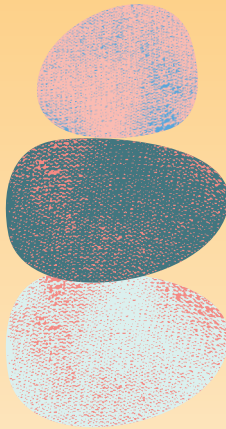


Sculpture in the Garden

Wollongong

1-30 April 2025

Wollongong Botanic Garden



Acknowledgement of Country

Wollongong City Council would like to acknowledge the Traditional Custodians of the land on which this city is built, the Aboriginal people of Dharawal Country. We recognise and appreciate their deep connection to this land, waters and the greater community. We pay respect to Elders past, present and those emerging and extend our acknowledgement and respect to all Aboriginal people who call this city home. We recognise Aboriginal people as the first people to live in the area. We respect their living cultures and recognise the positive contribution their voices, traditions and histories make to this city.

Welcome



Wollongong Botanic Garden is one of the city's greenest gems. On Dharawal Country in the foothills of Mt Keira (Djeera), its 27 hectares are home to an extensive range of living collections and is an important habitat to a diverse range of insects, birds and other wildlife.

The Garden has held a treasured place in the hearts of our community for more than 50 years and, as the popular Sculpture in the Garden Wollongong returns for a fifth time, it's anticipated it will once again draw thousands of people through the Garden gates.

What I particularly love about Sculpture in the Garden Wollongong (SITGW) is that it's an event and a prize that brings people from all walks of life, and of all ages, into this wonderful space. It's an opportunity to engage with art, with creativity and the outdoors all in one.

In 2025 we have added a new Ephemeral Prize to our list which also includes the Acquisitive Prize – where the winner's work remains permanently in the Garden, and the People's Choice Prize. This year, the exhibition's curators chose 18 works from more than 60 applications. They felt the work by artists drawn from across Australia was very much in tune with the beauty of the exhibition site.

With the Garden's significant collection of flora and the vital role it plays in conservation through propagating significant plant species in collaboration with other key agencies, it was particularly pleasing to see so many of this year's artists work to integrate plants into sculptural processes.

Since its launch in 2016, the SITGW exhibition has featured nearly 80 exhibitors. This year's artists' works are placed alongside those of previous Acquisitive Prize winners; Deborah Redwood (Banksia 2023), Fatih Semiz (Curious Dream of an Architect, 2021), Michael Purdy (Steel City, 2018) and Louis Pratt (King Coal, 2016).

This event is certainly a highlight on the city's creative cultural calendar, one of many creative projects expressed in our Creative Wollongong 2024-2033 Cultural Plan.

Congratulations to all the selected artists. We've a vibrant and engaged community of creatives in Wollongong and their influence can be seen and felt across the city. If this event leaves you feeling inspired, be sure to visit the free Wollongong Art Gallery in the CBD and, as you explore the city, its diverse range of public art and creative events.

Lord Mayor of Wollongong
Councillor Tania Brown

Sculpture Locations





Cultivating arts, culture and community

Sculpture in the Garden Wollongong has grown a series of playful public workshops, talks, walks and events to coincide with this year's exhibition. There's an eclectic mix of free events blooming across April with something for everyone.



Check out what's on offer.
For more details or to book a spot visit
wollongongbotanicgarden.com.au/sculpture

Artist Walks and Talks

Saturday 12 and Sunday 27 April from 11am-12.30pm

Walk and talk with the artists. Drop in, no need to book.

Weaving Workshop with Virginia Keft

Saturday 12 April 2-4pm

Join Dr Virginia Keft at the site of her artwork #14 for a weaving workshop. Bookings required.

Sculptural Walks with Bianca Hester

Friday 4, Sunday 6, Friday 11 and Sunday 13 April

A series of walk and talks with artist Bianca Hester. Meet at the sites of her artworks, part of *Circuits of solar descent*. Bookings required.

Tactile Sculpture Workshops

Tuesday 22 April from 2-4pm

Join artist Fe Heffernan at the site of her artwork #5 for an explorative creative workshop focussed on tactile art. Bookings required.

Greer Taylor - Sculptor in Residence

Various dates

Interactive sessions with artist, Greer Taylor in the growing of her ephemeral sculpture #8. Drop in, no need to book.

Kids and Their Grown Ups Sessions

Monday 14, Tuesday 15, Thursday 17 and Tuesday 22 April from 10am-2pm

Join the folk from FOLKplay for some nature sculpture suitable for all ages and abilities. Drop in, no need to book.

Buggy Tours

Wednesdays 10am-12noon and Sundays from 2-3pm in April

Departing from the duck pond, enjoy a guided Garden Discovery Tour in the electric buggy that will highlight the sculptures along the way.

Vote for your favourite sculpture and win a \$200 voucher



Sculpture in the Garden Wollongong includes a \$30,000 Acquisitive Sculpture Prize, a \$3,000 People's Choice Prize, and for the first time in 2025, a \$10,000 Ephemeral Prize.

You can vote via the QR code, at each sculpture or online at wollongongbotanicgarden.com.au/sculpture

Voting closes Wednesday 23 April at 5pm.

The winning **Acquisitive Prize** sculpture will be added to Wollongong City's permanent public art collection alongside previous winners at Wollongong Botanic Garden.

Wollongong City Council introduced the **Ephemeral Prize** this year to encourage artists to create contemporary works in direct response to the Garden's unique site.

Ephemeral works are created using some natural and biodegradable materials and need only last for the duration of the exhibition. These works may grow and change over the exhibition period.

The popular **People's Choice Prize** asks visitors to vote for their favourite sculpture from either category. Simply visit Wollongong Botanic Garden before 23 April to vote.

Several of this year's exhibiting artists recorded a description of their creative process which you can listen to while viewing the works by simply using the QR codes at each site or via wollongongbotanicgarden.com.au/sculpture

Loving the greenery here at the Garden? Grab some beautiful native plants for home at our **Greenplan Super Saturday Plant Sale**. Saturday 12 April, 7.30am-2.30pm.

Sales are also held once a month for Wollongong residents. Full details at wollongongbotanicgarden.com.au/plantsales



1

Olfactory Forest

My sculpture celebrates the Australian landscape and invites dialogue about the intersection of art, science, and conservation. This approach reflects my ongoing exploration of light, reflection, and sensory perception.

Step into an immersive sensory landscape where scent, memory, and form intertwine. Experience sculpture beyond the visual by engaging the primal power of smell as a direct conduit to memory and emotion.

I drew inspiration from Wollongong Botanic Garden's rich biodiversity and created a sculptural pavilion infused with native plant essences chosen for their deep-rooted significance in Australian ecology and culture. As visitors move through my work, shifting scents will evoke personal and collective memories, transforming the act of walking into a journey through place and time.

Damien Butler

Butler's practice is directed by his interests in the world around us, our perception and connection through movement and personified experiences. His work includes sculpture, objects, photography, film, painting and installations and his practice seeks to expand outside of museum and gallery settings to engage the broader community. Butler studied at the University of Sydney, Sydney College of Arts. He continued his study becoming a Meisterschüler für Bildhauerei (Sculpture) at Staatliche Hochschule für Bildende Künste "Stadelschule". He founded his own studio in 2010.

Image: *Artist's concept sketch*, stainless steel, terracotta, plants, 4(h) x 2.5 x 2.5m.

@studiodamienbutler



2

Cave Pools

The red granite for *Cave Pools* came from a private quarry at Streaky Bay, south of Adelaide. Developing my idea for the sculpture came from a study of the rock's natural form. It's hard to describe the process of starting work on a new rock with the doubts and worries about just how to proceed. Gradually and with patience, ideas coalesce, and a profound peace settles, and the work starts to flow. The character of the stone is expressed by contrasting texture and polish in abstract sculptural form, which I then mounted on a Corten steel base. *Cave Pools* has a strong presence from a distance as the work catches your eye. As viewers approach I'm hoping they will want to look through the sculpture and into the pools.

Robyn Rumpf

Rumpf has been working as a stone sculptor with basalt, granite, and marble for more than 15 years. Her inspiration comes from her close connection to nature. She joined the Callemondah Sculptors Group in Calderwood under the mentorship of May Barrie in 2010 and has been exhibiting her work throughout NSW ever since. The process of developing her ideas comes from an instinctive study of the rock's natural form to uncover the beauty within.

Image: *Cave Pools*, red granite, 150(h) x 80(w) x 70(d)cm.

www.robynrumpf.com



3

Smoko Seat

My work celebrates tradie ingenuity. This interactive artwork encourages visitors to 'tools down' during the exhibition and relax in one of the finest examples of construction site inventiveness - the transformation of wheelbarrow into seat.

Chris Wilson

Wilson is a multi-disciplinary conceptual artist - intent on creating things that make people feel things. He understands the power of simple ideas and how they can be harnessed to entertain people and shape culture. His professional career has been spent in and around the advertising industry. Wilson's commercial 'art' has been recognised nationally & abroad, spoken about on the news and co-opted for memes. His first foray into non-commercial 'art' was for Sculpture by the Sea Bondi in 2024.

Image: *Smoko Seat*, steel, rubber, 2-pak paint, 67(h) x 155(w) x 71(d)cm.

www.chrisandthings.com



4

Banksia Vincentia Totems

My sculptural installation is inspired by Wollongong Botanic Garden's project to bring the recently (locally) discovered *Banksia vincentia* back from the critically endangered list. Totems protect, and in making these totems I am bringing attention to the *Banksia vincentia*..... awareness brings protection.

I also wanted to highlight the important work that Wollongong Botanic Garden and its friends do.

David Doyle

Doyle was raised in the relatively harsh, post 1950s, western suburbs of Melbourne. Based back in Australia since 2012, extensive travel and living abroad has made him more aware of those early influences.

The winner of the Bicentennial Australian Sculpture Award in 1988, Doyle has established galleries and artist studios in Queensland and Victoria and has worked and exhibited in the UK, France, USA, India, Thailand and Japan.

Sculpture awards have included: the Jindivick Sculpture Award, the Bradken Iron Festival, the Rutherglen Sculpture Trail, the Yarra Glen Art Show, Lost in Sculpture (Dunkfield), the 2023 Philip Cox Prize at Sculpture on the Edge, Sculpture on the Green, The Edrington Art Show, the Man from Snowy River and Sculptures at Killalea.

Image: *Banksia Vincentia* Totems, flat plate steel, 2.4(h) x 5(w)m.

www.sculptorsvictoria.asn.au



5

Touch Words

My work is both a poem and a place. By integrating braille into its surface, the sculpture extends an invitation to all - encouraging touch, inclusivity, and deeper engagement with both art and the environment.

My ephemeral work is crafted from clay designed to return to the earth, alongside repurposed materials of recycled plastic bottles, salvaged wire, reclaimed sacking and more. This sculpture embodies the cycles of renewal and sustainability. Just as nature transforms and reclaims, so too does this work, blurring the line between creation and return.

Fe Heffernan

Born in New Zealand, Heffernan now works on Gadigal Country and holds an Honours Degree in Sculpture as well as qualifications in Visual Art, Health and Arts, Resource Management, Work Health and Safety and Project Management.

She draws on her unique background as a National Conservation Coordinator and twenty years of environmental and community-based work. Heffernan's experiences working at the intersection of health, nature and art have developed from her work in dementia arts.

D'Arcy Wentworth Thompson's text on 'Growth and Form' is a major inspiration in her creative process through different ephemeral mediums. She transforms geometry in her creations and challenges the boundaries of traditional sculpture with her commitment to sustainable practices.

Image: Artwork in progress, *Touch Words*, ceramics, 2.5m long.

@arts_chicks



6

Uncertain Antidote

My work is an exploration of material and form crafted from salvaged hardwood. The combination of both angular and fluid forms suggests the tension between the natural world and the artifice of human design, echoing the complexity of the environments we inhabit and the constructs we create. By harnessing both the rigid and the irregular, my piece becomes a visual metaphor for the ways in which we navigate the spaces between structure and spontaneity and the natural and built world.

S.A. Adair

S.A. Adair is a multi-disciplinary artist who works predominantly with sculpture and installation. Her practice explores the physical, emotional and psychological effect of the human experience and the conflict between urban and natural systems.

Adair attained a Bachelor of Fine Arts from UNSW and a Bachelor of Visual Arts from ANU. She has exhibited nationally including *Sculpture by the Sea*, Canberra Museum and Gallery, the National Portrait Gallery and *Contour 556 Art Biennial*.

Adair has received several grants and awards including the Goulburn Art Prize, the Perrier-Jouet and University of NSW sponsorship awards, the Major Open Award at the North Sydney Art Prize 2019 and the Major Award at *Sculpture@Shaw*. She is a finalist in this year's Adelaide Perry Prize for Drawing.

Image: Artwork in progress, *Uncertain Antidote*, carbonised hardwood, exterior grade sealant mounted to a concrete base, 180(h) x 150(w) x 60(d)cm.



7

In Memory of Red Cedar

My sculpture pays homage to the red cedar trees that once flourished in the Illawarra before widespread logging by cedar getters in the 19th and early 20th centuries. Fabricated from mild steel, the very material used to log these trees to near extinction, my work transforms an industrial medium into an organic form. Visitors are invited to reflect on this ecological loss in a sanctuary for our local biodiversity.

Danny Ivanovski

Ivanovski is a multidisciplinary artist based on Dharawal Country. He works in sculpture using mild and stainless steel, photography, drawing and painting using natural pigments and binders. He is passionate about addressing the fragile condition of the natural world and has a particular interest in the history of migration and landscape in the Illawarra region. Ivanovski holds a Master of Teaching and a Bachelor of Creative Arts (Visual Arts) and (Honours) from the University of Wollongong. He was a recipient of the 2023 SITGW People's Choice Award and a finalist in the Fishers Ghost Art Award, the Goulburn Art Award (2024) and Flow Watercolour Prize (2021 & 2023) at Wollongong Art Gallery. He also received The Chan Art Sculpture Prize (2021) People's Choice Award.

Image: *In Memory of Red Cedar*, 2mm thick mild steel plates, 101(h) x 63(w) x 85(d)cm.

[@dannyivanovski_art](#)



8

translucence: grief tells you what you love

When we hold grief up to the light all we see is love. This community engagement project is a celebration of the capacity of Life to regenerate... if we give it space. I will be inviting visitors to contribute to this growing installation by stitching in bright 'living' green, ribbons that declare our love for the living world: every tree, insect, animal, bird, fish, plant we share this living earth with.

Greer Taylor - Sculptor in Residence 2025

My work is an exploration of the essential interrelationship of grief and love; of how our human relationship to grief informs our relationship to the living world... our relationship to Life. It has brought me to ask: 'what does it mean to be a participatory and contributory human being?'

Greer has exhibited in many curated public sculpture exhibitions and has won three major awards: Sculpture at Scenic World (2014): *distant time*, Western Sydney University Sculpture Award (2016): *reprieve*, reIMAGINE Sculpture Prize (2019) *post tensioning: a monument of yesterday's comfort*.

She has public works at the Melton Leisure Centre, Western Sydney University Kingswood Campus Library and Shoalhaven Entertainment Centre forecourt.

Greer has also published two poetry collections: *ephemeral* (2014) and *veiling: grief and delight* (2022).

Image: Ghost Trees 2021 (previous work). *translucence: grief tells you what you love*, calico, fabric, string, thread, bamboo, 360(h) x 1000(w) x 800(d)cm.

www.greertaylor.net



Photo by Anna Hay

9A *Circuits of solar descent*

This project involves a walking series, unmown circles of grass as gathering points, and bronze sculptures bearing impressions of Illawarra-based plant life from across timescales. Walks, led by me with collaborators, will explore the ecologies of the botanic gardens as well as remnant bushland within the 'Keira Green Corridor' and the 'Illawarra Lowlands Grassy Woodlands'. Assembling sculpture, storytelling, and social engagement, my work highlights how plant life reflects ancient temporalities and future environmental care. Walking series throughout April. **More details at wollongongbotanicgarden.com.au/sculpture.**

9B

Bianca Hester

Hester is an artist, writer and educator living on Dharawal Country. Her work investigates entanglement between environmental crisis, colonial inheritance, extraction and extinction evident within specific locations across the continent. Employing relational processes, she combines fieldwork, writing, sculptural production and performed actions to develop multi-layered projects that unpack diverse sedimentations, registered in place. This approach generates an expansive form of public art unfolding in dialogue with a range of participants to activate aesthetic encounters that engage the present - and future - otherwise. Recent works include *Metabolic Scales*, 'These Entanglements: Ecology After Nature' at UQ Art Museum, *Lithic Bodies*, UNSW and The Clifton School of Arts.

Image above (previous work): *Dust of these Domains*, 2024, bronze objects.

Circuits of solar descent, walks, two unmown grass circles; two cast bronze plates on concrete bases, set of twenty-five patinated bronze performance objects.



10

Mimic

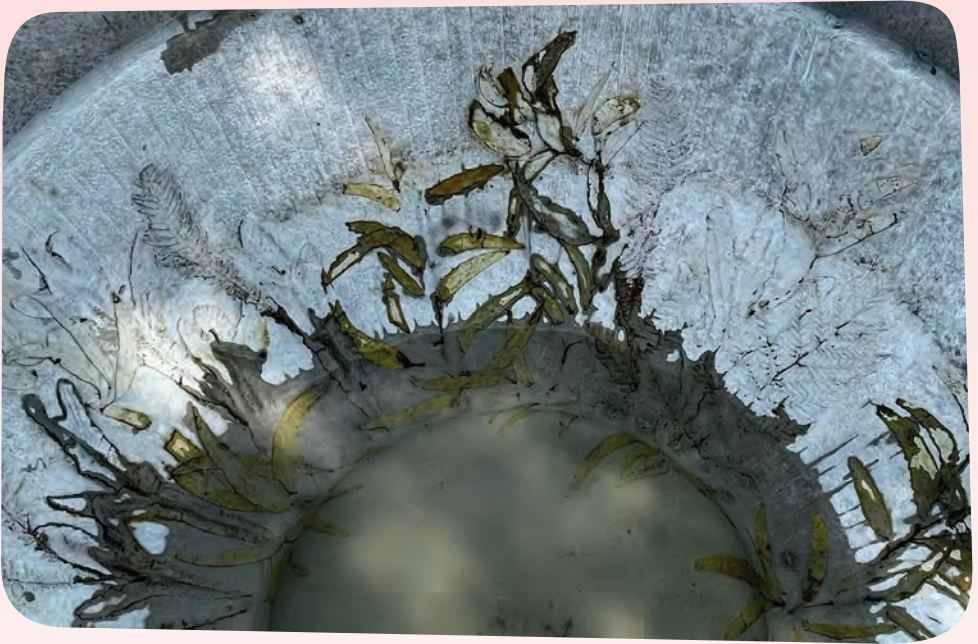
I have created this ephemeral art installation mimicking the woven bowers of the satin bowerbird, using fallen leaves and branches. Collecting blue objects, the spaces become stages for performance or simple, quiet reflection. Surrounded by casuarinas and melaleucas, my work explores the duality of human nature - our need to be seen and our desire for quiet spaces and introspection.

Angela Forrest

Angela Forrest has been a practising artist for close to 30 years. Predominantly a painter and 2D artist, Angela has produced two solo shows and has exhibited in many group exhibitions across the state. With her strong design background, she has created public art for local councils and hotel foyers in Australia and overseas. Angela acknowledges the many fine teachers and mentors she has learned from through her creative career. She combines many varied skills in her art practice, these range from textiles through to drawing and painting as well as weaving and printmaking. Angela finds balance in her life by creating ephemeral works whenever she is walking in the natural world, always collecting the colourful and the unusual for later inspiration. She sees human interaction with nature as the best way to protect this planet and hopes audiences view her work through this conservation lens.

Image: *Mimic*, collected vegetation from Wollongong Botanic Garden, steel, poly cord, sisal, recycled inner tube, 210(h) x 170(w) x 300(d)cm.

@angelaforrestartwork



11

Billa

I aim to convey that public art and sculpture can be functional and educational, not solely dependent on human engagement. Artwork should interact with the broader environment, fostering connections with nature and support a diverse audience, including the wildlife we share space with. I have incorporated a selection of local botanical materials cast into my work's surface-plants that hold significance to this site. This highlights the delicate connection and interplay between the local ecosystem and the array of wildlife essential for its survival.

Mark Cuthbertson

Mark is a Victorian based artist living and working on Wathawurrung Country, His current practice spans sculpture, visual arts and set design, with a focus on exploring metaphors of colonisation and domestication within a broad national context. His creative process involves deconstructing an idea to its simplest elements, repurposing and recontextualizing basic and rudimentary materials.

Mark has gained strong recognition through both public art commissions and private collections across the country. His recent focus has been on large-scale sculptural projects utilising concrete as a primary design material.

Notable recent achievements include commissions for the Marshall Train Station, Geelong City Council and Casey Council, the Biennale of Australian Art and Seeding for a Greener City - inflated installation, (Macau, China).

Image: Artwork in progress, *Billa*, singular concrete form, water, rocks and plants, 6(h) x 1.8(w) x 1.8(d)m.



12

Of Cicadas and Bones

I make art and objects inspired by the natural world and its intersection with the history of ceramics. The gardens are a site of memory for me as I would cut across the garden whilst walking home from my job at the University.

The title comes from the poem 'Wind' by Ron Pretty, a poet deeply associated with the region.

Glenn Barkley

Glenn is an artist, writer, curator and gardener based between the Shoalhaven and Sydney. His work operates in the space between these interests and draws upon the history of ceramics, popular song, the garden and conversations about art and the internet.

In 2023, Barkley launched his book *Ceramics: An Atlas of Forms*, a global cultural study of the history of ceramics, sharing the stories of over 100 objects, honouring the artists who have left their mark on this timeless practice. This coincided with the curation of *brick vase clay cup jug*, a look at the Art Gallery of New South Wales's collection.

He was a finalist in the 2017 Sidney Myer Ceramics Award and is held in numerous collections both nationally and internationally, including the Art Gallery of South Australia, National Gallery of Australia, Shepparton Art Museum and Artbank.

Image: Glenn Barkley in his studio. *Of Cicadas and Bones*, glazed stoneware ceramic, concrete base, 200(h) x 50(w) x 50(d)cm.

www.sullivanstrumpf.com/artists/glenn-barkley | [@glennbarkley](https://www.instagram.com/glennbarkley)



13

ຂົມເປັນຢາ *Kom Pen Ya (Bitter is Medicine)*

This work reflects the deep connection between my migrant parents and their cultural heritage, represented through the plants we cherished in our garden. As symbols of sustenance, healing, and ancestral knowledge, these plants embody the perseverance and resourcefulness of migrant communities who preserve and share vital cultural ties despite displacement.

Mechelle Bounpraseuth

Bounpraseuth is an artist living and working on unceded Gadigal land. Her creative practice spans drawing, video, zine-making, and sculpture, with ceramics as her primary medium. As a child of Lao migrant parents, the themes of her work centre around the home and the labour within migrant family structures. She explores daily acts of care, such as preparing meals, rubbing tiger balm into tired limbs, and peeling fruit from the motherland through the lens of tenderness and love. The sculptures she creates are often found in migrant households and hold deep emotional resonance, symbolising both care and grief.

Bounpraseuth graduated from the National Art School in 2016, earning the Trudie Alfred Bequest Scholarship, and has received recognition, including the Highly Commended Prize at Woollahra Small Sculpture, Fishers Ghost Prize for Sculpture, and the Macquarie Group Emerging Art Prize.

Image: Mechelle Bounpraseuth in the studio. ຂົມເປັນຢາ *Kom Pen Ya (Bitter is Medicine)*, raku clay, underglaze, clear glaze and welded steel, 330(h) x 65(w) x 65(d)cm.



Photo by Jasper Keft

14

Nuwa ganda (Look up)

Nuwa ganda (Look up) invites audiences to engage with Indigenous perspectives on place, memory, and sustainability. Woven flying foxes symbolise community, connection, and care - like them, we rely on each other and the land to thrive. By incorporating natural materials, traditional knowledge, and contemporary artistic practices, the installation creates a space for reflection on our shared responsibilities to care for Country.

Dr Virginia Keft

Muruwari woman, Dr. Virginia Keft lives and works on Dharawal and Gadigal Country. She is a multi-award-winning, inter-disciplinary artist. Engaged across weaving and textiles, sculpture, painting, and installation, Virginia's practice reflects the synchronicity of themes of nature, home, and connection to culture. Using fibre, timber, and natural materials, she weaves narratives of Country and truth-telling through a First Nations lens.

Last month, Virginia exhibited alongside twenty-five Australian artists in an international exhibition of contemporary art in Munich, Germany. Her work is collected in galleries and museums, both nationally and abroad. She holds a Doctorate (PhD - Medallist), a Bachelor of Creative Arts (Distinction), and a Bachelor of Arts (Class 1 Honours). Virginia is the Producer of Bangawarra Art Yarns: for older and Elder mob at the Museum of Contemporary Art.

Image: Virginia Keft with *Nuwa ganda*, raffia, silk, native plant dye, wire, tree branches, dimensions variable.



15

Dancing at the Edge 25

My work shadows the human form. Twinned beings dancing at the precipice. My sculptural forms act as witness to what is happening in our troubled climate-challenged world. This work can be understood as an evocation of a collective unconscious, providing a way to contemplate a place and its people. My work responds to the deep connection human beings have with nature; a connection often lost in memory, often existing only in fragments as cities dominate the landscape. The natural elements are still held deep within our psyche. (In ancient myths we are the land, the earth, the sea, the sky.) The patterns, rhythm and tone of the natural world shape my work revealing a landscape needing contemplation.

Gary Christian

Gary lives and works in the Southern Highlands. He studied at Prahran College of the Arts in the 70s. He is a distinguished painter and sculptor with over 25 solo exhibitions held across Australia. Commissions include works for Mount Annan Botanic Garden, the University of Western Sydney, The Works Corrimal and a 50-metre-high sculptural façade designed in collaboration with architects, Fitzpatrick and Partners, for 33 Bligh Street, Sydney. He has won numerous awards including the Hillview Sculpture Award (2016) and the Santos Sculpture Award (2009).

Image: Gary in his studio. *Dancing at the Edge 25*, chromed steel, galvanised steel and powder coated steel, 360(h), 100(w) x 50(d)cm.



16

I Belong Under the Sun, You Belong Under the Sun

Commencing with the idea of *belonging*, I asked myself; “*Where* do I belong?”, “*When* did I belong?” I answered, I belong to my family, I belong to my memories, I belong to the present moment.

I have a distinct recollection of washing hanging on the clothesline, in the sun. The breeze fluttering through, the scent of fresh sheets, me as a child playing in the spaces. Temporary cubbies formed, windows and doors opening and closing as I hide and seek. A feeling of safety.

This cherished memory, was the impetus for this artwork. I wish you to feel nostalgic, safe, light, playful. I want you to belong here, as I do, under the sun.

Stephanie Quirk

Stephanie is based in the Illawarra on Dharawal Country. With a career spanning from local to international exhibitions, she thrives in community engagement projects, painting, performance, and site-specific sculptural installation.

Stephanie’s creative exploration revolves around immersive experiences and the theoretical sublime. Radiant colours and craft media imbue her work with playful vitality, reimagining and activating spaces. Stephanie’s artistic expertise stems from a Master of Fine Arts, coupled with a Master of Education from UTS.

Image: Stephanie Quirk with *I Belong Under the Sun, You Belong Under the Sun*, assorted fabric and bamboo, 2.9(h) x 13(w) x 2.9(d)m.

www.colourmountain.com | [@studiostephaniequirk](https://www.instagram.com/studiostephaniequirk)



17

Community Nesting

Scaled down models inspired by domestic dwellings from the Wollongong area are positioned in the luscious environment of the gardens and named after bird species currently under threat. Our ephemeral work celebrates the longevity of local community but also acknowledges the needs of the local fauna who we share our environment with.

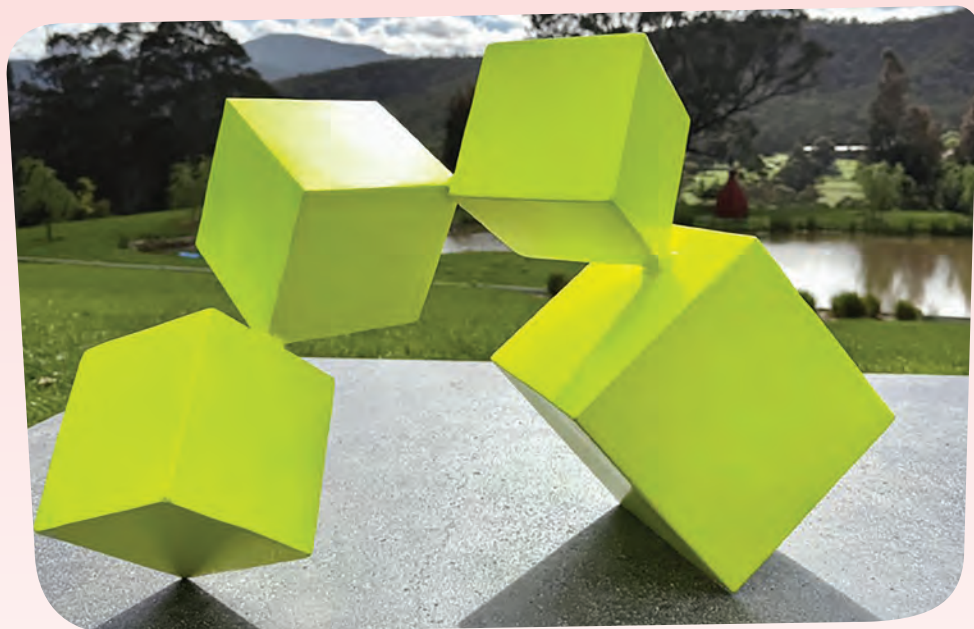
Leen Rampe & Virge Nielsen

Artistic duo, Leen Rampe and Virge Nielsen both live on Dharawal Country where they draw on their combined experience from their varied backgrounds.

Leen's background in the film and theatre industry provides her with strong skills in model making and set design which directly contributes to both the production of the scaled down samples of architecture as well as the full installation through engineering. Leen currently works as an art teacher where she uses her extensive practical knowledge of materials and their application, including clay model production.

Virge Nielsen brings her curatorial experience which contributes to the design of the installation in response to the exhibition site. Her art practice is built on material exploration combined with spatial awareness and site-specific considerations. Virge's longstanding hobby producing gingerbread houses was one of the inspirations behind the concept of this sculptural work.

Image: The artists creating *Community Nesting*, glazed buff terracotta clay on wooden platforms, dimensions variable.



18

Affinity

Affinity explores the delicate interplay between mass and movement, challenging perceptions of weight and gravity. Through precisely balanced geometric forms rendered in lime green steel, my sculpture creates a visual paradox where seemingly weighty cubic elements appear to float and dance in space. The work emerges from my ongoing fascination with transforming rigid industrial materials into compositions that suggest fluidity and organic motion.

Jenny Reddin

Jenny is a Melbourne-based artist whose work is deeply rooted in her fascination for form and structure. She captures a sense of equilibrium and grace through structures that appear to hover, cascade, or spill across surfaces. The resulting forms are reminiscent of natural elements such as tree roots, rampant vines, or rock formations, each piece balancing a sense of organic growth with industrial precision. Reddin's approach to sculpture is both methodical and intuitive. Through welding and careful assemblage, she deconstructs stability, creating pieces that seem to defy gravity and conventional structural logic. Her work often gives the impression of movement and flow, despite being composed of rigid materials.

She has exhibited internationally, with pieces held in collections across Asia, America, and Australia. She was a finalist in the Interior Small Sculpture Exhibition at YAVA Gallery.

Image: Artist concept, *Affinity*, 3.9(w) x 1.9(h) x 1.6(d)m, mild synthetic polymer paint.

www.jennyreddin.com



Image: 2023 Acquisitive prize winner,
Banksia, steel, 130x33cm.
www.deborahredwood.com

Exhibition hours

Tuesday 1 April - Saturday 5 April, 7am-6pm

Sunday 6 April - Wednesday 30 April, 7am-5pm

Closed Good Friday, 18 April



Keiraville

Parking

- P1** Main car park*
40 Murphys Avenue, Keiraville
- P2** Education Centre car park*
29 Madoline Street, Gwynneville

*2 hour parking (restricted)

Artworks displayed at this exhibition are for sale.
Please contact artists directly for prices and details.



This project is delivered as part of Wollongong City Council's Public Art Program



**Botanic
Garden**
WOLLONGONG



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