

Isabel & Alfredo Aquilizan

Left wing series (Magdalena version) 2 2022

Hand-forged metal, wood

Courtesy of the artists and Ames Yavuz, Gadigal Nura/Sydney

Isabel and Alfredo Aquilizan's practice explores ideas of home, labour, migration, and displacement. This work was created in collaboration with NC, a local blacksmith based in Magdalena, Philippines, and is part of their ongoing *Left wing series*. The project engages with pandayan, the traditional Filipino practice of blade-making passed down through generations of blacksmith families. The work is constructed entirely from hand-forged metal sickles, drawing on histories of agrarian labour, resistance, and revolution across Southeast Asia. Sculpted into a large angel wing, their reconfiguration is evocative of flight, transformation, and resilience. Once central to community life, pandayan is now a waning industry that has diminished due to industrial processes, mass production, and globalised economies. The series continues the Aquilizan's community-based approach to making, and calls for the urgent preservation of artisanal crafts and intergenerational knowledge.

Elliot Bastianon

X Bench 2023

Copper, electroplated copper

Form Study, Two Tubes 2024

Copper, electroplated copper

Column 1 2025

Copper, electroplated copper, steel

Courtesy of the artist, Kamberri/Canberra and New Delhi, India

Elliot Bastianon works across sculpture and furniture design to investigate the intersection of human activity and environmental forces. He explores the transformative potential of copper through a combination of industrial, geological, and alchemical processes, including electroplating, patination, and mineral growth.

Electroplating is an industrial technique typically used to prevent corrosion by passing an electric current through a solution of metal ions. In *X Bench* and *Form Study, Two Tubes*, Bastianon submerged industrial pipes in a bath of copper sulphate, altering the process to cultivate crystalline accretions that recall copper's geological origins. By inviting the material to participate in the making of the work, he subverts the extractive processes that transform raw materials into industrial units.

Column 1 was developed following Bastianon's recent relocation to India, where he collaborated with the Thatheras of Jandiala Guru, Punjab – a UNESCO-recognised community of master coppersmiths. He engaged Hari and Sunil Krishan to produce a series of vessels using artisanal hand-hammering and heat-forming techniques. Bastianon then electroplated and reassembled the repeated forms into a sculptural column that slowly oxidises and patinates over time. Bridging artisanal knowledge and speculative design, the work charts the negotiation between human intention and material behaviour.

Bobby Corica

The Biologist 2024

Laws of Confluence 2024

925 silver, borosilicate glass, freshwater pearl

Fair Exchanges 2024

Equilibrium 2024

925 silver, borosilicate glass

Approaching Zero 2024

Oxidised 925 silver, 375 yellow gold, borosilicate glass, topaz

Courtesy of the artist, Naarm/Melbourne

Drawing on his Italian Australian heritage and background in biochemistry and molecular biology, Bobby Corica approaches silversmithing as an intuitive and iterative process. His jewellery series *Orders* comprises a suite of necklaces exploring the interplay between structure and entropy. Working primarily with silver and glass, Corica employs traditional loop-and-solder chain-making techniques, where each link is formed through a meticulous, repetitive gesture. This ordered rhythm is disrupted through heat distortions, hammering, and asymmetrical joins, creating subtle ruptures in the patterning. Corica also incorporates borosilicate glass, an industrial material more commonly found in laboratory apparatus. While the glass droplets suggest fragility, borosilicate is surprisingly strong, echoing the durability of metal. Often working with recycled metals and lab-made stones, his practice reflects a commitment to more sustainable modes of making by embracing the generative possibilities of disorder.

Wurrandan Marawili

Garranali 2022

Etched aluminium

Three Gouldians Collection, Gadigal Nura/Sydney

Yathikpa 2022

Etched aluminium

McMahon Family Collection, Naarm/Melbourne

Fire in the sea 2024

Djununguyanḁ at Yathikpa 2023

Etched aluminium

Private collection, Naarm/Melbourne

Courtesy of the artist and Buku-Larrngay Mulka Centre, Yirrkala

Wurrandan Marawili's practice is deeply embedded in Yolḁu expressions of cultural knowledge and artistic innovation. A significant figure of the Found movement, he repurposes industrial materials found on Country as surfaces for rendering sacred designs. This use of murrḁiny (steel) continues Yolḁu engagements with metal tracing back to pre-colonial trade with the Makassans. In these works, Marawili reclaims aluminium road signs to etch the rippling diamond miny'tji (designs) distinctive to the Maḁarrpa clan of Yilpara, north-east Arnhem Land.

These intricate works share stories of the sacred saltwater estate of Yathikpa, where the ancestral crocodile Bāru was burnt by carrying the ancestral fire from his nesting site at Garranali into the saltwater of Yathikpa. After soothing his burns, Bāru remained in these waters which continue to be imbued with his sacred power and the lingering ancestral fire. Yathikpa is also linked to the story of ancestral hunters Burrak and Garramatji, whose pursuit of djununguyanḁ (dugong) led them to a dangerous rock, where the ancestral fire boiled the water and overturned their canoe. Marawili's depictions of Bāru and djununguyanḁ are skilfully concealed beneath finely detailed representations of fire and sea, tracing connections between the ancestral past and the lived present.

Yioryios Papayioryiou

Constructed-ing 2025

Solid stainless steel hex bar, stainless steel wire

Pre-Deconstructed-ing 2025

Solid stainless steel hex and round bar, paper, ash

Timely structured-ing 2025

Stainless steel watch straps, stainless steel wire

Courtesy of the artist, Athens, Greece

Yioryios Papayioryiou navigates the exchanges between architecture and space through embodied encounters with materiality. Working between sculpture, performance, and installation, his practice often draws from the maritime setting of Piraeus, Greece, where his studio is located.

In *Pre-Deconstructed-ing*, nine solid stainless-steel cylinders are stacked upon hexagonal bases and assembled into a rhythmic procession of verticals. These industrial units of marine engineering are evocative of the architectural columns of the Parthenon. The work also references the nine stripes of the Greek flag, which are widely interpreted to represent the nine syllables of the Greek phrase ‘freedom or death’ (Ελευθερία ή Θάνατος). The pillars are interspersed with paper set alight at the beginning of the exhibition before turning to ash, reflecting cycles of endurance and impermanence.

This dialogue with form continues in *Constructed-ing* where a stacked column of hex bars is threaded with marine wire that spills outward, as though the steel is unravelling from within. In *Timely structured-ing*, this interest in gesture and movement becomes more intimate, with salvaged watchbands delicately suspended along a descending loop of wire. Together, this new body of work in stainless steel explores dualities between weight and fragility, the monumental and the intimate.

Vedika Rampal

inscription against inscription 2025

Digital print hand-transferred onto copper, two-channel video projection, sound

Courtesy of the artist and Dominik Mersch Gallery, Gadigal Nura/Sydney

Vedika Rampal's interdisciplinary practice draws on inherited memories, archival research, and imagined histories to interrogate colonial frameworks and imperial legacies. *inscription against inscription* was developed in response to recurring visits to Hampi in Karnataka, India, an ancient site comprised entirely of temple ruins that have eluded the plunders of colonisation. The installation incorporates two sheets of unfixed copper marked with hand-transferred digital prints, suspended in parallel to form an intimate passageway. On the copper's exterior surfaces, a continuously looped video depicts Nandi, the bull guardian of Shiva, sitting steadfast amid the flowing Tungabhadra River. Unlike artefacts extracted and displaced to Western institutions, the remnants of Hampi remain in situ, weathering over time. Rampal treats copper as a temporal surface that resists preservation, bearing the ghostly traces of previous work. Within this process of circulation, once fragmented imagery of the Ajanta Caves comes to resemble Indic script. Subverting Western museological practices, Rampal proposes a process of re-inscription that unsettles linear time and fixed meaning.

Shireen Taweel

Opening inwards 2019

Engraved, embossed, and perforated copper

Courtesy of the artist and STATION, Gadigal Nura/Sydney and Naarm/Melbourne

Shireen Taweel works with artisanal coppersmith techniques, drawing on her Lebanese heritage and a deep engagement with Islamic architecture, science, and ritual. *Opening inwards* was developed for an Art Gallery of New South Wales project that revisited an unrealised twentieth-century façade commission by Australian sculptor and medal designer Dora Ohlfsen (1869–1948). Taweel's speculative proposal comprises two intricately engraved, embossed, and hand-pierced copper sculptures that respond to the site's architectural and social histories, while connecting to her own heritage and experiences of diaspora. The work references the Islamic design motifs embedded in Walter Vernon's original architectural plans of the gallery, as well as Ohlfsen's medallist techniques. Transforming the façade into a porous threshold, this intimate work proposes a site for gathering and exchange, reimagining more open and inclusive forms of public space.

Kensuke Todo

Tilted rock 2017

Mild steel

Two rocks sitting 2018

Mild steel, rock

Study for falling rock 2017

Study for sitting rock 2017

Study for tilted rock 2017

Charcoal on paper

Courtesy of the artist, Kamberri/Canberra

Kensuke Todo's sculptural practice is grounded in a nuanced dialogue between natural form and architectural structure. Influenced by his father's career in spatial design and his own experiences of living between Japan and Australia, he is interested in how humans navigate industrial landscapes. *Tilted rock* and *Two rocks sitting* reflect a shift in focus from the built environment towards nature as a source for understanding ways of being in the world. Inspired by a moment when his young son handed him a large rock from the garden, Todo began cold forging steel into rock forms.

These natural forms have since become markers of time, memory, and intergenerational connection for Todo: "I am in between my father and son, and am always trying to understand my identity within that time span." The two sculptures are presented alongside gestural charcoal drawings developed during their making. Together, they reveal a central tension in Todo's practice – balancing the natural world and the human impulse to frame, support, and shape it. The works reconsider steel as a medium for slowing down and dwelling within the spaces in between.

Simone Tops

Untitled in blue 01 2025

Enamelled and patinated steel, patinated copper, leather

Courtesy of the artist, Naarm/Melbourne

Simone Tops works with steel, copper, glass, and leather to explore the fluidity of materials and their capacity for transformation. *Untitled in blue 01* draws on the languages of furniture, architecture, and formalist sculpture to explore slippages between form and function.

The work appears industrial yet retains the intimacy of the handmade. Tops plays with material mimicry and the tension between hard and soft through welding and patinating steel and copper, as well as beating and staining leather. In this work, a cantilevered steel element balances atop an L-shaped leather form that is rendered to appear rigid and structural. Part of the steel is enamelled with a glassy, reflective finish, creating a fluid surface with shifting tonalities of deep obsidian blue. The components are modular and designed to be disassembled and reconfigured, offering multiple spatial compositions. Tops' process-driven practice invites us to reconsider materials as active agents in an evolving process of becoming.

Zoë Veness

Sky series 2025

Vitreous enamel, copper, cord

Courtesy of the artist, Yuin Country/Callala Beach

Zoë Veness is a contemporary jewellery artist and object-maker whose practice reflects a deep engagement with movement, materiality, and place. *Sky series* encompasses twenty-seven pendants presented as a horizon line across the gallery wall. Each pendant materialises a sky vista captured by Veness during her repeated journeys between Yuin Country/Callala Beach and Gadigal Nura/Sydney. Tracing the transient qualities of light and atmospheric shifts, the pendants chart a spectrum of colour gradients from soft pinks, purples, and blues to warm ambers and oranges. Their rounded silhouettes refer to knot diagrams drawn from an inherited copy of *The Ashley Book of Knots* (1947), signifying a looping path of return. Each piece is formed through the slow, intimate processes of vitreous enamelling in which fine layers of painted and sifted glass powders are kiln-fired onto copper. Grounded in embodied knowledge through the act of making, Veness offers a poetic meditation on place as an evocation of movement and time.

Augusta Vinall Richardson

Crushing Again 2024

Stainless steel

Reflections/cut, combine I 2024

Reflections/cut, combine II 2024

Mirror stainless steel, stainless steel hardware

Courtesy of the artist and The Commercial, Gadigal Nura/Sydney

Augusta Vinall Richardson works with sheet and cast metals to make abstract composite sculptures. Her modular assemblages speak to but depart from the exacting geometries of minimalism, allowing for expressions of irregularity and organic idiosyncrasy. The tumbling stainless-steel boxes of *Crushing Again* were first conceived in an earlier version constructed with kraft paper.

Vinall Richardson sought to translate the feeling of paper by working with especially thin steel that bears the traces of marks, scuffs, and dents. Although rendered in a more robust material, the sculpture retains a sense of precarity and potential collapse that mimics its paper antecedent. The work is presented alongside *Reflections/cut, combine I* and *Reflections/cut, combine II*, a pair of wall-based sculptures originally exhibited in a luxury bathroom. Evoking the mirror-polished surfaces and tiling familiar to this domestic space, the works fragment and shift the viewer's reflection, inviting a sense of multiplicity. Reflecting both inner worlds and public-facing selves, they transform a liminal space into a place of quiet introspection.