

Harrie Fasher
Cadence









She watches / Lachesis 2019
bronze, steel and plaster
43.5 x 21.5 x 14 cm

Harrie Fasher

Cadence

4 - 29 August 2020

King Street Gallery 
on William 

10am – 6pm Tuesday – Saturday
177-185 William St Darlinghurst NSW 2010 Australia
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Front cover: *Between us* 2020 bronze & steel
34.5 x 21 x 17.5cm



As she sets out to work in her own foundry in Portland, country NSW, artist Harrie Fasher is about to make a long-held dream come true. Traditionally, the artist takes a sculpture to a foundry and returns to pick up its finished bronze replica. In recent years, Harrie has been making casts at the ANU from wax works she had created in her studio. 'Now the foundry will generate opportunities to experiment, develop and grow ideas because I don't have to wait 6-12 months between making and realising'. Creative decisions can be made throughout the construction and casting. The excitement brought on by the new studio and foundry is palpable in this new body of work, a celebration of process that has always been central to Harrie's practice. Internal forms generate an extension into space, incorporating ingenious references to process while stretching the codes of both abstraction and figuration.

Hovering between these two registers, these configurations seem alive, as if they could spawn different forms within themselves, energizing volumes and unlocking internal possibilities. Pre-existing sculptures have been given new life, as is the case with *Forever and no time at all*, initially the third *Fate of Voices at Dawn* for Sculpture by the Sea in 2019. Reclaimed steel and iron are also turned into surprising and evocative pieces inspired by contact with the landscape. And so the parts of an old pitchfork bend and balance with grace in *Rhythm Study II* and the iron springs from a potato harvester become an elegant and dynamic creature in *Rhythm study III / play*.

The works in the current exhibition may indeed be read as inflections of the sculptor's voice. We can share her pleasure of discovery and transformation at each

turn. This deep sense of becoming and transformation reflects Harrie's strong observational skills, honed through a dedicated drawing practice developed over many years. Drawing teaches how to see, and Harrie's highly attuned observation of the world around her is continuously yielding potential for concepts and ideas that might later be realised in steel or bronze. Shapes and volumes insinuate themselves into the drawing process as well as through direct manipulation of materials and the breakthroughs (and accidents) that are integral to the resolved work.

Harrie's initial exploration of tension and movement was mediated by the figures of horses in steel, 'drawn in space' - echoing the famous phrase coined by Julio González to define modern sculpture. Graduating from the National Art School in 2010 with a Bachelor of Fine Art (Honours), she went on to create ever more sophisticated and ambitious works in which the active use of space and the possibilities of welding were used to great effect. These monumental works have won Harrie great acclaim, such as *Transition* (2016) the *The Last Charge* (2017), which earned her the major award at Sculpture by the Sea, Cottesloe, the Helen Lempriere Scholarship and Andrea Stretton Memorial Prize.

But if those works are large in scale, Harrie's ongoing concern with the formal elements of sculpture is also manifest in the smaller and more intimate works. The *Rhythm* series are eloquent explorations of line and negative space. In *Cadence* these formal concerns often infiltrate the narrative and figurative parts of the work, which are literally pierced or traversed by the language of geometry. This interplay suggests that where there is fragility, strength closely follows, and that without absence there is no presence. The



She waits / Atropos 2019
bronze, steel and plaster
35.5 x 15 x 12.5 cm

She spins 2019
bronze and steel
43.5 x 21.5 x 14 cm

exploration of that which is material and contingent has the capacity to speak of the ineffable and universal, but also to highlight the relationship between both: there is no one without the other. The old Cartesian opposition between matter and spirit was debunked a long time ago, but whether we like to admit it or not, it still informs much of our relationship to the world.

We need to be constantly reminded that nature is not there and we are here: we are nature. It is why these figures could never be put into a frame. Depending on the viewpoint, the figure in *Trust* appears to be framed by a crutch-like structure supporting a female torso. However, it is the torso itself that seems to have generated the structure around it, successfully playing a dialectic game where the support represents the way we see in a two-dimensional medium like painting. Harrie's risk taking pays off: *Trust's* proposition is daring in its implications for different types of dimensionality. In sculpture, three-dimensional space is activated and undoes the limits of optical centrality. The torso's liberation from the support is enabled through welding, a technique that simultaneously expresses the interdependence of parts as well as the possibilities of extension.

The potential of technique and material explored here offer an opportunity to humbly reflect on how we tread on this earth. Some of the figures in these sculptures jut out confidently from that most solid of materials: concrete. Others calibrate their posture on angular and spindly 'legs'. Objects and props fashioned out of chiseled form ply lend support to the figures, poetically articulating our interdependence with nature. Emancipation from the limitations imposed by the material world cannot truly come about without our

understanding of how we are intertwined with it. *Self portrait/After Pina*, (the contemporary choreographer and dancer Pina Bausch), features several of these props that function as legs or extensions through which weight has been imaginatively distributed. The result is a graceful homage to Bausch's ability to express the complex relationship with the body.

Images that evoke industry and nature coexist in this exhibition, interpreted through the tension and balance between straight lines, curves and volumes that bring forth geometric and organic forms. Giacometti and Rodin's memorable tropes of the 'walking man' have been fragmented and recontextualised as woman. These female figures are either energetically striding on unwieldy ground, like the figure in *Loaded*, or detached from the heavy, unmovable structures they are nevertheless welded to. They firmly locate Harrie's sculpture in the now. Process is also more emphatically referenced in the larger sculptures. In *Voices at Dawn* supports, tools, cement plinths and rods form the armature, a constellation at the center of which is the torso of a modern day *Menina*. Her imagined steps draw elliptic trajectories laden with the passage of time: organic matter such as hessian, leaves and twigs are embedded on her torso. Bound by string, the traces of contact with the earth over time refuse to be left behind, they are stuck to us. The figure's movement is tied to what it remembers: the body's knowledge across time translates into knowledge across space. By envisaging sculpture in relation to memory and process, Harrie Fasher brings in *Cadence* a timely awareness of how we move in the world around us, which is to say, how we engage with it.

Elena Ortega



Self portrait / after Pina 2020
bronze and steel
36.5 x 26.5 x 14.5 cm





Voices at dawn II 2019
bronze, steel and concrete
250 x 115 x 115 cm



Trust 2020
bronze and steel
40.5 x 12.5 x 17.5 cm



Loaded / lightness 2020
concrete, steel, wire and string
46.5 x 34.5 x 14 cm







Somewhere along the way 2020
bronze and steel
35 x 16 x 13 cm





Rhythm study II 2020
reclaimed steel
53 x 28 x 23.5 cm



Rhythm study I / score 2020
steel and plaster
28 x 25.5 x 10 cm



Figure study / touch 2020
steel
21.5 x 15 x 6 cm

Figure study / silhouette 2020
steel
29.5 x 10 x 11 cm

Figure study / clouded 2020
steel and paint
30 x 12.5 x 15 cm

Figure study / stride 2020
steel
26 x 18 x 17 cm

Figure study / behind 2020
steel
24 x 8 x 17 cm





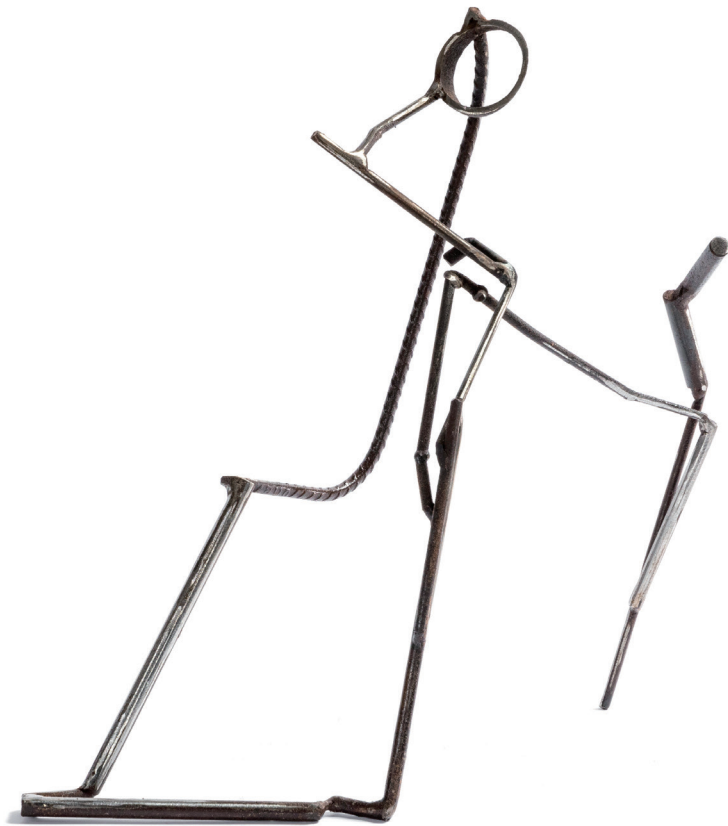
Voices at dawn 2019
Sculpture by the Sea, Bondi 2019
Photography: Clyde Yee



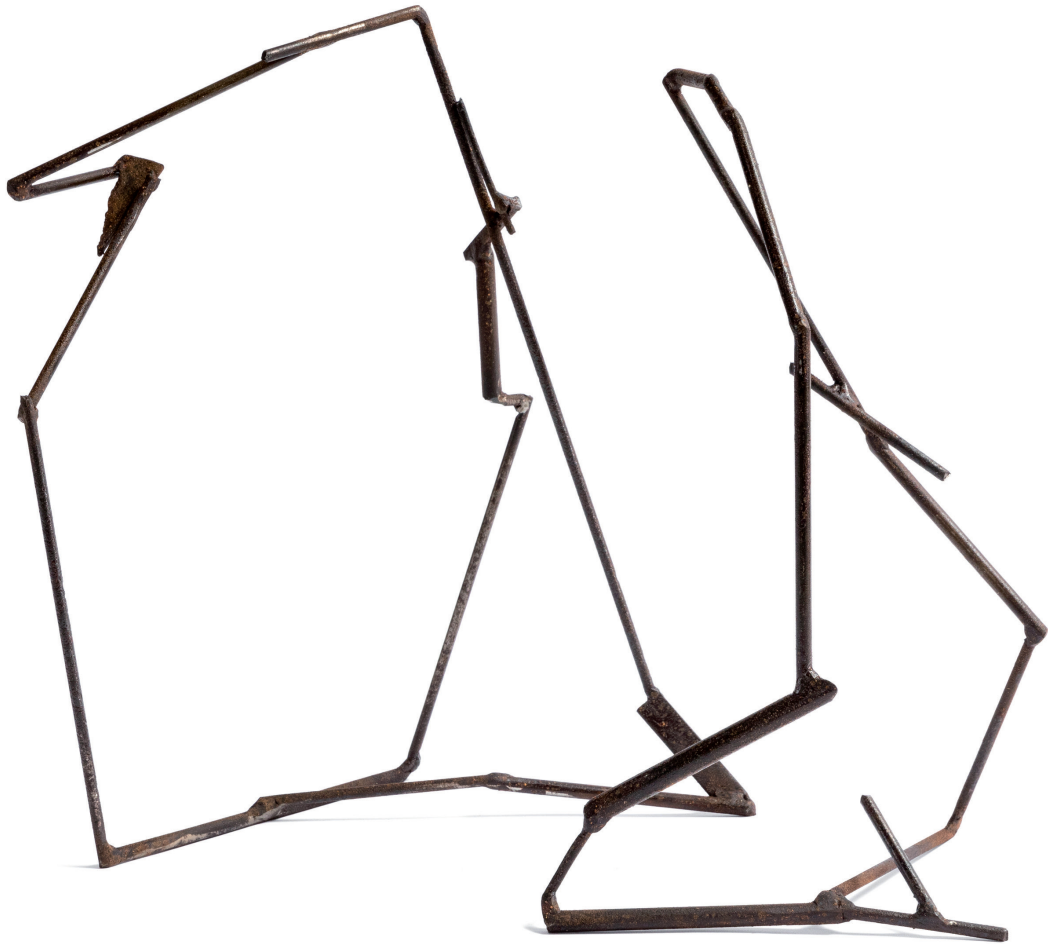
Figure study / blue 2020
steel and paint
53 x 57 x 14 cm



Rhythm study / two of us 2020
reclaimed steel
46 x 41 x 15.5 cm



Rhythm study IV 2020
steel
31.5 x 30 x 13.5 cm



Rhythm study V / sympatico 2020
steel
33 x 10 x 10.5 cm / 31.5 x 21 x 12.5 cm



Rhythm study III / play 2020
reclaimed steel
27.5 x 20 x 21.5 cm



Rhythm study VI / drawn home 2020
reclaimed steel
37.5 x 40.5 x 18.5 cm

Forever and no time at all 2020
bronze and steel
179 x 95.5 x 51.5 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 & collaborations

2020 *Cadence* King Street Gallery on William, Sydney
Weighted Bathurst Regional Art Gallery, NSW
2019, 2016 *Mighty* Theatre collaboration with Lingua Franca, Bathurst Memorial Entertainment Centre, Bathurst, NSW
2018 *Studies in bronze and steel* King Street Gallery on William, Sydney
The Last Charge Bathurst Regional Art Gallery, Bathurst, NSW
lines whisper: power of the landscape Australian Fossil and Mineral Museum, Artstate, 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

2020 *Sculpture by the Sea* Bondi, Sydney
2019 *Inside/Outside* King Street Gallery on William, Sydney
Abstract '19 King Street Gallery on William
Stations of the Cross [curated by Rev Doug Purnell and Chris Auckett] Northmead Creative and Performing Arts High School, Sydney
Sculpture by the Sea Bondi, Sydney
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 *Sculpture by the Sea* Cottesloe, WA
Sculpture in the Paddock Murrumbateman, NSW
Salient Melbourne Australia Club, Melbourne Vic
2017 *Sculpture at Scenic World* Katoomba, NSW
Sculpture by the Sea Bondi, Sydney
Floriade Canberra, ACT
Windmill Trust Anniversary Exhibition MAMA, Albury, NSW

- 2016 *Dungog Contemporary* Dungog, NSW
Artisans Royal Botanical Gardens, Sydney
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 *Spirited; the Horse in Australia* National Museum of Australia, Canberra
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
 2008 *Bakers Dozen* Stairwell Gallery, National Art School
Road: Rhode Vanishing Point Gallery, Sydney
Waste as Art Exhibition [award winner], Newcastle, NSW

Prizes & residencies

- 2019 SPARK Legs on the Wall in collaboration with Adam Deusin, Redbox, Sydney
 2018 Winner, Rio Tinto Sculpture Award, Sculpture by the Sea, Cottesloe, WA
 Museum residency, Artstate, Bathurst
 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
 Major award, Sculpture down the Lachlan, Forbes, NSW
 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 Major award, Lake Light Sculpture, 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, WA
 Forbes Council, NSW
 McCloy Groups Residential Estate, Tamworth, NSW
 National Museum of Australia, Canberra
 National Art School, Sydney
 Oberon War Memorial, Oberon, NSW
 Orange Regional Art Gallery, NSW





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