



# public commission **sculpture** new design

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LES MISERABLES  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



FIRST KISS  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



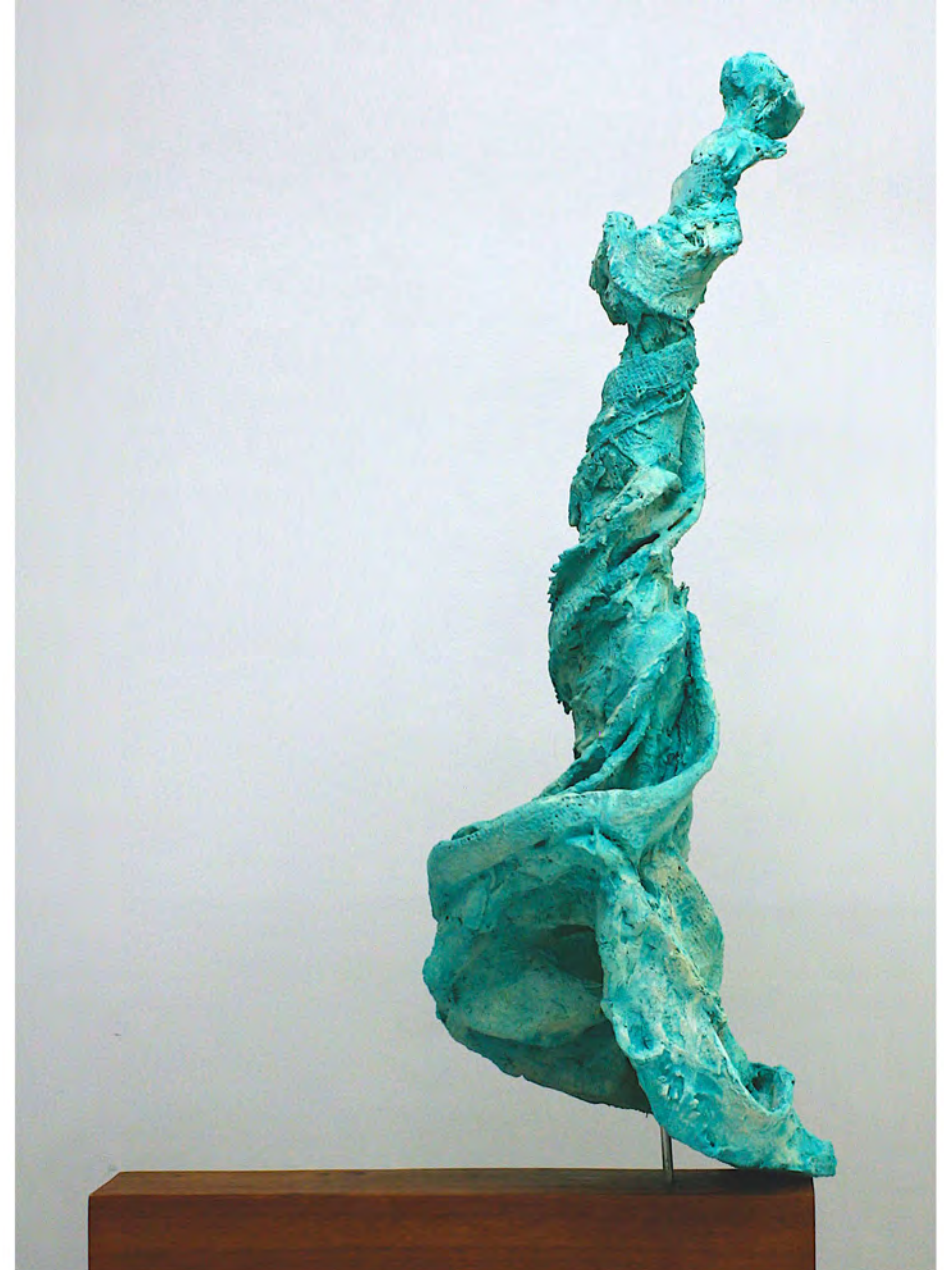
DON QUIXOTE  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



EVENING WALK  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



FLAMENCO I  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



FLAMENCO II  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



SPECTATORS  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



SPECTATORS  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



I HOLD MY HEAD UP  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



I HOLD MY HEAD UP  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



TOY  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



FREE  
PLASTER , ALUMINIUM, PVA, HESSIAN FABRIC  
ARTIST COLLECTION 2019



TRIBUTE TO THE SISTERS OF THE GOOD SAMARITAN  
COLD CAST BRONZE, STAINLESS STEEL, CONCRETE  
COLUMBA CATHOLIC COLLEGE, CHARTERS TOWERS , QLD, AUSTRALIA



## Reflective walk

Positive and negative abstracted forms, which are integrated into five panels of an artwork, are influenced by shapes of leaves and flowers found nearby, in the Garden. These sculpted panels reflect not only a surrounding landscape and its vibrant richness, displayed through colours and forms. They provide an extensive view of the Garden by utilising see-through effects.

"REFLECTIVE WALK"  
STAINLESS STEEL PANELS  
BOTANIC GARDEN, SALE, VIC, AUSTRALIA, 2012



## Wetlands

The Wyndham City Council commission for Point Cook specified the creation of carved wood sculptures, using local cypress logs, which respond to, and enhance, the experience of the wetland environment. The integration of the work within the landscape design, the environmental sensitivities and issues of durability, vandalism, public safety, security and maintenance were all essential aspects addressed by the commissioned proposal.

By combining timber with reflective stainless steel, the design proposed that the work should oscillate between the natural and the constructed environments. In considering the notion that in nature there is no waste but rather that one creature becomes the source of food for another, the design, which re-used felled cypress, intended not to dominate nature but complement and collaborate with it.

"WETLANDS" PUBLIC ART COMMISSION  
CYPRESS, ALUMINIUM  
CHEETHAM CREEK WETLANDS, MELBOURNE, AUSTRALIA, 2010





SAINT CATHERINE OF SIENA  
EPOXY RESIN, PATINA  
ST CATHERINE OF SIENA CHURCH, SUNSHINE COAST, AUSTRALIA



SAINT CATHERINE OF SIENA  
EPOXY RESIN, PATINA  
ST CATHERINE OF SIENA COLLEGE, SUNSHINE COAST, AUSTRALIA



UNTITLED  
CAMPHORWOOD  
ARTIST COLLECTION 2019



TRIBUTE  
AUSTRALIAN HARDWOOD  
ARTIST COLLECTION 2018



TRIBUTE TO BH  
AUSTRALIAN HARDWOOD  
ARTIST COLLECTION 2018



UNTITLED  
AUSTRALIAN HARDWOOD  
ARTIST COLLECTION 2019



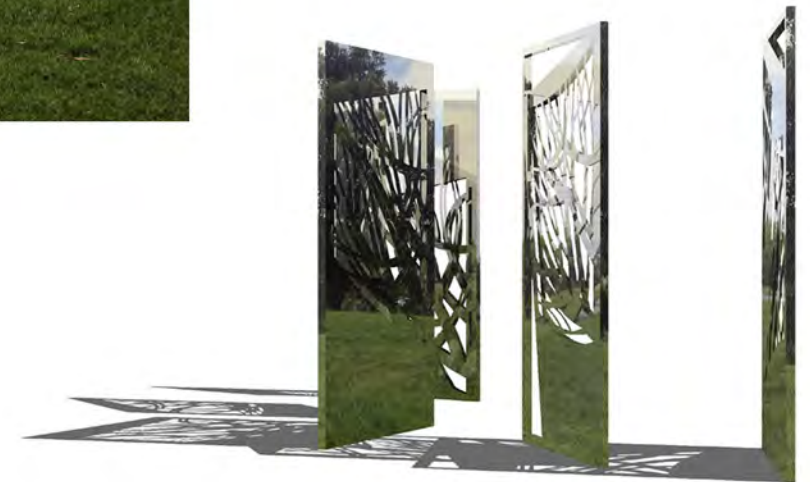
AUSTRALIAN BULL  
LIMITED EDITION, BRONZE  
ROYAL QUEENSLAND SHOW EKKA, BRISBANE, AUSTRALIA, 1989



## Sculpted Space

My desire is to work directly with the place, and create a *Sculpted Space*; the space, the sculpture can connect us with.

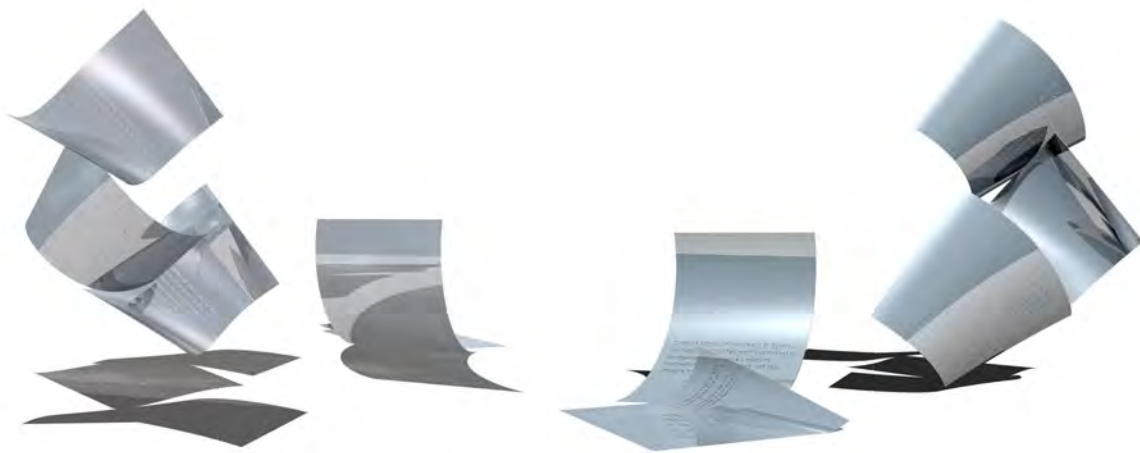
The proposed artwork is not designed to divide, or to create a sense of detachment. In contrary, it is our artistic intention to integrate its elements into a landscaped natural environment of the Ray Bramham Gardens. The *Sculpted Space* is to become a place to look differently at it. The elements of a surrounding landscape, a built environment and a human presence are to be perceived in relation with each other. They are to be experienced within a limit of a dimensionless and endless imagination of potential, which lies within an intimate, objective and subjective environment—the world we live in.



"SCULPTED SPACE", DESIGN PROPOSAL  
STAINLESS STEEL  
BAY BRAMHAM GARDENS, DAREBIN, VIC, AUSTRALIA, 2012



"OLD CLOWN" SUBMISSION PROPOSAL  
FIBERGLASS RESIN  
BRISBANE, AUSTRALIA

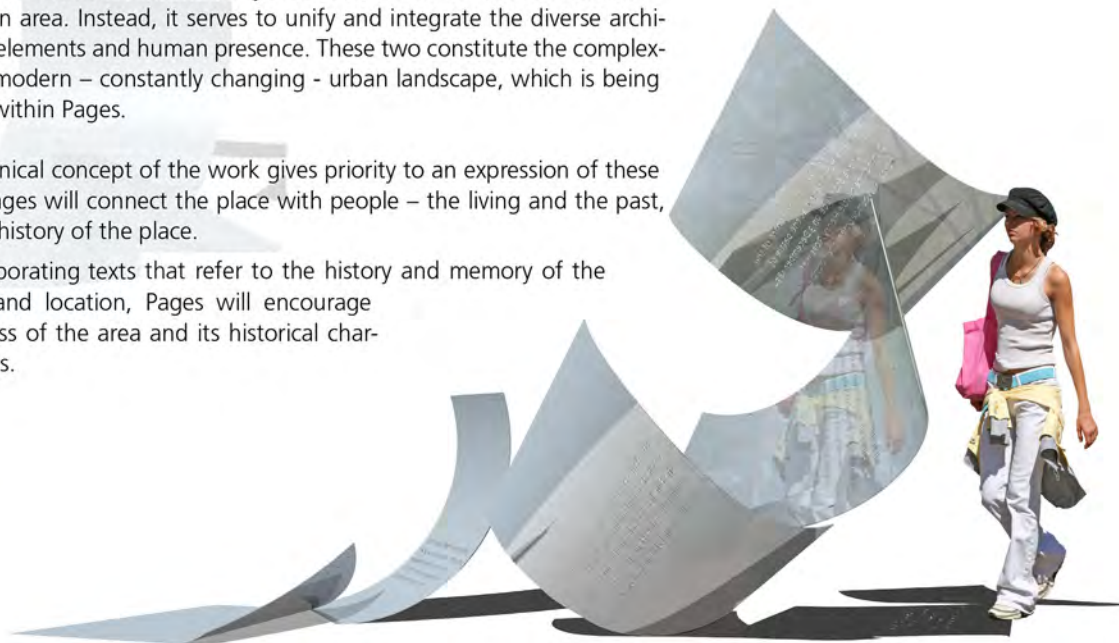


## Pages — Wind of change

The overall structure is deliberately reflective, so not to clutter a surrounding urban area. Instead, it serves to unify and integrate the diverse architectural elements and human presence. These two constitute the complexity of a modern – constantly changing - urban landscape, which is being framed within Pages.

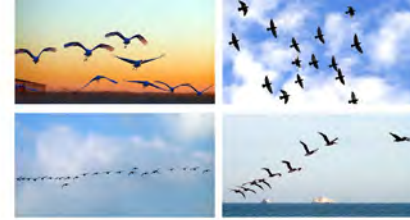
The technical concept of the work gives priority to an expression of these ideas. Pages will connect the place with people – the living and the past, and the history of the place.

By incorporating texts that refer to the history and memory of the people and location, Pages will encourage awareness of the area and its historical characteristics.



"PAGES - WIND OF CHANGE", SHORT-LISTED DESIGN  
STAINLESS STEEL  
BAKERY HILL, BALLARAT, VIC, AUSTRALIA, 2012





Hovering Spaces draws inspiration from patterns of flight and the annual migration of birds. The work evokes journeys in which endurance and strength are central to survival. During flight, some birds remain motionless. They hover and stabilise their bodies in the wind. Similarly, the journeys which begin in the waiting rooms — in spaces of in-between moments — embrace human transformation, patience, contemplation and courage. These seemingly motionless, liminal states also convey change, motion and mercuriality which shape individuals and offer hope in a community. By celebrating endurance the work offers encouragement to those sitting in waiting rooms, who are uncertain of their future journey which may operate on many physical and emotional levels.

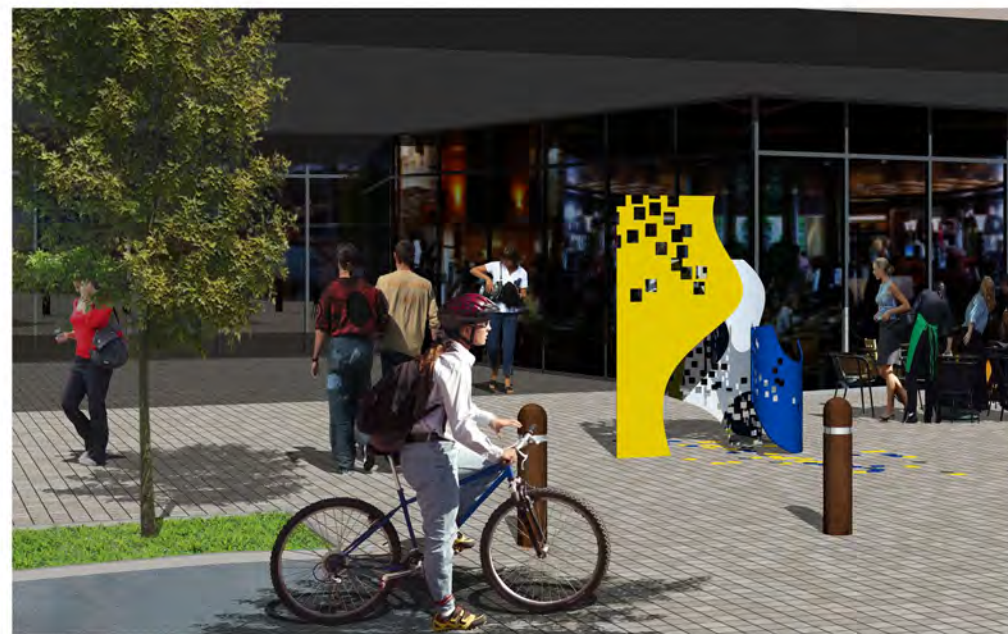


## Hovering spaces

Dandenong Hospital Emergency Department, Waiting room installation, Monash Medical Centre, Victoria, Australia

PUBLIC ART PROJECT, SHORT-LISTED DESIGN  
COLOUR COATED ALUMINIUM  
MELBOURNE, AUSTRALIA, 2010



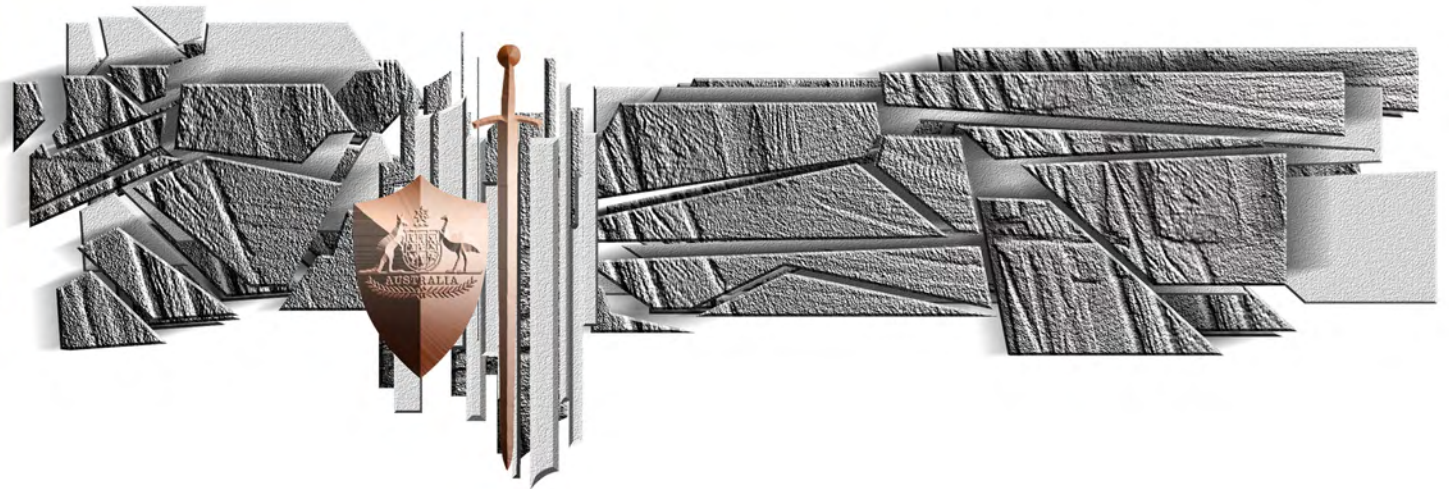
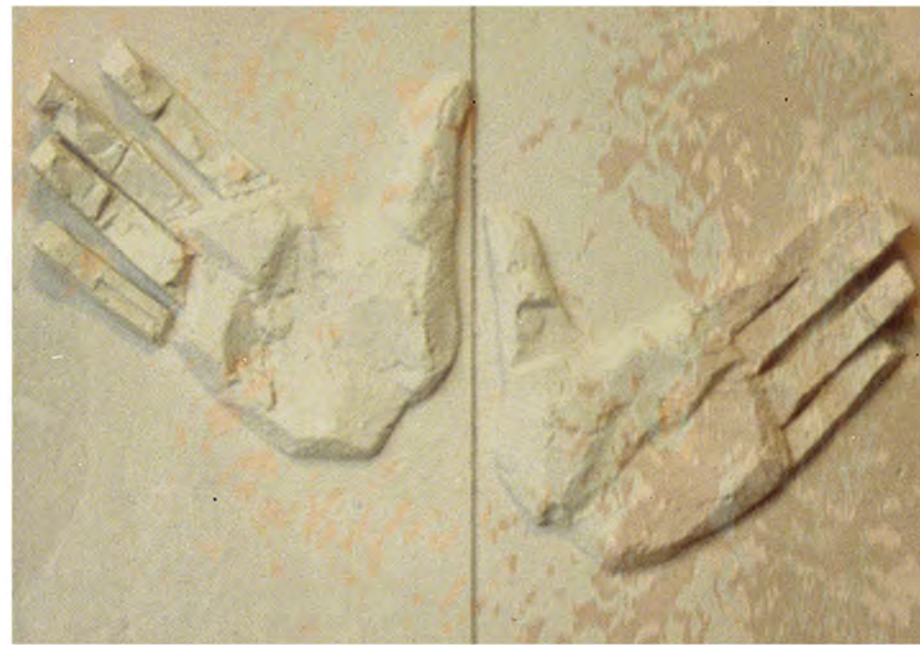


The key themes – the environment, people and history – have been considered in the design. The organic forms reference, and are informed by the architecture of Northcote from the Art Nouveau and Art Deco periods. To further evoke the historical character of the area, and in particular, to refer to the Northcote Brick Company, each of the forms has a series of cut squares, resembling bricks, scattered across the surface. The shadows of the cut shapes merge, overlap and change position throughout the day. They are a reminder of constant change, as they shift, disappear and are re-formed. The squares exist individually, and also in connection with one another, informing the movement and form of the installation. By addressing interaction, diversity, intersections, connections and shared space, the forms bring to mind the multicultural community of Northcote.





FLOWER  
CONCRETE, COPPER  
CHINA SCULPTURE SYMPOSIUM SUBMISSION PROPOSAL



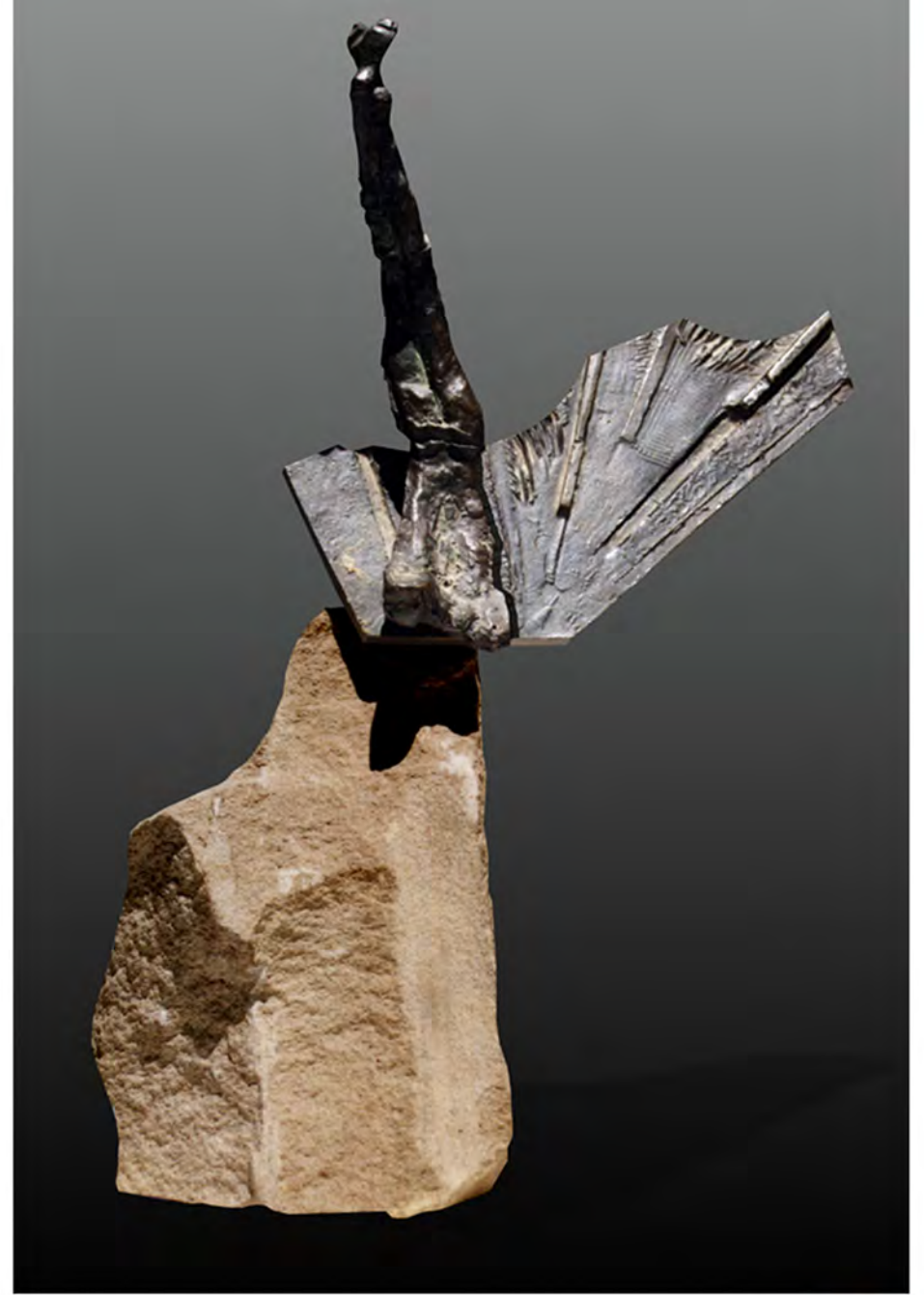
PUBLIC ART CONCEPT DESIGN  
ARTIFICIAL STONE  
LAW COURT BUILDING, AUSTRALIA CONSTRUCTION SERVICES, BRISBANE, AUSTRALIA



## Waves

Sculptural form, carved in granite was a result of an extensive community involvement in workshops and discussions. The artist's role was to facilitate an active participation of public in a creating process.

WAVES ENVIRONMENTAL SCULPTURE  
GRANITE  
TOM DOWSE LAGOON, BRISBANE, AUSTRALIA



ICARUS  
BRONZE, BROWN SANDSTONE  
PRIVATE COLLECTION, SINGAPORE

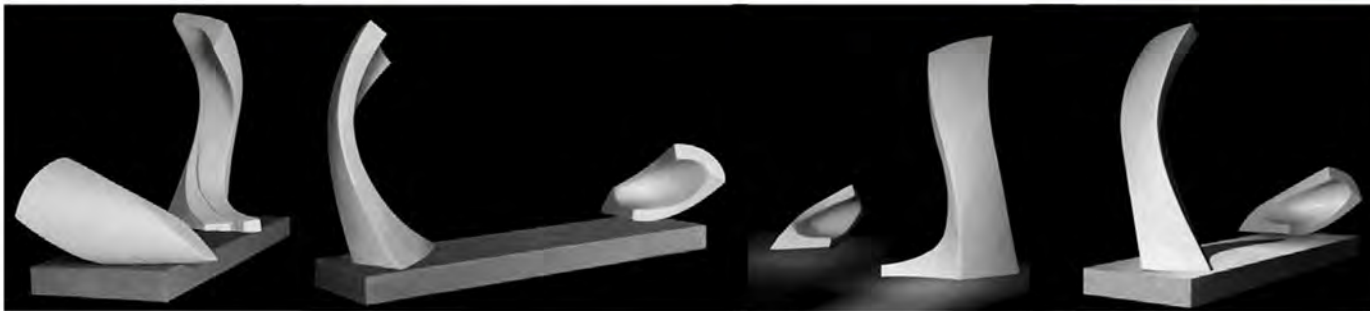


RISEN CHRIST  
FIBERGLASS RESIN, PATINA  
OUR LADY OF VICTORIES CATHOLIC CHURCH, BRISBANE, AUSTRALIA



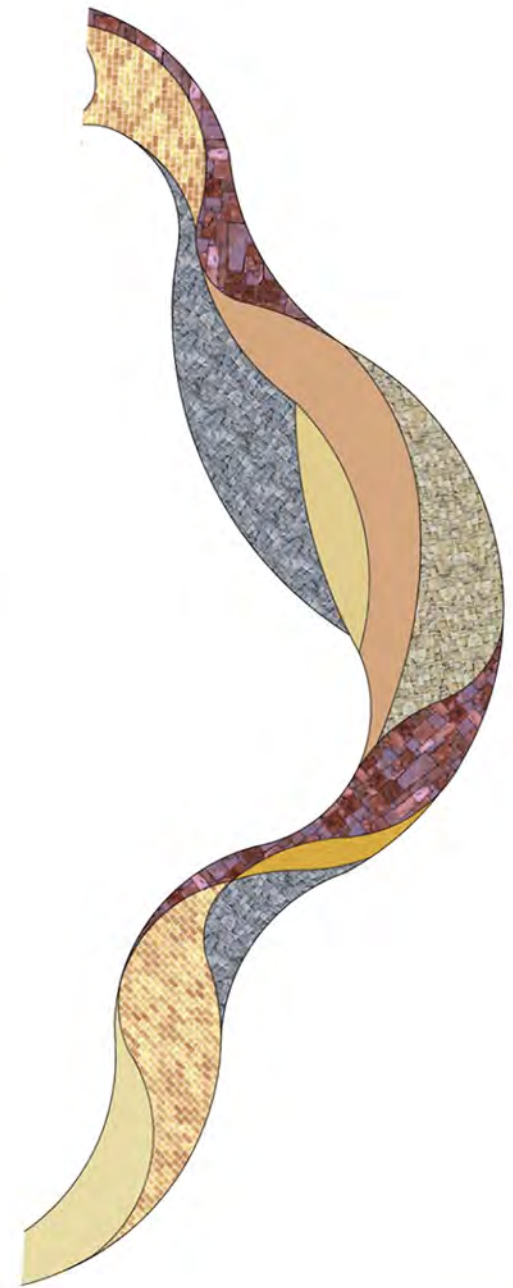
The short-listed design for the new Downe Hospital, Downpatrick, Northern Ireland responded to the brief of creating a contemporary design which encompassed the need for a safe, welcoming and healing environment, and which was also integrated with the natural and architectural setting. The brief stressed the importance of creating an environment which would encourage the amelioration of stress in patients. Thus the proposed design, which integrated two parallel panels of water, investigated the idea of water as a necessary source of life, and the believed healing and calming properties of water. Water also linked the design to the water running through the underground channels and the local history of the Struell Wells.



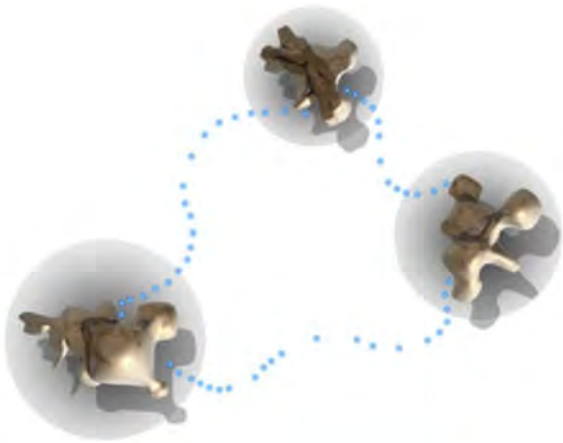


## Elemental – Walk of art

The short-listed design for Maidstone Borough Council, United Kingdom responded to the brief of incorporating the River Medway as a dominant element in the natural environment. The work was to be located in a prominent position at the Rose Garden, Maidstone. The intention was for the sculpture to elicit a renewed interest in the area, and draw people for family gatherings and weddings. The proposed design consisted of a paved area whose organic form referenced the curves of the river, and sculptural forms which emerged from the flat surface to demonstrate the dynamism which can be sourced from the water. The form of the path, flowing continuously through the garden, encouraged a state of meditation or reflection.

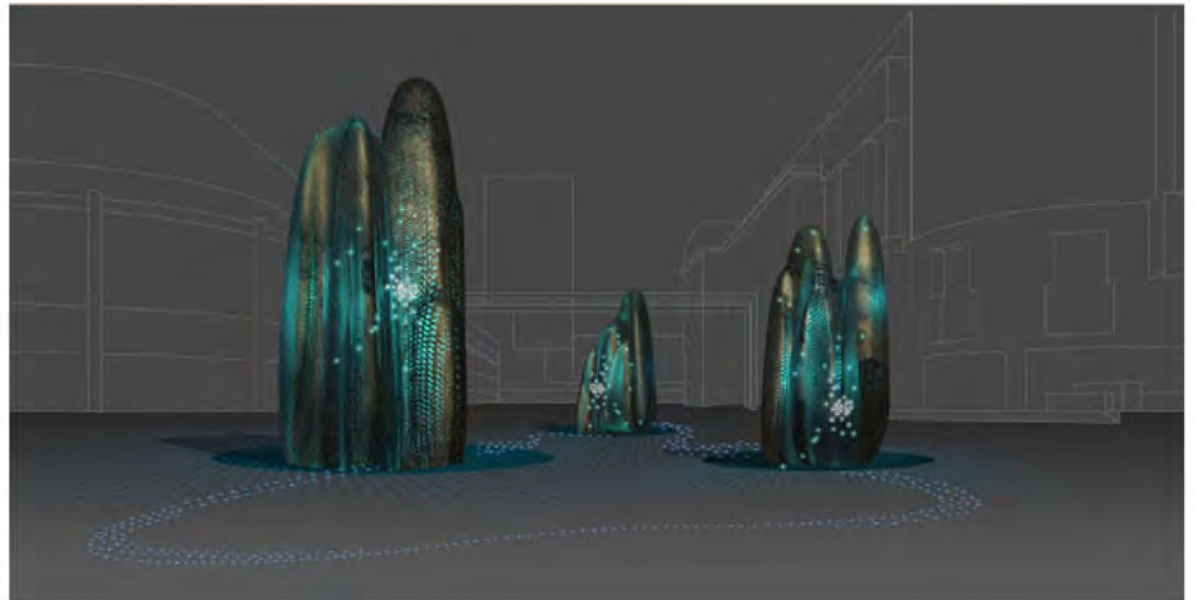


"ELEMENTAL: WALK OF ART", SHORT-LISTED DESIGN  
CONCRETE, COLOUR BRICKS  
ROSE GARDEN, MAIDSTONE, UNITED KINGDOM, 2007



## City swarms – Social hives

A cluster of sculptural forms (based on Western Australian termite mounds) with LEDs mounted below the surface. Moving pin points of light describe the formation and movement of 'swarms'. These 'light swarms' move between the forms, periodically dispersing and reforming. Using a combination of movement sensors and software, the speed and intensity of the swarming behaviours is controlled by the movement of passengers entering and leaving the station. In this way the work 'maps' or displays the changing 'pulse' of the city. An equivalent is drawn between the complex social organization of non human communities and that of our own. The termite mound is literally 'of the earth', made from the very landscape on which it sits, serving as a symbol of 'country', culture and minimal wealth.



CITY SWARMS - SOCIAL HIVES

"SITUATE" SCULPTURE COMPETITION SUBMISSION PROPOSAL IN COLLABORATION WITH THYLACINE PTY LTD

PERTH, AUSTRALIA

ZIGGY



"BY THE SEA" CONCEPT DESIGN  
ALUMINIUM  
SUNSHINE COAST, AUSTRALIA, 2009



ALTAR DESIGN  
ST MICHAEL CATHOLIC CHURCH, BRISBANE, AUSTRALIA

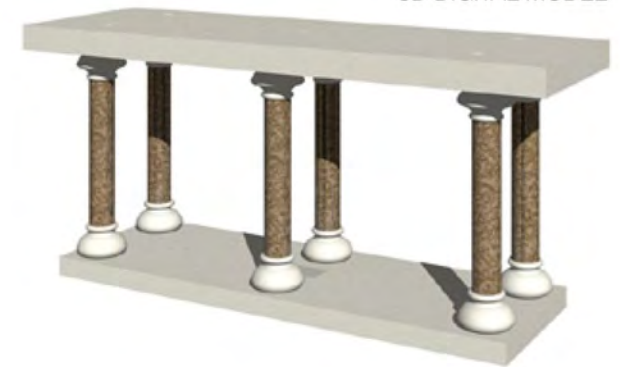


GENERAL VIEWS



PROPOSED CROSS DESIGNS FOR CARVING

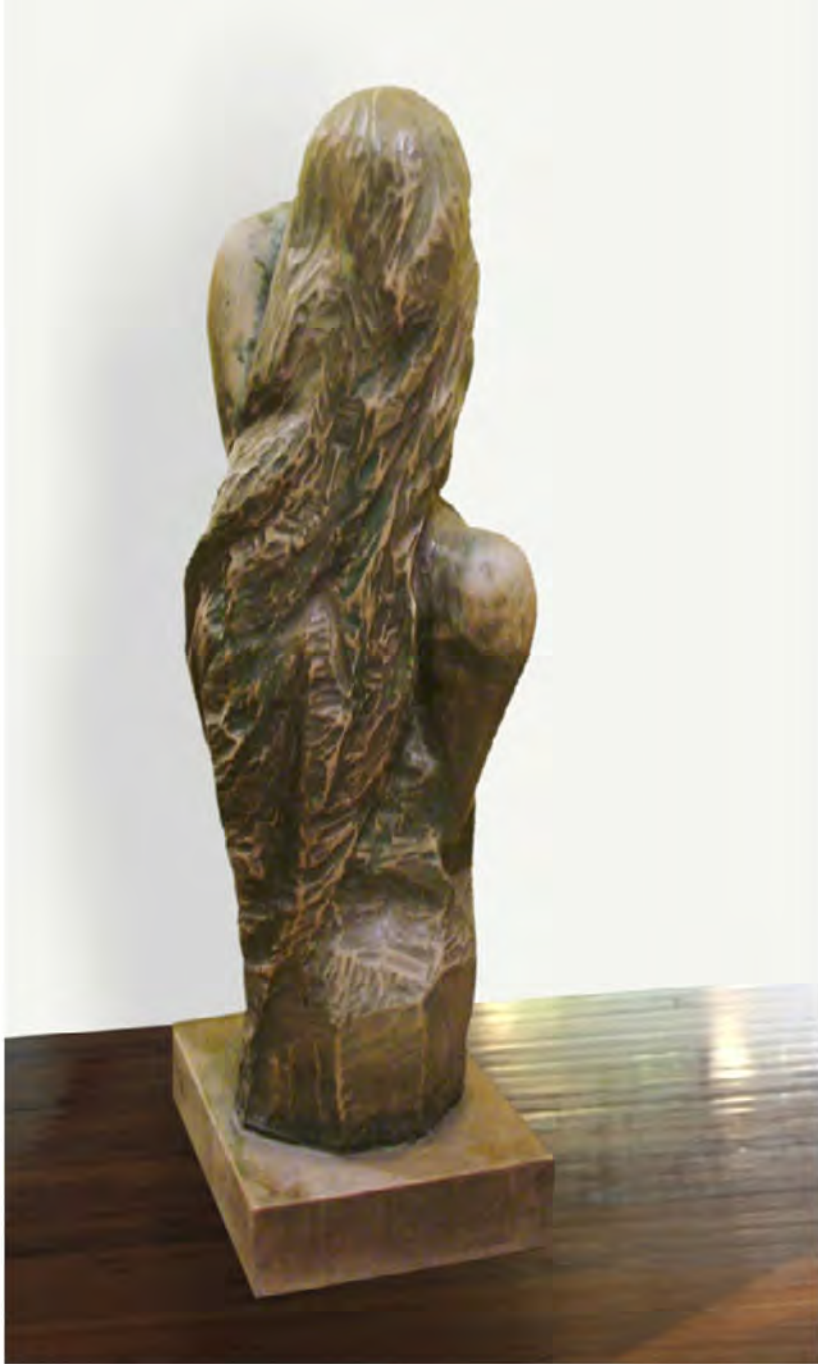
3D DIGITAL MODEL



ALTAR  
LAPINE LIMESTONE  
ST AUSTIN & GREGORY CHURCH, MARGATE, UK, 2007



HEAD  
PLASTER, PATINA  
PRIVATE COLLECTION, BRISBANE, AUSTRALIA



UNTITLED  
WOOD  
PRIVATE COLLECTION, POLAND





MALE TORSO  
BRONZE  
PRIVATE COLLECTION, MELBOURNE, AUSTRALIA



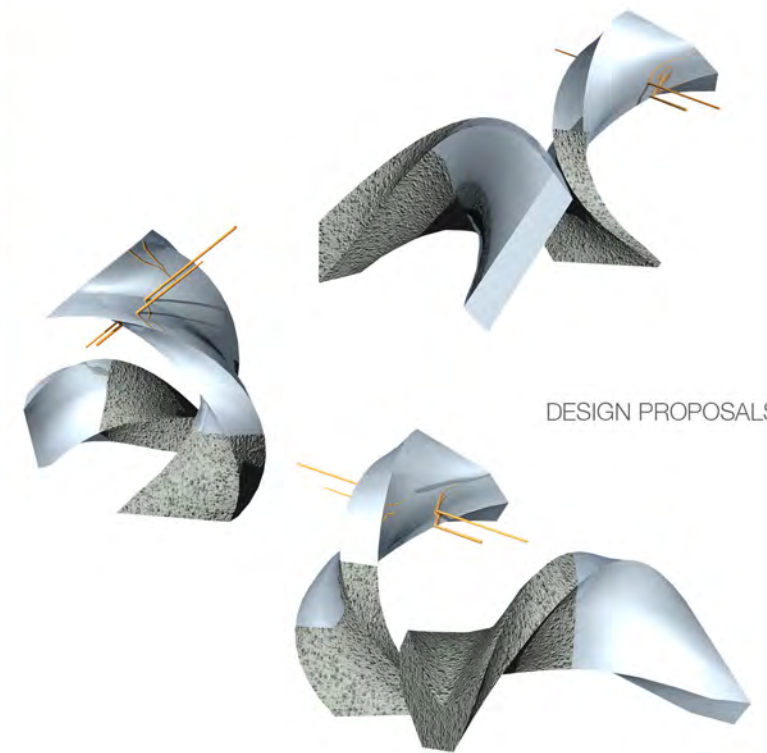
BODY I  
CONCRETE, PATINA  
PRIVATE COLLECTION, BRISBANE, AUSTRALIA



TWISTED  
CONCRETE, BROWN SANDSTONE  
PRIVATE COLLECTION, AUSTRALIA



PUBLIC ART, SUBMISSION PROPOSAL  
ALUMINIUM  
UNIVERSITY OF QUEENSLAND, BRISBANE, AUSTRALIA



DESIGN PROPOSALS

WATER FEATURE  
CONCRETE, COPPER  
PRIVATE RESIDENCE, QUEENSLAND, AUSTRALIA, 2002



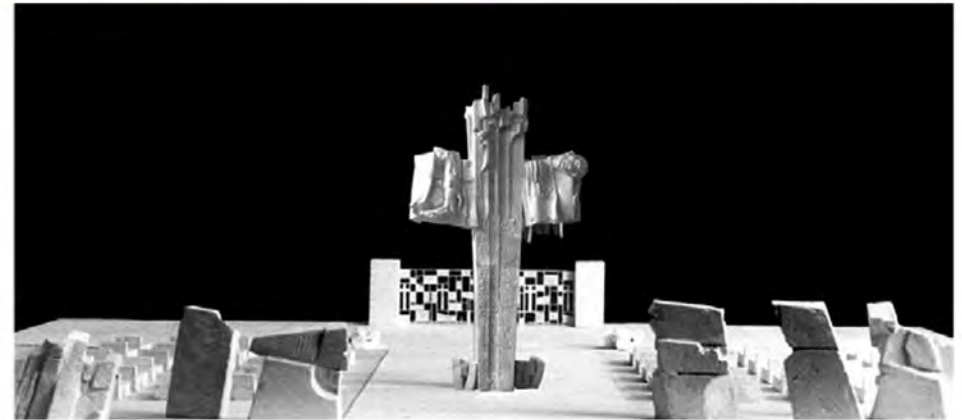
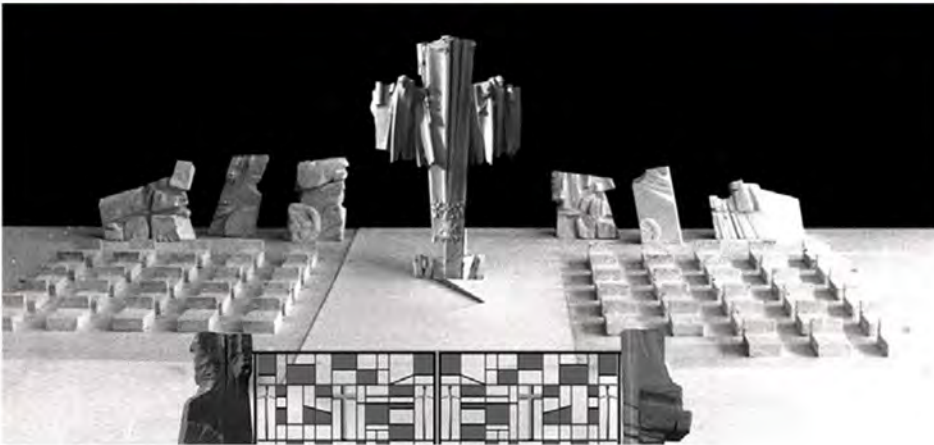
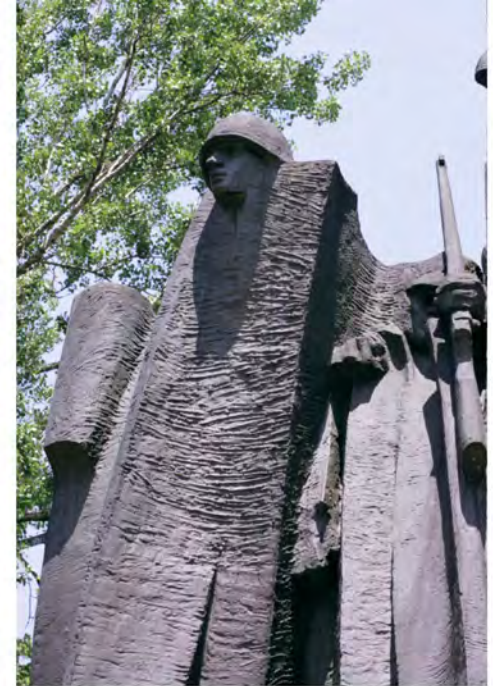


"WAVES" WATER FEATURE  
DESIGN PROPOSAL  
BRISBANE, AUSTRALIA



A WWII memorial monument, made of red sandstone, was commissioned by the Tarnobrzeg Community Initiative Group. The 8m high memorial was dedicated to the Polish Underground Movement which was active during the Second World War in Poland. The design of the artwork was greatly influenced by the local community's involvement, particularly that of the soldiers who participated in the war activities against German and Soviet armies.

WW II MONUMENT DEDICATED TO POLISH UNDERGROUND MOVEMENT 1939 - 1945  
RED SANDSTONE  
CITY SQUARE, TARNOBRZEG, POLAND



The Krakow City Council commissioned a 12m high bronze monument dedicated to the Soldiers of September 1939. Located at the Main Cemetery, the sculpture was intended to act as a focal point for reflection, particularly for those who visit the graves and pay respect to many unnamed victims of war.

WW II MONUMENT DEDICATED TO POLISH SOLDIERS OF SEPTEMBER 1939  
BRONZE  
KRAKOW CEMETARY POLAND

