

# Harrie Fasher

Studies in bronze and steel



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17 July – 11 August 2018

King Street Gallery   
on William 

10am – 6pm Tuesday – Saturday  
177 William St Darlinghurst NSW 2010 Australia  
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[www.kingstreetgallery.com.au](http://www.kingstreetgallery.com.au)

Front Cover: *Suspension / formalist study* 2018 steel 250 x 130 x 175 cm



*Elevation* 2018 bronze and steel 31.5 x 23 x 8 cm



*Beyond the moments gesture* 2018 bronze and steel 23.5 x 21 x 24 cm

For Fasher the horses have always come first. Before she began studies at the National Art School in 2007 she had “a previous life” as a three day eventer – a gruelling mixture of dressage, cross country and show jumping. As well as competing in this sport at a high level, she used to train horses and teach riding. It took a couple of serious accidents to prompt her disengagement from the world of equestrian activities.

Fasher went to the NAS to study painting but found herself more attracted to the physicality and tactility of sculpture. Horses were her natural subject and she began constructing them out of steel. She has been making horses ever since, apart from a brief interlude when she told herself she had to break away and find a different subject. The creative paralysis that ensued made her realise she still had a very long way to go with the horse motif.

### John McDonald, 2018

Art critic, Sydney Morning Herald

[www.johnmcdonald.net.au](http://www.johnmcdonald.net.au)

(Excerpt from catalogue essay written for *The Last Charge* solo exhibition at Bathurst Regional Art Gallery 2018)

*Songs without a sound* 2018 steel dimensions variable 260cm high (260 x 382 x 100/288 cm)











*Caught in motion* 2018 bronze and steel wire 25 x 28 x 15 cm



*The minds about me are corridors* 2018 bronze and steel 33 x 25.5 x 25 cm



Making things with your hands expresses an intelligence that is different and more fine-grained than conceptual thinking. One has to feel – literally, feel - something into being via practical and spirited dialogue with the material.

**Dr Michael Hill, 2015**

Head of Art History and Theory  
National Art School, Sydney

(Excerpt from catalogue essay written for *Dark Horse*  
solo exhibition at Bathurst Regional Art Gallery, 2015)



*Suspension / formalist study* 2018  
steel 250 x 130 x 175 cm



*Untitled / material study in bronze* 2018 bronze and steel 18.5 x 27 x 10 cm



*Ghost horse shadow* 2018 bronze and steel 20 x 30.5 x 16.5 cm



*Untitled / head study* 2018 bronze 13 x 26.5 x 12.5 cm







*Untitled / equine study in bronze* 2018 bronze and forged steel 32 x 54 x 15.5 cm

The reason why Harrie uses steel is that it allows her to draw in three-dimensions. Harrie is a compulsive and award-winning drawer. Her sculptures begin on the page and whenever she hits a roadblock she returns to the pencil to work it out. Drawing is rarely a matter of outline alone – in her hands, it is a type of modelling that responds to implied movements and imagined volumes.

**Dr Michael Hill, 2015**

Head of Art History and Theory  
National Art School, Sydney

(Excerpt from catalogue essay written for *Dark Horse*  
solo exhibition at Bathurst Regional Art Gallery, 2015)



*Collections / bundles I & II* 2018 bronze 2 x 18,5 x 2,5 cm & 2 x 7 x 2 cm



*Collections / bones I* 2018 bronze 3 x 27 x 5 cm

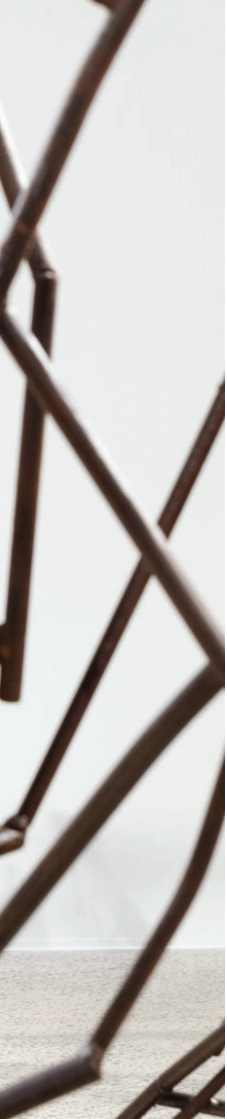


*Collections / bones II* 2018 bronze 4.5 x 29 x 4.5 cm



*Collections / bones III* 2018 bronze 2.5 x 24 x 3 cm





How many artists can look back on their careers and identify an 'I have arrived' moment?

For Harrie Fasher the turning point came in October, 2017 when she exhibited *The Last Charge* in the 21st Sculpture by the Sea [SXS] at Bondi. With one extraordinary work Fasher staked a claim to be seen as a major Australian sculptor. It wasn't just the scale of the piece that was so impressive, it was the level of artistic ambition and the mind-boggling amount of labour involved. No-one could look upon that ensemble of twisted steel without recognising the many hours it must have taken to bring the project to fruition.

The work was given extra gravitas as a commemoration of what is possibly the greatest military victory in Australian history: the charge of the 4th Light Horse Brigade at Beersheba in the Israeli desert on 31 October, 1917. One hundred years to the day, visitors to Sculpture by the Sea were reminded of the significance of a battle that has traditionally enjoyed far less prominence than the disastrous Anzac landing of 25 April, 1915.

**John McDonald, 2018**

Art critic, Sydney Morning Herald  
[www.johnmcdonald.net.au](http://www.johnmcdonald.net.au)

(Excerpt from catalogue essay written for *The Last Charge*  
solo exhibition at Bathurst Regional Art Gallery 2018)





*Fragment / off fore* 2018 bronze 8.5 x 18 x 4 cm





*Off the duckboards* 2018 bronze and steel 31 x 36.5 x 25 cm



*Memorial bust study / pause over half known faces* 2018 bronze and steel wire 20 x 30 x 13 cm

# Harrie Fasher

## **Born**

1977 Sydney, Australia

## **Education**

2013-17 Mentorship with Laurence Edwards, (bronze casting), Suffolk, UK  
2010, 2016 Mentorship with Sheela Gowda, India  
2013 Mentorship with Clara Harli (bronze casting) Blackheath, NSW  
National Art School bronze casting short course, Sydney  
2007-2010 Bachelor of Fine Arts, Honours Sculpture - National Art School, Sydney  
1997-2004 Bachelor of Design, College of Fine Arts, University of NSW, Sydney

## **Solo exhibitions**

2018 *Studies in bronze and steel* King Street Gallery on William, Sydney  
*The Last Charge* Bathurst Regional Art Gallery, Bathurst, NSW  
2015 *Dark Horse* Bathurst Regional Art Gallery  
2014 *Fools Gold: Hill End* Maunsell Wickes Gallery, Sydney  
2013 *Full Flight* Maunsell Wickes Gallery  
2012 *The Road not Taken [Robert Frost]* Maunsell Wickes Gallery  
2011 *Tales of the Night* Maunsell Wickes Gallery

## **Group exhibitions**

2018-20 *Salient* The Western Front touring exhibition: New England Regional Art Museum, Armidale, NSW; Bathurst Regional Art Gallery, Bathurst, NSW; Anzac Memorial Art Gallery, Sydney, NSW; Muswellbrook Regional Arts Centre, NSW; Tweed Regional Gallery, Murwillumbah South, NSW  
2018 *Rio Tinto Sculpture Award [winner]* Sculpture by the Sea, Cottesloe, WA

2017 *Sculpture at Scenic World* Katoomba, NSW  
*Sculpture by the Sea* Bondi, Sydney  
*Floriade* Canberra, ACT  
*Windmill Trust Anniversary Exhibition* MAMA, Albury, NSW  
*Dungog Contemporary* Dungog, NSW  
*Artisans* Royal Botanical Gardens, Sydney

2016 *Mighty Bathurst* Dance performance development, collaboration with Lingua Franca, NSW  
*Sculpture by the Sea* Bondi, Sydney  
*Earth* Belconnen Art Centre, ACT  
*Sculpture by the Sea* Cottesloe, WA  
*Equus* Olsen Irwin Gallery, Sydney  
*Sculpture 2016* Maunsell Wickes Gallery  
*Artists at Wombat Hollow with Maunsell Wickes Gallery* Wombat Hollow, NSW

2015 *Cock and Bull* Maunsell Wickes Gallery  
*Lake Light Sculpture* Jindabyne, NSW  
*Sculpture by the Edge* Bermagui, NSW  
*Sculpture by the Sea* Bondi, Sydney  
*Sculpture 15* Maunsell Wickes Gallery  
*Artists at Wombat Hollow with Maunsell Wickes Gallery* Wombat Hollow, NSW

2014 *The Horse* Maunsell Wickes Gallery  
*Sculpture by the Sea* Bondi, Sydney  
*Sculpture at Sawmillers* North Sydney  
*Maunsell Wickes Artists at Wombat Hollow* Wombat Hollow, NSW  
*Sculpture 14* Maunsell Wickes Gallery

2013 *Winksworth Art Festival* Derbyshire, UK  
*From the Stable* Maunsell Wickes at Wombat Hollow, NSW  
*Christmas Group Exhibition* Maunsell Wickes Gallery  
*Eclectica Collecetia* Jayes Gallery Moolong, NSW  
*Sculpture at Scenic World* Katoomba, NSW

- 2012  
*Animals* King Street Gallery on William, Sydney  
*Gosford Art Prize* Gosford Regional Gallery, Gosford, NSW  
*Fishers Ghost Art Award* Campbelltown Arts Centre, Campbelltown, NSW  
*FONAS Plate Show* National Art School  
*From the Studio* Baer Art Centre, Iceland  
*Sculpture at Scenic World* Katoomba, NSW
- 2011  
*Lake Light Sculpture Public Art Prize* [winner], Jindabyne, NSW  
*The Horse in Art* Mall Galleries, London, UK  
*Black: It's a coal case* Cessnock Regional Art Gallery, NSW  
*Cabinet of Curiosities* NG Gallery, Sydney  
*Sculpture in the Vines* Wollombi, NSW  
*Spring Gardens* Maunsell Wickes Gallery  
*Sculpture at Parterre* Maunsell Wickes, Melbourne
- 2010  
*The Darkness of Romance* National Art School Honours Exhibition, Sydney  
*National Art School Post Graduate Exhibition* Sydney  
*Sculpture at Sawmillers* Public Sculpture Prize, Sydney  
*Monstrosity Gallery Launch Exhibition* Monstrosity Gallery, Sydney  
*SCU300* Stairwell Gallery, National Art School, Sydney  
*Ethical Art Prize* TAP Gallery, Sydney  
*FONAS Plate Show* National Art School
- 2009  
*A Horses Tale* NAS Graduation Exhibition, National Art School Gallery  
*Island Remnants and other marks* [award winner] Xavier Art Space, St Vincent's Hospital, Darlinghurst  
*Flinders Ranges: working in the landscape* Stairwell Gallery, National Art School  
*FONAS Plate Show* National Art School  
*On an island* NAS Drawing Week Show, Cockatoo Island, Sydney  
*Bakers Dozen* Stairwell Gallery, National Art School
- 2008  
*Road: Rhode* Vanishing Point Gallery, Sydney  
*Waste as Art Exhibition* [award winner], Newcastle, NSW

## Prizes & residencies

- 2018 Winner, Rio Tinto Sculpture Award, Sculpture by the Sea, Cottesloe, WA
- 2017 Andrea Stretton Memorial Prize, Sculpture by the Sea, Bondi, Sydney  
Helen Lempriere Scholarship, Sculpture by the Sea  
Artist's choice, Sculpture by the Sea, Sydney  
Western Front Artists Tour, France
- 2015 Wildfjords Artist Trek, Iceland  
Artists in Residence, Clock House, Butley Mills Foundry, Suffolk, UK  
Sculpture down the Lachlan, Sculpture Prize, Forbes, NSW  
Recipient, NAVA Windmill Trust Scholarship for Regional Artists
- 2014 Haefligers Cottage, Hill End Artist in Residence
- 2012 Artist in Residence, Baer Art Centre, Iceland  
Peoples Choice Award, Sculpture in the Vines, Wollombi, NSW
- 2011 Lake Light Sculpture Public Art Prize, Jindabyne, NSW  
Recipient, Art Start Grant, Australia Council for the Arts
- 2010 Bird Holcomb Foundation Scholarship
- 2009 National Art School Sculpture Prize  
Julian Beaumont Sculpture Prize  
National Art School Drawing Week Prize

## Collections

- Bathurst Regional Art Gallery, NSW  
City of Busselton [Rio Tinto Sculpture Award], WA  
Forbes Council, NSW  
McCloy Groups Residential Estate, Tamworth, NSW  
National Museum of Australia, Canberra  
National Art School, Sydney  
Oberon War Memorial, Oberon, NSW



Harrie Fasher and studio assistant Nicole O'Regan

## TITLE REFERENCES

*Pause over half known faces* Wilfred Owen, Exposure  
*The minds about me are corridors* Ezra Pound, Poem (conversation with Mr T.E.H)  
*Beyond the moments gesture* Siegfried Sasson, Picture-Show  
*Songs without a sound* Sir Harry Newbolt, The War Films

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Bathurst Regional Art Gallery

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