

## UNEARTH HIDDEN TREASURES

*Creatives often see what others miss.*

They can translate ideas into visually engaging works that help explain complicated issues and create a narrative for ongoing discussion.

The gardens at Eden have been transformed by the 2019 exhibition. Now in its fourth year, the 42-installation strong showcase, spanning over 2.5 acres, prides itself on being philanthropic, unique and thought provoking.

Featured artworks range from sculptural pieces, textile to tactical works, and interactive sound installations, all capturing something exceptional and ephemeral about our environment. Often utilising recycled materials and plant products and focusing on the environmental issues we are currently facing, works will spark conversations about recycling, drought and more.

The catalogue too has been transformed. Its new and smaller form is perfect for holding in the palm of your hand as you walk around the garden, and it's available in digital form (see opposite). A special Children's Art Trail and child friendly signage has been incorporated this year, along with a number of fun and fascinating workshops and a Family Art Day.

We hope to inspire everyone to UNEARTH more about the garden, the artists, our environment and the broader Eden community in this year's exhibition.



# FAMILY ART DAY 10-4 SUNDAY 13 OCTOBER

GET CREATIVE AND INVOLVED IN ART TOGETHER

Art is a fantastic way for family members to connect with each other and create wonderful memories together.

We will be running family art classes, making art from recycled products and running various drop-in art activities throughout the day. Plus, a curator's tour of *Eden Unearthed* especially for kids.

Details and bookings [www.edengardens.com.au/events](http://www.edengardens.com.au/events)

## A WARM WELCOME



The collaboration with artists throughout this exhibition has helped rejuvenate the garden and encourage visitors to explore its many delights. We are thrilled with the forty-two installations from contributing artists and with the calibre of the work, and

the continuing relationship with UNSW. The unique place art now has here brings such pleasure to all those that visit the exhibition or happen to chance upon it in the garden. Of particular pleasure is having a staff member create a piece – an indication surely of the place *Eden Unearthed* now has in the heart of our business.

I encourage people to take pictures of the works, vote for their favourite (and win lunch on me each month) and bring their friends along to one of the many workshops and events that have been woven into the *Unearthed* program this year. I hope you will be as inspired by the art as I am.

*I hope you will be as inspired by the art as I am*

*Simon Ainsworth*

Owner & Director of Eden Gardens

## SELECTOR'S COMMENT



The 2019 selector's panel of Graham Forsyth, Trevor Weekes and for the prize allocation, Rae Bolotin, and myself are delighted to be involved in this fourth iteration of Eden Unearthed. It's been fantastic to see the show growing each year as Simon, Anna and Meredith nurture our initial idea.

I'm particularly delighted, even proud, of the strong input UNSW Art & Design students have in the show. Each year I've witnessed this cohort gain strength and confidence, with 2019 seeing the most cohesive site response to date. Site/artist relationships take time and, naturally, space. The strength you will see in the show stems directly from the trust that Simon and Anna invest in the artists. Their provision of the location and, importantly, also funding for every participant enables the artists to develop new works in response to the variety of sites on offer. Eden, in turn, becomes a vibrant palette of form finding its voice – a voice which resonates well beyond the bounds of Eden Gardens itself.

*Alan Giddy*

University of NSW Art & Design



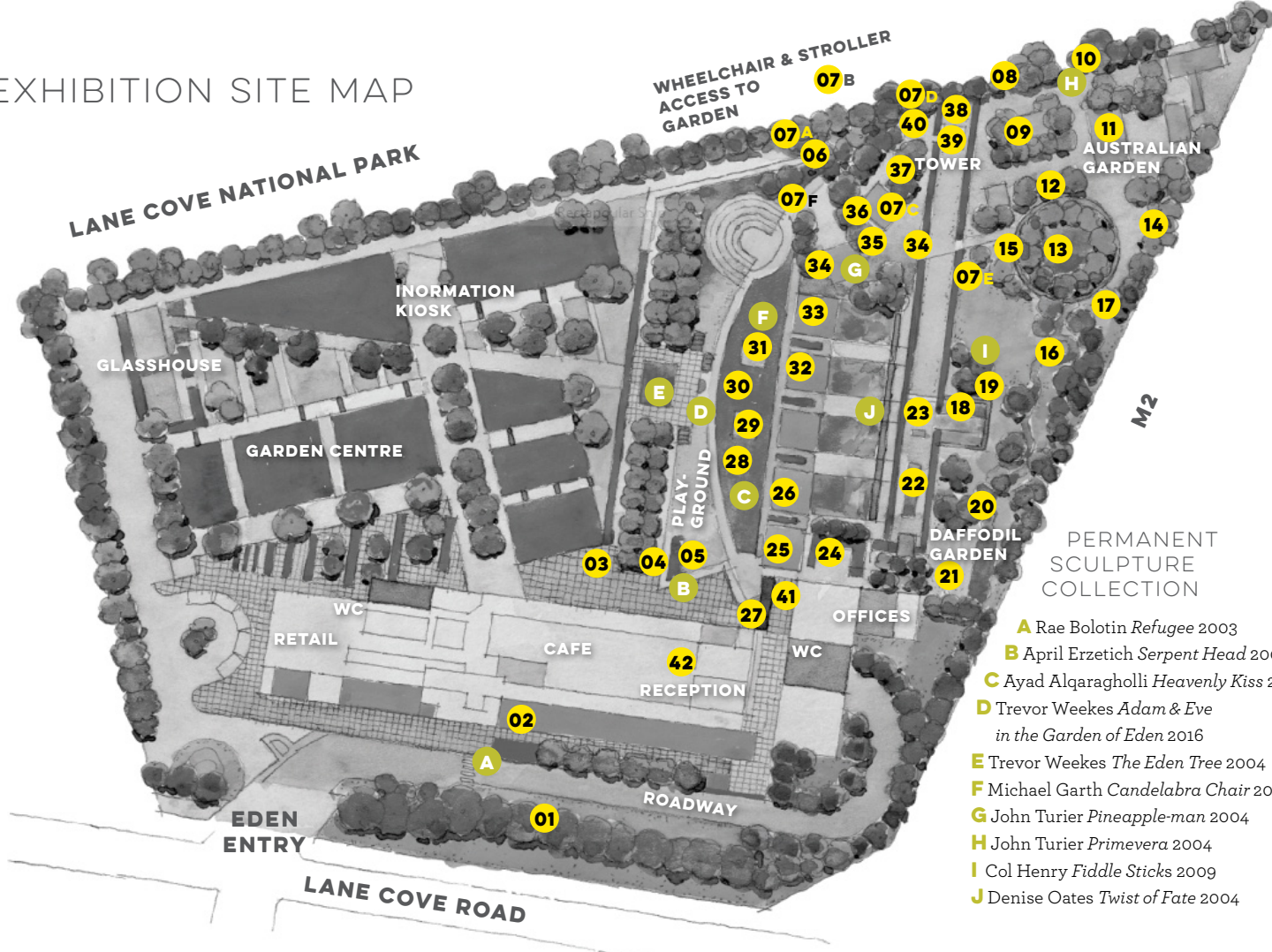
## CALL FOR SUBMISSIONS EDEN UNEARTHED 20/21

EDEN GARDENS IS PROUD TO SUPPORT THE ARTISTIC COMMUNITY IN THIS UNIQUE EXHIBITION OF TEMPORAL WORKS, SITUATED WITHIN THEIR AWARD WINNING GARDENS. SUBMISSIONS ARE SOUGHT FROM BOTH STUDENT AND PRACTICING ARTISTS, FIRST PRIZE OF \$10,000 AND STIPENDS ARE PAID TO SUCCESSFUL APPLICANTS



To register your interest email [curator@edengardens.com.au](mailto:curator@edengardens.com.au)  
Neelam Gopalani installing her work *The Walk Forward (36)*,  
photograph by Brian Rapsey.

# EXHIBITION SITE MAP



## PERMANENT SCULPTURE COLLECTION

- A** Rae Bolotin *Refugee* 2003
- B** April Erzetich *Serpent Head* 2004
- C** Ayad Alqaraghholli *Heavenly Kiss* 2011
- D** Trevor Weekes *Adam & Eve in the Garden of Eden* 2016
- E** Trevor Weekes *The Eden Tree* 2004
- F** Michael Garth *Candelabra Chair* 2007
- G** John Turier *Pineapple-man* 2004
- H** John Turier *Primevera* 2004
- I** Col Henry *Fiddle Sticks* 2009
- J** Denise Oates *Twist of Fate* 2004

## WORKS TO UNEARTH

- 01 *Capitalist Bloom* Chloe Alice
- 02 *The Last Resort* Clare James
- 03 *Unravelled & Interwoven* Leanne Thompson
- 04 *Drakonis Metallicus* Mitchell Rasmanis
- 05 *The Magic of the Garden* Alison Thompson
- 06 *God speed* Leon Lester
- 07 *Turf Wars* Anne Levitch
- 08 *Anastasis* Caitlin Hepworth
- 09 *Pram* Christina Frank
- 10 *more Capitalist Bloom* Chloe Alice
- 11 *Gibba Wadi Warura* Shannon Foster
- 12 *Tunnels* Linda Sok
- 13 *Forget me not* Marta Ferracin
- 14 *Take Only What You Need* Jan Cleveringa & Father Christ Riley's Youth Off The Streets (YOTS)
- 15 *CAUTION: Subject to Drought* Natasha Abram
- 16 *Rapid* Elizabeth West
- 17 *Sunbeam Collection Perspex-tive* Chloe Alice
- 18 *Limax Maximus* Gemma McKenzie-Booth
- 19 *Eden Breakthrough* Christina Frank
- 20 *Stratum* Geirthana Nandakumaran
- 21 *Message Tree* Matt McLarty
- 22 *Flotilla* Danielle Minett
- 23 *Eden: slipped, tripped, stumbled* Jack Poppert
- 24 *The Corporate Snake* Jan Cleveringa
- 25 *Compositive* Harry Copas
- 26 *Curled Up* Emma Pinsent
- 27 *Bower Bill* Aleisa Jelbart
- 28 *Wings without Wind* Aaron James McGarry
- 29 *BIG little things* Aaron James McGarry

## WORKS TO UNEARTH

- 30** *Colony* Christopher Trotter
- 31** *Regret* Louis Pratt
- 32** *Flora* Isabella Feek
- 33** *GEOSHRINE: Divus Domesticus ex Edensis*  
Pamela Lee Brenner & Johannes Muljana  
(*Frolic & Gambol*)
- 34** *Sentinel Ledge* Ainslie Murray
- 35** *Memory Wave* V Allyson Adeney
- 36** *The Walk Forward* Neelam Gopalani
- 37** *Sonic Bloom* Christopher Trotter
- 38** *The Dream of the Fallen Tree*  
Allesandro Berini & Selina Springett (*Atelier 23*)
- 39** *Rainbow Ceremony* Akira Kamada
- 40** *Wingspan* Gemma McKenzie-Booth
- 41** *The Kokadama ball* Lindy Wong
- 42** *Water Dragons* Barry Anthony



## WIN!

### CHOOSE YOUR FAVOURITE OR SHARE A PIC

After exploring *Eden Unearthed*, grab a voting form or head online to vote for your favourite. You'll be in the monthly draw to win lunch for two at the Dragonfly Cafe. All entries will then go into a final draw for two tickets to the VIP launch of next year's exhibition.

Or, tag your social media photo of the art #edenunearthed, and you could be one of the monthly winners of a \$50 gift voucher.

Voting forms at the Dragonfly Cafe, online at [edengardens.com.au/unearthed](http://edengardens.com.au/unearthed)  
One vote only per email address. Drawn on the first of each month, winner of lunch contacted by phone or email, of voucher through social media account



The Corporate Snake Jan Cleveringa



**2019  
EXHIBITING  
ARTISTS  
EDEN  
UNEARTHED**

**EDEN UNEARTHED**  
**Artisan Market**

*A COLLECTION OF ARTISAN CRAFTERS & ARTISTS  
GATHER AND SELL THEIR WARES*

A wonderful collection of hand made arts & crafts as  
inspired by botanicals and the nature around us

**NOVEMBER 10 10AM -2 PM**

## A NOTE FROM THE CURATOR



Installation time is like Christmas for me. There is much to be done, tension is in the air, and the anticipation of works and how they go from concept to creation is always fascinating. There's not just good and evil in this garden though, there are also fascinating creatures.

Picture giant birds, 'Frankensteined' trees, dragons, spider-like beings from birds' nests and oversized blossoms, puzzles and baubles. Coloured yarn has brought rainbows and frivolity into some corners. This year *Eden Unearthed* has brought light (literally 15,000 of them in the work of Jan Cleveringa) and dark (thinking of the deep *Regret* evoked in Louis Pratt's work) to the Garden of Eden.

This year's exhibition will spark conversation, highlight environmental concerns and bring joy to those who take time to explore and unwrap it.

*Meredith Kinton*

*p.s. Want to know more? Join me online for an audio curator's tour. Have a virtual wander through the garden with key pieces and highlights of the exhibition explained.*



**CAPITALIST BLOOM** shows how single use plastic and people's lack of responsibility for waste recycling and compost is damaging our environment. By creating Australian native flowers out of waste and placing them outside in a vast juxtaposition I hope to grab the eye of people passing and entice them into *Eden Unearthed*.

CHLOE ALICE (*In Colour Creative*) is an Australian lighting designer. After almost a decade of lighting concerts internationally, sewing, building sets, doing art and decorating Chloe decided to pull all skills in one and start making light installations. *Chloe will be running an art workshop "Recycled Flowers" on October 10. See page 46.*





02

**THE LAST RESORT** is the place they went when there was nowhere else to go. Different species on the brink of extinction still held on to the hope that they could bring just one more generation into the world. Maybe things would get better? *The Last Resort* is their last hope. Nests to safely incubate and raise their young are tucked away in the underbelly of this five-legged ‘machine’, lifting them up to safety, for now.

CLARE JAMES is an artist who lives and works in the small town of Healesville, in Victoria. Intrigued by the natural world, her paintings and 3D works reference the observations made in her garden and in wild places. Her art attempts to capture the intricacies, complex cycles and beauty of the world around her. With great concern for the environment, James’s art also highlights issues about habitat loss, climate change and extinction.

**UNRAVELLED & INTERWOVEN** is interactive and will ‘unravel’ during the exhibition. Symbolic of an eroded watercourse, the structure responds to care given to it through ‘interwoven’ workshop events, (see below). The initial sculpture acts as an armature that opens to accept new elements woven from harvested floodplain species, and will grow to resemble healthy floodplain. Integral to the work is a sound installation incorporating dialogue from collaborations with farmers, ecologists and a chorus of returning species.

LEANNE THOMPSON is a multi-disciplinary artist whose recent work is concerned with communicating issues and encouraging action on climate change. She is currently collaborating with restorative farmers in regional NSW. *Leanne is running drop-in weaving workshops with YOTS, St Edmund’s College Wahroonga and the Eden Gardens Community on August 10 and October 12. See page 44.*

03





04

**DRAGONIS METALLICUS** is posed in a dynamic action stance as though responding ferociously to stimuli in its environment. Made from recycled car parts and farm machinery, the sculpture gives that perception of working movement and sentience through its composition and articulating neck and head.

MITCHELL RASMANIS is a regionally based sculpture artist drawing on skills gained through employment as a professional rigger. Influenced by Latvian culture and myth, extreme environments, biodiversity and sustainability, Mitchell aims to create artworks that capture lost narratives and forgotten creatures whilst utilising discarded or site specific materials. Most recently Mitchell produced large scale snow and ice sculptures while employed by the Australian Antarctic Division.



**THE MAGIC OF THE GARDEN** celebrates children and their love of nature. Using texture and colours, yarn insects and flowers, this piece will encourage exploration and imagination, creating another world and embracing nature.

ALISON THOMPSON is a Sydney based yarn artist with her own craft business, *Billy, Peg & Tom*. Inspired by nature and colour, Alison has used her love of yarn to create various installations with a community involvement. Her love of crochet was formed through the need to 'feel better' and has grown into a passion that is shared with communities, both corporate and education. *Alison will be running two art workshops, "Garden Magic Crochet," on October 11 (for kids) & 13 (for adults). See page 46.*

05

## GOD SPEED

While spiritual psychics, seers and sages have long claimed to be able to see the future and the timing of events, recently science has been actually able to show that the human body *does* respond to events before they actually occur. They found when tracking the exchange of neural information between the heart and brain, the heart was responding to the stimulus before the brain and then delivering that information to the brain – and not the other way around.

LEON LESTER is a multi-disciplinary artist from Sydney. He works across various mediums including painting, sculpture, writing, drawing, photography and music, with an emphasis on the nexus between spirituality and science.



**TURF WARS** work explores the concept of fragmentation and our fundamental desire to fit pieces of a puzzle together and find unity. Land is broken up, divided, fenced and tamed into synthetic environments of our liking, where we strive for ownership. However, evidence of connection remains. While we strive to own our own patch of turf, others are being turfed from ancestral homelands.

ANNE LEVITCH has a background in design and architecture, though now creates sculpture and installation works which explore rites of passage and traces of societal attitudes. Her work is conceptual and challenges what we take for granted, and is held in significant private collections in both Australia and New Zealand.



08

**ANASTASIS** is inspired by a slice of a burnt tree. One face reveals the capacity of the environment to flourish after adversity, the other suggests the majesty of our environment and is a memorial to the ashen bushland that was lost. In 2013 Hepworth's community and environment was destroyed by bushfire. Blackened bark and dead tree carcasses remain as evidence of its past. The built environment has shifted from charred rubble to a renewed suburb with individuals understanding their own capacity for resilience. POA.

CAITLIN HEPWORTH is a Blue Mountains based early career artist working in contemporary sculptural mosaic. Her work is thematic, exploring narratives of regeneration, resilience and transformation observed through environmental and personal perspectives. *Caitlin will be running art workshops on August 18 & September 1 (for kids) and August 31 (for adults). See pages 44 and 45.*



09

**PRAM** is a visual metaphor speaking of beauty and sadness in the land: a symbol of new life, joy and possibilities, though here disturbingly stands empty, suggesting loss and the stolen generation. By using recycled wire – the material used for fencing, (for dividing up the land, claiming and usurping ownership, for shutting people in and out), and woven with bush materials and shreds of clothing, the pram represents the 'bush' and humanity entangled. Locating *Pram* in the garden alongside the wire fence adjoining the bush references this, and the meeting of cultures represented by this line.

CHRISTINA FRANK's drawing based practice encompasses sculptural installation. She concerns herself with beauty and the natural world, landscape and identity, invariably touching on connections to each other and place. *Christina is running a "Paper Clay" art workshop on October 9. See page 46.*



10

**MORE CAPITALIST BLOOM** demonstrates how man-made structures are becoming our idea of nature. By creating Australian nature out of reclaimed materials and placing them in vast juxtaposition the artist hopes to show how single use plastic and people's lack of responsibility for waste is damaging our environment. The gum blossoms aim to entice people into Eden Gardens, and remind them to think about Australian native nature and our effect on this beautiful planet.

CHLOE ALICE (*In Colour Creative*) is an Australian lighting designer and artist. After 10 years lighting concerts, sewing, set building, creating art, and decorating, Chloe decided to put all her skill into one and start making light installations and sculptures. *Chloe is running the art workshop "Recycled Flowers" on October 10. See page 46.*

11

**GIBBA WADI WARURA** (*Stone, wood & string*) is an investigation of local Sydney Aboriginal art and iconography undertaken by the descendants of the local Sydney people themselves. Through this work, Elders and Knowledge Holders will be engaging in the world's oldest, continuous cultural practices and forging these practices for future generations.

SHANNON FOSTER is a local D'harawal Saltwater Knowledge Keeper, educator and artist. Her life's work is to ensure that the very real and thriving Indigenous Sydney culture and art is shared and preserved for the future.





12

**TUNNELS** is an installation that responds to Eden Garden's unique environment as the home of the Eucalyptus haemastoma or Scribbly Gum. The artwork takes the shapes of the scribbles or tunnels created by the Scribbly Gum Moth that distinguish the Eucalyptus haemastoma from other gums trees.

LINDA SOK is an Australian-Cambodian artist whose practice predominately focuses on the materiality of objects and their potentials in relation to her culture. Cultural objects and rituals are an important part of her practice and drives her experimental process. She completed a Bachelor of Fine Arts (Hon) at UNSW Art and Design with First Class Honours and the University Medal in Fine Arts.

**FORGET ME NOT** highlights Eden Garden's water reservoir to indicate its valuable contribution to the sustainability of Eden's environment and to reflect on the precious natural resource of water. In Forget me not, each drop of water that falls into the reservoir from aerial drip lines creates wondrous water ripples. These are invisible messengers spreading the word all around the surroundings. They reveal the importance that water possesses and iterate that humans must manage and protect their environment and existence.

MARTA FERRACIN was born in Italy, and now lives and works in Sydney. She graduated with a Masters of Fine Arts from Sydney College of the Arts in 2018.

13



14

**TAKE ONLY WHAT YOU NEED** is an installation artwork using the natural resources of gum leaves, natural twine and discarded fishing swivels that literally symbolise a natural resource on a hook dangling by a thread. In Aboriginal culture, in order to survive, gatherers might find ten yams and take six, but leave four for another time where they can grow again for next season. This ‘no waste’ method highlights a potential direction that western cultures might move to start thinking more about sustainability. Cleveringa has worked YOTS to create this work, using only what they needed from the trees at Eden, and in doing so illustrate this philosophy.

Proudly supporting  
*Father Chris Riley's*  
**youth**  
*off the streets\**

JAN CLEVERINGA  
 & FATHER CHRIS RILEY'S  
 YOUTH OFF THE STREETS (YOTS)



15

**CAUTION: SUBJECT TO DROUGHT** consists of five ‘drought’ metres – the invert of flood meters –and measure the danger of water level being too low. This includes the repercussions this could have on a number of natural life species due to irrigation reuse of water. Positioned at various points through the garden, they reference the water recycling initiatives throughout Eden.

NATASHA ABRAM is a Sydney based artist working foremost in sculpture, installation and jewellery-making. She is currently in her third year of her fine arts degree at UNSW and has been displayed at NOX night sculpture walk. She received a \$500 grant towards this work from Randwick Council.



16

**RAPID** runs through the creek which leads to the water reservoir. The sheets of plastic are placed in the natural environment in a way that mimics the flow of water. Rapid is a comment on both the rate at which our waterways are becoming engulfed by plastics and the speed at which we must respond, as individuals, communities, policy makers and society. Rapid action at all levels is necessary to suspend the flow of plastics into our waterways and protect our precious environment.

ELIZABETH WEST works across conceptual, public and community engaged practices, transforming salvaged plastics into temporary installations that engage sustainability dialogues. Her broader practice investigates our relationship resources and environments.

## SUNBEAM COLLECTION PERSPEX-TIVE

is a work that demonstrates the nature we have lost and our fractured environment, by showcasing a colourful waterfall of reclaimed plastic and placing it in the ground. By using a stained glass window effect the sun will carry the image and reflect it into the surrounding landscape. Alice's intention is that the comical cartoon-like appearance is a satirical comment, and a reminder to consider the 'nature' we surround ourselves in.

CHLOE ALICE (*In Colour Creative*) is an Australian lighting designer and artist. After 10 years lighting concerts, sewing, set building, creating art, and decorating, Chloe decided to put all her skill in one and start making light installations and sculptures. *Chloe will be running an art workshop "Recycled Flowers" on October 10. See page 46.*

17





18

**LIMAX MAXIMUS** is inspired by the surprisingly elaborate and beautiful mating ritual of the leopard slug. This work aims to elevate the lowly mollusc, demonstrating how beauty can be found in the most surprising places and, more pointedly, highlights the importance of entire ecosystems; the leopard slug was introduced from Europe in the early 19th Century and the full environmental impact of this species in Australia is unknown.

GEMMA MCKENZIE-BOOTH is an artist, educator, curator and arts administrator whose art practice focuses on sculpture, installation and performance. Recent works are concerned with the repurposing and recycling of materials and an active engagement with the audience.



19

**EDEN BREAKTHROUGH** A profusion of roots breaks through, surging forth, an unstoppable life force. Made of fired paperclay, white to glow in deep shadow and contrast with verdant foliage; perforated and woven with fabric and trailing thread, emphasizing movement, direction and focus of probing, searching growth. Chosen for its plastic qualities, clay is also, like roots, of the earth. Paperclay contains cellulose fibres which lock into each other, but cellulose is also the woody substance of all plants and their roots.

CHRISTINA FRANK's drawing based practice encompasses sculptural installation. She concerns herself with beauty and the natural world, landscape and identity, invariably touching on connections to each other and place. *Christina is running a "Paper Clay" art workshop on October 9. See page 46.*



20

**STRATUM** is an attempt to develop an artefact of our present era. Using various textures and findings from *Eden Gardens*, this sculpture will grow throughout the exhibition period. Directly taking its name from the stratum of the world, which houses the history of the land, this work initiates a look into the environment we have through a constantly altered artefact.

GEIRTHANA NANDAKUMARAN is an emerging performance and sculptural artist currently studying at UNSW Art and Design. Her artistic practice to date has questioned the ethics of human control over the natural environment, which further, has naturally integrated the concept of identity in this ever-changing modern world.



21

**MESSAGE TREE** is an interactive sculpture upon which the audience is invited to hang anonymous, (or not), messages of their own design: thoughts of wisdom, random musings. Messages are written on card in plastic spheres and jars hanging from the tree, allowing viewers to become part of the installation.

MATT MCLARTY is a Sydney based artist and photographer. His painted works feature bold colours and abstract styles. McLarty has been commissioned by various councils across Sydney to paint signal boxes and has had various private commissions.



22

**FLOTILLA** is a collection of small boats, scaled down to change how we see what we know. The twenty-five boats ‘float’ on air, rather than touching the water itself. The central sculpture is a representation of how memories change and shift with time – such as a boat once shipwrecked will change as the ocean washes over it. Our perceptions and memories shift, as do the oceans, and we have cause to ask ourselves: what do we really know?

**DANIELLE MINETT** is a Central Coast multi-disciplinary artist whose works explore ideas of memory, absence and shifting perspectives. Minett looks at creating works which *almost* fit naturally into the space ... but not quite.

*Danielle is running an art workshop for children, “Boat Building”, on October 8. See page 46.*



23

**EDEN: SLIPPED, TRIPPED, STUMBLER**

consists of a mobile skeletal pillar which forms the support for an existing structure within the gardens. This ‘prosthetic’ attempts collective repair of a de-stabilised natural world initiated by post-modernist tendencies.

**JACK POPPERT** is an emerging artist and writer. Poppert’s practice explores notions of, and reactions to, the modern period; with writing often a key component. Written work has been published in UNSweetened Literary Journal, Kindling III, Arcadia/Blitz and Framework.

Poppert, founder and editor of the Lyre Literary Journal, is also the current coordinator of UNSweetened Literary Journal. Poppert’s work has been exhibited in various galleries and venues within Sydney such as: Gaffa Gallery, ADspace, and Randwick Eco Park.



24

**THE CORPORATE SNAKE** is an installation about waste that is both symbolic in its aesthetics and demonstrative in its execution. The extended artist statement offers a long term, big picture idea and solution for making our communities sustainable long term. The artist suggests we start at looking at our corporations' law in the context of community sustainability: these discarded but working 25,000 light globes, (worth about \$37,500), were simply found as discarded waste when they can still be used and redistributed.

JAN CLEVERINGA is a contemporary, multidisciplinary artist exploring the acts of global cultural change. Part of his practice focuses on materials discarded and recycled by business and various issues around sustainability.



**COMPOSITIVE** inhabits an unloved and forgotten space within *Eden Gardens*. Filling it with unwanted and recycled plants collected from around Sydney, this work aims to highlight the unappreciated and underestimated. The work, starting as a worm farm, has developed natural fertilizer through a mixture of food scraps and unwanted paintings and drawings collected around his campus. The project investigates methods of harvesting wasted time and utilising dormant energy to produce new outcomes.

HARRY COPAS is studying a BFA (Honours) at UNSW Art and Design. His work has been exhibited at AD Space, Broken Hill Art Exchange, Watch This Space Alice Springs, Arts Mildura and NOX at Randwick Environment Park.

25



26

**CURLED UP**, developed initially with malleable paper pulp, re-emerges as enigmatic matter seeking dualistic tensions. Tensions like soft and hard, organic and artificial, and magnetic and aversive are playfully obtained in an aim to correspond the uncanny body with fascination.

EMMA PINSENT is an early-career artist whose practice spans painting, sculpture and installation. Her work reimagines convention and representational figuration through developing tactile materials into organic shapes. Pinent is completing her Honours in a BFA at UNSW Art and Design. She has exhibited in various group shows within galleries and ARIs in Sydney and was selected as a finalist in the 2019 Jenny Birt Award at UNSW: Art & Design.



27

**BOWER BILL** is the outlandish mythical custodian of Eden Gardens who spends his time collecting objects left behind by humans. He loves his beautiful garden and wants nothing more than to protect it from harmful waste. By uncovering Bill and understanding what he is trying to do, Jelbart's hope is for people to feel compelled to take action in their own lives, being stewards of the land in which they live, endeavouring to keep it clean and beautiful.

ALEISA JELBART is a Sydney based production designer and skilled puppet maker. She is interested in textures, colour and storytelling and often uses recycled materials in her work.



28

**WINGS WITHOUT WIND** tells the story of the local native bird species both endangered and vulnerable. This work focuses solely on the beauty and splendour of these birds' wings. It aims to highlight and bring to the attention of the public some of the lesser known birds of the area, with an emphasis on what is missing, rather than what is popularly seen and common in Eden.

AARON JAMES MCGARRY works primarily in sculpture and site-specific installations. By focusing on sculptural work and placing it into natural spaces, it reinforces the ideas of what is disappearing or missing while drawing attention to that particular environment.



29

**BIG LITTLE THINGS** The Superb-fairy Wren is a small yet beloved part of the Sydney bird fauna, however, it is so small often it gets missed. By using imagery of discarded rubbish to the scale of this small creature, this work is about bringing the little things BIG and into a new perspective. Imagining the scale of this rubbish seen from the perspective of this tiny creature and transitioning it into our viewing. The work hopes to create a powerful statement about that cigarette butt, plastic straw, discarded coffee cup or can of coke thrown on the ground in the gardens or any nature space.

AARON JAMES MCGARRY as opposite.



30

**COLONY** is inspired by organisms that work as colonies. Not only is the foundation of the artwork inspired by organic colony structures, it is intended that the artwork HAVE actual colony structures growing on its surface by the end of the six month installation. The artwork references the loss of habitat and specialised ecosystems occurring across the world – through climate change, land clearing and other man made interventions.

CHRISTOPHER TROTTER's professional art practice began in 1990 exhibiting in galleries along the east coast of Australia. Using his architectural training and knowledge, he has produced over 40 public works. Trotter is drawn to a broad cross section of forms from varying industries such as farming, automotive, industrial, marine and aviation.



31

**REGRET** is the embodiment of a future timeline where we fail to decarbonise economies. It contrasts to the beautiful natural world which is at threat from climate change. The idea of original sin can be evoked too were we are cast out of this Eden if we do not address climate change.

LOUIS PRATT is a multidisciplinary contemporary artist working in sculpture, painting and video. He is best known for his use of new technology in art, pioneering their application to the production of sculpture. He built the first open source 3D printer in Australia in 2009, which he donated to the Museum of Applied Arts and Sciences.



32

**FLORA** has been realised through an installation work purely created from the following Australian plants: Banksia, Paperbark, Gymea Lilies, Grass Tree, Eucalyptus, Bottlebrush, and Grevillea. Feek's aim is to highlight the unique qualities found in native Australian flora, which is dissimilar to anywhere else in the world. Feek's paper has been made from plants directly sourced from Eden Gardens' Australian native section and is suspended in order to encourage viewers to experience the plant through various perspectives.

ISABELLA FEEK is currently studying a BFA at UNSW Art and Design. Feek is an emerging artist whose practice considers native Australian Flora.

### **GEOSHRINE** *Divus Domesticus ex Edensis*

*Frolic & Gambol* have created modern icon that is enclosed within a geodome, representing the world of plastic in a greenhouse. As with any deity (*divus*) and their attendant philosophies, there are anomalies, contradictions and a multitude of interpretations. It whispers of aspirations, value, and the potential outcomes of our choices & beliefs. The icon at the centre of this wind-driven dysfunctional hothouse responds to your presence, whilst wild vines struggle to emerge from their PET replicas.

PAMELA LEE BRENNER & JOHANNES MULJANA (*Frolic & Gambol*) work in performance, large outdoor sculptural installations and interactive cross-disciplinary multimedia. Pamela's background is in architecture, design, television and visual arts; Johannes is from visual art and programming.

33





34

**SENTINEL LEDGE** is an interactive, experiential artwork that offers visitors an opportunity for restful contemplation and survey within the garden.

AINSLIE MURRAY is an interdisciplinary artist, architect and academic whose work explores the augmentation of architectural space through subtle realisations of forgotten and intangible spatial forces. Her work ranges from large-scale immersive installations and constructions to film, painting, textiles and printed works. Her principal interest is in forms of space-making that often escape attention, including ephemeral, minimal and immaterial forms of architecture. Murray's work investigates habitable forms of architecture in relation to atmosphere, environment and everyday life.

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**MEMORY WAVE V** What if we could capture and privilege everyday memories and moments, like a souvenir? What if we could collect them together: not just our own, but from all the community? What if we could contemplate complex shifting memories alongside clear singular ones? The collective movement would be like a cleansing stream, a wave of recovery and renewal. Working with domestic discarded materials enables the re-imagining, re-visiting and re-igniting of rejected objects and the memories associated with them. Collecting these items into worked pieces reminds us of our connectedness to our environment.

ALLYSON ADENEY utilises many mediums: collage, ceramics, glass, textiles and found objects. Her ceramic work was shown as part of the 2019 Australian Ceramics Triennale.

## THE WALK FORWARD

celebrates migration within Australia and takes inspiration from tribal paintings from the artist's country of origin, India. The mural depicts an unidentifiable family unit, not dissimilar to her own, highlighting commonplace narratives of migration throughout many generations. The tree acts as a connector between 'homeland' and the Australian landscape, evoking memories of the journey.

NEELAM GOPALANI is a practicing artist, communications professional, yoga teacher, and creative facilitator. Taking inspirations from French artist Soutine and Cecily Brown, Neelam has developed a diverse range of work which incorporates intuitive approaches to painting with a transpersonal framework. Gopalani's work explores consistently desires connection for play and expression.



**SONIC BLOOM** takes the form of a fictitious instrument created in a parallel reality that monitors local biomes and give us feedback on their health. This botanical piece created from recycled materials promotes sustainability and is inspired by the scientific evidence that plants respond to sound... Plants listen!

CHRISTOPHER TROTTER's professional art practice began in 1990 exhibiting in galleries along the east coast of Australia. Using his architectural training and knowledge, he has produced over 40 public works. Trotter is drawn to a broad cross section of forms from varying industries such as farming, automotive, industrial, marine and aviation.



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**THE DREAM OF THE FALLEN TREE** is a site specific large scale diorama assembled from tree parts, sourced primarily from Eden Gardens. The work exists as a hybrid creation that integrates nature and technology and becomes a living sculpture that dreams of movement, purpose, communication and over time invites habitation. Augmented by digital media, it hints at the life in and around a living organism. Nevertheless, it is a simulacrum, a representation of the inherent fragility of life and nature.

ALLESANDRO BERINI &  
SELINA SPRINGETT - a.k.a. *Atelier23* - are an art duo working with multimedia to create installations that reflect on the relationships between individuals, communities and the natural world.

**RAINBOW CEREMONY** is a celebration of gay marriage and relationships. It symbolizes a strong, active and inclusive movement that reached its goal by bringing together love, passion and support from many different directions. The meeting point of the different strings is housed within the brick pit. Together with the ivy covered brick wall, hedges and lawn, the strong coloured lines will provide an inspiring image.

AKIRA KAMADA is a Shoalhaven-based sculptor and installation artist whose work reflects his concern for nature & the environment. He exhibits regularly in most major sculpture shows around Sydney, where he has won a number of awards, and is held in several public collections.

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**WINGSPAN** is an interactive installation that repurposes discarded and broken umbrellas to create a canopy of wings. The shape, colours and movement of this work are inspired by the camps of grey-headed flying foxes found nearby Eden Gardens. It highlights how flying foxes have adapted to urban environments in response to the reduction of natural habitat and how the bats have impacted human crops and gardens.

**GEMMA MCKENZIE-BOOTH** is an artist, educator, curator and arts administrator whose art practice focuses on sculpture, installation and performance. Recent works are concerned with the repurposing and recycling of materials and an active engagement with the audience.

**THE KOKADAMA BALL** has been created out of respect for nature and culture; the people that make and appreciate the Kokadamas, and the joy and fun this brings. Japan developed this contemporary form of Bonsai and Wong has transformed this space into its own miniature landscape.

**LINDY WONG** has an appreciation and connection to nature that has led her to immersion and visually expression of plants, flowers and all things natural. A love of moss was discovered at a young age bush walking and she was captivated by the texture and light it created. Lindy feels fortunate that in her retail profession she uses these natural recourses to create compelling customer experiences.

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**WATER DRAGONS** are images taken during summer in the gardens at Eden. Anthony was struck by the hundreds of lizards that bask in the sun around the gardens, café and nursery, seemingly oblivious to the people around them.

BARRY ANTHONY is a Homebush Bay based photographer, artist and musician. He has a passion for photography in a range of genres, including landscapes and wildlife imagery. In 2017, Anthony won the Royal Botanic Gardens Sydney *'All About Flowers'* competition, and in 2018 he won the Eden Gardens Sydney Instagrammers prize for *Water Dragons*, earning him a place in this years *Unearthed* exhibition.

## Dragonfly Café

The Dragonfly Café is a fully licensed restaurant that boasts a modern, gourmet Australian menu.

With seasonal menu updates and specials, it is the perfect place for your next breakfast, lunch or special event.



**FREE** glass of bubbles with any main for Eden Unearthed guests

[EDENGARDENS.COM.AU](http://EDENGARDENS.COM.AU)



## FUNCTIONS AT EDEN GARDENS

Eden's award winning gardens are set amongst 6 hectares, right in the backyard of Lane Cove National Park. Come and discover a very unique outdoor or indoor location for your next wedding ceremony, reception, corporate venue, workshop, meeting, product launch or party venue.

[EVENTS@EDENGARDENS.COM.AU](https://events@edengardens.com.au)

## PROGRAM OF ART WORKSHOPS

<b>WEAVING</b>	Aug 10	drop-in from 10am	free
	Oct 12	drop-in from 10am	free
<hr/>			
<b>FABULOUS FLAMINGOS</b> 🌸			
sculpture for kids	Aug 18	10am-1pm	\$75
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<b>SMALTI MOSAIC</b>	Aug 31	10am-5pm	\$195*
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<b>KIDS' MOSAIC</b> 🌸	Sept 1	10am-3pm	\$95
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<b>INSTAGRAM FOR CREATIVES</b>	Sept 15	11am-1pm	\$75**
<hr/>			
<b>PAINTING</b> 🌸 13+/adult	Sept 28	10am-11.30am	\$75**
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<b>BOAT-MAKING</b> 🌸	Oct 8	10am-12pm	\$25
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<b>PAPER CLAY</b>	Oct 9	10am-11am	\$45
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<b>RECYCLED FLOWERS</b> 🌸			
for all ages	Oct 10	11am-12pm	\$15
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<b>CROCHET GARDEN MAGIC</b> 🌸			
for kids	Oct 11	10am-12pm	\$25
for adults	Oct 13	1pm-4pm	\$50***
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<b>NATURAL DYEING</b>	Oct 20	10am-3pm	\$125*
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🌸 workshop suitable for kids | fees include all materials  
 \* lunch + tea /coffee \*\* tea /coffee \*\*\* tea /coffee + cake  
 background image: paper clay artwork by Christina Frank

## WEAVING

.....  
**Saturday 10 August**  
drop-in from 10am  
part of *National Science Week*

**Saturday 12 October**  
drop-in from 10am  
part of *Sydney Craft Week*

## FABULOUS FLAMINGOS

.....  
Sculpture workshop for children  
Sunday 18 August  
10am – 1pm  
part of *National Science Week*



Come join **Leanne Thompson** as she creates her artwork titled *'Unravelled & Interwoven'* and learn some weaving techniques with her, as well as discover more about water courses.

Leanne's work is an interactive installation which will 'unravel' in form, content and purpose during the exhibition. A sound installation will also be with this work, so be prepared to be recorded as you work!

**free of charge**

Join sculptor **Caitlin Hepworth** in this hands on sculpture workshop for children.

Children will design a three dimensional flamingo sculpture by building an armature and building onto the form with plaster bandage to create a unique sculptural form. Their fun and fabulous flamingos will be finished with bright acrylic paints.

**\$75 pp ages 8+ | all materials supplied**

*Caitlin Hepworth was recently a finalist in the Waterhouse National Science Prize. Other workshops with Caitlin opposite page.*



Smalti is an ancient mosaic medium that came to prominence during the Byzantine Era. It is an opaque coloured glass made especially for mosaics and is made in much the same way today as it was several thousand years ago.

**Caitlin's** students can choose from a number of set designs or create their own. The designs are structured to be achievable within the time frame and to give scope to a number of smalti cuts and andamento styles etc. Mosaic will remain ungrouted to retain the beautiful surface qualities of the smalti.

**\$195 pp | all tools & materials supplied**

Children can welcome spring in this workshop with **Caitlin Hepworth**, learning to design and create their own 30 x 30cm mosaic for interior display. Designs include flowers, butterflies, birds, leaves and insects, or children can create their own composition. They will begin by learning how to safely cut glass tiles in different ways, then develop their composition and select a colour palette of vitreous glass tiles to complete their design.

*Due to the drying time of the adhesive, children will watch a grouting demonstration and take a kit home to grout the mosaic later.*

**\$95 pp ages 8+ | all tools & materials supplied**

## SMALTI MOSAIC

.....  
**Saturday 31 August**  
10am – 5pm

**Lunch & afternoon tea/coffee included**

## KIDS' MOSAIC

.....  
**Sunday 1 September**  
10am – 3pm



## SYDNEY CRAFT WEEK 8-14 OCTOBER

### KIDS' BOAT MAKING

Monday 8

10am - 12 noon

Join **Danielle Minett** in this one off workshop creating amazing cardboard boats! Danielle's work *Flotilla* features a number of model ships. Craft a cardboard vessel and try 'sailing' it around the Eden Tree.

**\$25 pp ages 5+ | all materials supplied**

### PAPER CLAY

Tuesday 9

10am - 11am

Artist **Christina Frank** will show you how to create your own masterpiece out of paper clay, inspired by her work *Breakthrough*.

**\$45 pp | all materials supplied**

### RECYCLED FLOWERS

All ages workshop

Wednesday 10

11am - 12 noon

Fashion flowers from recycled materials and single use plastics with artist and light designer Chloe Alice, (creator of art works 01, 10 & 17). Take home your own unique creation.

**\$15 pp ages 5+ | all materials supplied**

### CROCHET GARDEN MAGIC

Kids' workshop

Friday 11

10am - 12pm

Adults' workshop

Sunday 13

1pm - 4pm

Kids will join **Alison Thompson** in some critter creating, making bees, ants, and butterflies to add to her installation *The Magic of the Garden*, then venture out into the garden for a 'bug hunt'.

**\$25 pp ages 5+ | all materials supplied**

For the grown-ups, whether a beginner or advanced in crochet, Alison would love to share and grow her installation with you.

**\$50 pp | all materials supplied  
afternoon tea /coffee & cake included**

Sydney  
Craft Week

Photographer and artist **Paula Broom** has been immersed in Instagram since 2011 and has a wealth of experience, both through running Instagram campaigns for clients and in her role with *Instagrammers Sydney*.

This workshop will cover photography basics as well as key information about hashtags, Instagram's new tools and the dreaded algorithm. You will also learn how to set up a light box and shoot your creative work to a professional standard.

**\$60pp | bring smart phone (with camera and Instagram downloaded) + some small pieces of your own work to photograph**

Artist and indigo dyer **Haruka Kokubu** uses leaves and natural mordents to create natural dyes using plants. Learn these *Itazome* techniques (leaf print dyeing), and create your own unique silk piece during the workshop from found and foraged materials from the garden at *Eden*.

**\$125 pp | all materials & equipment supplied**

### INSTA FOR CREATIVES

Sunday 15

September

11am - 1pm

tea/coffee included



### NATURAL DYEING

Sunday 20 October

10am - 3pm

lunch & afternoon  
tea/coffee included

BOOK ART WORKSHOPS AT  
[edengardens.com.au/events](http://edengardens.com.au/events)



## ENRICHING THROUGH THE COMMUNITY



Unearthing potential and talent with our community partners has been a particularly rewarding part of this year's exhibition. Thank you to Shannon Foster, Leanne Thompson and Jan Cleveringa who have collaborated with students from Father Chris Riley's *Youth Off The Streets*, fostering their creative side.

It has also been wonderful to develop the accessibility of art, with a prize sponsored by Royal Rehab, and workshops run with St Edmunds School. The lessons everyone is learning about country, community and the environment have been priceless. Lastly, seeing the children's art trail develop into a wonderful extension of the garden has brought many smiles and satisfied enquiring minds.

Enjoy, be enriched and inspired.

*Anna Ainsworth*

*Owner & Director of Eden Gardens  
Director, Eden Foundation*

