

SOLID GOLD

Artists from paradise

**Education
Resource**

MORE INFO

[HOTA.COM.AU/GALLERY/SOLID-GOLD-ARTISTS-FROM-PARADISE](https://hota.com.au/gallery/solid-gold-artists-from-paradise)



Emmanuel
COLLEGE

GOLDCOAST.™



Contents

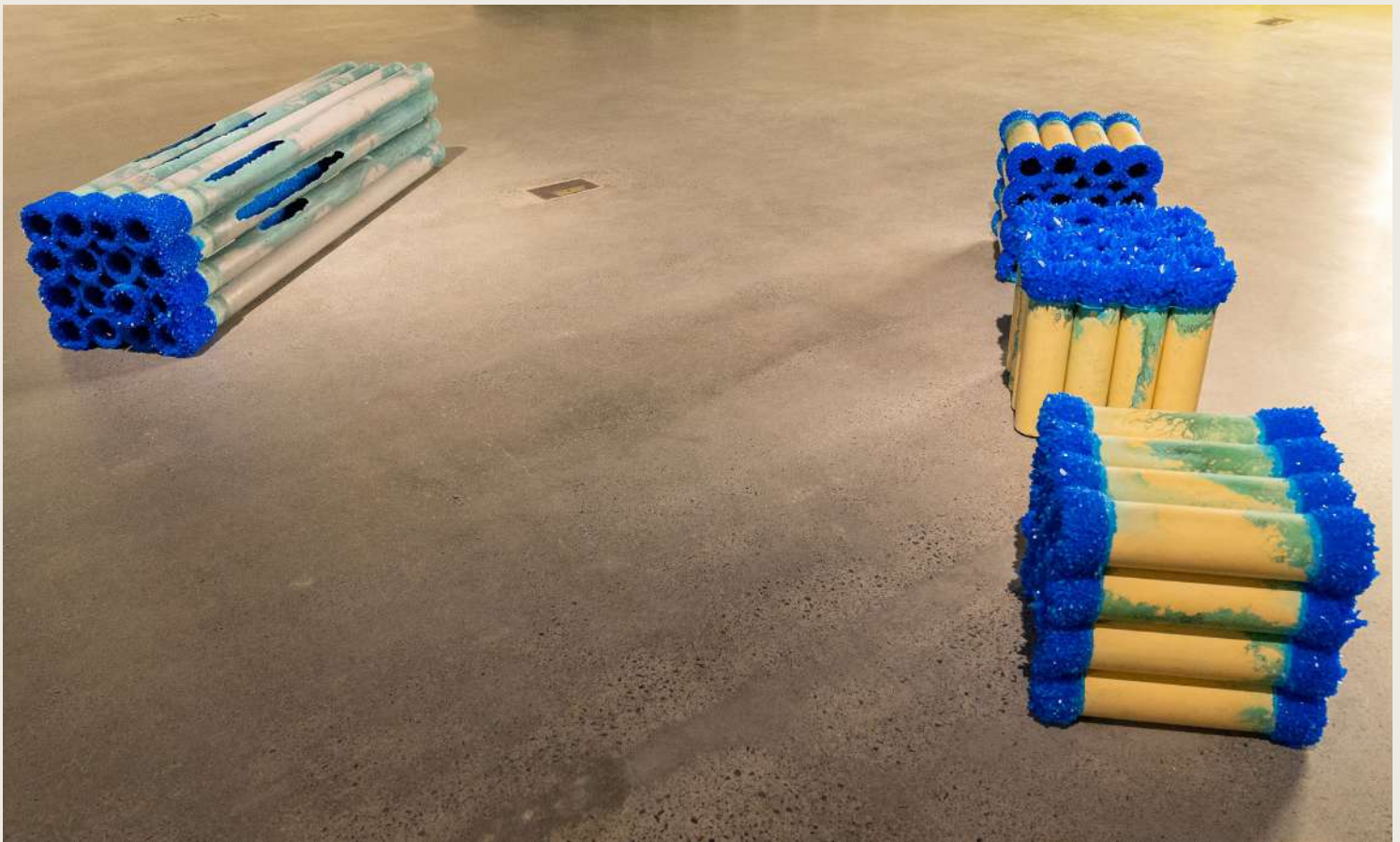
3	INTRODUCTION	24	CLAUDIA DE SALVO
4	ELLIOT BASTIANON	26	KIRSTY BRUCE
6	HIROMI TANGO	28	NICOLA MOSS
8	MICHAEL CANDY	30	LIBBY HARWARD
10	SAMUEL LEIGHTON-DORE	32	LISA SORBIE MARTIN
12	AARON CHAPMAN	34	JIL STUDIO
14	ABBEY MCCULLOCH	36	MIMI DENNETT
16	ALI BEZER	38	ERICA GRAY
18	CJ ANDERSON	40	WHATU MANAWA
20	JASON HAGGERTY	42	SOLID GOLD ARTISTS
22	MARY ELIZABETH BARRON		



The Gold Coast is an abundant city. From the iconic coastline to the hinterland, from the growing northern suburbs to its southern border, this modern and ever-changing city also has a long history. *SOLID GOLD: Artists from Paradise* presents a rich and varied vision of the region and beyond.

Local artists and artist collectives present new artworks that reflect the world around us. They remind us of the beauty of the landscape, capturing it through a local lens. In a city that is ever developing, they examine our sometimes-fraught relationship with nature, and optimistically show us how as individuals we might relate more harmoniously to this wonderful place we call home.

As the inaugural exhibition at HOTA Gallery, *SOLID GOLD: Artists from Paradise* celebrates the talented artists connected to the region. We hope you'll agree that it is a fitting beginning to a brand-new chapter.



Meet the Artist

ELLIOT BASTIANON

Elliot Bastianon is an artist and designer, boasting a diverse material palette, often combining materials in a way which he hopes will direct his practice down a path not often taken. Bastianon attempts to extrapolate the most from everyday objects around him, leading to unexpected creations and unplanned results.

Undertaking his PhD candidature, his research focuses on how mineral growth on objects can provide readings on the Anthropocene, conflicting time scales, and the power imbalance between human activity and environmental forces.

Bastianon views his creations as something beyond their utilitarian form, apparatuses for communication often delivering a message or encouraging a different way of seeing the world. His interest and research have already attracted the attention of the art world, having received commissions for site specific work from the National Gallery of Victoria.

A sought-after talent, his exploration of minerals, diverse materials, and creation of enthralling installations continue to amaze.

Meet the Work

Elliot Bastianon

b. 1986 Tweed Heads NSW, lives Canberra ACT

Core 2021

concrete, copper sulphate crystal.

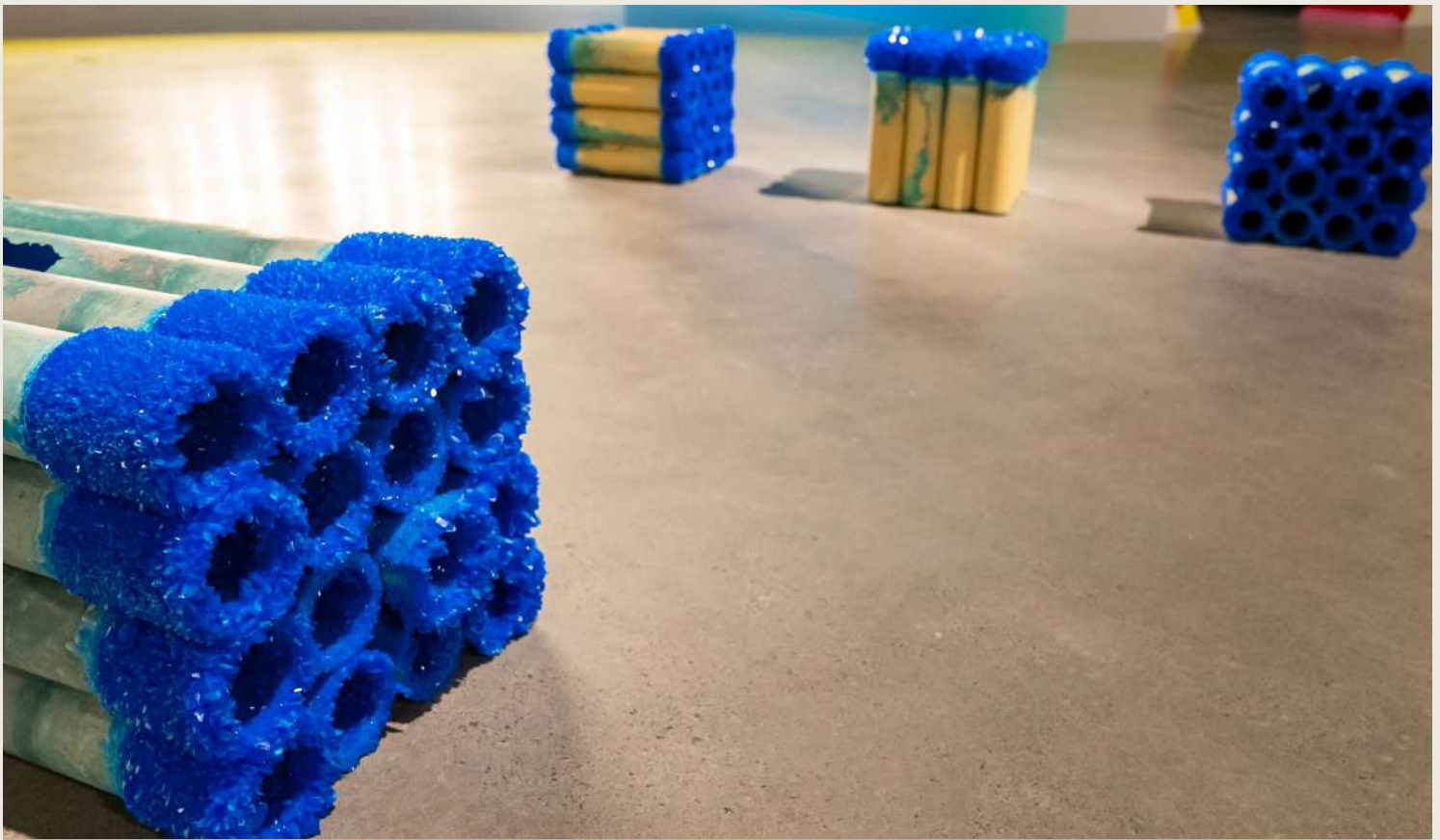
Sample Stacks 2021

concrete, copper sulphate crystal.

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Elliot Bastianon's stacks of concrete pipes are a deliberate reference to the pipelines and heavy industry infrastructure used by global capitalism. Pipelines are like underground arteries beneath our feet—transporting mining materials, water, and waste all over the world. The pipes presented here are now clogged. An example that the signals between people and planet are irrevocably jammed.

These mysterious structures, with their smooth concrete and their brilliant blue crystals, give us pause to consider what we extract from the earth and our impact on the world around us.



Responding

The bright blue crystals that you see on these pieces were actually grown! To do this, the artist mixes a blue powder, called copper sulphate, with boiling water until he can see the powder beginning to settle at the bottom of the container. This is called a supersaturated solution and it means that the mix of water and copper sulphate is just right for the crystals to grow.

Once the liquid cools down, blue crystals start to grow on whatever is submerged. The crystals stop growing when they are removed from the liquid, so the longer they are left the bigger they grow. The ones you see here grew in about three days, which is very fast!

This process can be done with other materials as well. When you mix lots of salt with boiling water, crystals will also start to grow. Sugar, too!

Where else have you seen crystals? What do they make you think of?

Contemporary artists often employ different materials in their work. What are some of the unusual materials you could use to create your own unique work of art?



Meet the Artist

HIROMI TANGO

Hiromi Tango is a Japanese–Australian, internationally recognised artist, whose work spans across sculpture, drawings, photography, installation, and performance.

She is dedicated to generating healing conversations through arts engagement. Tango's work has become increasingly focused on neuroscientific concepts in recent years. Her work is often used as a platform to pose questions about neuroplasticity, empathy, and epigenetics.

Building her works through a combination of research, reflection, and ritual, she is ultimately grounded in her fascination with scientific discovery, and the freedom to use of her ability as an artist to ask, 'what if?' without the need for scientific proof.

Meet the Work

Hiromi Tango

b. 1976 Shikoku Island, Japan, lives Tweed Heads NSW

New Now 2021

mixed media

Created for HOTA to coincide with the opening of HOTA Gallery 2021

Out of the darkness, light begins to appear around the edges. The colours of rainbow glow and grow, emanating from what appears to be the centre. We are drawn in by the colour, and the harmonic resonance of rainbow rings which vibrate, bringing our hearts, bodies and minds into alignment.

New Now captures and holds us in a joyous moment, using light, colour and contour to generate energy and positivity. In it, we are surrounded by brilliant colour, light and movement created through digital animation, painting, and sculptural elements in the space.

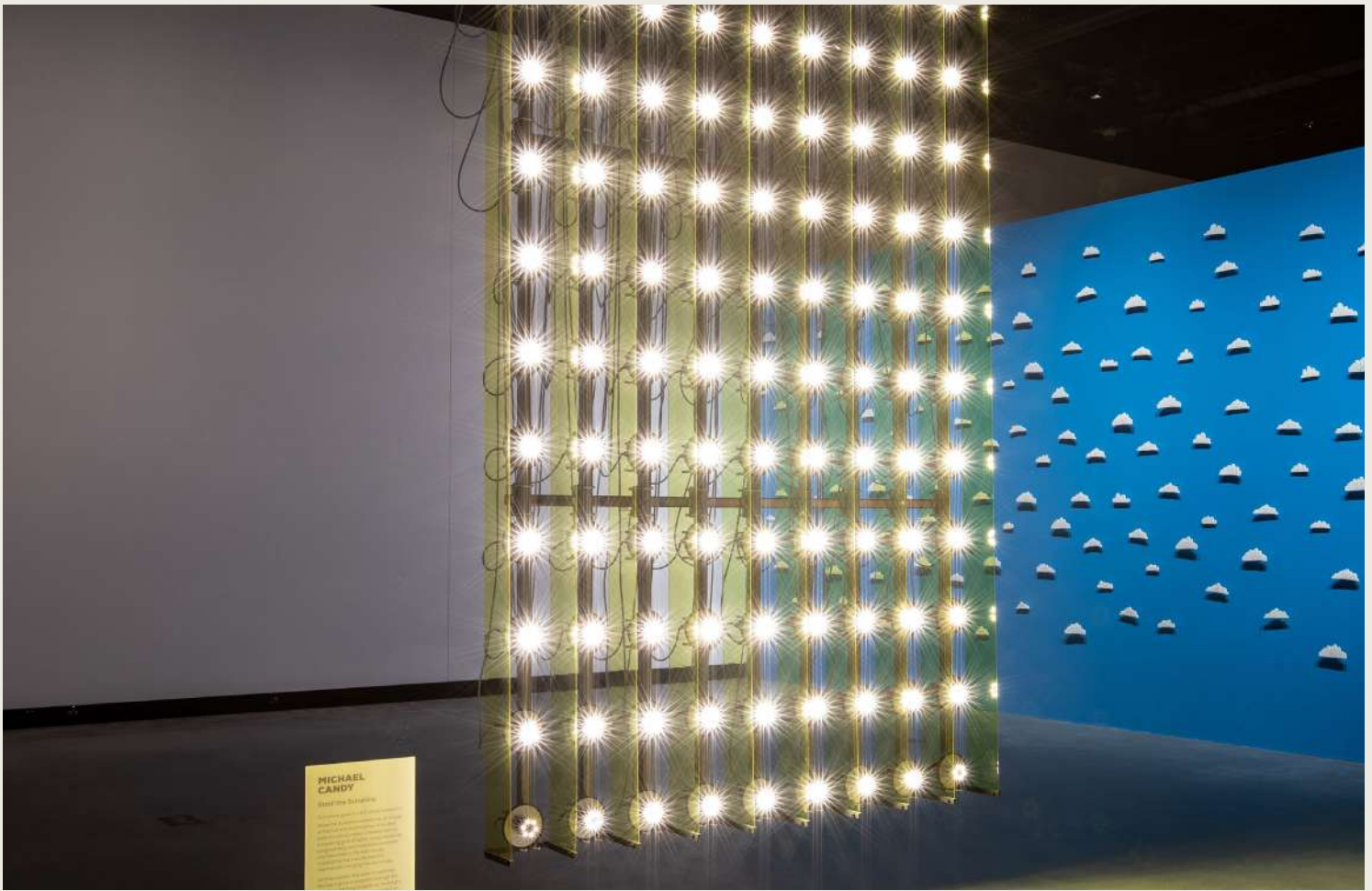


Responding

Artist Hiromi Tango has written a haiku to accompany her work *New Now*:

Each day we receive
Endless chances to renew
To cherish the now

A haiku is a Japanese poem of seventeen syllables, in three lines of five, seven and five syllables and typically with a focus on nature and the senses. Write a haiku in response to your experience of Hiromi's artwork. Share your haiku with a friend.



Meet the Artist

MICHAEL CANDY

Gold Coast based and internationally renowned, Michael Candy is a new media and kinetic artist. He has a special interest in mimesis, technological archetypes, and the discourse that exists within these contemporary parallels. Candy graduated from the Queensland University of Technology, studying both Fine Art and Industrial Design. A self-taught inventor, his works tend to emerge as social experiments or ecological interventions in public spaces.

Candy has developed a rationale of instinctive engineering, which he uses to investigate the contrasts between nature and technology, and how these concepts transmute within modern social ideologies. Possessing a dissonant relationship with technology, his work can reflect his discomfort with the engraving of digital tech in our everyday lives.

Blending his vocabulary of robotics, hardware hacking, intervention, and video, he mechanically personifies complex social or political thoughts and notions.

Meet the Work

Michael Candy

b. 1990 eThekweni, South Africa, lives Gold Coast QLD

Steal the Sunshine 2021

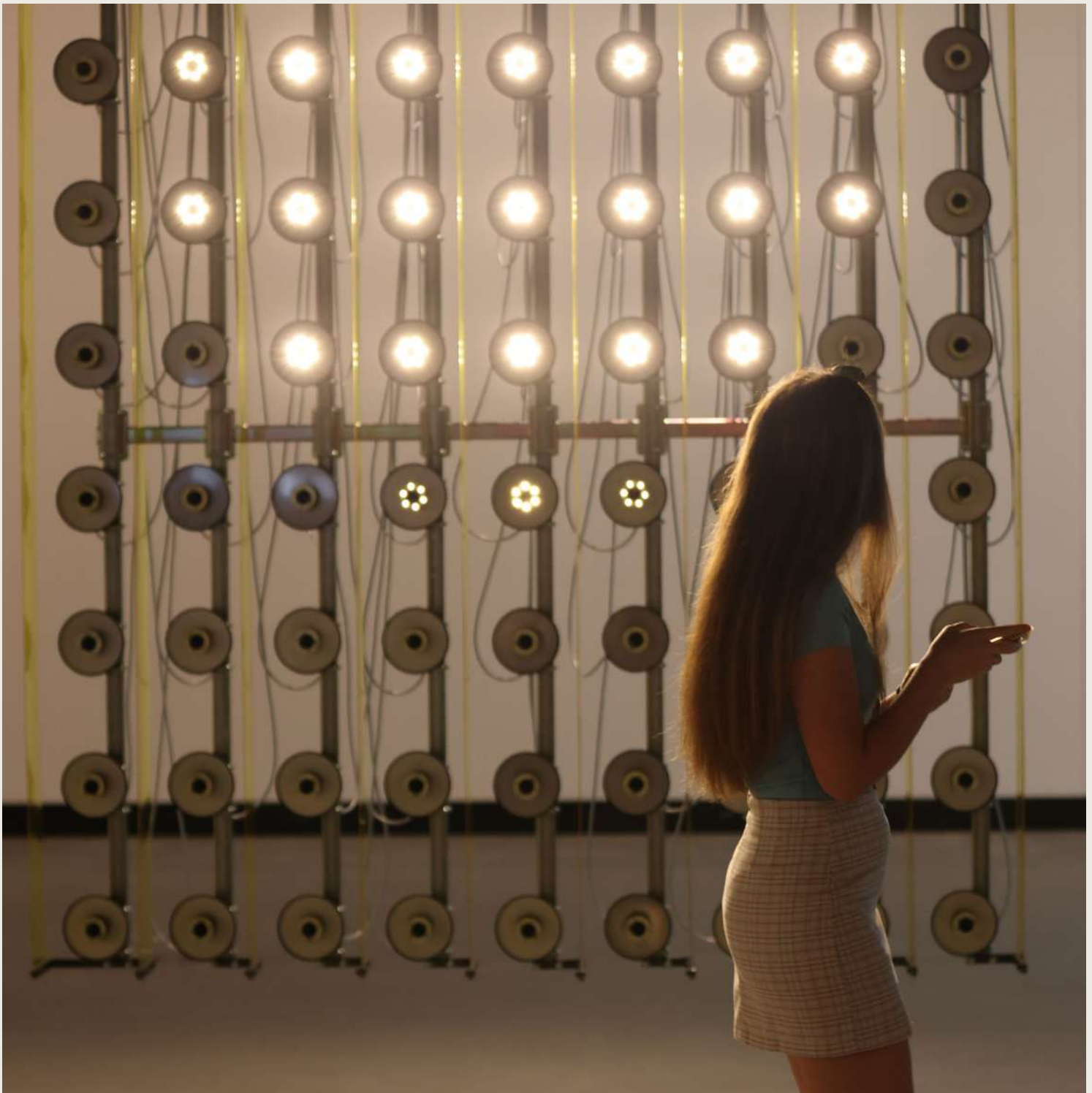
108 LED lamps, custom software and electronics, steel frame, external camera

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Sun-shine goes in. LED-shine comes out.

Steal the Sunshine transforms an image of the sun into a simulation of its daily path across our skies. Created here on a towering grid of lights, using advanced programming and industrial materials and fabrication, Michael Candy transforms the natural into the mechanical, bringing the sun inside.

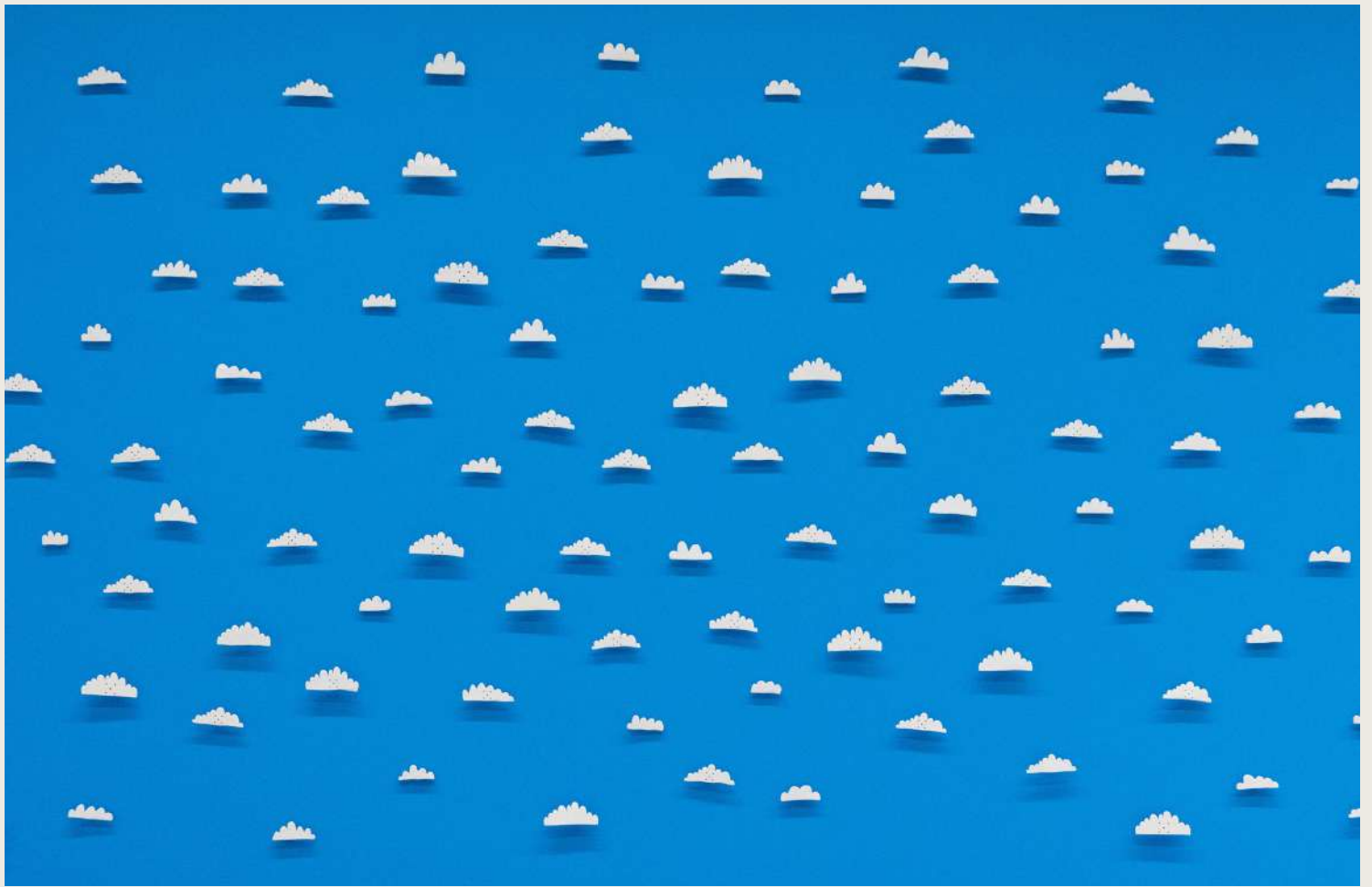
As time passes, the work transforms. We see it grow in intensity through the morning, reaching its peak as the bright, Queensland midday sun, and watch as it fades to nothing with the daily sunset.



Responding

Michael's work tracks the course of the sun from sunrise to sunset, from opening to closing in the Gallery. Artists have been fascinated by light, utilising this visual tool as an element of value to make works of art for millennia.

Observe and discuss Michael's contemporary use of the medium of light in this work. This work shifts and changes over time, and one's experience differs dependent on the time a visitor is in the Gallery. What is the role of human engagement in this work?



Meet the Artist

SAMUEL LEIGHTON-DORE

Multidisciplinary artist and writer, Samuel Leighton-Dore produces work spanning ceramics, LED neon, illustration, animation, and painting. His works are primarily driven by his special interest in mental health and masculinity. His use of cheekily creative avenues encourages the audience to take an active role in conversations concerning difficult societal topics.

A well-established writer, Leighton-Dore continues to provide insightful and comfortably confronting works for SBS, Pedestrian TV, and BuzzFeed. 'How To Be A Big Strong Man', his 2019 published work, brought a much-needed accessibility and sense of humour to the difficult topics of masculinity and men's mental health.

His contagiously vibrant and often deeply comforting work has received numerous awards, including Visual Artist of the Year (LGBTIQ+ Honour Awards, 2019) and Best Short (Melbourne Queer Film Festival, 2015). Unafraid to delve into new creative frontiers and harness unfamiliar materials, Leighton-Dore will continue to create immersive, vibrant, and entirely relatable works.

Meet the Work

Samuel Leighton-Dore

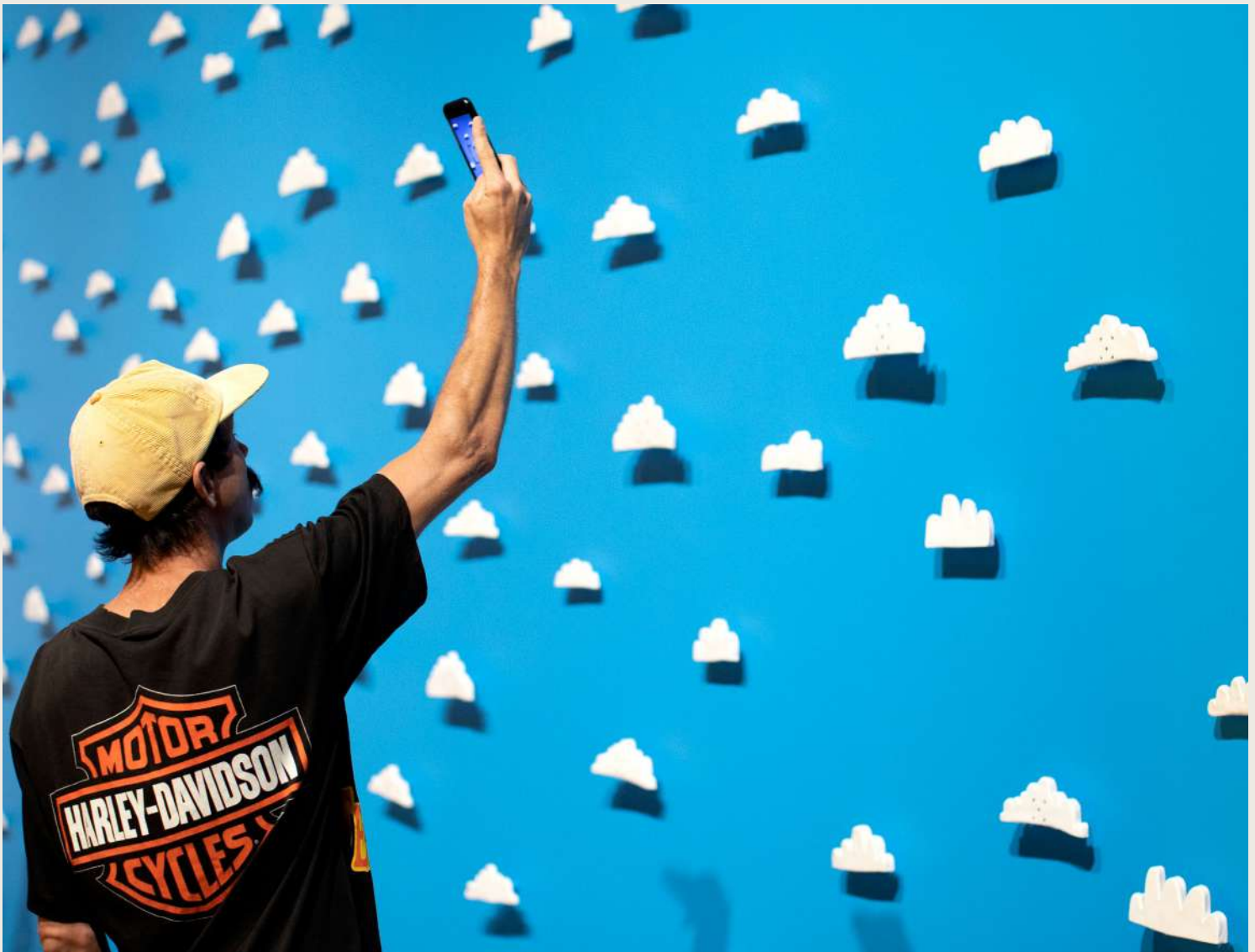
b. 1991 Sydney NSW, lives Gold Coast QLD

***Cloud Drive* 2021**

glazed ceramic, AR technology

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Over the last few months, Samuel Leighton-Dore has been collecting stories through his website. Members of the public are invited to submit a simple thought or feeling, the kind of thing that many of us would share on social media—a quick status update. These moments have been collected and are available to explore in this physical manifestation of the 'Cloud Drive'. In psychology, clouds often represent our thoughts and feelings; in our digital lives, we associate them with data storage. They become something simultaneously fleeting and long-lasting. In these delicate ceramic clouds, Leighton-Dore aims to make the public personal once more in moments of contact between strangers.



Instructions

Download the Cloud Drive app from your phone's app store or <https://cloud-drive.com.au/download> (you can scan the QR code provided).

Open the app on your phone and point your camera at the ceramic clouds on the wall. The marked clouds hide messages.

Hover your camera over one of these clouds to see messages from the public and to bring the *Cloud Drive* to life.

The Cloud Drive app was developed with the support of Brisbane based augmented reality and design studio Ardacious Pty Ltd (www.ardacious.com)

Responding

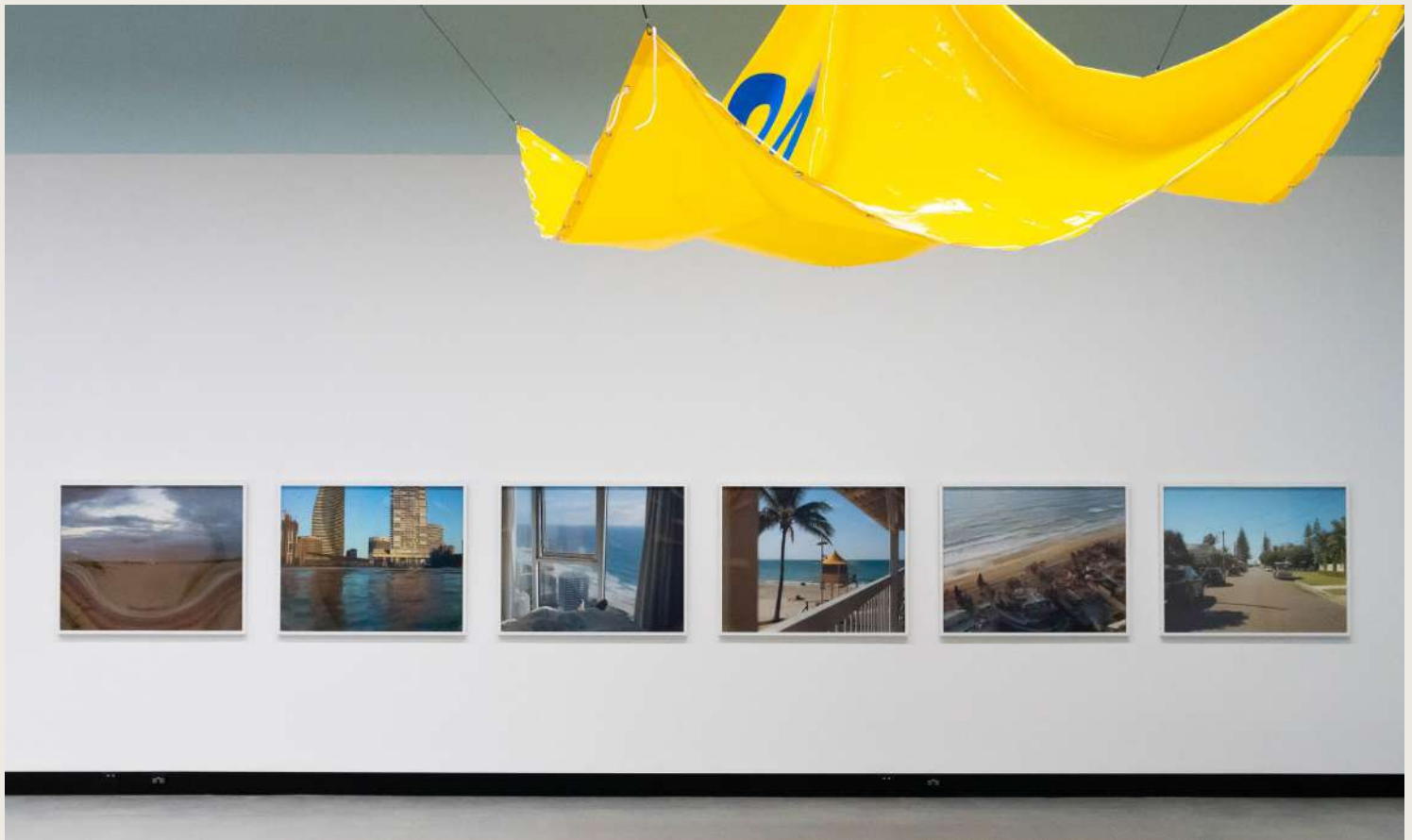
Add your story to the artwork. Samuel asks the following three questions:

How is life for you right now?

What are you feeling hopeful for?

What are you worried about at the moment?

Go to www.cloud-drive.com.au to respond to these questions and add your own story to the artwork. Watch your stories and others come to life. By implementing Augmented Reality (AR) technology Samuel comments on the tensions we often feel between the personal and the public, between connection and solitude.



Meet the Artist

AARON CHAPMAN

Aaron Chapman is a Gold Coast based artist and writer, working across a variety of mediums, including photography, sculpture, and public art. A graduate of Griffith University, Chapman was awarded the School of Humanities Writing Prize in 2015. This was a phenomenal ending to his studies, and a telling starting point for his career.

Chapman's work is motivated by space, memory, and architecture, often considering the concept of 'home' and its psychological impact. A multi-award-winning writer and photographer, he continues to hold a deep commitment to the local visual arts and writing communities, encouraging and nurturing the next generation of artists.

Having described his work in the past as a blend of documentary and fine art, Chapman's style of photography is a mixture of intuition and meticulous planning. Embracing time and process, he allows his work the freedom to discover its own meaning and transform to meet new directions, voices, or ideas.

Meet the Work

Aaron Chapman

b. 1990 Denpasar, Indonesia, lives Gold Coast QLD

The Towers Project 2021

archival giclee print, coated polyester, vinyl adhesive, rope

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Dotted along the length of the Gold Coast, yellow-hooded lifeguard towers are an iconic part of beach life. Aaron Chapman captures these instantly recognisable emblems of the city in these beautiful, large-format photographs. Shot on film from various angles, they are seen embedded in the many contexts of the ever-changing Gold Coast foreshore: from standing alone in nature, in the middle of tourist mecca Surfers Paradise, to sitting at the end of a suburban street. Above us hangs an exact replica of the skin of one of their roofs. It floats here in a new Gold Coast context for us to contemplate.



45 2019

28 2020

35 2020

1 2020

34 2020

24 2019

archival giclee print

34 2021

coated polyester, vinyl adhesive, rope

Responding

Aaron is an artist and a writer, and his work is driven by storytelling, nostalgia, and memory.

The lifeguard towers placed along the patrolled beaches are a common sight on the Gold Coast and form part of Aaron's childhood memories growing up here.

Do you have a special place in your memory from a holiday or from the place in which you live? Create a postcard snapshot of your memory. Create a drawing on the front and write your thoughts about this place on the other side.



Meet the Artist

ABBEY MCCULLOCH

Named by Art Collector as one of Australia's 50 most collectable artists three years straight, Abbey McCulloch's creations continually intrigue and capture the attention of national audiences. Her past works tended to depict a generalisation of the "everywoman". Drawn to contradictions, McCulloch removes the veneer and smudges the illusion of order and control, laying bare the unnerving concerns creeping below the surfaces of many women.

Her recent work has become more specific in nature, opting to draw on the women in her life, as well as her personal experience to examine the societal norms and pressures placed on women. Relatable her unique, yet personal perspective on issues evoke a strong connection with her audience.

McCulloch has been a finalist for many of Australia's top honours. Most notably she is a three-time finalist of the Archibald Prize, as well as a finalist for the Ravenswood Australian Women's Art Award, the richest professional art prize for women.

Meet the Work

Abbey McCulloch

b. 1990 Auckland, New Zealand, lives Gold Coast QLD

The Mountains 2021

oil on canvas, fired clay and acrylic

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

In these vibrant paintings, Abbey McCulloch merges the human figure with dramatic landscapes, superimposing ghost-like figures over technicolour mountainscapes. For McCulloch, these sentient female subjects who float over vast canyons "depict unforeseen challenges in a world hinged on predictability and control". Staring out at us, they are mysterious and unknowable, vulnerable yet larger than life. The paintings are matched with ceramic figures. Their distorted bodies are beautiful, bright, and strange, as if shaped by unseen forces and perhaps not entirely of this world. In these paintings and sculptures, McCulloch presents a vision of the individual in a wild and rocky world.



The Vengeance 2021

The Sundowner 2021

The Ambush 2021

oil on canvas

The Autumn 2021

The Brave 2021

The Ranger 2021

fired clay and acrylic

Responding

Abbey has included figures in different positions across works in painting and sculptural form. Recreate one of these positions or facial expressions.

Abbey reminds us that portraiture does not need to mirror photo-realism, it just needs to remind you of you. Take a photo and practice drawing yourself as quickly as you can. Try capturing a favourite facial expression you like to pull, or pose you like to strike. Experiment!



Meet the Artist

ALI BEZER

Homegrown Gold Coast artist Ali Bezer is a multidisciplinary artist creating visual interpretations of ambient sound, experimental music, nature recordings, industrial sound, and cosmic soundwaves. Her artistic practice transforms abstract noises into sculpture and installation pieces, personifying the sound through visual textures and forms.

Bezer received her PhD in 2016, following her research into synaesthesia and the visualisation of abstract sounds. Bezer has widely exhibited, receiving deserved praise. Her passion for the visualisation of sound has been the driving force behind her artworks, resulting in a number of highly immersive artworks that give viewers access to a unique perspective.

Bezer is an accomplished classical musician adding further depth to her artworks. Her work is unified through an overarching interest with transitory states; interpreting what is unseen, multisensory, and fleeting, into stable material forms.

Meet the Work

Ali Bezer

b. 1988 Gold Coast QLD, lives Gold Coast QLD

I can hear water 2021

aluminium, bitumen, sand, exterior paint, spray enamel

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

The sound of waves crashing against the shore is a familiar refrain along the Gold Coast, where our famous beaches stretch seemingly forever. Artist Ali Bezer has created a sculpture that captures this sound. Painted metal sheeting is folded, twisted, and battered. Each panel is slightly different, just as each wave is different from the last. Blue and silver surfaces evoke the ocean as they spill across the floor of the gallery. As sheet after sheet of metal lines up, they mirror the repetitive, reliable sound of an endless shore break.



Responding

Create a mind map about this work of art.

Consider the properties of water and the sound it can make. Ali is interested in the immaterial and how to give energy form. Work quickly, recalling all the ways, words, and connections you can organise to describe the sensorial experience of waves crashing on to the shore.



Meet the Artist

CJ ANDERSON

A Gold Coast based designer, who focuses on furniture and objects, CJ Anderson continues his family's tradition of creation and manufacturing. He challenges manufacturing techniques and explores the ways in which materials can inherit emotional qualities.

As manufacturing and construction played a continuous thread in Anderson's life, his natural aptitude for mechanics and creation has led to a career that aims to go beyond the borders of 'expected' and challenge the concept of perfection. Straddling the void between art and design, he combines traditional artistry with contemporary visions.

Finding success internationally, his furniture design has found stages in Milan and the pages of Vogue Living. Harnessing the knowledge passed down from his family, he continues to bring an artistic intent to traditional manufacturing, evoking an unexpectedly emotional response from audiences. Anderson's exploration of intertwining personal experience and everyday emotion leads an exciting intersection of artful creation and traditional craftsmanship.

Meet the Work

CJ Anderson

b. 1989 Gold Coast QLD, lives Gold Coast QLD

Objectified Memories 2021

polished stainless steel

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Certain objects hold specific memories: memories of childhood, memories of loved ones. CJ Anderson has created objects that are embedded with his own memories. Straddling art and design, these three sculptures combine the immaculate presentation of high-end furniture—all perfectly polished surfaces and geometric forms—with something more personal. In the making process, the artwork's surfaces are hammered by hand by the artist. The resulting dents record the memory of these blows and create warped reflections of the world around them. These stretched and distorted images point us towards the mercurial nature of our own memories.



1 2021

2 2021

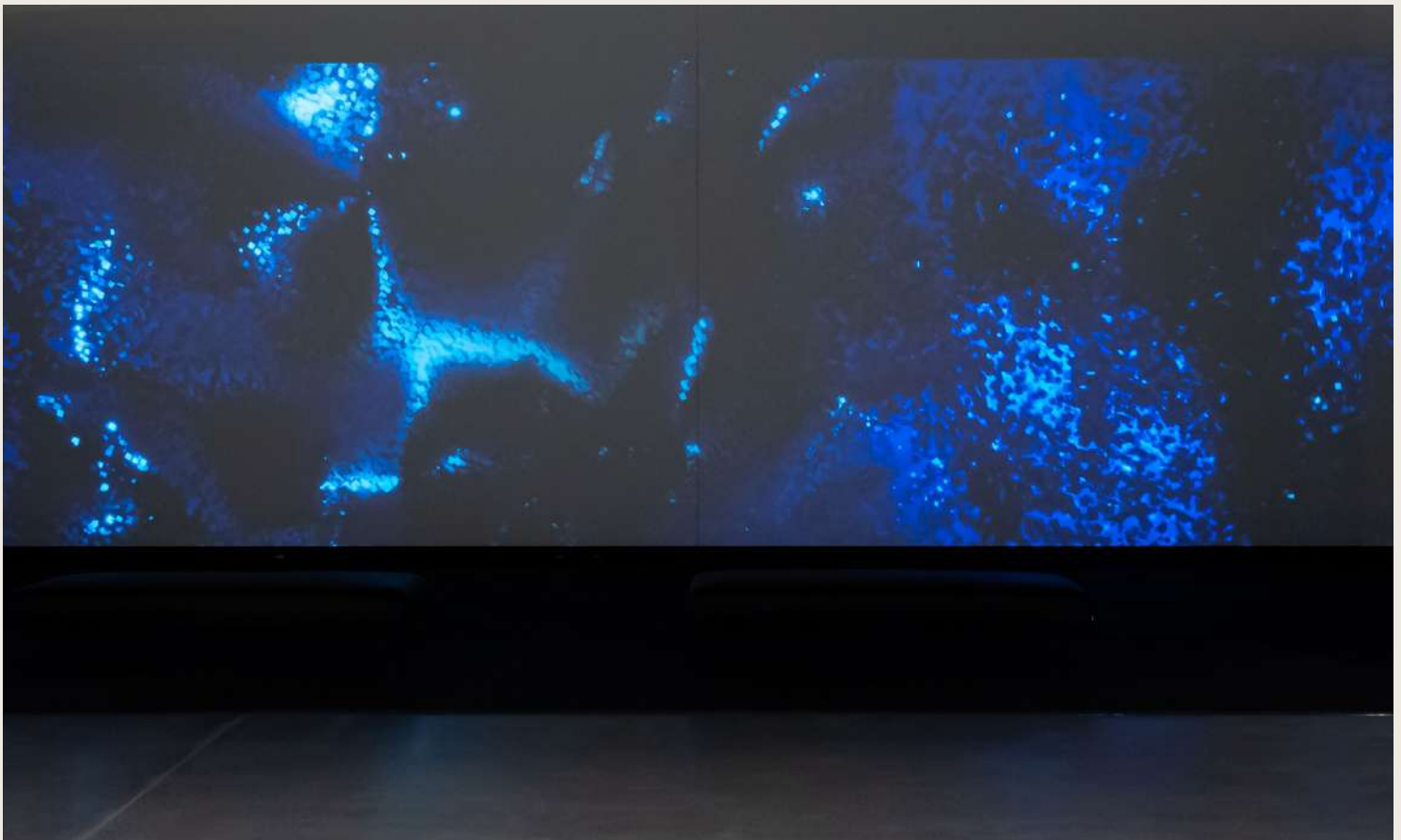
3 2021

polished stainless steel

Responding

Experiment with folding, twisting, scrunching, and tearing foil to create new forms. Use a selection of these to create maquettes for a public sculpture. Shine a light onto your forms to see the interplay of light and shadow across the negative and positive space.

Why do you think the artist made the marks on his sculptures? Discuss. Consider how the artist's hand and intentions play across the surface of his work here and your own foil prototypes.



Meet the Artist

JASON HAGGERTY

A long-time Gold Coast resident, Jason Haggerty has produced a wide and varied body of video works for screen, virtual reality, live performance, and projection mapping. He completed his formal training at the Queensland College of Art, and immediately established himself as a fixture of the Gold Coast arts scene.

Through his practice, Haggerty explores various forms of immersion through interactive, large scale projection pieces, and the implication this has on the viewer.. His works in video and interactive projection have been exhibited nationally and internationally.

Haggerty also creates live audio-visual performances, notably performing at the Rainbow Serpent Festival, developing a holographic VJ performance for Output001 Festival, and working alongside choreographer Nora Gibson to create a virtual ballet shown at the Fels Planetarium in Philadelphia.

His work continues to draw wonder and confounding intrigue from audiences.

Meet the Work

Jason Haggerty

b. 1987 Brisbane QLD, lives Melbourne VIC

Humectant Displacement 2021

real-time video projection, 2 channel audio, ocean data

Sound Design: Jay Jermyn

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

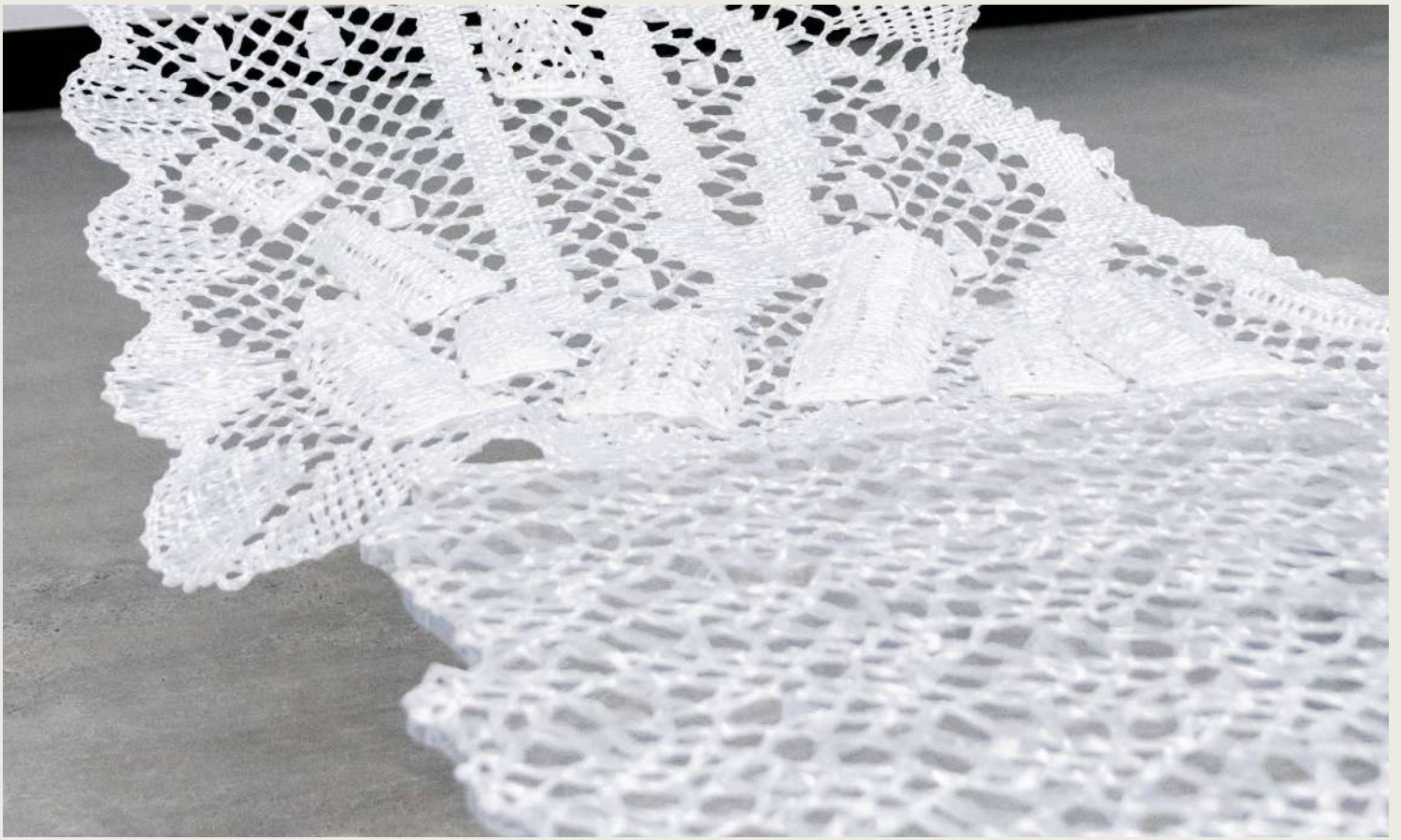
This artwork responds in real time to data from the Gold Coast shoreline. This data, sourced from a publicly available government website that records local wave information, is transformed by algorithms into a constantly changing, immersive environment. The re-imagining of the physical world into a digital one—where the real is reduced to numbers, only to be re-conjured by machine into a simulation of reality—is dazzling and all encompassing. With its city-run program of preservation (dredging and artificial reefs for example), today's Gold Coast shoreline is a mixture of man-made and natural. Haggerty has created a digital, living portrait to match this iconic coast.



Responding

Stop, slow down and look closely at this work. Close your eyes. What do you hear? Where do you imagine this place to be?

Jason is renowned for creating immersive, constantly shifting installations of significant scale, sight and sound. What more can you say about the experience he has created here in the Gallery? What do you wonder? Who or what inhabits this place? Share your imaginings with a friend.



Meet the Artist

MARY ELIZABETH BARRON

Mary Elizabeth Barron combines her mastery of traditional crafting techniques with an innovative, future-focused approach to sourcing materials.

Her innovation is realised in her use of recycled materials to create intricate lace works. Finding solace and peace in the process, Barron excels in lacemaking. Further challenging herself, and relishing the transformation of so-called rubbish into art, she began incorporating recycled household materials into her works.

An obviously intriguing factor in her works, her exploration of materiality and recycling forces viewers to question their preconceptions of 'waste'. Using her art as a platform, Barron portrays the transformation of waste to lace. The creation of something with value, that's usually associated with luxury, from undesirable materials is a captivating and innovative take on tradition.

Meet the Work

Mary Elizabeth Barron

b. 1960 Brisbane QLD, lives Logan QLD

Nerang River Lace 2021

real-time video projection, 2 channel audio, ocean data

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Mary Elizabeth Barron employs traditional craft techniques in unusual ways. Using recycled, single-use plastic waste, she has created a large-scale bobbin lace that charts the course of the Nerang River from the hinterland to the ocean, running the length of the artwork. The river is at first surrounded by plants; the endemic species of sweet myrtle, long-flowered mistletoe and arrowhead violet are represented in intricate lace detailing. Then tiny lace houses appear and grow denser, only to be replaced by the Gold Coast's famous skyscrapers. Finally, the river spills out into the Pacific. This is a contemporary portrait of the city, one created using a centuries-old technique and the detritus of our modern lives.



Responding

Mary uses bobbin lace-making techniques to make lace hangings out of recycled plastic bags.

How can Mary's art-making raise awareness of environmental issues currently faced in our oceans and waterways? Discuss. Mary's work encourages us to ask questions about waste and how we can repurpose the discarded into something beautiful.

Bobbin lace is a form of loom weaving. Can you see what part of the work is woven? Isolate a section of the artwork to investigate further and describe what you see to a friend.



Meet the Artist

CLAUDIA DE SALVO

Gold Coast based ceramicist Claudia De Salvo explores the conceptual, sculptural, and functional potential of clay. Her work is often underscored by her deep connection to her materials and process.

Utilising her experience as a sculpture and installation artist, De Salvo challenges the transformative process of her art, exploring the structural restraints associated with turning clay to ceramic. Her distinct approach to making has captured audiences and the attention of the Australian arts community.

De Salvo's artistic curiosity leads to exploration of the creation process, often experimenting with new forms of glazing and pushing her vessels to the point of near collapse. De Salvo's commitment to her craft extends beyond experimentation. She uses the environment to harvest and repurpose the natural materials around her, encapsulating and immortalising the beauty of the Gold Coast Hinterland as a by-product of her daring and boundless approach to ceramics.

Meet the Work

Claudia De Salvo

b. 1993 Sydney NSW, lives Gold Coast QLD

Heat and Time 2021

partially fired ceramic

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Sustainability is the key theme in Claudia De Salvo's time-based installation of clay forms. These vary from 'greenware' (unfired clay) to pieces fired at temperatures ranging from 150 to 1280 degrees Celsius. This demonstrates the transformative development of turning clay into a ceramic. Here De Salvo has poured water into those forms, showing us the chemical process involved in breaking down clay. The action appears as a metaphor for time, human intervention, and durability; it leads us to consider what are the choices we make in creating sustainable objects.



Responding

Claudia is interested in process. How are art and science related in her work?



Meet the Artist

KIRSTY BRUCE

Kirsty Bruce is celebrated for her richly detailed artworks, capturing the subject with a level of accuracy that comes from her meticulous and methodical process. An avid collector of magazines and books, their contents serve as Bruce's main source material, providing the creative stimulation and ideas behind her art.

Bruce whole-heartedly embraces her slow-making process. Drawn to figures which invoke a sense of vulnerability, melancholy, dramatic tension or introspection, her works allow the viewer to interpret the subject for themselves.

Holding a Bachelor of Fine Art (Honours) from Griffith University and Queensland College of Art, Bruce's ability to emphasize the emotions present in her subject or create feeling in previously silent spaces evolves the viewing experience and encourages a freedom of interpretation.

Meet the Work

Kirsty Bruce

b. 1973 Gold Coast QLD, lives Gold Coast QLD

Wonderwall 2020-2021

acrylic paint, watercolour pencils and rhinestones on paper and canvas

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Kirsty Bruce loves collecting magazines, using the images from glossy pages as source material for her paintings and drawings. She comments, "I'm attracted to figures which evoke a sense of vulnerability, melancholy, dramatic tension or introspection." When exhibited as a whole, the artworks hang in conversation with each other, but in a way that is rather ambiguous. Bruce delights in allowing you, the viewer, to interpret relationships between the artworks and to imagine your own version of what stories the works may tell.



Responding

Welcome to Kirsty's *Wonderwall* of characters. Some of these personalities may be recognisable to you...some unknown. Can you relate to one of the figures on the wall, and the emotion that they are depicting? Write a story about this person and introduce your character to a friend.



Meet the Artist

NICOLA MOSS

Wearing her intrinsic relationship with nature on her sleeve, Nicola Moss dedicates her creative talent to exploring the timely and deeply challenging question: what is sustainability? Using a multifaceted range of mediums, Moss re-examines the notion of nature being a resource, but rather a source profoundly connected to our health and well-being.

Combining well-timed observations with the richness of life and society, her works aim to reconfigure notions of community and our role in the advancement of our world. Creating highly personal works representative of her personal, political, and spiritual beliefs, her artwork highlights deeply rooted ideals resulting in uniquely intimate designs.

Beginning her professional practice in 2006, Moss has been exhibited internationally, receiving deserving praise and acknowledgment for her work. An artist that encourages audiences to reflect on their actions and challenge their preconceptions without judgment, Moss' impact is one of significance and obvious importance.

Meet the Work

Nicola Moss

b. 1968 Mebourne VIC, lives Gold Coast QLD

Local Air 2020

synthetic polymer paint, mixed media and paper collage on cotton canvas

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

For Nicola Moss, the 2020 global event of COVID-19 brought into renewed focus her relationship with nature, and in particular, her home on the northern Gold Coast. Observing the elements of the natural world that were occurring around her, Moss created a series of collage paintings that speak to notions of community and belonging. Through several of the works is a horizon line of hills, a landmark of sorts viewed from within the 4209 postcode area and from further afield. Hoop Pine and dryland rainforest trees are depicted, along with elements from Moss's formal and vegetable garden.

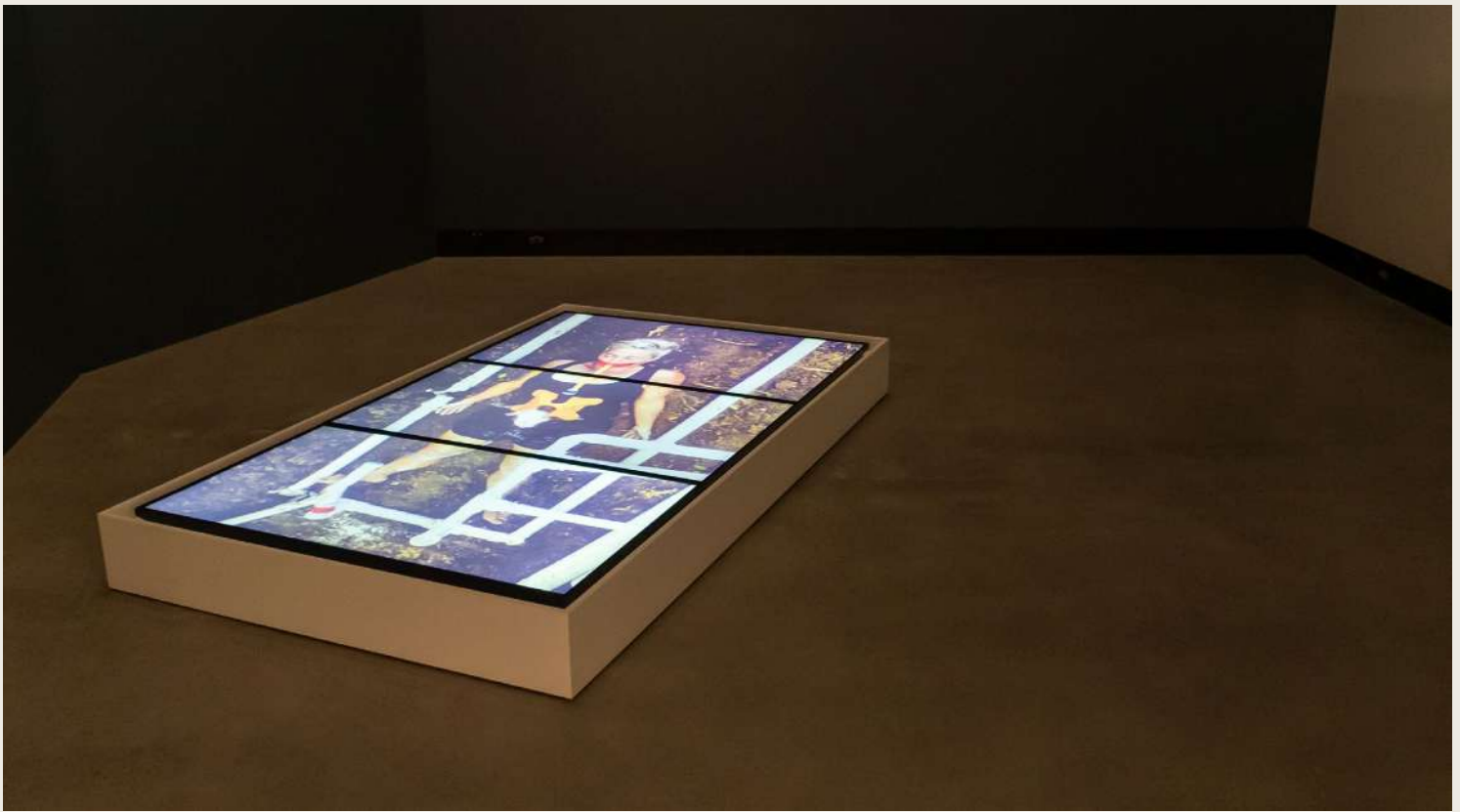


Responding

Make a list of all you can see in this selection of works by Nicola. What does this focus on the natural environment tell you about the artist, her local surroundings, and her area of interest?

Frottage is a French word meaning 'to rub.' Nicola loves the patterns she finds in nature, frottage, and collage. Attention to composition is a recurring motif in her work.

Take rubbings from different surfaces in your natural and built environment of home and school. When you have a few different rubbings made, cut out the shapes you have made to make a collage that represents the postcode you live and learn in.



Meet the Artist

LIBBY HARWARD

Libby Harward's arts practice spans over 20 years, initially as a community, street and graffiti artist. During the past 5 years her focus has been on developing a conceptual arts practice, resulting in regular invitations to exhibit works nationally.

As a Ngugi woman whose Ancestral lands and waters are Mulgumpin (Moreton Island) in the Quandamooka (Moreton Bay Area), her process is one of simultaneously listening, calling out to, knowing and understanding Country.

Major recent works include the ALREADY OCCUPIED series on Yugambah Country (Gold Coast), and DABIL BUNG (Broken Water) with First Nations along the Bidgee and Barka (Murray-Darling River system).

These works engage a continual process of re-calling – re-hearing – re-mapping – re-contextualising – to de-colonise cultural landscapes, utilising low and high-tech media with elements of sound, image, installation and performance, to engage directly with politically charged ideas of national and international significance.

Meet the Work

Libby Harward

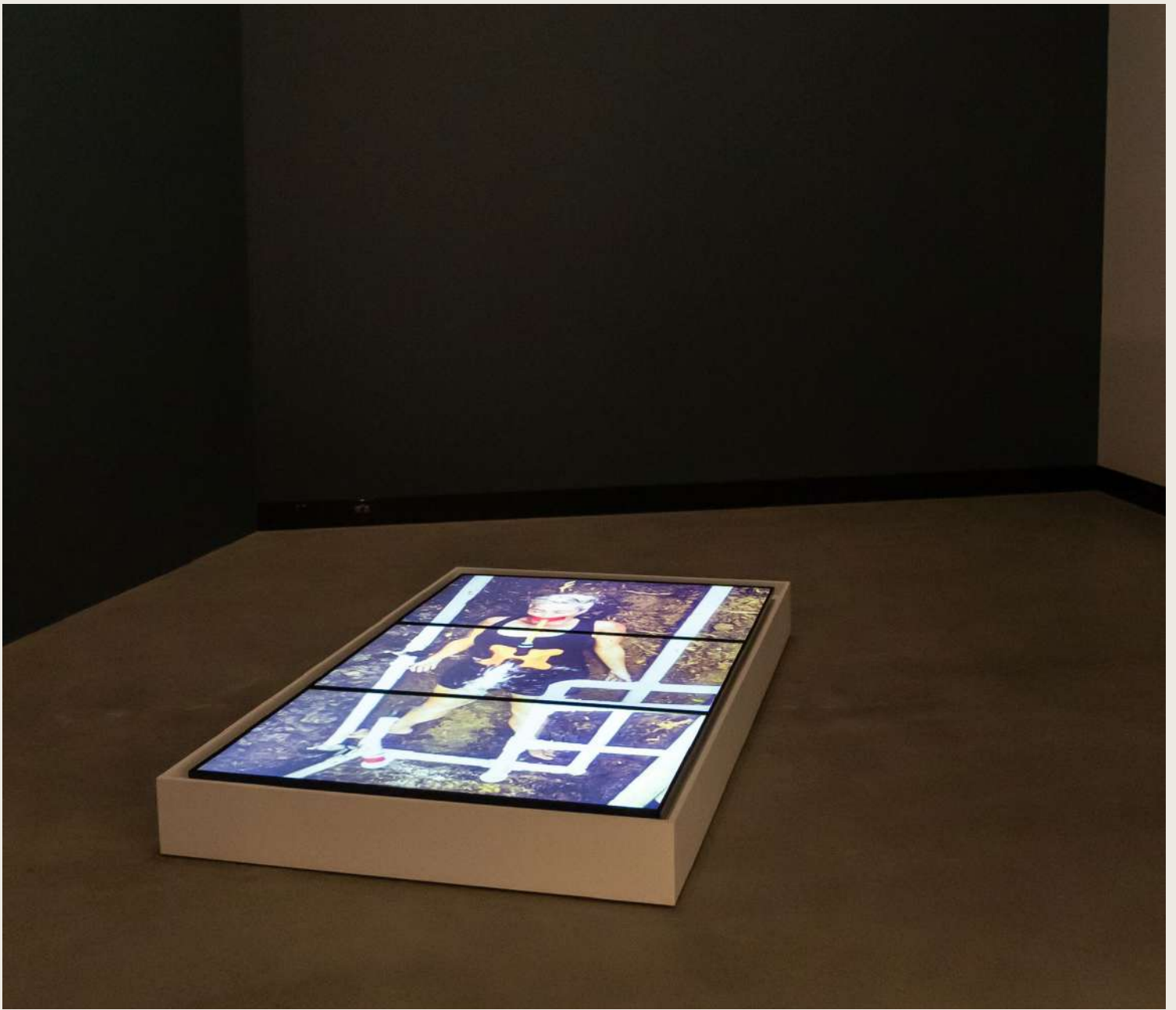
b. 1976 Brisbane QLD, lives Jinibara, Quandamooka and Yugambah Country

BLOODLETTING (water-ways) 2021

3 channel digital video, sound

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

First Nations people of this country have held cultural responsibilities for sustaining their waterways since time immemorial. Yet, 230 years after European settlement, our ancient water systems today are over-extracted, reclaimed, commodified and depleted. For this work, Quandamooka artist Libby Harward positioned herself in a life-sized trench surrounded by PVC plumbing pipes with an irrigation hose seemingly connected to her body. The film has been re-projected and re-filmed onto a bed of mangrove muds and tea tree swamp muds from one of the Gold Coast's last remaining swamplands. For First Nations peoples, water is a life blood. Harward's body represents the draining of essential life forces, and her work speaks directly about water sovereignty and justice.



Responding

Consider how the artist has engaged with the political issue of protection of Aboriginal cultural heritage, land, and waterways. Explain how effective the artist is creating debate on this topic.

The artist describes waterways in a twofold manner both as the physical location of water on Country and as waterways, the ways of protecting water undertaken by Aboriginal people. Aboriginal land management has existed for tens of thousands of years here. Reflect on how the artist has used her own body and the materials of water extraction to convey her message.



Meet the Artist

LISA SORBIE MARTIN

An indigenous artist, designer, curator, consultant, and cultural teacher, Lisa Sorbie Martin acts as a constant feature of the Australian arts community. Drawing her passion and inspiration from her family, faith, culture, and the world around us, her work encapsulates the stories of her culture and community.

A creator of visual art, textile design, wearable art, ceramics, and public art installations, her multi-disciplinary talent is obvious. Utilising innovative materials, connecting with both indigenous and non-indigenous stories, meaning, and environment is one of her strengths. Martin creates with the aspiration of leaving a legacy of history and culture to enhance, enrich, and educate observers for generations to come.

Dedicated to the continuation of her culture and acting as an active participant in the passage of Indigenous history, Martin's impact is difficult to understate. Engraining the spirit of her community within her creations their voices are immortalised, forever educating future generations.

Meet the Work

Lisa Sorbie Martin

b. 1965 Cairns QLD, lives Gold Coast QLD

Eternè. 2021

etched acrylic, fibre optics, stainless steel

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

An ancient poetic word for eternal; *Eternè* means existing, unchanged forever, infinite time that never ends, existence outside of time. Lisa Sorbie Martin honours the memory of many who have succumbed to the brave struggles of sickness. For Sorbie, these life experiences of pain and loss connect us all - no one is immune to disease or death. This sculptural installation can be encountered at various facets, however viewed from a particular vantage point, the artwork's contorted oblong form alludes to the symbol of eternity. Streaming from the polished stainless-steel semblance, fibre optic strands filter down gracefully, creating a glowing canopy, casting ghostly shadows representing the brevity of life. Sorbie has etched Torres Strait Island patternations with scribed ancient and poetic muses that radiate through the delicately illuminated acrylic cylinders, softly whispering to peace and rest.



Responding

Lisa Sorbie Martin's Torres Strait Islander culture is woven throughout her art practice. Lisa's artwork *Eternè* takes us on a journey to share how art, culture, nature and innovative materials can be united to share stories of humanity that connect us all. Spend time reflecting on the memory of a loved one.

Consider the proportion and scale of this work, and how the viewing of the work changes dependent of where you are positioned in the Gallery. Explain how you think this work is both functional and able to tell a story of Lisa's life experiences.



Meet the Artist

JIL STUDIO

Brothers Jacob, Isaac, and Lachlan Hough combine their talents and expertise to create thought-provoking and multi-layered installations dedicated to the natural beauty of Australia. Forming JIL Studio, the trio recognise the impact society is having on our environment and aim to provide spaces to encourage the contemplation of how our lifestyle is depleting the world's native wonders.

The brothers possess a spectrum of talents.. Jacob, a multidisciplinary architectural graduate, focuses his experience and expertise on the creation of minimalistic and sustainably designed homes. Isaac, a graphic designer, excels in the composition of simple geometric designs with playful uses of natural colours and shapes. Lachlan, an environmental scientist, is an expert in the field of ecological restoration.

The combination of their passions and interests upholds the main motivation of JIL Studio and the brothers are dedicated to remembering what we've lost and repairing what remains.

Meet the Work

JIL Studio

b. 2020 North Tumbulgum NSW, lives Gold Coast QLD

Lost Topography 2021

native flora, plywood, netting, steel

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

The Gold Coast as we know it was once nothing like it is now. The surface topography has been scraped, filled, covered, cut up and built upon, layer after layer. Natural landmarks have been eroded and native flora lost in the wake of highways, hotel signs, pubs and putt-putt courses. *Lost Topography* explores this irrevocable change, with endemic and threatened species of flora carefully nurtured and nestled within curves and voids. The immersive levels offer a shared place for enjoyment and contemplation.



Responding

JIL Studio are brothers and creatives, one an architect, another a graphic designer and the third an environmental scientist. What components of the artwork do you think each of the brothers focused on here? Explain your observations to a friend.

Before looking at the label, devise a new title for the work together. Why do you think JIL Studio titled their work *Lost Topography*? List three questions you would like to ask JIL Studio about the subject matter and their multidisciplinary approach to creating work in the outdoors.



Meet the Artist

MIMI DENNETT

Mimi Dennett is a unique creator, known for creating immersive site-specific installations, collaborative performance, and smaller scale sculptures. A well-known and respected member of the Gold Coast arts community, Dennett utilises an arsenal of interdisciplinary talents often leading to process driven and hybrid artworks.

Dennett's works can incorporate sculptural installation, projection, video, light works, architectural space, performance, community workshops and costumes.

Refusing to be restrained, the artist creates works in both solo and collaborative formats, working with composers, sound artists, musicians, choreographers, contemporary dance practitioners, and other visual artists.

Dennett's diverse practices investigate the notion of collaborative transformation through community dialogue, workshop development, and performance. The artist invites participants to engage directly with the process of creating, resulting in unpredictable, but ultimately cohesive works.

Dennett's co-collaborators include members of the Country Women's Association, Newaste, composer Corrina Bonshek, and the Gogi Collective.

Meet the Work

Mimi Dennett

b. 1964 England, lives Brunswick NSW

Bloom 2021

welded steel, soil, grass, plants

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

Gardening is both a collaboration with nature and a creative act. This living sculpture responds to the events of 2020: an unprecedented bushfire season and a global pandemic. Echoing the flux of recent times, Dennett's work interprets growing as a remedy to help with anxiety and healing. A bed is a familiar object: a place we can rest, feel safe and renew. The act of tending a garden is calming, nurturing, and it cultivates resilience. As the sculpture grows, the edible, exotic and indigenous plants will embed themselves into the landscape and become a part of life, interacting with birds, insects, the sun, the rain and you.



Responding

The Covid 19 pandemic has encouraged many of us to slow down, garden, create and cook from scratch. Many of the plants and seedlings in this living sculpture were first nurtured and given life in the artist's garden at home. Consider the care and attention and how this artwork will evolve over the course of the exhibition.

Categorise each of the five senses and how this work highlights the sensory experiences of sight, sound, touch, taste, and smell.



Meet the Artist

ERICA GRAY

Award-winning sculptor and wearable artist, Erica Gray uses her extensive background with the fashion industry to produce an array of stitched, moulded, and assembled pieces. Her experience lends itself to her meticulously constructed and free flowing designs and creations that captivate audiences.

Initially influenced by garment design, pattern, construction processes, and surface detail, Gray uses similar principals to create soft sculptures, wearable art, and painted work. She seamlessly blends her personal experience into her work, as well as concern for humanity, our environment, and society's treatment of animals.

Her work often translates into artworks that take on a blend of human and anthropomorphic forms. Drawing on childhood memories and growing up, disjointed families, empathy for loved ones lost, Gray's artistry draws a connection from the viewer and pulls forth surprising emotions and memories.

Meet the Work

Erica Gray

b. 1970 New Zealand, lives Gold Coast QLD

Ghosted 2021

metal armature, foam, polyester fabric, wood, plastic pearl beads, LED lighting

Created for HOTA to coincide with the opening of HOTA Gallery 2021.

The tendrils of this embodied flocculent form represent how corals and ecosystems, once autonomous, now grab, claw and tenuously cling to an environment in the hope of maintaining a continued existence. Under the veil of delicate ruching and diaphanous textiles, Gray represents the vulnerable side of complex marine structures and their fading beauty. The cautionary coral cluster questions the accountability of human influence on the environment and yet offers glimmers of hope for a shift in priority.



Responding

What is this strange creature that has found a home in the gardens of the Outdoor Terrace? Do you think it is friendly or sinister, alien or of this world?

Look closely under its delicate beading and gathered soft fabric forms...what do you see? How is this creature simultaneously welcoming us into the space, inviting our curiosity, and pushing us away?



Meet the Artist

WHATU MANAWA

Whatu Manawa Collective's beginning involved a small group of Maori women artists. Founded in 2012, the roopu came together to practice and enjoy the art and craft of their Maori and Pacific islander cultures. Recognising the interest in their work they sought to utilise their platform to bring their culturally significant craft to a wider audience.

Starting with the creation of workshops, the Collective began teaching a number of Maori arts to their communities, supporting and facilitating the celebration of their cultural practices. Their teachings passed on the long-held skills and talents of their ancestors, including Raranga (weaving), Tukutuku (decorative wall panelling) Kowhaiwhai (rafter patterns), and Mahi uku Koauau (clay flutes).

With a focus on traditional weaving Maori art and craft and contemporary Maori design art and craft the combination of talents and generational skills of the women within their community, Whatu Manawa Collective have been celebrated for their intricate and highly skilled works, enriched with their histories.

A celebration of culture, community, and history, Whatu Manawa Collective's dedication to passing on the crafts of their homelands is a gift to the Australian arts community.

Meet the Work

PATAKA TANGATA 2021

Pataka are small storage houses of important, sacred and precious objects; including pounamu, garments, weapons, tools, fishing implements, preserved foods and seeds.

Pataka Tangata refers to 'people' as storehouses of knowledge.

These woven **Tukutuku** Panels represent "The Knowledge That We Hold Within"; woven symbols and imagery that reference important concepts, life experiences, and stories that sustain us. Stories about balancing the relationships we have with our environment, our families, our community and the other living beings and elements we share this earth with.

Matariki: *Eyes of God. Mihi* to the stars/ancestors above (also known as Seven Sisters/Pleiades)*

Whiti Te Ra: *Shining Sun. Mihi to Country and Tangata Whenua – using Pingao plant material from New Zealand*

Maunga Tapu: *Sacred Mountain. Mihi to the many different people and cultures that reside together in this land*



Nga Wai-e-Rua: *Two Rivers. Two stories; the climb to seek and retrieve knowledge from the heavens and the journey of two waters (male/female) that merge to create life*

Hine-Moana: *Ocean, sea. Mihi to Hine-Moana and her three husbands; Kaukau, Tangaroa, Te Moana-nui-a-kiwa*

Waewae Pakura: *Birds Feet. Mihi to all other living species*

Tuakana/Teina: *Older/Younger. Mihi to the Teacher/Learner reciprocal relationship; Maui and his four older siblings; Māui-taha, Māui-roto, Māui-pae, and Māui-waho*

Nga Hekenga: *Migration/Journey. Mihi to the history/herstory journey that occurs when we leave one home for another*

*Mihi: *Greet/pay tribute/acknowledge/thank*

The **10 Pou** on either side of the Pataka are references to some of the values and principles handed down from our elders and ancestors to help guide, protect and support us through the journey of life.

Manaakitanga: *acknowledging each other's mana with conscious acts of service or kindness*

Whānaungatanga: *relationships between family and friends, their subtribe, tribe and humanity*

Rangatiratanga: *awareness of one's own value & ensuing conduct, being the master of one's own life*

Wairuatanga: *being aware of one's own personal spirituality and higher power*

Kotahitanga: *unity to work together for a mutually beneficial favoured outcome*

Mana Tane, Mana Wahine: *favour of the gods, genders are complimentary, powerful & unique in their humanity*

Te Reo Rangatira: *Our language is one form of how we communicate. It is vibrational & creative crossing between physical and spiritual realms*

Whakapapa: *DNA, bloodlines, ancestry, identity, belonging, generation built upon generation*

Mana Whenua / Mana Moana / Mana Awa: *Caring for the Land, the sea and the waterways including all living things that exist in and around those elements and rely on them for sustenance*

Each of us holds this intrinsic knowledge, different for each individual. The challenge is to see, learn and action that knowledge. Gold!

Responding



Maori art is inspired by the plant and wildlife found in the Aotearoa (New Zealand) land and seascapes. The Koru (spiral) pattern seen on Air New Zealand planes and found on many Maori artworks is inspired by the native fern frond that grows extensively in Aotearoa and symbolises new life.

Divide a page into four and create detailed pattern drawings of your very own – to represent:



- who you are
- your family
- a favourite animal or pet that is special to you
- native flora from where you live

Solid Gold Artists



CJ Anderson

 @cjand
 cjand.com



Mary Elizabeth Barron

 @maryebarron
 facebook.com/maryelizabethbarron



Kirsty Bruce

 @kirstykhb
 kirstybruce.com.au



Michael Candy

 @mcandy_
 michaelcandy.com



Aaron Chapman

 @aaronchapman
 aaron-chapman.com



Mimi Dennett

 @mimidennett
 mimidennett.com



Claudia De Salvo

 @claudio_desalvo_makes
 claudia-makes.com



Erica Gray

 @erica_gray_artist
 ericagrayartist.com.au



Jason Haggerty

 @jason.haggerty_
 jason-haggerty.com



Libby Harward

 @libby_harward_art
 libbyharward.art



Samuel Leighton-Dore

 @samleightondore
 samuelleightondore.com



Nicola Moss

 @nicolamossart
 nicolamoss.com.au


Hiromi Tango

 @hiromitango
 hiromitango.com

Abbey McCulloch

 @abbeymcculloch
 thisisnofantasy.com/artist/abbey-mcculloch

Elliot Bastianon

 @elliottbastianon

JIL Studio

 @jil.studio

Lisa Sorbie Martin

 @martin_inspired

Ali Bezer

Whatu Manawa Collective