



## CREATE CATALOGUE

**'art on the walk'** River Promenade

**'artedged'** Edge Gallery, Federation Square,

**'10#squared'** Main Square

20<sup>th</sup>- 22<sup>nd</sup> February 2009  
Federation Square



'create' 10 years on

Over the last 10 years the Sustainable Living Festival has championed the creative work of artists, producers and thinkers as catalysts of innovative and sustainable lifestyles. SLF 'create' is pleased to celebrate some of the artists whose works have engaged with the Sustainable Living Festival over its 10-year history.

Create Art includes two exhibitions and one arts activities section.

*'art on the walk'* aims to demonstrate the potential in each and everyone to exchange ideas and create their visions of a sustainable future in an enjoyable hands on way.

*'artedged'* at the Edge Gallery, features the works of our previous participating artists, who were able to sustain their practices in more or less precarious ways. Most are now mid career award winning artists with national and international profiles, whilst some are emerging new talents. All have strong focus of sustainability in their practice. Out of the normal gallery environment The Edge Gallery offers an 'off the wall and into the street' perspective on contemporary art practice, making these works available to a mainstream public.

This year *'10#squared'* enlivens the Main Square with 5 works all by young and emerging artists making waves - with fresh ideas and urgent comments on issues of sustainability.

SLF is proud to celebrate its artists and the contributing they make to the sustainability debate.

- Karin Neumann  
- curator

## **'Art Edged'**

Edge Gallery, Federation Square,  
Opening Hours: 10am – 5.30pm



### **Alexander Ouchtomsky Retrospective**

Mixed found media

Although barely out of University, Alexander Ouchtomskys' interest in manipulating images and materials has drawn considerable attention. This premature 'retrospective' aims to show the development of ideas in relation to the 3 dimensional practice of this emerging artist.

Assemblages of re-used components of synthetic consumer objects and of natural materials proceed via an 'instinctual' selection and manipulation process. Thus the creatures created by this methodology propose an 'instinctual selection' as alternative to 'natural selection', synthetic being as alternative to biological existence.

Medical interventions, that attest to the fact that such a process has well and truly begun no longer astonish. Whilst these are prototype beings, without assigned functionality, the label 'human' - as arbitrary as all labels - is drawn into question, in fact appears irrelevant.

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### **Kerry Cannon**

***blow***  
bronze

When life becomes overwhelming, it is important to take a cruise to contemplate your next move in life's great mystery. What better way to enjoy than being surrounded by fun seeking, like-minded people who, like you, are trying to get away from the baggage that haunts them from the past and the too soon future. It's renewal and sustainability on a personal level.

I try to do two things in my art practice- sculpt bronze series and work on my big project Ceramic Break Sculpture Park. Most of the ideas for my series were revealed to me about 9 years ago. I call myself a narrative artist because I tell stories through my bronzes. The narratives are usually funny with satirical undertones, but as time goes on I'm finding the art is drifting into the dark side. It's a struggle, but I'm maintaining my sense of humor.

[www.cbreaksculpturepark.com.au](http://www.cbreaksculpturepark.com.au)



**Tony Adams**

***can't see the wood for the trees***  
green mixed materials

My current art practice emphasizes the non-permanence of the sculptural object. This is the basis for my sustainable art practice where I continually re-use and re-configure salvaged materials and found objects into a variety of object-based works, sculptural installations, temporary constructions or assemblages; and document the processes.

I have works held in various private and public collections from Byron Bay to Bells Beach. I have exhibited extensively in a variety of group and solo exhibitions, festivals and conferences. Last year I won the Montalto Sculpture Prize on the Mornington Peninsular with an ecological work titled 'Vanish' (collaboration with Caitlin Street). In the early 90's, I studied at the National Art School in Sydney; and more recently I completed a Masters of Visual Art at the Victorian College for the Arts. Over the past 15 years, my sculptural practice has continued to utilize readily available materials and objects from my immediate environment wherever I live. I am currently working on a Masters by Research project at Monash University called "Anatomy of Waste". This site-specific project involves the collecting, cataloguing and documenting flotsam & jetsam from the shorelines of Port Phillip Bay and the streets of Melbourne: artist-as-archaeologist.

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**Stephen Ashmore**

***cosmos***  
acrylic on canvas

My paintings focus on the spiritual dimensions of existence that sustain humanity. This spiritual dimension finds its eternal expression in the overwhelming beauty of the cosmos.

I work in isolation, from my spirit place on the Mornington Peninsula. My project is to remind us all that we are spiritual beings, and that this spirituality makes and sustains us as humans.

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## Lis Johnson

### *hide/trap2*

steel-reinforced alpha-gypsum, dross (molten metal), dried foliage, acrylic and oil paints

The deer is a recurring idea and form in my work. An immature female animal, it is a vehicle to represent fragility, innocence, the vulnerability of nature, something which is fleeting – poised to disappear. I have placed it in varying landscapes and contexts, as a defiant yet fragile witness. 'Hide/Trap 2' is the polar opposite of another work, the pure white 'Hide/Trap' 2006, which is about the folly of over-protectiveness, as well as referring to the white cube of art, as a safe but sterile container of artistic expression. With 'Hide/Trap 2' dark materials form a black rectangular solid. The ground is a concentration of machine-produced substances and life-depleted matter. The deer is unable to move within a brittle scorched hedge, poised to flee, but immobilized by the legacy of a carbon-fuelled culture.

Lis has been a full-time professional sculptor since 1992. Primarily a modeler and carver, Lis is a figurative sculptor working with a wide range of contemporary and traditional media. Her broad range of practice has included work for architects and designers, museums and zoos, and the display, theatre and film industries. She works from her studio in West Footscray, and has just completed a bronze figurative work celebrating female spirituality for Star of the Sea College in Gardenvale.

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## Phil Edwards

### *shoosh...tablature for the mapping of sombreros-* mixed media

The painting 'Shoosh' is a world portrait of sorts which through partial abstraction configures a certain future for humanity. It references ancient cultures, specifically the Mexican 'Day of the Dead' as well as environmental pressures.

I have been an exhibiting artist in formal and alternative art spaces for over 25 years. As well as painting related activities I am also interested in the making of music within a contemporary visual art practice. I have collaborated on over 40 CDs of music under the bands name AND, Bert Alphett and SOSO. I am also interested in the informal aesthetic found in the everyday such as the stacking and piling of objects by non-artists and how that may be related to broader cultural values. I am currently working on non-objective paintings on paper as well as recording and blogging. I am most interested in the arts when they fall inside an area of investigation not immediately absorbed into formal or academic strictures. I am also a lecturer in the School of Art (painting) at RMIT University.

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**Alison Aitken**

***stuffed and mounted (wolf, rabbit, deer)***

recycled fur, timber clay, wire

'stuffed and mounted' developed from a concern about our relationship to the natural environment. Much of contemporary life takes place in interior spaces. The 'outside world' is often experienced through a window or a screen or through bars – engagement is vicarious and safe.

It is intriguing then, that we fill our clean and sanitized spaces with simulacra of the natural world. There exist a contradiction in the human destruction of natural resources on the outside, only to remake pallid (but decorative) imitations of those once breathing bodies we have just destroyed.

Recently graduating with a BA from RMIT my practice has always included recycled objects or materials, but none more so than the series of sculpture on which I am currently working. The impetus for the Scar Tissue series came from a specific concern about the consumption and wastage of the Festive Season in the Western World and my need to escape its excesses. For the past five years I have collected dead Christmas trees dumped on nature-strips, broken toys and appliances, wrapping paper, all the cast offs, with the intention of cobbling together a secret place of psychological refuge. My Friends belong to a landscape in limbo; hybrid creatures, a mongrel mix of recycled reality, art and longing.

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**Nathalie Levi**

***the authorship commissions***

mixed media and performance

The artworks in this exhibition are commissioned from festival visitors, chosen at random. The commission designates these visitors artists and the works are designated artworks.

I have found that although participants in the Authorship Commissions are given total artistic freedom, many of the commissions reflect concerns about the environment and issues of sustainability. This project is a way of looking at art practice and how it may sustain itself, whilst opening up questions of authorship and copyright. The participatory element means it has its own momentum. It is a new way of continuing or instigating artistic practice with all members of the public, from all walks of life.

Nathalie Levi is an English/French artist and curator who has studied and exhibited in London, Newcastle upon Tyne and Melbourne. She used to work really hard to make big, ambitious sculptures until -exhausted- she decided to figure out ways to get other people to do things for her instead. So far so good; Nathalie has been commissioning work from various people then buying it and all their rights (regardless of merit). By no longer actually producing works of art herself and limiting the art materials for the participants in her commissioning projects she is responding to an age old

criticism, that art is a waste of resources. With straight-faced, unacknowledged humor she simultaneously undermines and reinforces methods of artistic production, valuation and exchange.

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**Kate Shaw**

***weight of the world***  
acrylic on board

My work is concerned with a notion of transformation that links the material world and the psychological self. Transformative physical environments, such as a lava flows, ice melts and even the slow gnarled growth of a tree, are mimicked in the flow of paints and pigments and make evident this macro/micro relationship. Regardless of climate change the earth has never been still. I am attracted to unusual forms that challenge clichéd notions of what the idea of nature and a landscape is. Whenever I look really closely at the natural environment I am amazed by the things I have never seen before and haven't really seen depicted before. My aim is to instill this wonder into viewers of my work, and hopefully create a greater sense of connectedness to the world around them. Many of the titles of my works allude on one level to climate change, but they also just allude to change on a physical, psychological and individual level.

Kate Shaw graduated with a Bachelor of Arts (Fine Arts) Honours at RMIT University in Melbourne in 1994 before completing a Diploma of Museum Studies at Deakin University in 1997. For the last 15 years Shaw has exhibited in a number of group shows within Australia and internationally including Singular, Luxe Gallery, New York; FIAC 2006 at the Grand Palais in the Louvre, Paris; Places, Luxe Gallery, New York in 2007. In 2007 Shaw exhibited in and co-curated (with Larissa Hjorth) the Arts Victoria funded group exhibition U-turn at The Glendale College of Art Gallery, Los Angeles in 2007. She has also held several solo exhibitions in Australia and the USA.

[www.kateshaw.org](http://www.kateshaw.org)

This work is shown courtesy Nellie Castan Gallery



**Sarah Deed**

***beingness***  
bronze, aluminum, wax, clay, plaster

'beingness' proposes to provoke a response to our private space in the public face and questions our individual perception of ourselves in the world. Human beings in a complex search of individuality absorb a mass of commodities in daily life. How we experience the world as unique individuals in physical and psychological space, constructs our identity, sense of self, conditions of reality and our rules for living. Sophisticated technology causes us to become so engrossed with what happens, so absorbed in the contents of life that we forget our Beingness. Measuring the world from our own bodies we embrace a culture of cuteness. A simple anthropomorphism, cuteness dominates our emotive states as we are drawn to the proportional formula of youth and symmetry. The individual uniqueness dissolves as each being is cloned, captured in consumption of hieratical collective prompts us to consider who "I" is in our search for meaning. We cannot sustain our Beingness by projecting our individual identity as a collective consumer culture.

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**Sabrina Torres**

***archipelago***

graphite, pastels, carbon on paper

My sole source of inspiration is nature. I enjoy the process of drawing in detail and in black and white. I use different mediums such as charcoal, pastels, crayons and graphite to achieve the maximum amounts of greys. I was born in Mexico City, a city with 20 million inhabitants. Being such a busy city, full of cars, buildings and houses, finding trees and nature was always a treat. I learned to really appreciate nature, its different forms and details. I want to capture it by drawing and bring it inside my house. I enjoy dedicating many hours work to each drawing in order to achieve great detail and harmony in the image. Finding stories and new ways to express them is always a challenge I look forward to.

Born in Mexico City in 1978 From a young age Sabrina showed great interest in painting, an interest which drove her to move to Florence, Italy in 1996 to expand her experience in oil painting at “Arte Sotto un Tetto” studio. Sabrina continued her art studies in Mexico City and in Austin, Texas at UT. After concluding the first stage of her studies, Sabrina presented her first solo show at Galeria Balance, Mexico City. In 2002, she moved to Barcelona in Spain to successfully obtain her Masters Degree in Art Curatorship, as well as studio practice at The University of Barcelona. In the past four years, Sabrina has been selected as a finalist for 3 national and international Biennales and continued her studies at NYU School of Visual Arts and participated in a collective exhibition in New York. Sabrina Torres currently

lives in Australia, where she has been selected as a finalist for three art prizes.

***‘art on the walk’*** - Interactive hands on art activities

**Location - River Promenade**

**Session times:**

**Friday 20th**

Morning Session 10am – 12 pm  
Afternoon Session 1pm - 3pm

**Saturday 21st**

Morning Session 10am – 12 pm  
Afternoon Session 1pm - 3pm

**Sunday 22nd**

Session from 12 noon - 3pm



## **Helen Pollard**

### **carry the message-**

interactive construction from recycled junk mail

This art project focuses on passing the message of sustainable living on to our next generation.

The Japanese people have a history of folding origami models from scraps of paper. We can follow this example by making beautiful art works from junk mail. The Japanese custom is, that if a person folded 1000 cranes, they would be granted one wish.

Participate in folding 1000 Cranes.

On each write a message about sustainability.

Then make your wish!

Helen is based in St.Kilda. She graduated from Lancaster University in England with a Fine Arts degree specializing in Painting and Printmaking in 2003 before coming to Australia. She has just graduated her Masters of Art in Public Space at the RMIT University.

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### **Penny Algar**

#### ***grassland***

grasses in bike basket

This work refers to the disappearing grasslands which once surrounded the City of Melbourne, landscapes that are among the most diminished, neglected and misunderstood in Australia. This mobile miniature grassland in a bike basket pays homage to these beautiful landscapes and the creatures which inhabit them.

There is great diversity in the structure, color and changing seasonal form of the different grass and forb species that provide habitat and sanctuary for the myriad of invertebrate species which in turn provide unseen but essential ecosystem services such as pollination and recycling.

#### **Note: Native Grasses giveaway!**

Free Danthonia (Wallaby Grass) seed on the day for people who want it. The seed will be in small envelopes attached to the basket containing the installation.



### **Sarah Deed**

#### ***inside out***

recycled chipboard

This interactive work examines themes of human identity. An oversized toy activated by play that can be inhabited as an inside outside conduit explores two sides of the same environment in the physical and emotional boundaries that connect us as human beings and how we sustain our relationships in the world.

Sarah Deed completed a Diploma in Graphic Design at Wellington Polytechnic NZ in 1986 and worked as a commercial artist from 1987 to 1990. Deed worked as a specialist currency designer for Note Printing Australia, a division of the Reserve Bank of Australia from 1990 to 2004, designing and developing legal tender currency and security product for national and international bodies. Deed completed a BA Fine Art Sculpture at RMIT University in 2008. Her practice explores the human conditions of reality and the individuals' perception of themselves. The flux of the artists life reflects life as art, which has become the basis for her work. Exhibitions include:- INTERPOL Amsterdam 2002, Blue Sky, Designer of a new concept in substrate and security features for banknote counterfeiting deterrence. International Colour Society Conference, Presenter 2003. 'Ivy the Leaf Princess' by Kirsten McDougall, Illustrator 2006. Public Face Exhibition R.M.I.T. University, Looking Out 2006. International Virtual Studio Project

with the Chelsea School of Art London, Blue Dog 2007. Fresh Festival, Craft Council of Victoria, beingness 2008

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**Clare Walton**

***landscape or landfill***

mixed media , recycled materials on recycled canvas

Children love to make art. The mural is an engaging interactive way for children to enjoy and express themselves, in a collaborative way.

The festival mural is constructed from recycled materials, sourced from a variety of areas including the banks of the Yarra River, Port Phillip Bay and Reverse Art Truck.

This interactive mural making event shows how waste can be turned into a thing of beauty. It aims to raise some unsustainable environmental issues: the careless overuse of resources, our throw away attitude to 'stuff' and the excesses of our consumer lifestyle.

Clare is a St Kilda artist who has exhibited in various group shows both within Australia and overseas. She has also been involved in a number of community and environmental festivals as an Arts Co-ordinator and has developed her own shows. Clare uses community art projects as a way to help children and adults to communicate through a positive medium how they view and see their world.

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**Michael Chew, Megan Richards, Catherine Evans**

***OurMelbourne2050***

recycled canvas, found objects and industrial waste materials

In 2008, we are surrounded by the words and concepts of sustainability. We know we should be green. We know our city should be green. But what would it look like? How could it be imagined? Should we just wait for the experts to give us the blueprint?

The OurMelbourne2050 map project provides a blank cartographic slate for people's imagination. It recognizes that everyone can dream, and hence everyone can be involved in building the future.

We will all help to transform the map from describing where we are presently going to where we want to be.

Michael Chew is a visual artist who works in photography, video, installation works and community art projects. Holding separate degrees in Fine Art, Physics, and Humanities, he brings widely ranging thought to art, from the cultural and political to the scientific and experimental.

Catherine Evans is currently studying a Bachelor of Fine Arts (Photography) at the Victorian College of the Arts, having previously completed a Bachelor of Asian Studies/Science.

Megan Richards is a writer and social worker with a background in fiction and memoir writing, and a particular interest in narratives of place, experience and community.

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### **'10 #squared'**

Main Square

Opening Hours: 10am - 6pm



**Phil Hall**

### ***i'm dying for a drink of water***

re-used materials

As we sit contentedly sipping on our bottles of boutique water contemplating the drought and the future sustainability of Melbourne's water resources. Perhaps we can spare a thought and a few dollars for those millions around the globe who are increasingly and quite literally, dying for a drink of water. The skull in this artwork is both a reference to the common sights in the Australian outback of animal bones in a dried up waterhole and the iconic artwork of Damien Hurst. Our challenge at this point in human history is to develop sustainable living systems for all of our planet's inhabitants whose bodies are mostly made of water. Appropriating to some degree an artwork worth many millions of dollars and utilizing recycled water bottles for the

purpose seemed to be a relevant and potentially poignant way of delivering a very important message in a bottle.

Phil Hall MA (Art in Public Space) has been a full time practicing Environmental Public Artist, Curator and Director of Arts initiatives for the last six years. He has been responsible for a number of large temporary installations in major public sites within Melbourne and has produced and directed a number of projects for the City of Melbourne and the City of Yarra.

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**Lynda Hood**

### ***living lounge***

herbs, vegetables growing in furniture

Domesticity in the western world is sometimes synonymous with a comfortable lifestyle, surrounded by consumer props and the replication of nature on electronic media.

The idea of 'living lounge' is to encourage 'urban dwellers' to rethink their relationship with the natural world, to grow their own food, and to be more creative in adapting and reusing objects, rather than replacing them.

Lynda develops artworks from a juxtaposition of vegetation and real utility objects. The works are grown to a specific timeframe, then transported from a distant country town to arrive in time for the 'Sustainable Living Festivals'. Her 'living lounge' is an extension on last year's work - food grown in supermarket trolleys, to be consumed by festival visitors.

2003 – 2004 Diploma of Visual Arts, 2 Solo Exhibitions (paintings), 10 Group Exhibitions (paintings/photographs), Installation piece at Sustainable Living Festival 2008 ('Slow Food Take Away' - Shopping Trolley Vegetable Gardens)

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**Rohan Schwartz**

***untitled (monument)***

re-used materials

My practice enquires into the nature of humanity and the possibility of its equality, violence and discrimination, destruction and ruin; also the potentiality of objectivity and possibility of transcendence beyond aesthetic understanding. Through varied methods of manipulating materials, I aim to understand how I impose and expose conditions that exemplify the complex engagement between form and its destruction, as well as its rebirth. Essentially, in this process of transforming the materiality of tangible substances, I aim to unearth their rudimentary or essential parts.

My work has had a very strong practical and material emphasis. Methodologically, I see that there is a profound importance in subjecting conception to the conditions of materialization. I am interested in tangible and malleable materials, especially those with fragile and sensitive characteristics, such as paper, oil and wood. I am interested in observing the growth that occurs in amongst destruction. Earth has been disfigured by human presence. This emphasizes the cyclical nature of living organisms, exposing the birth and death of both sentient and non-sentient life. Observing the ephemeral quality of the physical world. Everything is in flux; nothing is unchanging.

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**Nina Sanadze**

***veg out tower***

mixed media

This sculpture celebrates the 10th anniversary of the 'Veg Out Community Garden'.

It was created by Nina Sanadze, a resident artist at St Kilda Bowling Club Studios (at Veg Out) with direct involvement of the gardeners.

Consisting of ninety-six coloured resin tiles, with 84 portraits of past and present gardeners, each tile carries a personal story.

Nina's posed this question: 'At the moment, what is the main mission or accomplishment of your life?' Participants wrote their answers on their portraits. These, together with some personal objects of their choice, were then embedded into the tiles.

'Veg Out Community Garden's is a unique long-term project within City of Port Phillip, located next to Luna Park in St Kilda, Melbourne. For the last 10 years Veg Out Community Gardens has attracted and brought together people from all walks of life. It became a celebration of a strong community spirit, kinship, conservation movement, and another St Kilda icon. It is a fertile ground for all types of artistic endeavour, where skills and responsibility are shared, where environment is nurtured, and where equity and philanthropy can flourish.

Nina would like to thank:

Peter Treble, Mark Rasmussen, Rob Taylor, the members of Veg Out Garden who participated in this project, Electrolight, Linda Gibbs, Jo & Lucy Treble, Mark Shiff. The City of Port Phillip for partly funding this project through the Cultural Development Fund

[www.vegout.asn.au](http://www.vegout.asn.au)

## ***Thanks***

The Create Art Program would like to thank...