

Matters—
of—time

ISABEL & ALFREDO
AQUILIZAN
ELLIOT BASTIANON
BOBBY CORICA
WURRANDAN MARAWILI
YIORYIOS PAPAYIORYIOU
VEDIKA RAMPAL
SHIREEN TAWHEEL
KENSUKE TODO
SIMONE TOPS
ZOE VENESE
AUGUSTA VINALL
RICHARDSON

CURATED BY
CATHERINE WOOLLEY

MATTERS OF TIME: CONTEMPORARY METAL PRACTICES

Mined, melted, forged, and cast, metal is a material that endures and transforms time. From the earliest uses of copper dating back to 9000 BCE to the mass production of steel driven by the Industrial Revolution, metal has shaped human culture across time and place. We encounter it daily in both intimate and monumental forms—as jewellery encircling the body, cutlery that accompanies meals, and structural supports underlying bridges, buildings, and transport networks. It flows invisibly through the pipes that heat our homes and the wiring that powers our devices. As Australian curator Margaret Hancock Davis observes, “It inhabits the landscape of our bodies, our domestic spaces and our built environments... it blurs the boundary between utilitarian and precious.”¹ Metal forms the skeletal infrastructure of our constructed world and the circuitry of domestic life.

The lineage of metalworking in visual and material culture stretches from antiquity through modernism and remains a source of deep engagement in contemporary practice. The Staatliches Bauhaus (1919–33) marked a significant turning point for the use of metal by integrating the principles of industrialisation into art, design, and craft pedagogy. Under the leadership of László Moholy-Nagy and Marianne Brandt, the metal workshop shifted away from gold, silver, and copper smithing, towards designing prototypes for industrial mass production. Grounded in the ethos of “truth to materials”, these approaches emphasised the formal and functional properties of metal.²

These ideas would later inform the minimalist art of the 1960s and 1970s. The works of Donald Judd, Carl Andre, and Robert Morris foregrounded industrial fabrication, geometric form, and

modular repetition, often arranging standardised units of steel, aluminium, zinc, and copper. Their work redefined sculpture as an experiential, spatial field where “space and time cannot be separated”, as outlined by art theorist Rosalind Krauss.³ However, some of the movement’s key innovators perpetuated a logic of control, detachment, and masculine authority. As feminist art historian Anna Chave critiques in her landmark essay ‘Minimalism and the Rhetoric of Power’, the minimalist pursuit of objectivity or neutrality often masked an aesthetics of masculine dominance.⁴

Pushing beyond rigid fabrication and clean geometric structures, Richard Serra’s early *Splash/Cast* works 1968–69 articulated materiality in action. The works involved flinging molten lead against the juncture of wall and floor, allowing the metal to cool and solidify into unpredictable forms—matter suspended in time. By studying how lead transitions from liquid to solid and responds to the forces of gravity, Serra collapsed distinctions between process and form, performative gesture and material.⁵ While signalling a shift towards material agency, Serra’s approach remained anchored in the artist’s authority and physical control. Rather than enacting force upon their materials, the practitioners in this exhibition engage metal as a collaborator, situating the project in critical tension with modernist legacies.

‘Matters of Time: Contemporary Metal Practices’ brings together eleven Australian artists and designers who reimagine how metal can record and reflect the passage of time. Bridging traditional smithing techniques and contemporary metalworking approaches, the exhibition encompasses sculpture, furniture, drawing, jewellery, and installation. The exhibiting practitioners are drawn to metal not only for its material qualities—strength, malleability, and lustre—but also for its capacity to hold time and transformation in form. Metal has the capacity to be melted down and reused, it oxidises, rusts, patinates, weathers, and erodes. This exhibition reconsiders metal not as a static material, but as a temporal substance that carries deep geological histories while speaking to the industrial present.



Works in the exhibition are shaped by the rhythms of studio processes, demonstrating how the act of making can embody time, labour, memory, and lived experiences. Artists and designers experiment with a range of processes, from hammer-forming, welding, forging, engraving, enamelling, hand-piercing, and electroplating to the natural phenomena of patination and erosion. Exploring the temporal, sensorial, and cultural dimensions of metal, 'Matters of Time' repositions this enduring material as a living medium that is responsive, entangled, and in flux.

This understanding resonates with a growing body of theory that reframes materials as active agents. Jane Bennett's theory of "vibrant matter" challenges assumptions that metal is inert by asserting "the lively powers of material formations".⁶ This builds on the writing of French philosophers Gilles Deleuze and Félix Guattari, who describe metal as "matter-flow", which exemplifies this vital materiality: "Not everything is metal, but metal is everywhere. Metal is the conductor of all matter."⁷ Petra Lange-Berndt extends these ideas, proposing a methodology of "material complicity", and asking: "What does it mean to give agency to the material, to follow the material and to *act* with the material?"⁸

'Matters of Time' also addresses broader issues related to extractive economies, material sustainability, and the loss of cultural knowledge and artisanal skills. Cultural theorist Macarena Gómez-Barris reminds us that materials are not neutral. In her book *The Extractive Zone*, she traces how resources continue to be mined through colonial and capitalist frameworks at the expense of First Nations sovereignty, ecological stability, and cultural continuity.⁹ Several practitioners in this exhibition contend with the political and ecological implications of working with metal. Together, their work offers critical perspectives on its evolving role in a changing climate marked by material scarcity.

It is within these layered, complex histories that Elliot Bastianon positions his practice. Working across sculpture and speculative furniture design, he investigates the intersection of human

activity and environmental forces. Embracing the transformative potential of matter, Bastianon interrogates the violent processes of mineral extraction while accentuating the agency of materials. *X Bench 2023* and *Form Study, Two Tubes 2024* exemplify his recent experiments with copper through a convergence of industrial, geological, and alchemical processes. Submerged in a bath of copper sulphate, these modular works employ electroplating—an industrial technique typically used to prevent corrosion. By altering its chemistry, Bastianon encourages crystalline accretions to grow organically over time. These unpredictable mineral forms evoke the material's geological origins while shifting authorship away from the artist alone, inviting matter and chance to participate in the making of the work.

This inquiry extends into *Column 1 2025*, a new commission 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. Departing from standard industrial units, Bastianon engaged Hari and Sunil Krishan to produce a series of vessels using distinct hand-hammering and heat-forming techniques that have been passed down through generations. Bastianon reassembles these repeated forms into a sculptural column, allowing the copper to oxidise and patina slowly over time while electroplated crystal growth creeps down from the top of the work. Bridging artisanal knowledge and speculative design, the work charts the negotiation between human intention and the autonomy of material behaviour.

Bobby Corica continues to navigate this interplay between structure and instability, order and entropy through his silversmithing jewellery practice. Drawing on his Italo-Australian heritage and background in biochemistry and molecular biology, Corica approaches making as an intuitive and iterative process. His series *Orders 2024* comprises a suite of necklaces made primarily from silver and glass using traditional loop-and-solder chain-making techniques. Each piece emerges from a meticulous, repetitive process that is simultaneously open to disruption, improvisation,

Bobby Corica, *The Biologist* (detail) 2024
Courtesy of the artist, Naarm/Melbourne





Simone Tops, *Untitled in blue 01* 2025
Courtesy of the artist, Naarm, Melbourne

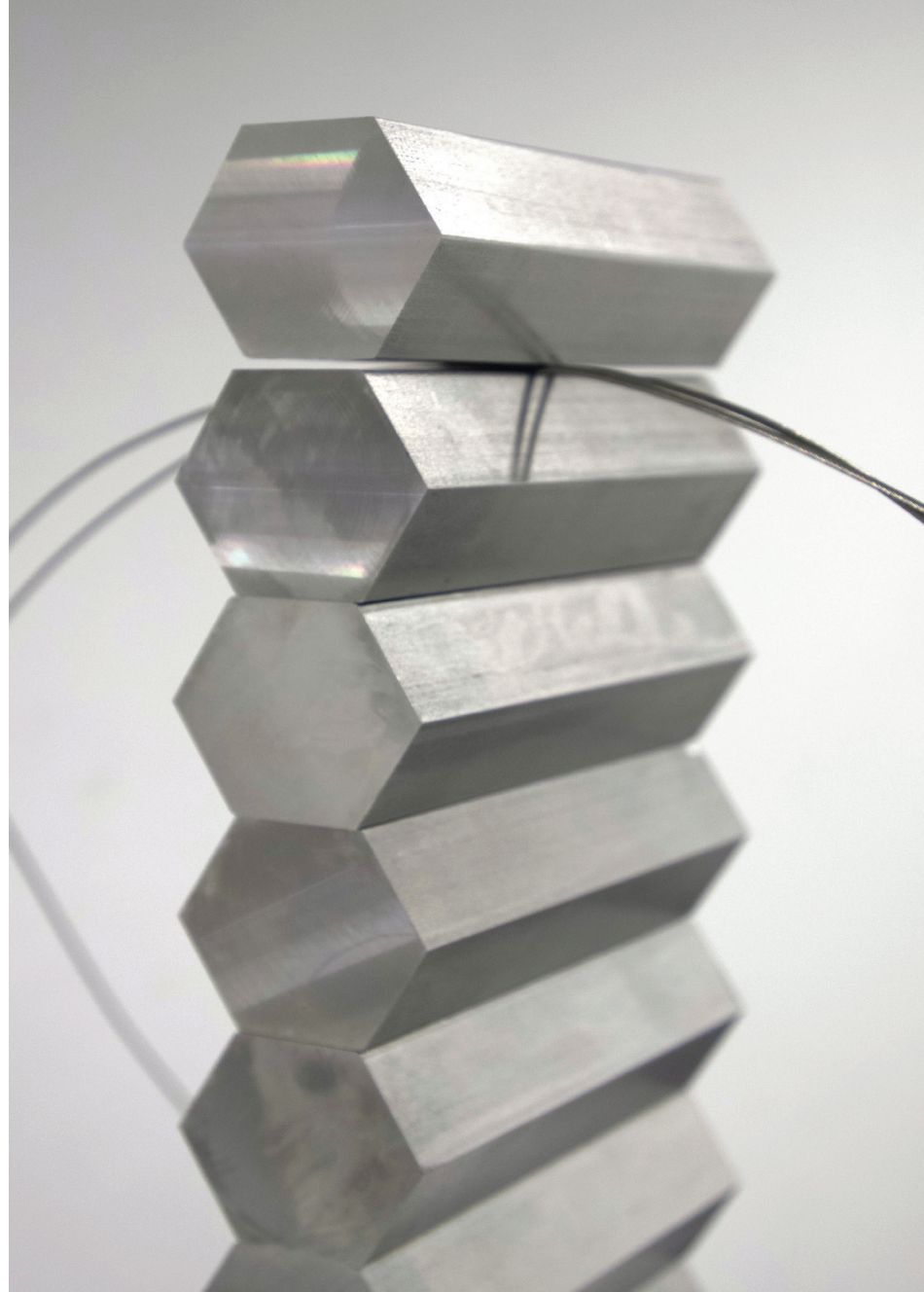
and unpredictability. Rather than pursuing uniformity, Corica embraces variation, introducing heat distortions, hammering, and asymmetrical joins that subvert the logic of his own making systems.

This dynamic tension between precision and flux is heightened through Corica's use of borosilicate glass, an industrial material more commonly found in laboratory apparatus. While the glass droplets suggest fragility, borosilicate is surprisingly durable. Corica resists the polished aesthetic of conventional jewellery in favour of something more unruly and expressive. 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.

Simone Tops engages in a unique dialogue with material, drawing from the languages of steel, glass, and leatherwork. Her process-driven practice approaches matter as fluid and relational, exploring how materials move in continuum and shift identity through acts of transformation. Her sculptural work *Untitled in blue 01* 2025 explores the slippage between form and function, referencing furniture and architectural forms as well as formalist sculptural histories. The work appears industrial yet holds the intimacy of the handmade. Through welding and patinating steel and copper, as well as beating and staining leather, Tops plays with material mimicry and the tension between hard and soft.

A cantilevered steel element appears to precariously balance atop an L-shaped leather form. Here, the soft leather is rendered rigid, structural, and load bearing, while the steel is coated at one end with a glossy, reflective finish through the process of enamelling. This technique involves fusing powdered glass to metal, producing 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. Moving between sculptural and architectural registers, Tops challenges static understandings of form. Her work invites us to consider

Yiorgios Papayiorgiyou, *Constructed-ing* (detail) 2025
Courtesy of the artist, Athens, Greece





materials not as fixed substances but as active agents in an evolving process of becoming.

Yiorgios 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. His new body of work employs stainless steel, a material associated with monumental industrial structures, though also used in intimate objects such as the wristwatch. In *Timely structured-ing* 2025, salvaged watchbands are presented as objects of personal timekeeping, delicately suspended on a descending loop of marine wire. The work counteracts the heavy solidity of steel with gestures of fragility, improvisation, and transience, choreographing space through gestures that trace the arc of the body.

Pre-Deconstructed-ing 2025 comprises nine solid stainless-steel cylinders stacked upon hexagonal bases and assembled into a rhythmic procession of verticals. These industrial units of marine engineering are also evocative of the architectural columns of the Parthenon in Athens. The number of pillars chosen reference the nine stripes of the Greek flag, which is widely interpreted to represent the nine syllables of the Greek phrase 'freedom or death': Ελευθερία ή Θάνατος. The cylinders are interspersed with sheets of paper set alight at the beginning of the exhibition before turning to ash, conjuring a quiet transition from material to memory. Across these new works, linear forms, stacked columns, and flowing wire are brought into states of balance, suspension, and unravelling, interrupting the repetition and order of their minimalist assemblage.

Augusta Vinall Richardson's practice speaks to yet departs from the exacting geometries of minimalism, allowing expressions of irregularity and organic idiosyncrasy to emerge. *Crushing Again* 2024 is an abstract composite sculpture composed of tumbling stainless-steel boxes, yet she originally constructed the concept

Augusta Vinall Richardson, *Reflections, /cut, combine I* 2024
Courtesy of the artist and The Commercial, Gadigal Nura / Sydney

out of kraft paper in an earlier version. Interested in material transference, Vinall Richardson sought to relocate the feeling of paper by working with especially thin steel. The surface bears traces of bodily negotiation through marks, scuffs, and dents left exposed. Although rendered in a more robust material, the sculpture retains a sense of precarity and potential collapse that emulates its paper antecedent.

The work is presented alongside *Reflections/cut, combine I* 2024 and *Reflections/cut, combine II* 2024, a pair of wall-based sculptures originally exhibited in a luxury bathroom. Reflecting 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. Suggesting both inner worlds and public-facing selves, they transform a transitory space into one of quiet introspection.

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, Todo is interested in how humans navigate industrial landscapes. In 2014, the artist subtly redirected his practice, moving from the built environment towards nature as a source for understanding different 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 lineage, prompting Todo's meditative reflection on intergenerational connection: "I am in between my father and son, and am always trying to understand my identity within that time span."¹⁰ The sculptures *Two rocks sitting* 2018 and *Tilted rock* 2017 are presented alongside gestural charcoal drawings developed during their making. Together, they underscore a central tension in Todo's work—balancing the natural world and the human impulse to frame, support, and shape it. Here, steel is not only a material



Kensuke Todo, *Two rocks sitting* 2018
Courtesy of the artist, Kamberri/Canberra



of industry, but a medium for slowing down and dwelling within the spaces in between.

Vedika Rampal's *inscription against inscription* 2025 reflects a shared sensitivity to place as a layered site of memory and transformation. The work 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, and suspended in parallel to form an intimate passageway. A continuously looped video is projected onto the copper's exterior surfaces that 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. Correspondingly, Rampal treats copper as a temporal surface that resists preservation, bearing ghostly traces from previous work. Within this process of circulation, the once fragmented imagery of the Ajanta Caves now echoes resemblance to Indic script. Subverting Western museological practices, Rampal proposes a process of re-inscription that unsettles linear time and fixed meaning.

Zoë Veness's *Sky series* 2025 further explores the way place is shaped by time, memory, and return. Encompassing twenty-seven pendants, the series stretches across the gallery wall in a horizon line. 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*, signifying a looping path of return.¹¹ Each piece is formed through the slow, intimate processes of



Zoë Veness, *Sky series* (detail) 2025
Courtesy of the artist, Yulin Country, /Callala Beach



vitreous enamelling with fine layers of painted and sifted glass powders 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.

Shireen Taweel's work *Opening inwards* 2019 reflects a deep engagement with material, site, and shared histories. The work was originally 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 responds to the site's architectural and social histories, while drawing from her own Lebanese Australian heritage and experience of diaspora.

Taweel's intricately engraved and hand-pierced copper sculptures reference the Islamic design motifs embedded in Walter Vernon's original architectural plans, as well as Ohlfsen's medallist techniques. Recasting the façade as a porous threshold, this intimate work proposes a site for gathering and exchange. It draws together material knowledge, cultural memory, and heritage crafts to reimagine more open and inclusive forms of public space.

Murrandan Marawili's work is inextricably linked to a powerful Yolŋu lineage of making. Etched into reclaimed aluminium road signs, his works shimmer with rippling diamond miny'tji designs distinctive to the Maḡarrpa clan of Yilpara, north-east Arnhem Land. These intricate works share ancestral stories of the sacred saltwater estate of Yathikpa where Bāru, the ancestral crocodile, was burnt by fire and crossed from Garraṇali to enter the saltwater. The sacred powers of Bāru and the ancestral fire continue to charge these waters, and are skilfully concealed within Marawili's finely detailed compositions.

Marawili is a significant innovator of the Found movement, in which artists reclaim the industrial remnants of extractive economies and settler infrastructure found on Country as culturally resonant

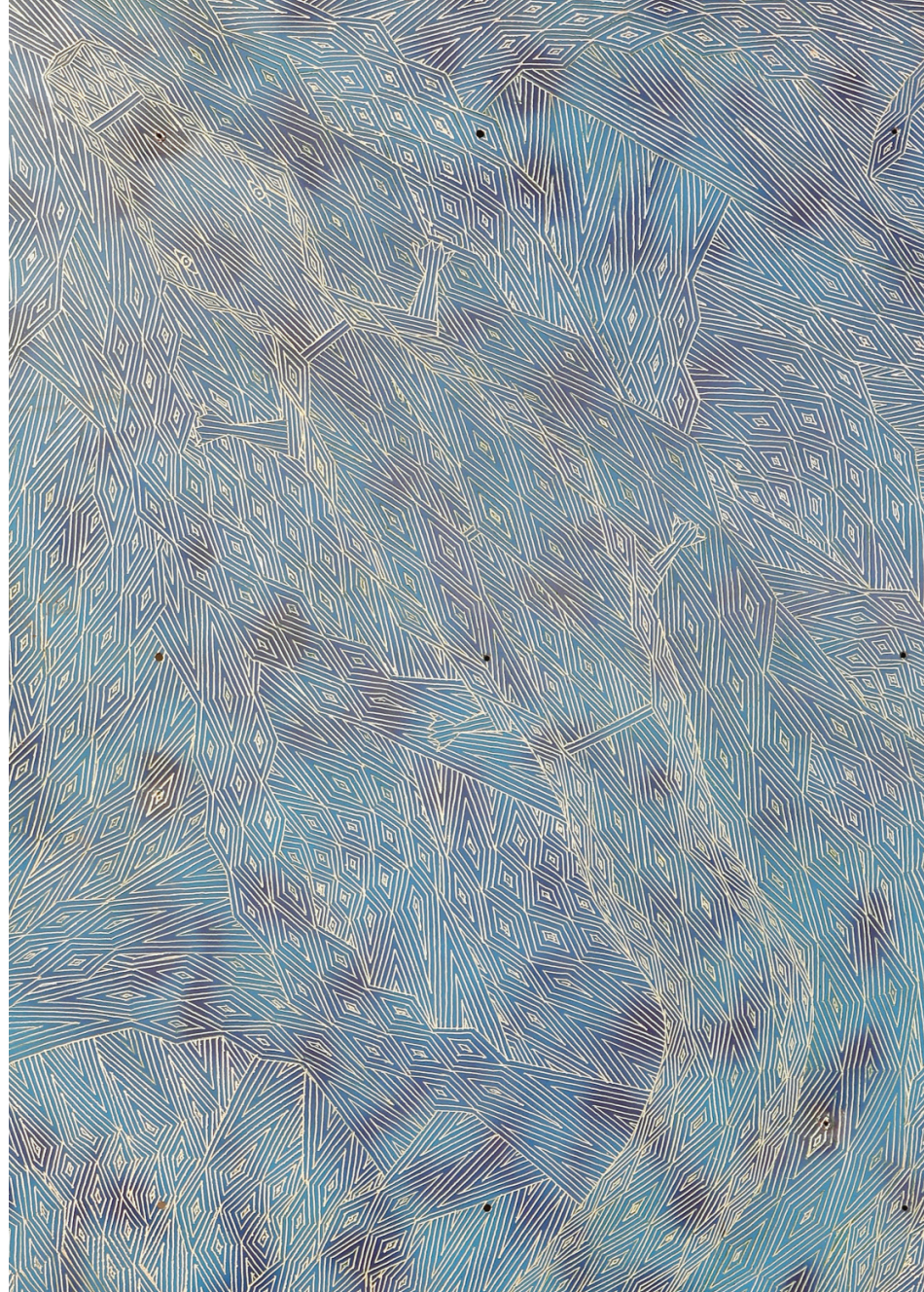
surfaces. His use of murriny (steel) continues Yolŋu engagements with metal that trace back to pre-colonial trade with the Makassans.¹² Time is fluid in Marawili's practice, flowing between the ancestral past and the lived present.

The collaborative practice of Isabel and Alfredo Aquilizan explores how materials connect to ideas of home, migration, displacement, and sustainability. In their ongoing project *Left wing series*, the artists have collaborated with a local blacksmith in Magdalena, Philippines, to engage with pandayan—the traditional Filipino practice of blade-making passed down through generations. The work is constructed from hand-forged metal sickles, sculpted into fierce, large-scale angel wings.

By working with materials instilled with histories of labour, revolution, and agrarian resistance, the Aquilizans reflect on the gradual erosion of artisanal crafts across Southeast Asia under the pressures of industrialisation, mass production, and globalised economies. Once a vital community practice, pandayan is now a waning industry, with the continuation of its intergenerational knowledge increasingly under threat. In *Left wing series*, these weathered tools are reconfigured as symbols of resilience and transformation, honouring local labour and calling for the urgent preservation of cultural and material knowledge.

Together, the artists and designers in 'Matters of Time' reflect a sustained and thoughtful engagement with metal as both material and conceptual field. Across diverse practices, metal is treated not as fixed or inert, but as a resonant force capable of forging memory, marking time, and transmitting knowledge. To engage with metal in this way is to reckon with the industrial, ecological, and colonial systems that shape its extraction and use. Metal becomes a site for questioning modes of production, honouring ancestral and artisanal lineages, and imagining new ways of being in relation with material, place, and each other.

Wurrandan Marawili, *Yathikpa* (detail) 2022
Courtesy of the artist, Buku-Larrnggay Mulka Centre, Yirrkala,
and the McMahon Family Collection, Naarm, Melbourne





Notes

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4. Anna Chave, 'Minimalism and the Rhetoric of Power', *Arts Magazine*, vol 64, no 5, 1990, pp 44–63.
5. Jeffrey Weiss, 'Due Process: Richard Serra's early Splash/Cast works', *Artforum*, vol 54, no 3, November 2015, <https://www.artforum.com/features/due-process-richard-serras-early-splash-cast-works-226187> (accessed 5 August 2025).
6. Jane Bennett, *Vibrant Matter: A Political Ecology of Things*, Duke University Press, Durham and London, 2010, p vi.
7. Gilles Deleuze and Felix Guattari, 'A Thousand Plateaux', in *Materiality*, ed. Petra Lange-Berndt, Whitechapel Gallery and MIT Press, London and Cambridge, MA, 2015, p 41.
8. Petra Lange-Berndt, 'How to Be Complicit with Materials', in *Materiality*, p 13.
9. Macarena Gómez-Barris, *The Extractive Zone: Social Ecologies and Decolonial Perspectives*, Duke University Press, Durham and London, 2017.
10. Conversation between Kensuke Todo and the author, 30 April 2025.
11. Clifford W. Ashley, *The Ashley Book of Knots*, Faber and Faber, London, 1947.
12. *Murrjiny: A story of metal from the east*, Buku-Larrnggay Mulka Centre and Salon Art Projects, NT, 2021.

LIST OF WORKS

ISABEL & ALFREDO AQUILIZAN

Left wing series (Magdalena version) 2
2022

Hand-forged metal, wood
70 x 155 x 16 cm

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

ELLIOT BASTIANON

X Bench 2023

Copper, electroplated copper
45 x 120 x 120 cm

Form Study, Two Tubes 2024

Copper, electroplated copper
105 x 24 x 12 cm

Column 1 2025

Copper, electroplated copper, steel
150 x 40 x 30 cm
Courtesy of the artist, Kamberri /
Canberra and New Delhi, India

BOBBY CORICA

The Biologist 2024

925 silver, borosilicate glass,
freshwater pearl
50 cm

Laws of Confluence 2024

925 silver, borosilicate glass,
freshwater pearl
48 cm

Fair Exchanges 2024

925 silver, borosilicate glass
55 cm

Equilibrium 2024

925 silver, borosilicate glass
48 cm

Approaching Zero 2024

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

Courtesy of the artist, Naarm /
Melbourne

WURRANDAN MARAWILI

Garrañali 2022

Etched aluminium
240 x 120 cm
Three Gouldians Collection, Gadigal
Nura / Sydney

Yathikpa 2022

Etched aluminium
119 x 90 cm
McMahon Family Collection,
Naarm / Melbourne

Djununguyaru at Yathikpa 2023

Etched aluminium
120.5 x 90 cm
Private collection, Naarm /
Melbourne

Fire in the sea 2024

Etched aluminium
120.5 x 90.5 cm
Private collection, Naarm /
Melbourne

YIORYIOS PAPAYIORYIOU

Pre-Deconstructed-ing 2025

Solid stainless steel hex and round
bar, paper, ash
60 x 6 x 115 cm

Constructed-ing 2025

Solid stainless steel hex bar,
stainless steel wire
104 x 19 x 57 cm

Timely structured-ing 2025

Stainless steel watch straps,
stainless steel wire
227 x 60 x 75 cm
Courtesy of the artist, Athens,
Greece

VEDIKA RAMPAL

inscription against inscription 2025

Digital print hand-transferred
onto copper, two-channel video
projection, sound
Dimensions variable
Courtesy of the artist and Dominik
Mersch Gallery, Gadigal Nura /
Sydney

SHIREEN TAWEEL

Opening inwards 2019

Engraved, embossed, perforated
copper
2 parts: 9 x 75 x 11 cm;
4.5 x 75 x 11 cm
Courtesy of the artist and STATION,
Gadigal Nura / Sydney and Naarm /
Melbourne

KENSUKE TODO

Tilted rock 2017

Mild steel
29 x 60 x 40 cm

Two rocks sitting 2018

Mild steel, rock
47 x 149 x 30 cm

Study for falling rock 2017

Charcoal on paper
57 x 76 cm

Study for sitting rock 2017

Charcoal on paper
57 x 76 cm

Study for tilted rock 2017

Charcoal on paper
57 x 76 cm
Courtesy of the artist, Kamberri /
Canberra

SIMONE TOPS

Untitled in blue 01 2025

Enamelled and patinated steel,
patinated copper, leather
100 x 230 x 90 cm
Courtesy of the artist, Naarm /
Melbourne

ZOE VENESS

Sky series 2025

Vitreous enamel, copper, cord
27 parts: 7 x 7 cm each
Courtesy of the artist,
Yuin Country / Callala Beach

AUGUSTA VINALL RICHARDSON

Crushing Again 2024

Stainless steel
180 x 183 x 25 cm

Reflections / cut, combine I 2024

Mirror stainless steel, stainless
steel hardware
107 x 79 x 5 cm

Reflections / cut, combine II 2024

Mirror stainless steel, stainless
steel hardware
98 x 76.5 x 5 cm
Courtesy of the artist and The
Commercial, Gadigal Nura / Sydney

BIOGRAPHIES

Isabel & Alfredo Aquilizan (b. 1965 and 1962, Philippines; lives Los Baños, Philippines) create collaborative installations exploring ideas of home, family, migration, and sustainability. Recent works have engaged with pandayan, the Filipino practice of blade-making passed through generations of blacksmith families.

Elliot Bastianon (b. 1986, Bundjalung Country/Tweed Heads, NSW; lives New Delhi, India) works at the intersection of furniture and sculpture. Experimenting with mineral growth, patination and electroplating processes, his practice explores imbalances between human activity and environmental forces.

Bobby Corica (b. 1994, Naarm/Melbourne; lives Naarm/Melbourne) is a silversmith whose work explores the meeting place of chaos and repetitive gesture in chain making. Drawing from his Italo-Australian heritage and biochemistry background, his jewellery intuitively responds to the qualities of silver, gold, glass, and leather.

Wurrandan Marawili (b. 1983, Yilpara, NT; lives Yilpara, NT) is an innovator of the Yolŋu Found movement in Yirrkala, north-east Arnhem Land. He intricately etches rippling diamond designs of the Maḡarrpa clan onto discarded aluminium road signs, sharing ancestral saltwater stories.

Yioryios Papayioryiou (b. 1992, Wellington, Aotearoa/New Zealand; lives Athens, Greece) is an artist navigating the boundaries between sculpture and performance. His practice explores relationships between materiality and the body, and is reflective of flux, fluidity, and change.

Vedika Rampal (b. 1998, New Delhi, India; lives Gadigal Nura/Sydney) utilises diverse materials including unfixed copper to interrogate colonial museological frameworks and imperial legacies. Her work draws upon inherited memories, fictive imaginings, and archival research.

Shireen Taweel (b. 1990, Gadigal Nura/Sydney; lives Gadigal Nura/Sydney) explores the materiality and cultural transmutation of copper through heritage artisan techniques. Her studio practice rests within a diasporic landscape of shared histories and fluid identities, and draws from Arabic science, architecture and ritual.

Kensuke Todo (b. 1975, Kyoto, Japan; lives Kamberri/Canberra) is a contemporary sculptor whose practice is influenced by his bi-cultural perspective. His work gestures towards imaginary architecture, in-between spaces, and transitional structures that function ambivalently as vectors, passages, and conduits.

Simone Tops (b. 1979, Hong Kong; lives Naarm/Melbourne) is an artist, designer, and founder of creative workshop Studio Tops. Her practice considers materials as active agents in the process of becoming, and is shaped by an intimate knowledge of steel, glass, and leatherwork.

Zoë Veness (b. 1973, Gadigal Nura/Sydney; lives Yuin Country/Callala Beach) is an artist and designer specialising in contemporary jewellery and object-making. Her practice explores the transformative potential of metal, and is shaped by interests in movement, materiality, and place.

Augusta Vinall Richardson (b. 1991 Naarm/Melbourne; lives Naarm/Melbourne) works with sheet and cast metals to make abstract composite sculpture. Her modular assemblages speak to but depart from the perfect geometries of minimalism, allowing for the expression of organic idiosyncrasy.

Catherine Woolley is a curator and programs producer based on Bidjigal and Gadigal Country, Sydney. She has a decade of experience across curatorial projects, community engagement, and education initiatives. She is currently Curatorial & Public Engagement Officer at UNSW Galleries.

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UNSW Galleries stands on an important place of learning and exchange first occupied by the Bidjigal and Gadigal peoples.

We recognise the Bidjigal and Gadigal peoples as the Traditional Custodians of this site and acknowledge them as the first artists to inhabit this Land.

We pay our respects to their Elders past and present, and extend this respect to Aboriginal and Torres Strait Islander people from all nations of Australia.

