



RETRACING

23 SEPTEMBER – 18 OCTOBER 2020

ART SPACE ON THE CONCOURSE AND FOYER EXHIBITION SPACE



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Retracing explores the influence of the local area on artists connected to Willoughby City. Presented as a craft and design based exhibition in Art Space on The Concourse, an accompanying digital exhibition traces the objects through their artistic sources, history and hidden creative processes. Each artwork is experienced through both the context of gallery presentation, and the space or creative action that informs the artwork; within the landscape, the community or the artist studio. The relationship between the static display of objects and their other life in the hands of their creators reveal artistic traces embedded within the natural and urban landscape of the Willoughby area.

The artworks in **Retracing** express a strong connection to 'place' by artists who currently live or have previously resided in the Willoughby local government area.

A Willoughby City Council curated exhibition. Proud to be part of the Emerge Festival and Sydney Craft Week 2020.

Artists:

Sally Aplin

Reid Butler

Sarah Fitzgerald

Jane Guthleben

Pamela Leung

Denese Oates

Rhonda Pryor

Stefania Riccardi

Cathe Stack

Alma Studholme (with Brett Studholme)

Joanna Williams

Sairi Yoshizawa

COVER IMAGE: Alma Studholme, *Chasing Fibonacci No. 3* (detail), 2019, porcelain

OPPOSITE: Cathe Stack, *Changing Line of Coastline Series 1* (detail), 2019, Australian timbers; Silver Ash and Celery Top, stoneware with carbon burn, string and salt paint

SALLY APLIN

Patches of Stitching (a series), 2020, vitreous enamel on copper

ABOUT THE ARTWORK

The Willoughby Bicentennial Banners were created to reflect that celebratory period in our history. ***My Patches of Stitching*** represent mending. This compensates for loss and is a struggle. Out of control loose threads are looped in an effort to make sense. Drawn together by a network of darning, some edges don't meet. Shape and size of my copper patches relate to the body and garments. Fired enamel colours are soft and mottled, implying wear. Glimpsed through the mending, lies a void, symbolising the unknown. We constantly attempt to repair and mend our damaged civilization. Mending is making restitution in an attempt to return to normality.

VIDEO

Sally Aplin demonstrates the enamelling process in her studio in Chatswood.

The video reveals the initial application of enamel and subsequent firing, as well as the range of colours available. Sally shares the influence of traditional enamels on this body of work.

Short documentary courtesy of the Artist and Willoughby City Council.

Producer: Willoughby City Council

Videographer: Sydney Classic

Editor: Joanna Williams

ABOUT THE ARTIST

Sally's career has included sculpture, installation, drawing and painting. She has held solo exhibitions in London, Bath, Bristol Cathedral, Bristol University and the Incinerator Art Space. Throughout this period, she continued to explore enamelling and has been selected for many international exhibitions including Limoges, Coburg, a touring exhibition by The British Society of Enamellers in the United States, Velvet da Vinci in San Francisco and has been an international prize winner in Canada. Sally studied fine art at University of West of England and gained her Masters at University of Wales, Cardiff. She taught at School of Art and Design in Bristol for many years and currently teaches enamelling at Workshop Arts Centre in Willoughby. She has been a finalist several times in the North Sydney Art Prize and the Willoughby Sculpture Prize.



LEFT: Sally Aplin, *Patches of Stitching* (a series), 2020, vitreous enamel on copper

REID BUTLER

Paper Fall - Chatswood to Scotts Creek, 2020, paper and string

ABOUT THE ARTWORK

This work takes the local environmental planning strategies for Scotts Creek and shapes them as a waterfall at the headwaters of the Creek (which flow beneath The Concourse). ***Paper Fall - Chatswood to Scotts Creek*** investigates the fluidity of paper, the fluidity of the words on the paper, and ultimately the fluidity of the issue of water quality in the urban setting—when it is out of sight it is out of mind.

VIDEO

Water Paper - Scotts Creek, 2020, single channel video with sound

This video traces the process of preparing a water quality strategy for the Creek and then places it directly in the space it is aiming to improve, thereby questioning the value of the words on the paper to achieve any real outcomes in the environment.

Video artwork courtesy of the Artist.

Producer, videographer and editor:
Reid Butler

ABOUT THE ARTIST

Reid has been a Willoughby-based artist since 1984. From his earliest public expressions, drawing Willoughby City Council's bushwalking maps and signage over stormwater drains, to his March 2020 exhibition *Water Paper* at the Incinerator Art Space, Reid has been passionately communicating about sustainable management and protection of our natural environment. His 25-year career as an environmental scientist has given him insight, connection and inspiration from nature, specifically with the landscapes and waterways of the Willoughby local government area. Reid's recent focus explores the role art plays in expressing environmental and scientific messages to a broader audience, by using scientific reports on paper and manipulating them through craft, sculpture and video. He has been a finalist in Sculpture by the Sea and the National Gallery of Victoria Landscape Installation competition.



ABOVE: Reid Butler, *Water Paper - Scotts Creek*, 2020, video still

SARAH FITZGERALD

It's All Right, 2020, pen and pencil paper

Yes, Yes, Yes, 2020, pen and pencil on paper

Got It, 2020, pen and pencil on paper

Do You Need Me to Say it Again?, 2020, pen and pencil on paper

That's It!, 2020, pen and pencil on paper

Okey Dokey, 2020, plywood and acrylic paint

ABOUT THE ARTWORK

Definition

OK - is an American English word denoting approval, acceptance, agreement, assent, acknowledgment, or a sign of indifference. OK is frequently used as a loanword in other languages. It has been described as the most frequently spoken or written word on the planet. The origins of the word are disputed. (Wikipedia)

This simple word represents the human capacity to communicate and overcome differences; in linguistics, culture, and nationality. This work demonstrates many possible nuanced meanings derived from the combination of just two letters. Small and common, this word represents hope for cross cultural understanding and discourse in our community.

VIDEO

The Writing on the Wall, 2020, single channel video

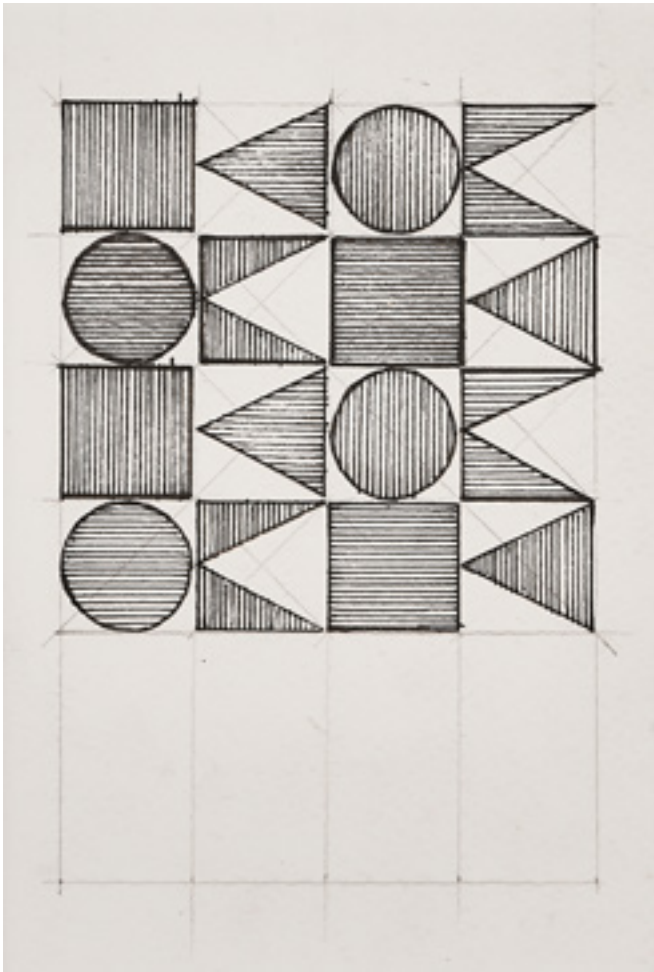
Sarah Fitzgerald reconstructs the OK motif in her studio, as a large scale painting directly applied to a wall. Fast motion video documentation tracks her taping up the wall to create the graphic features of the mural, revealing a hard-edged interpretation of the word.

Short film courtesy of the Artist.

Producer, videographer and editor:
Sarah Fitzgerald

ABOUT THE ARTIST

Sarah Fitzgerald is an interdisciplinary artist with an MFA in painting from the National Art School in Sydney. She has exhibited regularly in Australia and more recently in France, where she held a recent solo exhibition at Factory 49 Paris. In 2015, she was a finalist in Sculpture by the Sea, and was included in the curated exhibition *Intersections* at Incinerator Art Space. Her art practice includes drawings, paintings, and sculpture, as well as large scale installations. Sarah is interested in contemporary issues of place and identity and the role different types of structures such as language, architecture, and urbanization affect the way we live and communicate with each other.



LEFT: Sarah Fitzgerald, *It's All Right*, 2020, pen and pencil paper

JANE GUTHLEBEN

Hard Flora, 2020, corten steel

ABOUT THE ARTWORK

Hard Flora is a two dimensional steel silhouette of a formal arrangement of flora from the Willoughby Council area. This sculptural work is an extension of a recent series of paintings about how flora is tied to place and time in Australia. Steel, a common Australian building product, has been chosen to reflect urban growth in the Willoughby district, and also because it rusts and degrades over time echoing cycles of life and death in nature.

VIDEO

Hard Flora is a departure from Jane Guthleben's usual artistic practice as a painter. Surrounded by the floral oil paintings in her recent exhibition *Bush Chorus* at .M Contemporary, Jane talks about the various stages of the design development of **Hard Flora**. She reveals how living in the bushland area of Castlecrag has influenced both this work and her painting practice.

Short documentary courtesy of the Artist.

Producer: Jane Guthleben

Videographer and Editor: Josefina Vargas

ABOUT THE ARTIST

Jane Guthleben has a Bachelor of Fine Arts (Honours) from the University of New South Wales. She has been a finalist in numerous prizes including the Mosman Art Prize, Archibald Prize Salon des Refuses, the Ravenswood Art Prize and recently the Portia Geach Memorial Award 2020. She has had twelve solo exhibitions, and will soon undertake an artist residency in the Blue Mountains where she plans to study and paint the bush.

Jane Guthleben is represented by .M Contemporary, Sydney and Edwina Corlette Gallery, Brisbane.



PAMELA LEUNG

Safety Blanket, 2020, handmade recycled paper and cotton

Blessing, 2020, acrylic paint on handmade recycled paper

In The Dark, 2020, ink and cotton thread on rice paper

ABOUT THE ARTWORK

Safety Blanket refers to the idea of the security blanket and its capacity to provide a soothing feeling of safety in times of worry.

Since the bush fires that raged across Australia from late 2019, followed by floods in February and throughout the COVID-19 crisis for much of 2020, we have gone through multiple traumas, resulting in the disruption to the everyday pattern of life. This symbolic representation of a safety blanket is created from handmade recycled paper, whereby past daily business documents belonging to the artist have been pulped for the process. The papers have been embellished with the international symbol of luck—the four leaf clover—and hand sewn together to form a patchwork effect. The work is a metaphor for what we as a community are going through at the moment, and the need for a meditative and healing process to bring people hope and comfort.

VIDEO

Apart Anew, 2020, single channel video with sound

Pamela Leung's short film interprets the various steps of making handmade paper as actions that symbolise the idea of turmoil versus meditative healing gestures.

Short film courtesy of the Artist.

Producer and videographer: Pamela Leung

Editors: Pamela Leung and Joanna Williams

ABOUT THE ARTIST

Pamela Leung gained a Masters of Fine Arts (Painting) from the National Art School in 2016. She has exhibited in numerous group exhibitions in Australian galleries such as May Space, Grace Cossington Smith Gallery and the 4A Centre for Contemporary Asian Art. She has also participated in exhibitions at the Xiluo Old Street Cultural Museum and Beigang Culture Centre in Yunlin, Taiwan and at the Stockholm Independent Art Fair. She has held solo exhibitions at Factory 49 in Paris, Willesden Gallery in London, the Hong Kong Visual Arts Centre and at SLOT and Factory 49 in Sydney. Her work is held in Casula Powerhouse Art Centre art collection and private collections in Australia, United Kingdom, Hong Kong and Taiwan. In 2018, she was the winner of the 65th Blake Emerging Artist Prize.



DENESE OATES

Sugarloaf Tree, 2020, copper on corten steel plinth

ABOUT THE ARTWORK

Sugarloaf Tree, the 2020 copper sculpture made for ***Retracing***, emerges from my many walks through Harold Reid Reserve, Middle Cove, since moving to Willoughby 13 years ago. Here I absorb the shapes, colours, juxtapositions of the elements in the landscape and use that visual impact as a catalyst for my work. This sculpture is not a literal reproduction of a tree, but rather represents my interpretation of the landscape. Copper is my preferred medium as it has an almost organic feel. The curves and colour of this metal enable me to achieve my vision.

VIDEO

Denese Oates in conversation with Willoughby City Council's Curator. Denese walks along the Harold Reid Reserve track. In her studio, she discusses the influence of this area on her artwork.

Short documentary courtesy of the Artist and Willoughby City Council.

Producer: Willoughby City Council

Videographer: Sydney Classic

Editor: Joanna Williams

ABOUT THE ARTIST

Denese is a Willoughby-based artist who was born in Orange. She studied at the Alexander Mackie C.A.E. She has participated in numerous group shows since the late 1970s to the present, and has held regular solo exhibitions. She has been a finalist in the WSU Sculpture Award, Sculpture by the Sea, Woollahra Small Sculpture Prize, Sculpture in the Vineyards and what is now known as HIDDEN Rookwood Sculptures. She was the winner of the Site Specific Award in the North Sydney Art Prize 2017. Her work is represented in various private and public collections.

Denese Oates is represented by Stella Downer Fine Art, Sydney and Beaver Galleries, Canberra.



LEFT: Denese Oates, *Sugarloaf Tree*, 2020, copper on corten steel plinth

RHONDA PRYOR

Within Without, 2020, oil on wood, silk, pine, enamel paint and reproduction vintage upholstery cloth

Out of Frame, 2020, cotton

ABOUT THE ARTWORK

While the strong presence of Walter Burley Griffin's architecture is obvious, the geometry of the window designs struck me as particularly unique. ***Within Without*** is inspired by the windows of Fishwick house in Castlecrag. Overall, the work offers a sense of the structure and texture of the building, while referencing the original interiors and the period of its construction.

Out of Frame evolved from the focus on Walter Burley Griffin-designed windows in Castlecrag (specifically the Fishwick and Guy houses). Pieced in Korean pojagi-style, it is stitched together combining the two window designs.

VIDEO

Materialisation: Linescape, 2020, single channel video with original music by Ilse Johannsen

Rhonda Pryor visits Fishwick House, to install ***Out of Frame*** in the gardens of the house. Using the artwork as a filter to film through, Rhonda reveals the connection between the work and the house. ***Out of Frame*** floats gently in the breeze, providing veiled glimpses of the garden and the house, reinforcing the idea of a window but from an altered perspective.

Short film courtesy of the Artist and Willoughby City Council.

Original music: Ilse Johannsen

Producer: Willoughby City Council

Videographer: Sydney Classic

Editor: Joanna Williams

ABOUT THE ARTIST

Rhonda holds a Master of Fine Arts by research from Sydney College of the Arts, and has exhibited regularly since 2010 including seven solo exhibitions. She has recently been a finalist in the North Sydney, Fisher's Ghost and Blacktown City Art Prizes. In 2016 she undertook a residency in Japan to study traditional dye techniques and antique textiles, assisted by grants from the Australia Council for the Arts and the Copyright Agency. In 2017 she completed her first public art installation *Way of the River*, on a residential apartment building in Granville with artist Kath Fries and Architects Johannsen + Associates.



STEFANIA RICCARDI

Invented Space, 2020, metal and acrylic mirror

ABOUT THE ARTWORK

Invented Space is a reflection on altered notions of space and time. Inspired by Louis Borges' short story *Library of Babel* and by the artist's own experience during the COVID-19 lockdown, the work explores the necessity of constructing infinite spaces within the confined constraint of the home. The materials are light and industrial, characterised by an anonymous appearance.

VIDEO

Invented Space, 2020, single channel video with soundscape by Wade

The video documents the installation of the sculptural work ***Invented Space*** in the landscape. The mirrored planes of the sculpture reflect the movement of clouds in the sky in fast motion, to symbolise the way we have experienced time and space differently since COVID-19.

Short film courtesy of the Artist.

Original music: Wade
Producer, videographer and editor:
Stefania Riccardi

ABOUT THE ARTIST

Stefania is currently completing a Bachelor of Fine Arts at the National Art School in Sydney with a specialisation in Sculpture.

Stefania has studied Ceramics at TAFE (Hornsby). As a ceramicist she was the recipient of the Cultural Research Award by the Australian Ceramic Association (2017), and a Certificate of Merit at the 2016 Port Hackings Potters Group 2016 National Competition judged by Glenn Barkley.



CATHE STACK

Changing Line of Coastline Series 1, 2019, Australian timbers; Silver Ash and Celery Top, stoneware with carbon burn, string and salt paint

ABOUT THE ARTWORK

Changing Line of Coastlines Series 1 explores the changing line of coastline through the motif of water and the language of pattern and pattern disruption. Water is represented through abstract forms that reference the impact wave dynamics and rising sea levels, driven by climate change, have on our coastline. Found in the saltwater bays, estuaries and foreshores of Sydney's Middle Harbour are disturbing signs of the growing effects of coastal erosion. The idea of our bodies moving through a landscape shaped by water emphasises our reliance on water to all life. Cathe Stack engaged in research with the Water Research Laboratory at University of New South Wales to produce this series.

VIDEO

Featuring narration by Cathe Stack, this documentary montage reveals the influence of Middle Harbour on her artwork, as well as the notion of physically moving through the natural landscape.

Short documentary courtesy of the Artist.

Producer: Cathe Stack

Videographer and editor: Finbar Watson

ABOUT THE ARTIST

Cathe Stack is a Sydney-based artist who grew up in the Willoughby local government area. She has obtained a Masters in Sculpture (Research) and a Masters in Ceramics (Research) and is currently undertaking a Doctor of Philosophy degree at the University of New South Wales' Faculty of the Built Environment. She held a solo exhibition at Incinerator Art Space in 2018. She has participated in several group exhibitions at galleries including Manly Regional Gallery, Bathurst Regional Gallery and Dominik Mersch Gallery.



LEFT: Cathe Stack, *Changing Line of Coastline Series 1 (detail)*, 2019, Australian timbers; Silver Ash and Celery Top, stoneware with carbon burn, string and salt paint

ALMA STUDHOLME

Chasing Fibonacci No. 1, 2019, porcelain

Chasing Fibonacci No. 3, 2019, porcelain

Chasing Fibonacci - Natural Geometry in White, 2019, stoneware

Chasing Fibonacci - Light Form, 2017, earthenware wall sculpture

ABOUT THE ARTWORK

The group of ceramic sculptures is inspired by an ongoing fascination with the Fibonacci sequence found in various spiral patterns in nature. The work reflects vegetative and geological structures encountered in the local environment, as well as the play of light and shadows observed on these forms throughout a day cycle.

VIDEO

Alma and Brett Studholme, **Chasing Fibonacci**, 2020, single channel HD video with sound

The film links the ceramic sculptures of the **Chasing Fibonacci** series to natural environments which inspired their creation. Superimposed video layers follow the movement of natural elements and the forms which arise through that movement. They also point to the layered states of mind enacted in the process of making.

Video artwork courtesy of the Artist.

Producer, videographer and editor:
Alma Studholme and Brett Studholme

ABOUT THE ARTIST

Alma Studholme is a local multidisciplinary artist. She holds a doctoral degree from the University of Sydney for her research in cognitive science, contemplative religious traditions and art practice. Currently she is undertaking a doctoral specialisation in ceramics at the National Art School. She was a finalist in the 2020 Muswellbrook Art Prize, 2019 Blacktown City Art Prize, 2019 Fisher's Ghost Art Award and 2019 North Sydney Art Prize. When working on video projects she regularly collaborates with video artist and photographer Brett Studholme. Their recent work has been selected for international group exhibitions in Belgium, UK and Italy.



LEFT: Alma Studholme, *Chasing Fibonacci - Natural Geometry in White*, 2019, stoneware

JOANNA WILLIAMS

Unfolded: Willoughby Incinerator, 2020, handmade paper, photography and projection

ABOUT THE ARTWORK

Unfolded: Willoughby Incinerator centres on the Willoughby Incinerator site through an analysis of existing conditions together with interpretative and generative investigation. The work embodies movement through the undulating rhythms of the folded planes, allowing for a flow of perceptions through bodily and physical transitions in space which serves to continually rearrange the site's architectural and entropic history. **Unfolded: Willoughby Incinerator** constructs a second condition of reality surrounding the site, representing another way of exploring the spaces and forms of its structures through a depiction of the characteristics of the site, the entropic and historic resonance, alongside my personal connection with the site, from growing up in Naremburn.

VIDEO

Unfolded: Willoughby Incinerator, 2020, single channel video with sound

Featuring narration by Joanna Williams, the video presents documentation of the Willoughby Incinerator site, the artist's studio space and the production of her artwork. The narration touches on Joanna's relationship with the site, a brief insight into her practice, the processes she explored and the conceptual themes that underpin her work. Documentation of an image Joanna projected onto the Incinerator building conceptually mirrors her photographic projection of the building onto her physical artwork in the **Retracing** exhibition at Art Space on The Concourse.

Short documentary courtesy of the Artist.

Producer, videographer and editor:
Joanna Williams

ABOUT THE ARTIST

Joanna Williams is an emerging multi-disciplinary artist born and based in Sydney. She graduated with a Bachelor (Hons) of Visual Arts from Sydney College of the Arts, majoring in Print. She has participated in numerous group exhibitions, including *Pound of Flesh* at Gaffa Gallery (2012), *Replay* at Verge Gallery (2013), *Young Artists Initiative .M Contemporary* (2015), and the *Print in Isolation* as part of the More Than Reproduction online exhibition (2020). She held a solo exhibition at Folonomo Gallery in 2016. Joanna's practice explores her interest in architectural and city space, permanency and perspective. Consistently throughout her practice is a manifestation of the 'fold', a process-based response to the limits that regulate our urban spaces and provoke alternate strategies for addressing the way city spaces are constructed, regulated and negotiated.



ABOVE: Joanna Williams, *Experiment I*, 2018, handmade paper. Photograph courtesy of the Artist

SAIRI YOSHIZAWA

in distance, 2020, natural dyed hand woven cotton and wool

residue, 2020, natural dyed thread ends and wood

sketches, 2020, handwoven natural dyed cotton and wood

ABOUT THE ARTWORK

Sairi Yoshizawa's work reflects her interest in the eternal discovery of colours in local landscapes. Natural dye reveals endless seasonal colours; it is like searching for and recording nuances of colours and patterns in the land. The colours of the yarn are over dyed several times with different matter reflecting the abundance of nature. Her abstract landscape expresses the fragility through the material yet its resilience through repetition; a timeless cycle beyond the frame.

VIDEO

Video documentation follows Sairi to the tree lined areas of Willoughby area. Here she forages for the leaves and bark that have fallen from the trees after wild winds and rain. The found natural materials are used to create the natural dyes for her textiles.

Short film courtesy of the Artist and Willoughby City Council.

Producer: Willoughby City Council

Videographer: Sydney Classic

Editor: Joanna Williams

ABOUT THE ARTIST

Sairi Yoshizawa majored in Textiles Design Arts with honours at Australian National University. She has exhibited in a number of group shows in galleries such as Wangaratta Art Gallery and the Wagga Wagga Art Gallery E3 Space. Sairi has been a finalist in the Gosford Art Prize and the North Sydney Art Prize. She was a recipient of the Ruth Emery Award as a finalist in the Wangaratta Contemporary Textile Award in 2019. In 2014, she was an artist in residence at the Sturt Australian Contemporary Design and Craft centre, in Mittagong. This year, Sairi held two solo exhibitions—*Amidst* at Chalk Horse Gallery and *Lithe* at Delmar Gallery.



ABOVE: Sairi Yoshizawa, *in distance* (detail), 2020, natural dyed hand woven wool and cotton

Retracing is a Willoughby City Council Curated exhibition.
Proud to be part of the Emerge Festival and Sydney Craft Week 2020.

FREE

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ART SPACE ON THE CONCOURSE
409 Victoria Avenue, Chatswood (next to Box Office)
Opening Hours: Wednesday to Friday 11am-5pm,
Saturday and Sunday 11am-4pm

FOYER EXHIBITION SPACE
Ground Floor, 31 Victor Street, Chatswood
Opening Hours: Monday to Friday 8.30am-5pm