

105

Margaret Westcott

Renewal

\$700

Porcelain, fishing line, timber

H 90cm x W 34cm x D 17cm



106

Susan Dorothea White

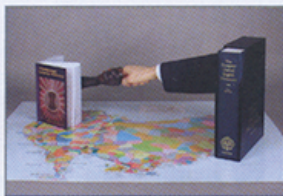
Lost for Words

\$45,000

Carved salvaged Huon pine, paint, fabric, The Compact Oxford English Dictionary, A Gumbaynggir Language Dictionary, map of

Aboriginal Languages of Australia

H 38cm x W 94cm x D 85cm



107

Susan Dorothea White

Measure for Measure

\$30,000

Carved salvaged Huon pine, vintage industrial calipers, fabric, string, plumb-bob

H 180cm x W 56cm x D 61cm



Renewal was created in response to the land at The Incinerator in Willoughby. The Incinerator was formerly a rubbish dump but now the site of parks and restored Walter Burley Griffith Incinerator. However, this beautiful site hides what is below the surface - land degraded and toxic. I choose porcelain because of its delicacy and fragile nature it often requires enormous care. It becomes increasing stronger once fired and glazed. The work represents regrowth and connects to Sydney Harbour in the same way as the Harbour and foreshores are being remediated and increasingly becoming areas of beauty and enjoyment.

Inspired by the idiom 'lost for words', the sculpture portrays the vulnerability of indigenous cultures. Hands and arms carved from a single piece of Huon pine connect 'A Gumbaynggir Language Dictionary' and 'The Compact Oxford English Dictionary'. The male arm represents the dominant English-speaking culture; its hand grips the index finger of the female Aboriginal hand emerging in a giving gesture from a dictionary of fragments of an indigenous language. Her fingers unfold reluctantly, one still touching the palm in a symbolic effort to retain the language. The assemblage stands on a map showing manifold languages existing before white settlement.

The title of the sculpture is a play on Shakespeare's Measure for Measure. The assemblage is inspired by the beautiful design of age-old measuring tools and the skills of the manual worker that are being replaced by modern technology. The carved hand and forearm dressed in a check shirt-sleeve emerge from vintage industrial calipers and hold an antique plumb-bob. The hand is carved from slow-growing Huon pine with very close growth rings that mimic fingerprints.

108

Richard White

Time Has Run Out

\$600

Annealed brass and hardwood
H 30cm x W 30cm x D 16cm

109

Susan Dorothea White

To Cut Both Ways

\$7,500

Chrome-plated bronze and scissors
H 15cm x W 37cm x D 6cm

110

Louise YoungFriendship and
Persistence

\$780

Metal, glass and rubber
H 42cm x W 18.5cm x D 18.5cm

My sculpture made from recycled, annealed brass machine parts expresses the fleeting ephemeral nature of ship building at Woolwich Dock and Cockatoo Island. The movement of my piece captures the race to develop an industry that whilst initially promising soon fell victim to the reality of social, industrial and environmental changes to which it could not adapt and which in turn led to the relics of a bygone era that are extant on the site today.

The idiom 'to cut both ways' is interpreted through hands that morph into scissors, to demonstrate that one's actions have an equal effect on another. Any potential movement of either pair of hands would activate both pairs of scissors equally.

Friendship and Persistence. With many things in life there is a balance of giving and receiving. Sometimes the parts of my sculptures come to me easily, but others are hard-won. This work is a fusion between a gift from a friend and the reward of hard work and self-belief.