PERTH SKY
SCULPTURE PARK



# outdoor sculptures

2026/27

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PERTH
OBSERVATORY

City of Kalamunda

Front cover image:
*Beyond the surface* (detail)
by Sam Hopkins



## 1 | Greg Johns SA

### Floating figure

Corten steel
400 x 150 x 60
$95,000

A tall elongated figure influenced by both Aboriginal rock paintings and the wave patterns of contemporary physics. As such the very old and perennial holds hands with a new paradigm - an important balance right now. Placed amongst the tall trees of the Western Australian landscape the sculpture should find a home where it exudes a protective and connected presence with its surrounding environment.

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## 2 | Richard Aitken WA

### Trail

Recycled metal
150 x 596 x 3
$18,500

There is such a diverse range of earthly environments where humans reside. They include desert, sea, forest and mountains etc. From every one of those places people have always marvelled at seeing a shooting star blaze its way across the sky.





## 3 | **Noah Birch** WA

**it wasn't yours to take, no more than it was mine to give**

Galvanised steel

223 x 270 x 100

$35,000

Equity, diversity, equality and interconnectedness form a strong conceptual underlay that allows me to focus on creating works complete within themselves. I use abstraction as a unifier; there is nothing in the work that is not of the work and it requires no specific knowledge to participate.

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## 4 | **Sian Watson** SA

**Re-Emergence**

Steel, cement, sealant, paint

195 x 50 x 30

$8,700

I have long been interested in the relationships between humans, animals, and the landscapes we share. In particular how these relationships have shifted over time and the profound transformations Australia has undergone in the past 200 years. This work presents an oversized, abstracted spotted quoll, upscaled to match the scale of the human body. Its elongated tail curves to form an interior void within the figure, creating a space that is both physical and symbolic. This absence speaks to the quoll's decline and near disappearance, evoking loss, displacement, and the fragility of ecological balance.





## 5 | Andrea Vinkovic WA

### The World Within

High fired ceramics
55 x 300 x 200
$25,000

How can one depict the complexity of the inner world? The turbulence of rational and irrational thoughts and emotions; interplay of conscious and unconscious aspects of the mind, memories, perceptions and experiences that shape our behaviour and the worldview? It is a dynamic, everchanging landscape made up of a separate but interacting structures and systems, uniquely individual yet possibly universal.The title is a homage to Carl Gustav Jung; founder of analytical psychology.

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## 6 | Tony Pankiw WA

### Space Reflector

Aluminium, stainless steel
250 x 160 x 160
$15,000

*Space Reflector* is a continuation of my sculptures referencing organic shapes within the natural environment. Being positioned at Perth Observatory the reflectors mirror the surrounding environment capturing the natural bush and vegetation and create a window into the universe.





## 7 | Louise Grimshaw WA

### Fish out of Water

Silicone, plastic and nylon
Dimensions Variable
$5,500

*Fish out of Water* is an installation that explores the experience of displacement—of being thrust into an unfamiliar and unsuitable environment. It suggests a dispersed community—adrift, searching, and negotiating new conditions of existence.

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## 8 | Alessandra Rossi WA

### Coral (I am always connected)

PLA resin, aluminium, paint
170 x 50 x 40 each
$15,000

This sculpture explores the space in between connection and disconnection, presence and absence, the physical and the virtual. Like coral bleaching, it reflects the fragility of the invisible connections that sustain life and our sense of belonging.





## 9 | Gordon Mitchell WA

### The Paddle Pop Incident

Polystyrene core, Futura polymer skin, automotive paint and hardcote, wooden popstick, steel baseplate
230 x 204 x 180
$16,500

*The Paddle Pop Incident* is a humorous artwork reminding us of an unforgetable childhood experience and how the scale of this event becomes MONUMENTAL. That time when you are celebrating a day of fun and excitement... when your special treasured treat slips from your grasp... absolute disaster... your delicious paddle pop lays in the sand after only one bite! This monumental Ice cream sculpture marks a location of remembrance and regret! ...But now we can all laugh at the memory of the experience and share the story.

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## 10 | Jennifer Cochrane WA

### Sleeper Self-portrait #17

Burnt jarrah railway sleepers, Colourguard, galvanised steel
250 x 21 x 12 each
(250 x 135 diameter combined)
$15,500

*Sleeper Self-portrait #17* continues a body of work using reclaimed railway sleepers to create sculptural forms. These works act as a memory and attempt to provide an appreciation for the majesty of the jarrah forest that once existed in the southwest. A sense if loss and sadness is just below the surface when acknowledging the destruction of the forest for infrastructure and economy enabling colonial intrusion into the landscape here and around the world. The three forms stand tall, and proud, quietly reclaiming space.





## 11 | Ivan Smith UK

### Order & Chaos

Galvanised mild steel, local rock
270 x 320 x 180
$70,000

*Order & Chaos* reimagines Newton's Cradle through rough, unshaped local rocks, placing scientific logic in tension with geological time. Traditionally demonstrating precise cause and effect, the cradle is disrupted by irregular forms that resist standardisation and predictability. One rock is lifted, poised to swing, yet remains static: energy is present but never released. Installed among the forested hills surrounding Perth Observatory, the work becomes an object of observation rather than demonstration. It reflects the instability of contemporary climate systems, where human actions produce uncertain consequences, ultimately questioning the limits of control, certainty and order when confronted by natural forces.

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## 12 | Tony Davis WA

### Ramble

Corten steel, jarrah, structural steel, galvanized hardware, salvaged (heritage) bolts and rivets
350 x 180 x 120
$45,000

Continuing the exploration of Donald Judd's assertion about man-made structures "if it's not functional, it must be Art", *Ramble* is a form of folly. It is an animated coalescemce of memories of the robust heritage structures that punctuated the wheatbelt landscape where the artist grew up (railway bridges, tank stands, windmilss etc.) and utilizies the materials that retain structural integrity salvaged from them to spark our collective memories.





## 13 | M, J + J Studio WA
**(Angela McHarrie, Tony Jones, Ben Jones)**

**Drift**

Aluminium, powder coating
300 x 80 x 100
$23,000

A delicate 'seed like' vessel is held aloft by three organic forms.

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## 14 | Valerie Schönjahn WA

**Many Many**

Clay and copper wire
undefined
$1,000

Draped over the ground, like a cloth, this work adapts to the shape of its surroundings.

“A chain is no stronger than its weakest link”

But when the idea of chain is amplified in to a net like system, it gains strength. A diversity of forms, sizes and ‘weaker’ members don’t affect the integrity of the whole. Many different small clay shapes come together to create their own pattern language.





## 15 | Kim Perrier WA

### Seyfert Enigma

PVA Concrete, basalt fiber re-enforced, steel, Glass Crystal, Acrylic sealer
250 x 250 x 40
$80,000

A Torus blooms into a spiral Seyfert galaxy, its surface encrusted with multicoloured glass beads, each a star. Light dances across whirling arms, echoing cosmic reflection; the core hums with quiet gravity, holding a universe in still form.

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## 16 | Peter Dailey & Beverley Iles WA

### Colony

found brick, glazed ceramic, paint, wire
200 x 300 x 300 (variable)
$25,000

The universe is mind bogglingly vast. So, too, is the fungal network under the surface of the earth. If the underground filaments of this network were stretched out in a single thread, it would reach the sun almost a billion times over. This abundance formed through the establishment of these symbiotic communities of plants and fungal for over 400 million years hints at the strength in interdependence and interconnectedness. *Colony* makes this fungal network apparent and allows us to think about the space in which humans co-exist within the natural world - between the ground below and the skies above.





## 17 | Stephen Harrison NSW

**We dreamt of him long before we inhabited this earthly sphere (Son of Saturn and his pet sphinx).**

Sealed and patinated lead, bronze, steel plinth
286 x 62 x 62
$15,000

Blending the mythological and the mundane: In alchemy, lead is evocative of the planet and god, Saturn, who is chained to the sphinx, which mirrors me walking my cat, Mr,Flynn in his harness.

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## 18 | David Horton NSW

**The Heavens**

Mild steel, polyurethane paint
260 x 196 x 210
$85,000

*The Heavens* is a non denominational work that recognises the spiritual need in humanity to engage in wonder. This fascination with the night sky and our place within it has long prompted the question of what's next after our short time on earth. I have used the constructivist methodology of improvisation, to arrange the-quadrant patterns, common to many faiths, into a composition that is complex but held together by a simple arch shape. It's site in nature hopefully reminds us that whatever we think about our position in the universe, ultimately we are a part of the natural world that needs our love, care and protection. In an age where we look constantly down at our phones, we must remember how beautiful it is to look up.





## 19 | Dawn and Phil Gamblen WA

### Scope

Corten, aluminium, automotive paint
300 x 105 x 82
$37,125

*Scope* is a continuation of our exploration into the intersection of geometry and 3D form. It has been inspired by the negative space of a telescope tube trained on the sky. The earthy texture of Corten and Banksia-like facets connect with the bushland surrounds. The deliberate contrast between Scope's organic, weathered exterior and its precise, luminous interior evokes a sense of unexpected beauty and inner energy. It challenges the viewer to consider what lies beneath surfaces, both physical and metaphorical.

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## 20 | Astra Parker SA

### Telluric Field

Corten steel
200 x 120 x 200 each (variable)
200 x 1500 x 400 (combined)
$35,000



Drawing inspiration from fractured stone formations, the sculpture echoes the way natural geology delineates shelter, habitat, and place. Situated within the observatory, the work enters into dialogue with a site shaped by looking outward - toward the vastness of space. Its fractured forms suggest both geological formations and constructed structures, blurring distinctions between the natural and the built. In this setting, the sculpture invites viewers to consider how we create spaces of orientation, gathering, and shelter, and how our sense of place is shaped not only by walls and roofs, but by edges, proximity, perspective, and our relationship to the space beyond.



## 21 | Kevin Draper WA

### Insignia

Raw timber, forged steel,
smoke blackened imprint
550 x 250 x 35
$44,000

The reference for this work is the agricultural 'hot brand'. I have mimicked this process using brand imprints from a bygone era. Brands are signifiers of ownership over animals and land. I have used this process directly onto a tree form. Working like a blacksmith, I am drawn to the brand's mode of construction and the use of heat as a catalyst for a 'painful imprint'. Although the history, politics, and harshness of the brand is significant, I am just as drawn to the process using heat to make an imprint onto timber, almost in the way you might create a drawing.

## 22 | Zero Higashida JPN

### The Universe Within Us

Stainless steel, brass, crystal
360 x 110 x 110
$120,000

To look into the universe is also to look into our own existence and future. The origin of this work lies in a dream I had about 26 years ago. In the darkness, I experienced a luminous sphere containing the universe and life. That experience remained with me and, over many years, evolved into this work. An observatory is not only a place to observe the universe, but also a place to consider where life came from, who we are within the cosmos, and how humanity might shape its future. I hope this work becomes a small light that inspires us to think about the future of life and humanity within the universe.





## 23 | Shaumyika Sharma USA

### Hemispheric

Reinforced concrete
(natural and pigmented)
75 x 75 x 75 each
$34,000

*Hemispheric* was inspired by that moment just before the sun dips below the horizon; when the sun appears hemispheric, and we lose natural light. As an architect and fine art practitioner, I consider natural light to be my most important material.

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## 24 | Tania Spencer WA

### Flare

Copper, resin
130 x 130 x 40
$7900

A solar flare is the release of magnetic energy into the sun's atmosphere. The scientific side is beyond my basic understanding of it, but I imagine the energy is intense, really just like the energy it has taken to get the Perth Sky Sculpture Park birthed. Like a solar flare affecting the layers of the atmoshpere, it is a beginning of sorts, that affects all Western Australian sculptors with its infectious energy.





## 25 | Sam Hopkins WA

### As Above

Stainless steel 316,
silicon bronze
300 x 150 x 150
$98,000

What appears unified begins to shift, carrying accumulated strain until equilibrium gives way.

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## 26 | Aaron Nannup WA

### Boorna Wongi

Local timber, mild steel
300 x 280 x 100
$32,000

*Boorna Wongi* features two large carved timber tapping sticks inspired by cultural forms and natural growth patterns. Installed in a crossed formation with subtle lighting the work connects community, landscape and material through rhythm and place.





## 27 | Sharyn Egan WA

**BalgaBoola**
Multi-coloured thread,
string, steel armature
220 x 90 x 90
$6,000

In Nyoongar culture the Balga (grass trees) have important uses as tools and shelter.

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## 28 | Caroline Christie-Coxon WA

**Black Hole**
Land art with
horticultural charcoal
10 x 600 (diameter)
NFS

I work across disciplines, engaging process and local ecologies where body, material, and landscape intersect. Through gentle temporary, site-responsive action the work reveals interdependence and humanity's entanglement within a closed system.





## 29 | Clancy Warner SA

### The Drifters

Reclaimed oregon timber, reclaimed turpentine jetty pylon, sand-cast bronze
177 x 453 x 97
$35,000

The climate changes, sea levels rise, and the People are losing their homelands. They are adrift yet searching, embodying both self and spirit, present and history, ancestor and culture, carrying with them connections that may yet be lost...

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## 30 | Tom de Munk-Kerkmeer WA

### Broad Band Dopamine Spike

Wood, steel, acrylic paint
350 x 60 x 60
$10,000

"2026,27,28...

Have you got your smartphone on you?

Is your plan paid up?

Taking pictures? Sharing them?

And again getting lost in its labyrinth, swiping precious time away...are you getting your fix?"

Further and further disconnected from earthly realities.

Look up, yes let's go to Mars, let's conquer the universe...

What happened to being thankful for what we have down here under the mighty night sky?





## 31 | Nic Compton WA

### Gauge

Wandoo and steel
480 x 200 x 200
$32,000

*Gauge* is a work of abstraction with my mind trying to perceive of a tiny cell inside my brain that may have a relationship with an ever expanding universe/s? The concept that our solar system is just one of millions, billion or an infinite number? To fashion these concepts into one artwork is seemingly impossible, or highly improbable.
The spirals emerge from much of my previous works, which I always imagined coming from my early Maori influences and plants or ferns unfurling. When I think of such spirals repeating continuously throughout infinity something fractal must be happening here, and this may have some connection to a spiralling universe.

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## 32 | Jill Smith & Phil Dench WA

### Luna Unfolding

Cast aluminium, steel, automotive paint, LED lights
178 x 157 x 32
$50,000

*Luna Unfolding* looks at imagery of the Moon, past and present. The medieval tale of a mistaken reflection of the moon being cheese, a cow jumping over the moon and Melies', Trip to the Moon. All fanciful, but embedded in folklore and imagination. In 1969, man walked on the Moon surface, not made of cheese but fine dust. The imagery taken at that time looking back at earth glowing like a jewel in the darkness made us all realize for a moment how special our Earth is. "That's one small step for man, one giant leap for mankind.", so true.





## 33 | James Parrett NSW

### M-Fifty

Stainless steel 316
230 x 310 x 230 cm
$85,000

The heart of my sculptures are inspired by the aesthetic potential of the circular form and what can be achieved through the dissection and reconfiguration of radial arcs. I strive to challenge and defy a viewer's expectation, creating visual intrigue with my shapes and the points of intersection between lines, shapes and curves. Being able to create a rigid form that conveys movement is the ultimate goal.

## 34 | Yuko Takahashi WA

### Fortitude

Bronze
260 x 98 x 70
$68,000

This sculpture depicts a goat standing on a steep rock. Simple curves and the absence of fine detail emphasise its strength, energy, grace and solitude. Yuko tries to express a striking combination of the animal's resilience and its austere beauty.





## 35 | Ben Fasham VIC

### We Are One

Stainless steel
180 x 220 x 80
$38,600

*We Are One* invites contemplation on the power of collaboration, the beauty of merging contrasts, and the transformative impact of unity. Its minimalist yet powerful design encourages reflection on the strength found in coming together, not as one homogeneous entity, but as a symbiotic and harmonious collective.

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## 36 | Fiona Gavino WA



### Swan Theory

Steel strapping, marine grade stainless steel, gold leaf
160 x 90 x 120
$22,000

Weaving embodies some of the earliest forms of mathematics and engineering. To create the herringbone pattern used to in the surface of this sculpture, the metal strips are offset in a sequence of one under, two under, one over, two over. Each time I introduce a new strip, I must count through the strips of metal to maintain the correct . What I find compelling is that if I make a mistake, the weave communicates it: the material rejects the new strip and pushes it out. This resistance tells me I have miscounted, and I must return to the point of error and correct it, this tells me there is a material intelligence that happens. *Swan Theory* grew out of deep attention to place and a celebration of the Derbarl Yerrigan/Swan River as a living entity. I wanted the work to be anchored not in the idea of the city, but in the still-present natural systems that sustain our quality of life here. The sculpture takes the form of an abstracted swan, its curving silhouette echoing the way a river winds and bends through the landscape. The work also carries deeper resonance through the herringbone sawali weave, which has become a personal metaphor for home.



## 37 | Hannah Kidd NZ

### Playing the Long Game

Steel & corrugated iron
350 x 500 x 400
$45,000
(individual pieces from
$2,500 to $17,000)

Ecosystems, even with displaced/introduced species are constantly shifting and nature has a remarkable capacity to respond, rebalance, and reclaim its place. She doesn't need to rush or fight every battle. She can simply wait. Mother Nature knows a thing or two about playing the long game.

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## 38 | Michael LeGrand ACT

### Glacier

Painted steel
172 x 213 x 183
$85,000

*Glacier* evokes basal sliding: mass shifting gradually over unseen terrain. Its smooth, weighty forms lean and press against each other in a state of quiet tension, suggesting movement held in balance. This restrained motion resonates with cosmic phenomena—orbital drift, gravitational pull, and the subtle mechanics that govern both terrestrial and celestial systems.





## 39 | Javier Garibaldi SA

### Rapport

Basalt and Tuff Stone
95 x 50 x 45
$8,300

*Rapport* is made from basalt and tuff found close together on Bony Mountain. Two stones from the same volcanic event, shaped differently by time and pressure. They sit side by side, neither one in charge. I didn't invent a relationship between them. I just tried to let the one that was already there come through. Working stone is always a push and pull between what I want and what the material will allow. This piece holds that tension: two bodies in quiet contact, still themselves, yet completely tuned to each other. Out under the sky at Perth Observatory the conversation continues with light, weather and the long view outward.

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## 40 | Neil Turner WA

### Europa Dreaming

Old growth Jarrah
130 x 120 diameter
$65,000

*Europa Dreaming* reflects the fractured surface of Jupiter's moon Europa, whose icy crust conceals a vast ocean beneath. A hollow sphere of laminated salvaged old growth jarrah is carved, textured and coloured to evoke this shifting planetary surface. Through the carved and coloured skin, the natural jarrah beneath emerges, echoing the way Europa's fractured crust hints at what lies below. The jarrah carries its own deep sense of time, adding another layer to the work. The sphere becomes both planet and vessel, its textured surface suggesting pressure, movement, hidden interiors and the possibility of unseen worlds beneath its crust.





## 41 | Peter Walker SA

### The Gatherwing

Merbau and recycled hardwood
270 x 450 (variable)
x 600 (variable)
$12,000

Tricksters, Shapeshifters, Messengers. Birds function as sensitive indicators of planetary health, reflecting environmental change through migration patterns and feeding behaviours. As degraded land is restored through regeneration of native bushland, returning bird populations signals ecological recovery. Ravens and crows occupy a complex symbolic space across cultures. Frequently understood as messengers, harbingers, and prophetic figures, they embody intelligence and adaptability. Their behaviours reflect a tension between nomadic movement and territorial attachment, mirroring broader questions of displacement and survival in changing environments. Drawing on references to Shintoism, the sculptures emphasize the importance of reconnecting with nature on both scientific and spiritual levels.

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## 42 | Hugh McLachlan TAS

### Take Flight

Highly polished stainless steel 316
blackened stainless steel plinth
260 x 120 x 30
$68,000

*Take Flight* is a sculpture in response to all the times I have looked up at the night sky on a cold clear Tasmanian night. Thousands of bright stars and vast areas of black nothing, and these are just the stars in our galaxy, one of countless millions of galaxies that make up our universe with unimaginable distances of nothingness in between. The star filled night sky invites us to think big thoughts.





## 43 | Takahiro Hirata JPN

**Dark Night Shine 2026**

Black granite

89 x 29 x 29

$28,000

For me, carving stone is not merely a process of creating a sculpture; it is a process of self-enlightenment.

Through this process, I would like to continue seeking peace and serenity for myself and for those around me.

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## 44 | Jina Lee WA

**Evolution**

Marble, sandstone

190 x 55 x 60

$32,000

Inspired by the shape of an atom, this work reflects how our existence may seem insignificant, like a single atom in the universe. Yet every atom plays an essential role in the balance and evolution of the universe.

Like atoms, we are all connected. As we move through life, we change and evolve. As our energy continues its journey, it transforms and bonds with other energy, creating new forms and giving rise to new life. Through this continuous cycle of transformation and connection, life goes on.





## 45 | Tim Macfarlane Reid WA

### The Approach

Bronze, stainless steel, aluminium, Corten steel
200 x 120 x 120
$35,000

The artist is always interested in the movement and interaction of the audience with the artwork - how we view it, different perspectives and interpretations. All of these elements are captured in the different forms of the composition. The work is tactile and invites touch and interaction.

For the artist, the work is reflective and contemplative.

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## 46 | Geoff Overheu WA

### High Ground 2

Bronze, steel, concrete
300 x 150 x 120
$25,000

A bronze tree cradles a sphere of insects, holding fragments of memory in stillness. It speaks to transience—how life gathers, fades, and transforms - yet remains a quiet celebration of resilience, connection, and the beauty of fleeting moments.





## 47 | Jonathan Rockefeller USA

### The Bird

Aluminium, powdercoat
145 x 140 x 56
$25,000

Jonathan Rockefeller's *The Bird* takes its cue from the birdlife of Western Australia, the kind you often hear before you see. A black silhouette, head thrown back and beak open, rises from a stand of reeds in greens, orange and red. The bird has been distilled into a deliberately minimal form: a few sharp angles, a single bright eye and the whole posture of a bird mid-call. Some reeds cross in front of it and others fall behind, so it seems half-hidden, as if you've come across it out in grasslands and nesting grounds. The work is drawn from the landscape, and it belongs back in it: among planting, against open sky, at the edge of a lawn. Indoors, it brings a little of the outside in. Either way, the silhouette does what a real bird does: it catches the eye before you have quite worked out what you are looking at.

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## 48 | Peter Zappa WA

### Swell Seeker

Stainless steel 316, 2 pack coloured polyurethane coating
300 x 250 radius
$37,500

*Swell Seeker* is a kinetic sculpture that celebrates both summer at the beach and the invisible forces of an ever-dynamic sky. A balanced kinetic arm shaped as a stylised breaking wave responds to the slightest breath of wind. The yellow sun and seabird at the opposite end double as a sail. *Swell Seeker* is like an antenna responding to the sky's often unseen but ever-present dynamic forces. When animated by a subtle breeze or a powerful gust, the sculpture becomes a meditation on air as a generative and unpredictable force.





## 49 | Britt Mikkelsen WA

### Equilibrium

microcement, HD polystyrene, render, galvanised steel
220 x 90 x 155
$22,000

The form is inspired by the Malleus or 'Hammer' bone of the human ear. This organ allows us to hear and find equilibrium in an often confusing world and as such represents sound, but also balance. The semi abstract form reminiscent of its skeletal origins, celebrates balance both physical and emotional.

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## 50 | Shaun Sawbridge WA

### Aurelia

Stainless steel 316, bronze
320 x 450 x 60
$90,000



*Aurelia* explores sacred geometry, drawing inspiration from the Fibonacci sequence and golden ratio patterns echoed in nature that evoke the rhythms of the cosmos. Its flowing form suggests expansion, orbit, and the interconnectedness of all things. A rich bronze patina contrasts with reflective stainless steel accents, creating an otherworldly finish that suggests a material from beyond our planet. Changing light and perspective reveal new textures and reflections, inviting contemplation of the relationship between mathematical order, organic movement, and the mysteries of the universe.



## 51 | Nenad Milovanovic SRB

**Axis**

Mild steel
300 x 55 x 55
$63,000

*Axis* is a monolithic form exploring motion held within structure. It appears stable yet in flux. Energy is not depicted, but defined within the empty inner space, where motion exists as continuous flow.

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## 52 | Georgia Zoric WA

**The Observatory Keeper and his cat Luna**

Ceramic, steel plinth
180 x 60 x 60
$22,000



*The Observatory Keeper* has spent the majority of his life observing the night skies. His astronomical duties include tending the equipment, winding the clock, charting his observations and keeping the kettle boiling. Stalking his every move is his cat *Luna*. She orbits his life the way the moon orbits Earth. Hand built from a personal blend of raku clay and coloured in both stoneware glazes and commercial underglazes, *The Observatory Keeper* is an observation of the passion, love and commitment involved in being witness to the celestial canopy.



## 53 | Jake Coghlan WA

**Sidera**
Aluminium
340 x 200 x 200
$40,000

*Sponsored by*
*Capral Aluminium*

Quartz measures seconds through its vibration. Astronomy measures distance in light years. At both scales, time is not just a measurement but is understood physically and spatially. Time locates us in the moment, and in the universe. I'm interested in how patterns arise in nature and how these forms relate to our understanding of ourselves and the universe. *Sidera* is a reflection on deep time, geology, order and chaos. If physics is universal, the same atomic order that makes quartz a measure of time on Earth would exist wherever quartz forms. The structures we use to measure time are part of a wider order, and part of how we understand our place within it.

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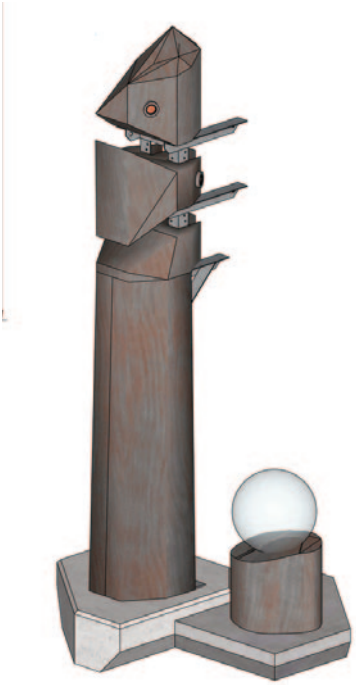
## 54 | Nicholas Uhlmann SA

**Seed I**
Stainless steel, corten steel, perforated copper, cast aluminium
330 x 240 x 120
$28,000



Just as certain plants rely on the flight of birds to spread their seeds, our own ideas need inspired action in order to reach fruition.

As a sculptor, the dance between form and void interests me, not only on a material level, but also as a meditation on the framework of human consciousness. So, within my work there is often a dynamic union of opposites and a fullness of sculptural form that tapers to a point. These features aim to alert the viewer of the interdependence between form, space and consciousness.



## 55 | William Leggett WA

### Structural Potentialities and Temporal Pleasures

Reclaimed Jarrah, structural steel, concrete
506 x 100 x 333
$45,000

Leggett's systems-based practice emerges through the alignment and convergence of internal and external conditions, shaped by evolving Archispheric concepts.

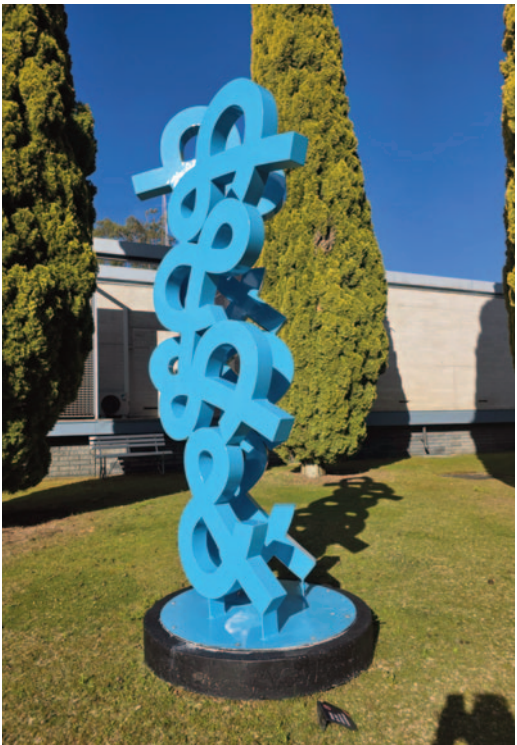
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## 56 | Steve Tepper WA

### and more

Marine grade aluminium (5083), paint
240 x 80 x 80
$29,000

The ampersand (&) is an icon that simply means and. Once the 27th letter of the alphbet, its shape is considred anthropomorphic. It was this characteristic and the idea of 'and' implyimh more, that ispired this artwork. Several ampersand shapes have benn brought together to create this whimsical sculpture that hints at the nature of sitting, contempation and distraction.





## 57 | John Clement USA

**Tusk**

Painted steel
182 x 180 x 243
NFS

Transforming this industrial material, Clement creates a monumental line drawing, swirling through time and space. These sculptures appear to defy gravity, as they swoop and swivel in the air. Endlessly devoted to the geometry of the arc, John Clement refines cold steel into graceful, vibrant, curling sculptures.

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## 58 | Sam Hopkins WA

**Beyond the surface**

Corten steel, stainless steel 316
320 x 330 x 150
$67,000

*Beyond the surface* explores hidden networks connecting and communicating beneath the surface, drawing inspiration from internal systems in living beings - nervous systems, mycorrhizal networks, and vascular structures. These vital, invisible systems prompt questions about whether objects, too, possess unseen communication networks.

This sculpture challenges boundaries between the visible and invisible, the living and inanimate, inviting viewers to consider what lies beyond the surface and the mysteries concealed within.





## 59 | Anton Forde NZ

**Matariki**

Australian hardwood, New Zealand pounamu, jade
230 x 24 x 12 each
230 x 370 x 190 combined (variable)
$6,000

In dialogue with their Observatory location, *Matariki* presents nine individual Pou—contemporary 2.7-metre-tall sculptures of larger-than-life male and female figures—positioned to reflect the celestial pattern of *Matariki*. In Māori culture, *Matariki* refers to the Pleiades star cluster and the celebration of its first rising in late June or early July, an event that marks the beginning of the Māori lunar new year.

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## 60 | Denise Pepper WA

**Women wear trousers 2024**

Aluminium, stainless steel
240 x 150 x 90
$28,000

The work is a tribute to women sculptors throughout time and space.





## 61 | **Simon Gilby** WA

### Tarmac Sky

Mild steel, epoxy resin

240 x 160 x 90

$15,000

This artwork has developed over 10 years, beginning as some attempt at responding to our suburban fears of strangers, the unexpected and the unsubdued. Now the figure is pierced by a map of the night sky containing entities within 20 light years of here. In reference to the profound advancements we inherited from islamic astronomers through the centuries, the words of the poet and philosopher Muhammad Iqbal are spent among the stars of the night sky. Maybe it's the numinous that can bring some perspective to seemingly petty misunderstandings and disastrous world events?