

Shona Wilson

Macroscope

October 20 – November 14 2009

© My Sharona 2009

Profile

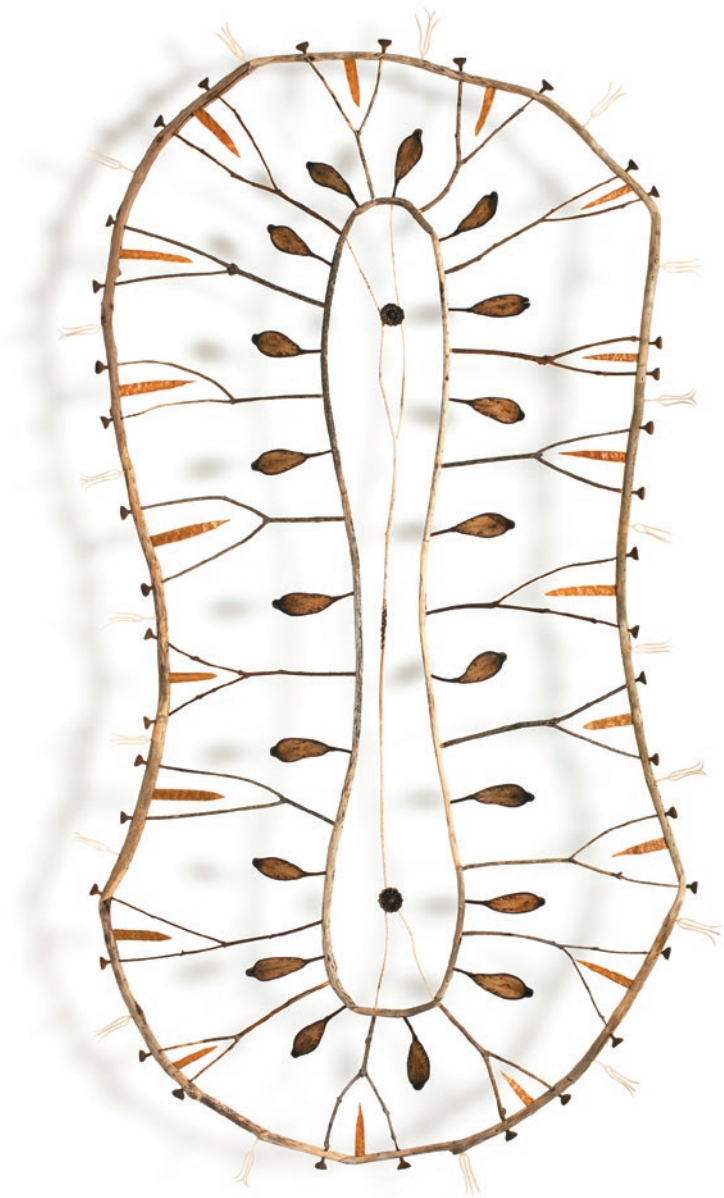
Shona Wilson is a contemporary Australian sculptor who works with natural found materials, producing minimalist and poetic assemblages and constructions in 2 and 3D.

Recently moving from Sydney, Shona Wilson lives and works on the NSW Mid-North Coast. Since graduating in sculpture from Sydney College of the Arts, she has had numerous solo and group exhibitions over the past 15 years. She was a finalist in the Waterhouse Natural History Art Prize in 2003 and the Blake Prize in 2004. She is represented in the Macquarie Bank and Artbank Collections and in Shepparton and Manly Regional Galleries as well as in private collections in Australia, Europe, Japan and the US. In 2005 Manly Regional Gallery held a survey exhibition covering 5 years of her work.

Shona has been the subject of numerous media publications and reviews the most notable being John McDonald for Spectrum in 2005 and ABC Sunday Arts in 2001 and 2006.

As well as the small delicate assemblages, her current work has seen an up-scaling in size and a shift into cast bronze constructions. Her next upcoming show is at King St Gallery on William, Sydney in late Oct 2009 and she has been invited to show in a major contemporary exhibition "Immanence: Nature, beauty and organic abstraction" at the Samstag Museum, Adelaide in 2010. She is also represented by Mossgreen Gallery in Melbourne.

Shona Wilson
2009



Diatom # 3 2009 Natural and found objects and plastic 50 x 80cm

The found natural materials I use have become like a set of keys to what I want to produce. Their inherent qualities and underlying relationships reveal themselves through the repetitive nature of my art making process. I am a collector, re-arranger, builder and transformer. I am attracted to the small, the overlooked or by-passed - bringing awareness and rebirth to things which usually decay or go unseen."



Diatom #4 2009 Natural fibre and plastic 50 x 115 x 7cm

Macroscope

Most life on earth is invisible to the naked eye.

"Macroscope" is new body of work that focuses on the microscopic organisms known as Diatoms.

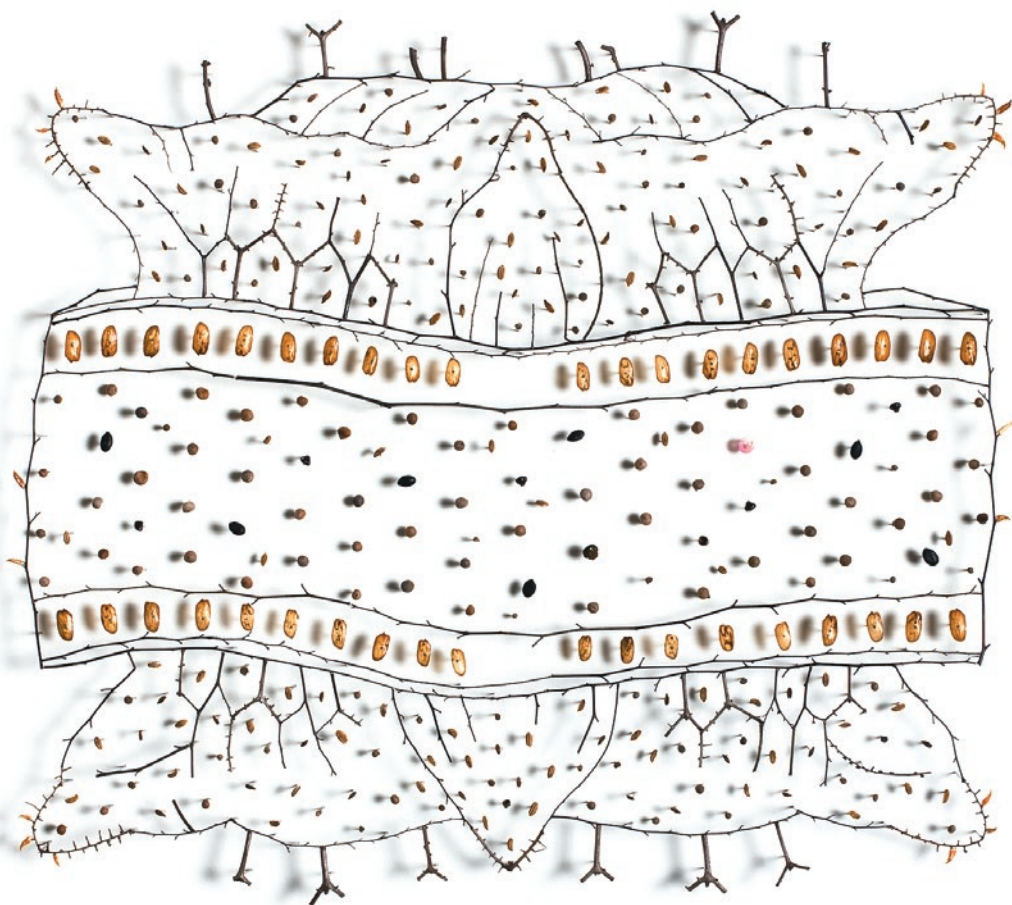
Diatoms are a sub group of planktons - the most abundant life form and food source in our oceans. Magnified, these wondrous structures reveal universal patterns and forms which are expressed in cross cultural indigenous imagery and new scientific theory. In this sense these organisms are metaphors for the building blocks of life itself.

'Macroscope' functions on two levels, one of aesthetics and the other educational. Each work embodies a piece of found beach plastic magnifying a terrible beauty. 'Diatom' comes from the Greek for 'wanderer' or 'drifter', they are unable to swim against the ambient flow using wind upon the water surface to keep themselves suspended in the water. As such they are totally subject to their external environment. Recent research has revealed the appalling fact that plastic has been discovered within planktons. This is a disturbing marker of human's interruption into the natural order. Who knows what the consequences of plastic being at the bottom of the food chain will be?

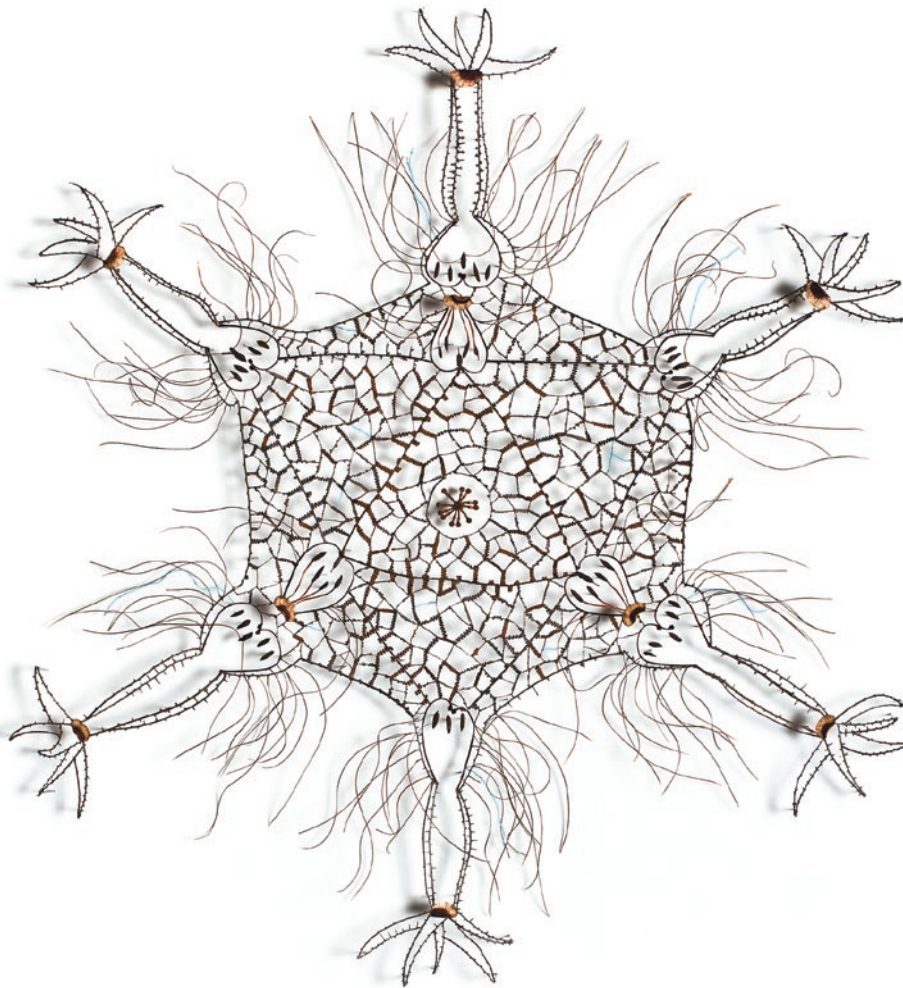
This body of work is comprised of two groups, the larger series constructed predominantly from Norfolk Pine, various twigs and seedpods ranging from 65cm – 200cm, the smaller series 35cmx35cm mounted in museum-like solander boxes are made from such diverse found materials as fish scales, seeds and pods, crab claws and insect parts to name a few.

The larger works appear like the skeletal remains or fossils of some monstrous past or future. The natural found materials embody and represent both the fragility and resilience of the natural world. 'Macroscope' reveals and questions how we affect and morph the natural world at its 'unseen' levels.

Shona Wilson
April 2009



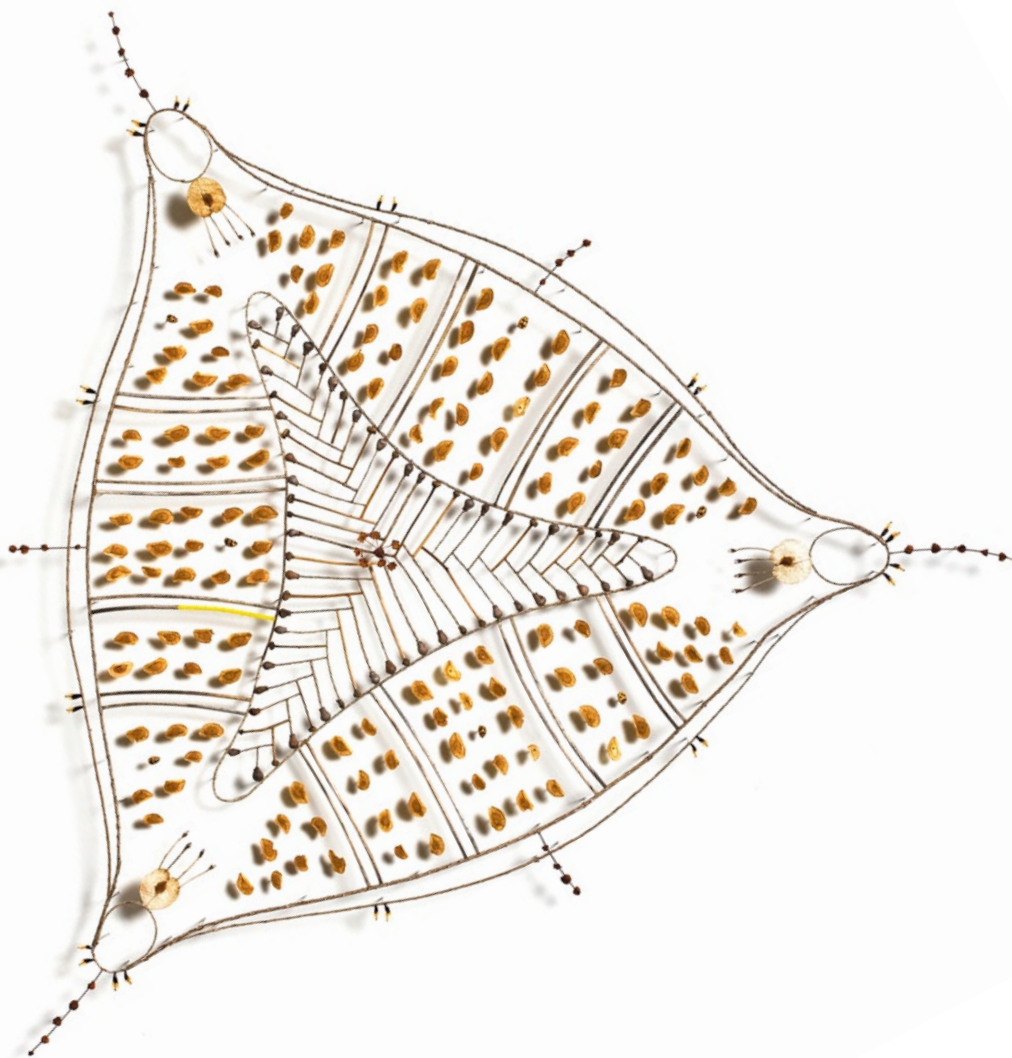
Diatom #15 2009 Fern, seed pods, seeds, beetle wings, crab claw & plastic 30 x 35cm



Diatom #17 2009 Coral fern seedpods seeds and casuarina needles and plastic ?? x ?? x ?cm



Diatom #8 2009 Twigs seeds seedpods and plastic 62 x 62 x 5cm



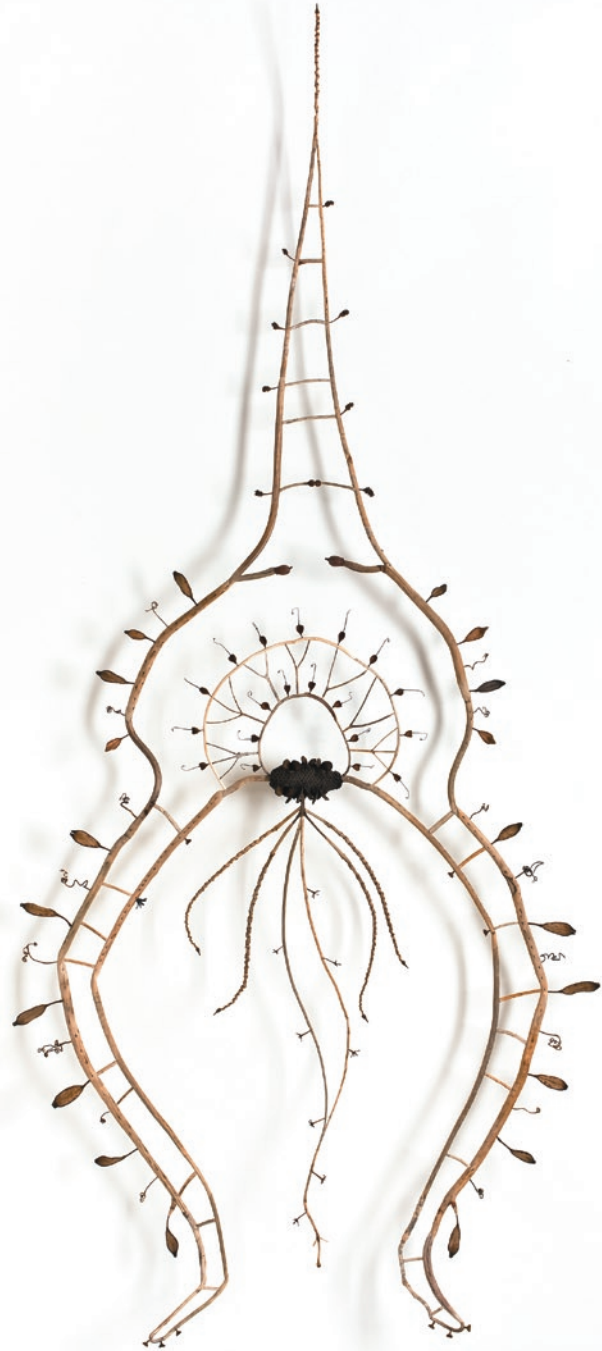
Diatom #1 2009 Norfolk pine twigs seeds seedpods and plastic 62 x 178 x 7cm



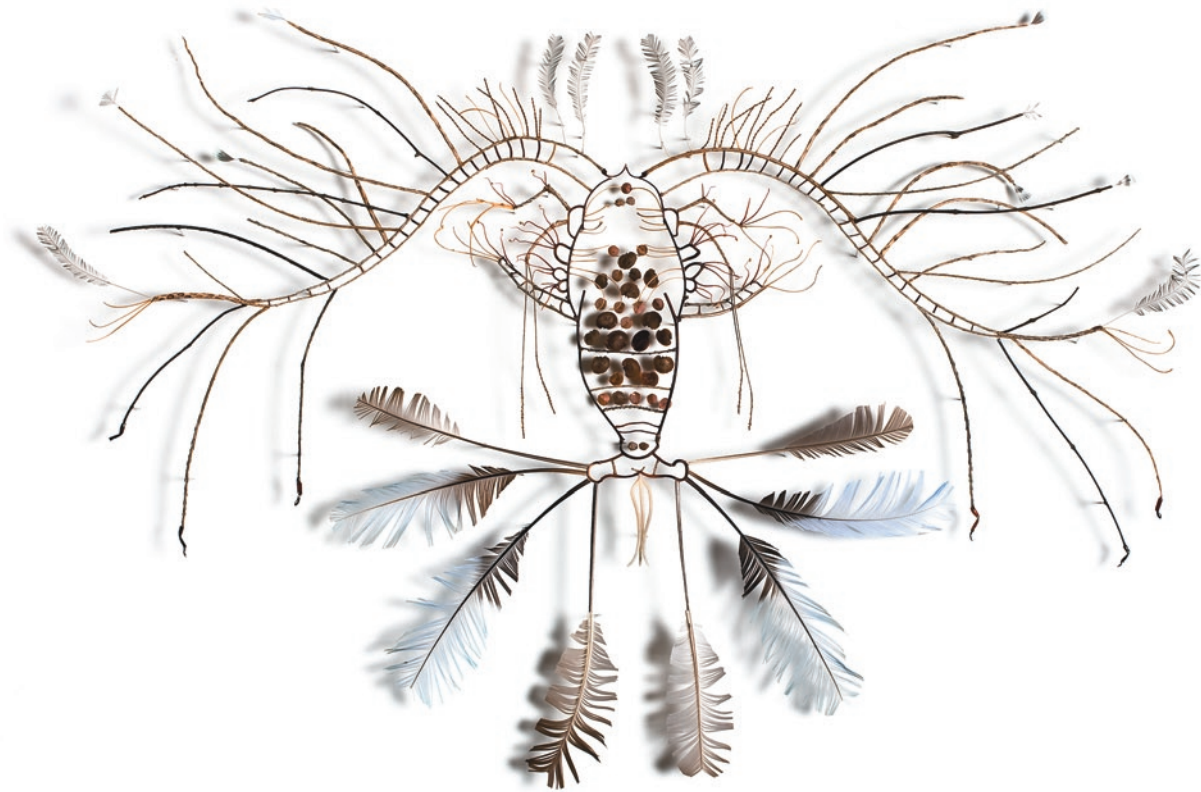
Diatom #6 2009 Norfolk pine xanthora stalk twigs seedpods and plastic ?? x ?? x ?cm



Diatom #5 2009 Norfolk twigs seedpods and plastic 100 x 41 x 7cm



Diatom #? 2009 ??? ?? x ?? x ?cm



Diatom #? 2009 ?? ?? x ?? x ??cm

One might see her as a landscape artist or as a practitioner of the applied arts, whose oeuvre includes ceramics and weaving. Ultimately, she eludes classification, and this may be where the “numinous” enters the picture. When an artist makes work that doesn't fit any of the existing genres, there is the temptation either to ignore her completely or to come up with some overarching, cosmic interpretation.

For the most part, Wilson has been ignored. She has been exhibiting for more than a decade and has had three solo shows with Michael Nagy since 1998, but she could still be described - to use a hackneyed phrase - as one of the best-kept secrets in contemporary Australian art.

John McDonald Sydney Morning Herald 2005



Diatom #2 2009 Norfolk pine twigs seedpods and plastic 165 x 58 x 12cm

Shona Wilson

Studies

- 2002-2003 Surface Treatment- Ceramics, Northern Beaches TAFE Sydney
- 1991-2000 Part-time studies in Ceramics, Randwick TAFE NAS
- 1998 Part-time study in jewellery/metalwork, Sydney Collage of the Arts
- 1988-1990 Bachelor of Visual Arts – Sculpture Major, Sydney College of the Arts
- 1987 Part-time studies in Sculpture, Printmaking and Life-drawing, NAS

Solo Exhibitions

- 2009 *Macroscope* King Street Gallery on William, Sydney
- 2008 *Paradise Found* Mossgreen Gallery, Melbourne
- 2007 *Array* Michael Nagy Fine Art, Sydney
- 2006 *Align* Mossgreen Gallery
- 2005 *Re – Kindle [Survey show]* Manly Regional Art Gallery and Museum, Sydney
- 2003 *New Work* Michael Nagy Fine Art
- 2002 *New Work* Gallery 101, Melbourne
- 2000 *New Work* Michael Nagy Fine Art
- 1998 *New Work* Michael Nagy Fine Art
- 1997 *Recent Work*, Federation Zen Artefact Gallery, Clovelly, Sydney
- 1996 *Recent Work*, Federation Zen Artefact Gallery, Clovelly, Sydney
- 1994 *The Solar-Powered Bat-Pack*; Festival of the Winds, Bondi, Sydney

Selected Group Exhibitions

- 2010 *Immanence: Nature, beauty and organic abstraction*, Samstag Museum of Art, Adelaide, S.A.
- 2009 *The Artist and the Northern Beaches*, Manly Art Gallery, NSW
- 2008 *Compositions*, King Street Gallery on William, Sydney
- 2005 *Inaugural Exhibition – Stable Launch*, Mossgreen Gallery, Melbourne
NOW – contemporary Australian artists, Mossgreen Gallery, Melbourne
- 2003 *Second Life – New Life*, Manly Regional Gallery, Sydney
- 2001 *Extinction Denied*, Volvo Gallery, Sydney
- 1998 *Colony, Sculpture By The Sea*, Coastal Cliff Walk, Bondi-Tamarama
- 1997 *Cluster, Sculpture By The Sea*, Coastal Cliff Walk, Bondi-Tamarama
- 1994 *Air-Pocket*, Entis Eidos; Eco-Design Foundation, Rozelle, Sydney
- 1993 *Batmania - The Water City of Wax*, Associated Project of the 5th Australian Sculpture Triennial, Yarra River, Melbourne
- 1993 *Batmania - Cities*, First Draft West Gallery, Annandale, Sydney
- 1992 *Socket*, First Draft West Gallery, Annandale, Sydney
- 1991 *Osmosis*, Airspace Gallery, Redfern, Sydney

Commissions

2001 Public space sculpture, Arthouse Hotel, Sydney

Collections

Arthouse Hotel, Sydney

Macquarie Bank, Sydney

Manly Art Gallery & Museum Ceramic Collection, Sydney

Shepparton Regional Gallery Ceramics Collection, Victoria

Smorgan Family Collection, Melbourne

Bibliography

- 2008 Osborne, Margot: *Australian Beauty*, Artlink Magazine, Volume 28, No2, pp24–29
Pearson, Helen (ed): *Celebrate Art Series: Looking at buildings in Contemporary Art*,
Integrated Education Ltd Publishing, Sydney pp5–10
- 2006 Craft Art International Magazine – issue 64
Salvage and Detritus, Bridie Macgillicuddy
ABC TV, *Sunday Arts*, Documentary Program produced by Shelley Horton
Australian Art Collector magazine, *Australia's Most Collectable Artists* – Full List – issue 35
Keenan, Cath: *The Hot Seat*, Sydney Morning Herald, Spectrum
- 2005 Mullholland, Henry: Review on ABC Radio 702
McDonald, John: Sydney Morning Herald Spectrum, Review
- 2004 Waller, Richard: *The Shore Thing*, Vogue Living May/June 2004
- 2002 Weiss, Karen: *Shona Wilson's Other Pathways*, Ceramics; Art and Perception No. 47 2002
Israel, Glenis: Artwise 2, Visual Arts 7–10, NSW Educational Textbook
- 2001 ABC TV, Profile – Shona Wilson, Sunday Program, Produced by Wendy Boynton Gallery,
Art In Australia Vol 38 No. 4 2001 p.602
- 2000 Generation Next – *Shona Wilson*, Belle Magazine
- 1998 Profile – Shona Wilson, Object Magazine – no.1 1998

Photographers: Moshe Rosezveig
 Dave Sparks
 Holly Rankin

Graphic Design: Sam Woods

Published by Kings Street Studios P/L 2009 ISBN: 978-0-9805041-7-0