

PUBLIC ART ACQUISITIONS

**2018**

**sculpture**  
by the sea



**APPARATUS**

PUBLIC ART + CULTURAL SERVICES

## In March 2018, the City of Melville acquired four artworks that were exhibited at Sculpture by the Sea Cottesloe, 2018.

Public art is often monumental. The idea behind these purchases was much simpler - for public art to become part of the stuff of everyday life.

Each work purchased has been placed with great consideration to ensuring they are in a location that fits the concept of the artwork and works with how people use the space and might interact with the artwork. We want the artworks to feel part of the fabric of our community.

The City of Melville understands the importance of art in enhancing public spaces and creating a sense of place and identity as well as celebrating and documenting our community's diversity and cultural history. The purchase of these works is a response to our community's growing demand for more cultural amenities. These new acquisitions will become part of our Public Art Collection and we hope that they will be appreciated and enjoyed.

- Art Coordinator *Helen Curtis, Apparatus*

### ACKNOWLEDGEMENTS.

Art Coordinator	Apparatus
Artworks Sourced From	Sculpture by the Sea, Cottesloe 2018
Installation	Paul Caporn
Engineer	Pete Baxendale
Videography	Maker's Portrait
Photography	Frances Andrijich

Watch the Sculpture by the Sea Cottesloe, 2018 video.

More information about the City of Melville Public Art Program.



## SPiRiT April Pine



Materials: Powder Coated Aluminium  
Dimensions: variable, 11 elements, Edition: 1 of 3  
Location: Attadale Foreshore, near the intersection of Burke Drive and Page Street

Spirit is moment frozen in time. A man takes ten dogs for a walk leading to a disarray of dogs and displays of dog behavior. The work is engaging and humorous. The artwork is installed giving consideration to the placement of the eleven separate elements. Each of the ten dogs has a particular breed, scale and character. The placement of the elements develops a story.

The elements were developed using autocad and designed to be semi-transparent. Fabricated from powder coated aluminium, compression fit into a grid, the components have a 3D form from some angles and are visually permeable from others.

April Pine was born and educated in North Yorkshire, England. Moving to Australia in 2000 April attended Curtin University and trained in Architecture, receiving her Masters in 2010.

A particular emphasis of April's research is in the progression of movement and how sculpture can change and react according to the viewers perception. The act of making is central to her work, always creating prototypes, testing and exploring ways of fabricating highly conceptual ideas.

April was recently awarded the \$10,000 Clitheroe Mentorship award for Sculpture and has been mentored by New York artist Christian De Vietri. After a sell-out show in November 2017, April won the Sculpture by the Sea Bondi People's Choice Award.

[Click here to view the Artist talking about her artwork.](#)

## SEED Sally Stoneman



Materials: Fencing wire, steel  
Dimensions: 2200 x 1750 x 1550mm  
Location: Piney Lakes Sculpture Walk

Seed is a form that evokes nature, hope, fragility and delicacy, continuance and endurance.

Seed consists of three spherical forms; a form, within a form, within a form. Each form is created from a number of layers of the fencing wire, creating a sculpture denser at the base and more transparent at the top of the sculpture.

The artwork is fabricated from fencing wire salvaged from the 'rabbit proof fence' in the Dowerin district. The wire is cut into lengths, firstly taking out any barb wire or other unusable wire, then the fencing wire is formed into a cylinder and then another cylinder is formed in the opposite direction over the first and this process continued until a hollow sphere is formed. The process of building up the layers to the appropriate thickness, allowing for transparency, yet providing enough strength in the work, is the continual consideration in the process of shaping the artwork.

At the base of the sculpture is a steel cross bar which screws into the bottom of the wire form and is secured into the ground with steel poles one metre long.

Sally Stoneham is a Western Australian artist living in East Fremantle. Her art practice is multi-disciplinary across sculpture, textiles and painting, and is concerned with exploring materials that reflect the Australian landscape and culture.

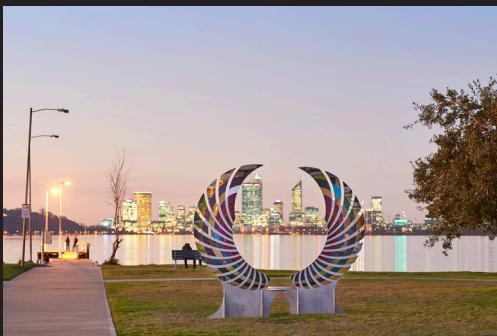
Kings Park Botanic Gardens recently commissioned Stoneman to create an ephemeral artwork for the 2017 Wildflower Festival. The work is called 'Woven Wilderness' and is situated in the heart of the gardens. It consists of a large nest with a wildflower egg (2x1.5m). The artwork pays homage to the Kwongan region of Western Australia being a global biodiversity hotspot.

Stoneman's sculptures 'Rose of Jericho, Anastasia and Resurrection Bush' were exhibited at Sculptures by the Sea in Bondi during October/November 2017 and Sculpture by the Sea at Cottesloe, March, 2017.

Stoneman's work titled 'Tumbleweed' is a further exploration of the theme of reflecting the landscape using fencing wire salvaged from the original rabbit proof fence. The works evoke the natural forms of tumbleweed in the landscape and document the natural elements of our man made environment. Stoneman's sculptures at Sculpture by the Sea in 2016 and 2015 were similar in structure and form although explore different concerns.

[Click here to view the Artist talking about her artwork.](#)

## WAITING IN THE WINGS Denise Pepper



Materials: Marine grade aluminium, coloured mirror finish stainless steel  
Dimensions: 2800 x 1900 x 400mm  
Location: Jeff Joseph Reserve, Applecross Foreshore

Waiting in the Wings was developed with the perfect Instagram moment in mind. The artwork provides a unique opportunity for the viewer to frame the perfect photograph and should be sited in a location that provides a great photographic backdrop.

The sculpture is comprised of two elements, wings, that stand apart forming a frame. The sculpture also has seating elements where viewers can sit to have their photo taken.

The sculpture is constructed using aluminium, stainless steel, steel fixings, welds and concrete or metal footings. The substructure is a 16mm marine grade Aluminium sheet cut into the basic wing shape. A mirror finish coloured stainless steel sheet has been laser cut to create individual pieces that are fixed to the substructure providing a kinetic element and visual attraction.

Denise Pepper is a Perth based artist and has had a professional career since graduating at ECU Mount Lawley in 2006.

Pepper's art practice connects glass art with large scale sculptures and smaller detailed art pieces. Pepper has developed a highly crafted set of skulls to construct an imaginative fusion of ideas and materials. Her art considers craftsmanship in the fabrication of lace and embroidery by translating this textiles-based research into unique art, delicate and complex and unapologetically decorative. Fundamentally a glass artist, Pepper regularly exhibits in public sculpture exhibitions experimenting with diverse materials such as copper and acrylic plastics.

Pepper won the 2017 Cottesloe 'Sculpture by the Sea' WA Sculptor Scholarship and previously had won the Australian New Zealand Ranamok Art Glass Prize in 2012. Pepper also won the 2009 Ausglass emerging artist prize, People's choice awards at Kirra Gallery Melbourne and Joondalup Community Invitation Art Award in 2015 and the City of Bayswater Sculpture Award in 2016. Pepper regularly exhibits in Australia and overseas, and has exhibited at 'Sculpture by the Sea' Cottesloe on five occasions.

[Click here to view the Artist talking about her artwork.](#)

## I PUT A MOON ON THE TABLE, BUT IT HAS A HOLE IN IT AND IS LACKING Yoshio Nitta



Materials: Copper, bronze stainless steel  
Dimensions: 1300 x 1250 x 550mm  
Location: Applecross Village

Yoshio Nitta said that in creating I Put a Moon on the Table, but it has a Hole and is Lacking, "I am constantly conscious of the movement of my heart. I think that the significance of the existence of artwork is to be able to move people's mind. And I think that it is necessary for my heart to move in order to create a work that moves people's mind. I think that my work will be born when the movement of my mind and various physical elements are successfully connected.

This work has a moon motif. When I came to Western Australia for the first time, I saw a crescent moon set in the Indian Ocean. It shook my heart so beautifully. I wanted to enjoy it personally, and I wanted to place it on a table to see. However, I felt something unsatisfactory to the perfect thing and incorporated incomplete elements."

The work is comprised of two circular, moon-like elements with sections missing and other elements added, stitched on. These two elements are placed on a cast bronze table.

Yoshio Nitta was born in Aichi prefecture, Japan, in 1969. Yoshio achieved a Master of Arts from Kyoto City University of Arts sculpture course.

Nitta has had many solo and group exhibitions mainly in Kansai region, Japan. Since he exhibited at Sculpture by the Sea in 2004, he has presented his works many times in Australia. His sculpture was collected by the Town of Cottesloe in 2005. Nitta has work represented in several Australian collections and has exhibited in Denmark, South Korea, United Arab Emirates and Jordan.

Nitta often uses copper for outdoor sculptures. He welds the copper into patchwork plates, which he believes evokes warmth an approachability. In recent years he has created many works using the moon as a favoured motif.

In 2011, Nitta established 'symArt' a non-profit organisation to plan and manage exhibitions in Japan and overseas. In 2012, 'symArt' held "Japan and Australia Exchange Sculpture Exhibition" with Gomboc Gallery.