PERTH SKY
SCULPTURE PARK



small works

2026/27

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PERTH
OBSERVATORY

Front cover image:
Rabbit by Wang Hui

City of Kalamunda



Leanne Berelowitz NSW

Golden Hour

Ceramic
H 13.5 x W28 x D 20.5
$1800

Finding balance within ongoing change is challenging. I'm interested in the tension between retreating inwards and expanding outwards during times of transitions. I have used red clay to connect to the fleeting moments of repose when the coppery late afternoon light transforms our surroundings.

Juliane Brandt SA

Boundless

charred wood and ceramic on metal stand
53 x 15 x 22
$580

Boundless explores our persistent yearning to understand our place among the stars. Using fire-charred wood to symbolize the resilient spirit required to reach the unknown, the artwork serves as a visual dialogue between our quest to explore and inevitable adaptation. Looking outward requires acknowledging our own evolution, illustrating a relationship defined by persistence and the drive to transcend horizons.





Melissa Cameron WA

rapidlyclosingwindowofopportunity - 5 crowns

found steel street sweeper blades
6 x 20 x 15
$8,400

Mild steel street sweeper bristles break off and fall from street sweeper trucks as they work. I've collected many thousands of these thin metal strips. Over 250 bristle ends, across 5 crowns, disguise a message in their form, via the 1's and 0's of binary/ascii encoding, the primary language of digital data transmission. Once decoded, they read: "rapidly closing window of opportunity." In this series, each crown, small and large, contains one word. The phrase "rapidly closing window of opportunity to secure a liveable & sustainable future for all" is from the Intergovernmental Panel on Climate Change report in 2023.

Mikaela Castledine WA

Spin

Carved Basswood, found timber box
and found objects
23 x 20 x 14
$1,800



Spin is part of a body of work that explores the complex relationships between humans and animals. It references zoos of the past and other travelling animal acts. The making of this collection collided heavily with the death of my father and the subsequent releasing of all his sequestered objects from a long and practical lifetime. Many of his tools, and those of his parents and grandparents, have long been retired from use, but these works give new life and purpose to these objects.



John Clements USA

Tubular

Painted steel
30 x 22 x 12
POA

Jennifer Cochrane WA

Sleeper Self-portrait #24

Reclaimed jarrah railway sleeper,
burnt and waxed
63 x24 x15
$3,500

Sleeper Self-portrait #24 continues a series of works using reclaimed railway sleepers to create sculptural forms. This process began with carving the sleepers and wrapping steel around the form. This resulted in a charred black finish to the wood due to the heating process required to 'wrap' the steel around the carved surface. The beauty and subtlety of the burnt surface became apparent and desirable such that it took over and ultimately meant the steel was left out altogether keeping the manipulation of the sleeper to a bare minimum - cut, burn, wax and assemble.





Jake Coghlan WA

Balance

Heat treated mild steel with an acrylic varnish
60 x 30 x 30
$3,800

Inspired by the cubic crystal structure of pyrite, *Balance* reveals the unseen lattice that governs mineral growth. Repeating geometric frameworks determine the crystal's outward form. Stacked cubes echo this concealed order, while their subtle shifts point to the pressures and imperfections of natural formation.

Nic Compton WA

Cosmos directive

Jarrah
66 x76 x20
$5,200

Maori imagery and the broader Pacific carving styles speak powerfully to me and the artworks I make are my own interpretations and creations influenced by carving traditions. In this work you can see the 'koru' or unfurled shoot of a fern, a strong Maori carving symbol, blended with organic shapes from the sea and land. Patterns that also repeated in the cosmos.





Tony Davis WA

Encircled

Sheoak wood, glass (lens),
steel boiler rivets, copper
90 x 55 x 15
$6,500

Encircled is a composition of both materials and perceptions common to the exhibition site, bought together to enrich our appreciation and comprehension of its existence; the Sheoak wood is native to the Darling Scarp environment (a beautiful and durable timber with a magnetic tactile appeal), the plano-convex lens references the role of the observatory AND adds an interactive element and focal point, the boiler rivets recollect the heritage of days gone by when steam engines sustained development in the area, and finally, the encircling motif of the design references a strong graphic used by the indigenous people who inhabited the area.

Kevin Draper WA

Tree of Wings

Forged and welded steel, bronze and copper, beeswax
35 x 25 x 30
$2,800

The winged forms set within the tree structure are a symbolic reference to a fragile environment.





Anna Dudek NSW

We Came To Understand Time

Polished copper
49 x 37 x 74
$3,600

Anna Dudek's sculptures command space. Mirror-like surfaces, vibrant colour and shifting shadows create immersive environments that invite reflection, both literal and emotional. Her practice rests on a simple belief: nothing exists in isolation. The work explores the shifting relationship between self and landscape, external and internal, offering a quiet meditation on light, identity and the human condition. *We Came To Understand Time,* a single folded sheet of copper balanced on its edge, embodies this. Walk around it and it changes: an anchor, a wing, a wave. Understanding, like the sculpture, rarely arrives all at once.

Stuart Elliot WA

Ramble

mixed-media works using a wide range of materials, often incorporating industrial, found, and natural elements
25 x 20 x 40
$12,000



Basically it's an astronomer's chair with simple control panel facing an exotic screen, all styled on a 30's sci-fi aesthetic informed by that masterpiece Modernist movie Forbidden Planet. I was aiming for an ambiguity wherein the astronomer may or may not be terrestrial human. The chair's vacant: has the viewer on a break or to telling someone important something important? Or is the whole thing abandoned or mothballed? Could there be a world changing discovery in the brief seconds before someone must be informed, or the exhausted viewer gone to tell The Leader they can't go on unless their invigilator's fee is doubled?



Phil Gamblen WA

Fusion

Aluminium, powdercoat, LEDs
134.5 x 58.2 x 57.6
$9,800

Fusion is a continued exploration of the geometry of the icosahedron and dodecahedron and offers a glimpse into the night sky. Through an innovative lighting effect, it plays on our visual perception, creating an immersive experience that transcends ordinary observation and invites viewers to question what they are seeing.

Damien Gavillet WA

Origins

River Gum and Toodyay quartz
80 x 40 x20
$7,900

The timber was found in a dried out salt encrusted river creek, at the close of a long hot brutal summer, already marked by time and the passage of water. The flow and and form were further revealed through the creative process, with little forethought on my part. The process was one of trust and discovery rather than that of design.

What emerged was a sculpture that encircles a central void - a space that stands for what we cannot know. The hollow core speaks of the mystery of human existence, our arrival into this world from a place beyond knowing and the threshold we will one day cross again. The form holds the question without providing an answer, as all great mysteries must.





Yoshiko Gunning WA

Grass Tree composition #1

Acrylic, UV print
30 x 40 x 30
$2,000

The work is created using UV printing on acrylic sheets, which are then constructed into a box. The UV print enhances the material's translucency, allowing for layered visual depth and dynamic light interactions. The piece explores the relationship between structure and luminosity, drawing from the architectural precision of Tadao Ando and the atmospheric qualities of James Turrell's light based artworks.

Richard Hammer WA

Fiddle Sticks Junior

Aluminium sheet, tube, bar, ball bearing
Ht 50cm, Diameter 55cm
$1,750

Fiddle Sticks Junior is a chaotic kinetic work that responds to movement of the ambient air. It's significance to you is your choice. It follows the maxim that art is an event and not just a thing. There is no representation of something else; no representation of an idea, unless it is a machine that represents itself. Most machines have a purpose and are predictable. Turn the tap, water flows. Fiddle Sticks Junior has no purpose and is not predictable. There is a saying that certain works of art need no reason to exist.





Stephen Harrison NSW

the Golden Sphinx

bronze
25 x 10 x 15
$3,800

The enigmatic sphinx: the blend of feline and human characteristics make this unique species a complex animal.

John Hayward SA

Small Maquette #6 - Dancing Bower

Timber
70 x 60 x 25
$6,500

Small Maquette #6 - Dancing Bower is part of a larger series of maquettes, both large and small, for potential architectural scale timber structures or public artworks. The structure has movement and fluidity, solidity and transparency. A larger version of this sculpture series was exhibited at the 2012 Palmer Sculpture Biennial as a collaboration with Ian Hamilton.





Zero Higashida JPN

0 ∞-The Universe Within II

Stainless steel, brass, crystal
59 x 31 x 31
$12,000

The egg is a form that symbolizes the beginning of life. By enclosing the universe within it, I seek to express the idea that an infinite cosmos can exist within a single small life. Many of the elements that make up our bodies were born within distant stars. We do not exist outside the universe; we were born from it and live as part of it. I hope that looking into this small universe may invite us to reflect on ourselves, the origin of life, and the future of humanity



Takahiro Hirata JPN

Arrowhead Dark Night Shine 2026

Black granite
49 x 24 x 20
$4,800

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.

Takahiro Hirata JPN

Shine 2026

Marble
13.5 x 30 x 6 (wall mounted)
$2,800



Sam Hopkins WA

Distorted Perception Maquette

Stainles steel, granite
56 x 28 x 27
$6,100

The artist explores material manipulation through the transformative process of metal inflation coursing the mirrored surface to reflect and distort the surrounding environment, creating a dynamic interplay of colour, texture, and form.





Adam Hisham Ismail WA

The Quiet Earth

concrete/wood/wire/acrylic paint
30 x 55 x 25
$4,500

Using flagrant pageantry, animal archetypes and idiolectic mythology, Ismail creates a series of formal and conceptual conundrums which invite the audience to construct their own narratives. Recent projects have expanded his work into more ambitious areas of sculptural installation, both in terms of scope and scale: theatrical landscapes set in vivarium-like display cases. Composite set buildings influenced by these installations are the basis for an ongoing photographic series. The works are steeped in personal mythos and speak about the human condition at large, the power environment has on its inhabitants, and of the fugitive beauty of fear, desire, and survival within it.

Greg Johns SA

Land Walker

Solid mild steel
72 x 26 x 7
$3,500

Land Walker is suggestive of a figure walking across the Australian landscape, its hands and feet being drawn towards the land, merging with it.





Milan Kuzica CZE

369 In Blue
Casting Bronze,
Polyurethane resin
54 x37 x 30
$18,000

Michael Le Grand ACT

Solitary Satellite
Painted steel
28 x 30 x 32
$9,500

Solitary Satellite offers a human counterpoint within the vastness of "Where Art Meets the Cosmos". A lone sphere, representing humanity, sits apart from the dominant form, the cosmos, held in a relationship that suggests connection without contact. This tension speaks to orbit, gravity, and the unseen forces that bind bodies across space.





Kaoru Matsumoto JPN

Cycle-90° 「Space and time」 I

Stainless steel 304
72 x 30 x 30
$9,000

The invisible stirs the senses and gives birth to creativity.

Ripples spread across the surface of water in concentric circles; in the air, they expand as concentric spheres.

The invisible wind creates waves in an unseen space, transforming them into halos of light and making the invisible visible.

When we sense the presence of what cannot be seen, our imagination begins to move.

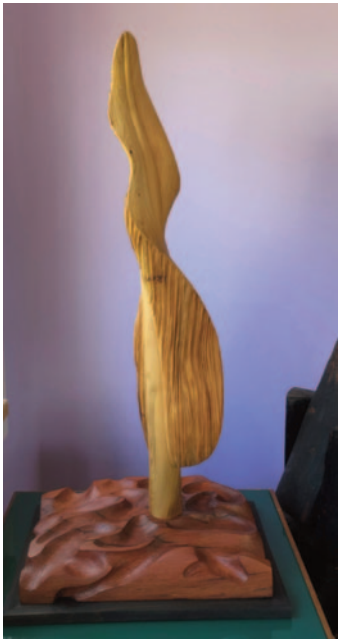
Hugh McLachlan TAS

Dance

Highly polished marine grade stainless steel - blackened stainless steel plinth
40 x 15 x 10
$14,000

Dance a fluid sensuous form.





Anton Mc Murray VIC

One in a Million

Atlantic Cedar, Red Gum, Pine and Cutek oil
87.5 x 43.5 x 31.5
$8,400

Professor Brian Cox recently declared wood one of the rarest materials in the universe. He emphasised that it is only here on planet Earth that conditions exist to support complex biological life, such as the growth of our extraordinary forest systems. Carved from Red Gum and Cedar, this sculpture continues a series of artworks I have created to reveal the structural brilliance of trees and draw attention to the high value and crucial importance of our forests.

Nenad Milovanović SER

Axis

Corten steel
90 x 2 5x 25
$6,000

Axis is a monolithic form that explores motion as a condition held within structure. It appears in constant transformation, simultaneously stable and in flux. Energy is not depicted, but defined within the empty inner space, where motion exists as a continuous flow.





Geoff Overheu WA

Swarm

bronze, rock
35 x 30 x 30
$1,600

Rock is one of the great connectors within our environment in which many organisms live that are virtually invisible. They are fascinating creatures with such massive diversity and have a huge impact on humanity. They construct their world within definitive parameters to achieve the greatest balance within the landscape. What I find fascinating about these creatures is their invisibility. Other than sometimes being bloody annoying, their presence within our landscape is virtually invisible and yet they have a biomass 17 times that of human beings. Bronze celebrates and memorialises all those invisible insects.

James Parrett NSW

M-sixtyone

Stainelss steel and automotive paint
86 x 67 x 62
$18,500

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.





Denise Pepper WA

Straight Laced

Copper Shim
40 x 35 x 25
$3,500

Women in the colony were in charge of keeping up standards in the family home providing respectability. A fragile lace collar worn as Sunday best shows a willingness to take extra effort in what would have been difficult circumstances.

John Petrie NSW

When the Earth Becomes a Small Sculpture

Basalt
33 x 53 x 25
$8,000

When the Earth Becomes a Small Sculpture is a metaphor of the Earth: its massivity and fragility both governed by subterranean forces.





Margaret Beechey Rothery WA

Charley
Bronze
23 x 50 x 16
$28,000

Charley symbolises the heavy horse that helped build the Perth Observatory in 1896. Before trucks, materials were delivered by horsepower, reflecting the vital role these horses played in Western Australia's early development.



Jonathan Rockefeller USA

Reef Rapture
Acrylic, paint, plaster
70 x 40 x 60
$5,000 each

This series reinterprets reef structures as simplified, organic forms that sit somewhere between coral, plant, and creature. Rather than directly representing marine life, the works translate the reef into a new visual language—one that emphasizes growth, rhythm, and presence through reduced, sculptural silhouettes. Each form is abstracted to its essential gesture, allowing it to feel both familiar and ambiguous, as if it could belong equally to land or sea. Installed within the landscape, the sculptures emerge from the ground as if naturally occurring, suggesting the quiet persistence of life in unexpected places. Their scale and positioning invite close, contemplative encounters—moments where viewers can pause, reflect, and notice the subtle relationship between object and environment. Color plays a vital role in this translation. Bright, synthetic hues contrast with the natural surroundings, highlighting the tension between constructed form and organic reference, while also evoking the vibrancy of reef ecosystems.

Shaun Sawbridge WA



Aurelia

Bronze and stainless steel
60 x 60
$20,000

Aurelia brings the wonder of the cosmos into an intimate scale. Inspired by sacred geometry, the Fibonacci sequence, and the golden ratio, its flowing form invites the eye to follow an unfolding rhythm. A rich bronze patina and reflective stainless steel accents create an otherworldly finish, suggesting a material from beyond our planet. As daylight moves through a room, its surfaces reveal changing colours, textures, and reflections. Both a sculptural focal point and an object of quiet contemplation, Aurelia offers something new with every encounter.



Valerie Schönjahn WA

The Fields

Porcelain and
repurposed Jarrah
50 x 35 x 12
$450

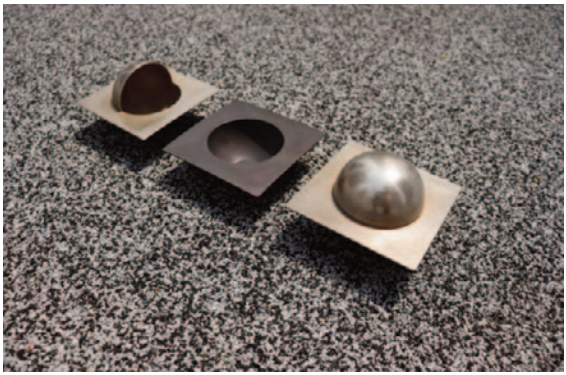
The work uses timber offcuts from our 1960's Hilton house, which we have continued to renovate over the last 10 years and pairs this with porcelain detailing. Looking at what growth may arise out of the old structure of our house. How much energy do we put in to things, and what is the resulting growth? The home a symbol for family, relationships and community, as the key stones for a continuity of culture. A base, that holds things together, and in turn, is help up by them.

Shaumyika Sharma USA

Demi-Hemispheres

Steel
8 x 12.5 x 125
$4000

Demi-Hemispheres is comprised of three pieces and was inspired by sunrise/sunset, light/dark and is based on the 'half-hemisphere' form, in bronze, silver and black.





Jill Smith WA

Wind Whisper

Lost wax, cast bronze, applied patina
80 x 80 x 20
$18,000

Wind Whisper is a lost wax cast bronze with applied patina. The wisp like geometry attempts to imitate the flow of grasses in a gentle breeze. Jill's sculpture was designed and 3D modeled as a virtual form and then 3D printed to form the base for the lost wax casting process in bronze. Finally the patina was applied. Patina is the result of a chemical reaction of applied materials that bond and form part of the metal surface.Jill has several pieces in the WA Art Gallery Collection, Curtin University, Edith Cowan, Holmes a Court and various private collections.

Neil Turner WA

Journey

Old growth Jarrah
92 x 30 x 50
$9,950

Journey: from beginning to an unknown end reflects on passage and time. Lives move through systems that appear ordered and fixed, yet within that stability there is the possibility of change. Journeys rarely begin with a destination. They unfold gradually, shaped by experience, memory and circumstance. The form reflects this process. What first appears stable begins to open, drawing the eye inward while suggesting movement outward through the surface. It holds a tension between containment and expansion, where direction is not fixed but forming. What lies ahead remains unknown, and it is this uncertainty that gives the journey its meaning.





Wang Hui CH

Rabbit

Stainless steel
24.6 x 17.6 x 50
$18,000

Rabbit takes a mirror-finish stainless-steel rabbit as its main subject. Through a process of "weathering," holes are pierced into its surface, and their inner walls reflect a galaxy of stars. It originates in the Chinese myth of the Jade Rabbit while echoing the Eastern aesthetic of Taihu stones—"thin, porous, translucent, and wrinkled." It lets time leave its traces and holds the cosmos within imperfection; between myth and astronomy, it guides people to look up.

Wu Yong CH

"Emptying Series" - Koala

Stainless steel
31 x 32 x 40
$10,000

Childhood inflatable toys embody joy and vitality. Wu Yong's "Emptying" series presents deflated, wrinkled inflatable sculptures. Inspired by koalas' relaxation, the works resist the social demand for perpetual positivity. Emptying is not surrender. It permits weariness and respite, offering a gentle antidote for our anxious era and reflecting modern people's spiritual predicament.





Peter Zappa WA

Bold Form

316 marine-grade stainless steel.
Natural black heat finish
70 x 80 x 20
$2,950

Bold Form is so named for its strong visual and physical presence. I sought to create a sculpture with its own identity and vitality, rather than a representation of something external. *Bold Form* brings together organic, geometric, and linear elements in a cohesive composition of positive and negative space. Its gestural form emphasises both the materiality of metal and the expressive potential of its physical and mechanical properties.

Jiabao Zhao CH

Knights of Elements – Fire Spirit

3D-printed ceramic with glaze, quartz glass tube
35 x 18 x 18
$8,000



Knights of Elements – Fire Spirit is a sculptural work developed from an ongoing cross-media series exploring cultural evolution through symbolic form and material translation. Inspired by the horse in Chinese chess and the knight in Western chess, the work reinterprets the horse as a shared cultural symbol situated between Eastern and Western systems of meaning. The sculpture was digitally modelled and realised through high-precision 3D ceramic printing, then finished with a traditional red glaze in Jingdezhen, China — a city historically recognised as the centre of Chinese porcelain production. By combining digital fabrication with ceramic craftsmanship, the work bridges contemporary technology and traditional material culture. Structured through a suspended vertical composition, the sculpture invites viewers to look through the form toward the Chinese character "马" embedded within the base, creating a layered relationship between object, language and perception. Fire Spirit reflects on how cultural symbols continue to evolve across digital and physical realities while retaining connections to history, identity and craft.