If Pain Persists
LINDE IVIMEY SCULPTURE

3 November 2012 – 24 March 2013
Linde Ivimey’s sculpture is technically complex and intricate. She uses skills from welding to cooking, weaving, wood-sculpting, and sewing, and adapts these to create objects with an intense personal resonance. The emotional impact of her figures and animals is multiplied by her use of materials – skin, bone, fabric, hair, wax, gemstones, teeth, and other personal and found objects. The exhibition includes works from 2001 to 2012, with themes ranging from *Saints and Sinners* to *Child’s Play* and *Self Portraits*. A new series, *Ice Warriors*, is inspired by the 100th Anniversary of Sir Douglas Mawson’s expedition to Antarctica.

Curator: Louise Martin-Chew

The exhibition is accompanied by a major new monograph, *Linde Ivimey*. 

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.
Linde Ivimey builds her sculptures from the inside out. These creatures, often the size of a small child, are created as individuals. The process of making begins with an object, often talismanic or personally meaningful. A steel interior frame is constructed and then wrapped in fabric, with the object concealed within its core. Next Ivimey selects the external covering – often fabric that she has hand-dyed using ochres or dust from places she has visited – and chooses the materials that will define the sculpture. The figure is then sewn, with a head and limbs added, and frequently a complex exoskeleton made from chicken-neck vertebrae. Finally, the accoutrements Ivimey uses to depict particular physical or personal traits are added. These may include buttons, buckles, feathers, bones, precious gems and teeth.

The use of bone, teeth and other unusual ‘non-art’ materials has been part of Ivimey’s approach since her art-school days. This working process has formed the artist’s aesthetic journey. Her attraction to bone is a result of its intrinsic importance in our own bodies. She has stated, ‘We’re all made around it but we never see it. My work is an externalisation of what’s inside.’
Saints and Sinners

In 1998, Linde Ivimey went to the United States of America and Europe. For her, the sojourn in Europe became a pilgrimage of sorts. Drawing on her Catholic background, she sought out churches and repositories containing reliquaries and venerated objects associated with the lives of the saints.

These inspired Ivimey to transform her sculptural practice. The seeds of her mature sculpture lie in the work she made earlier – an interest in the structure of language, and darkness allied to gaiety. During this trip, however, these themes developed into significant new territory. Research into the lives of the saints led Ivimey into a rich subject area, while the strictures placed on her work processes by the practical realities of travel provided the impetus to develop a whole new way of making work. On this trip she began making maquettes with whatever materials she had at hand. Importantly, the Saints and Sinners have also been used by Ivimey as a kind of smoke-screen to conceal the fact that many of the sculptures in the series evoke her emotional state at this time.
The Four Horsemen

The Four Horsemen of the Apocalypse is a subject well represented in art history, with the Horsemens – who traditionally represent conquest, war, famine and death – usually portrayed as figures of fear and horror. Linde Ivimey’s representation is atypical, for the horses are portrayed as diminutive. Three of the Horsemen hold their horses, with Red and Black tucking theirs under their arms, while White leads his tiny steed.

Although the Bible and Catholicism give the Saints and Sinners sculptures context, Ivimey acknowledges that their connection to Christianity may be less important than their personal significance. Sculptures are given Saint’s names, ‘so that I don’t have to answer for them,’ she has said. The naming process connects to her personal stories, while acknowledging the spiritual power inherent in an individual narrative, and Ivimey’s difficult past.
**Jacob and the Angel II**

The common historical depiction of the Biblical narrative of Jacob and the Angel shows them wrestling, engaged in a monumental struggle that lasted a whole night. Linde Ivimey’s version of this narrative shows the two pinned together, impaled by a bone that runs through their lower abdomens. Ivimey’s portrayal of the synergy that they achieved when, after the struggle, Jacob finally prevailed and asked the angel to bless him, is dynamic. Jacob’s hands rest gently on those of the angel, their heads are tilted back – whether in pain or ecstasy is unclear – and their faces are hooded with the silk that also clothes their bodies. The subtlety of arrangement and gesture is poignant and tender, and the silk that moves around their bodies with the slightest breeze gives them life. Like many of Ivimey’s figures, the sculpture of *Jacob and the Angel II* appears mystical in the way it captures humanity’s connection with the spirit world, and the suffering of flesh and blood.
Twelve Apostles

Twelve Apostles is the most ambitious work in the series Saints and Sinners (the first version, a maquette, was made in 2003). Linde Ivimey made two later versions of the work, both in 2006, of which this is one. The iconic status of the religious subject of the Apostles, and its art-historical importance and lineage, provided Ivimey with an opportunity to explore spirituality and a grouping whose blind faith fascinated her. The twelve men are arranged in a line, each one identified and defined by the objects they carry.

The figures are connected through their hands – they reach forward to the shoulder in front, and back to the penis behind. These connections refer to the etymology of the words: testify, testament, testicle. They cite the Hebrew practice of swearing an oath on the testicles – pledging your word, your seed and lineage, to follow through with your vow.

The figures are, in order, Peter, Andrew, James, John (the Theologian), Philip, Bartholomew, Thomas, Matthew (the evangelical), James (son of Alphaeus), Thaddeus/Jude (brother of James), Simon (the Zealot) and Judas Escariot. Judas, at the back of the line and stepping away from the others in stance and orientation, holds a hangman’s noose – a reminder of his guilt following his betrayal of Jesus.

Jonah and the Big Fish
**St Nonnatus**

*St Nonnatus* is named for the patron saint of children, midwives and pregnant women. Her stance confronts the viewer: squatting she is defiant and proudly independent as she births a creature whose outstretched arms echo the position of her own. Her face is bereft of features, yet her physicality exudes feisty independence, and confidence to take on the birthing act that renders the female necessarily vulnerable, alone.

**Twinning**

A particular feature of the *Saints and Sinners* works is Linde Ivimey’s practice of twinning, or making two versions of the same work that may or may not be alike (but are inspired by the same event). At other times she has made two works where the close relationship may not be visible to the viewer, as the works have different features and characteristics. Yet in the conception of the works, and in Ivimey’s mind, they remain closely linked. On a practical level, this practice has allowed her to solve the dilemma of how to release, to a wider audience, sculptures that are deeply personal. Her solution has been to make one sculpture for exhibition and sale, and another for herself.

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*St Nonnatus (maquette)*
These drawings, often on brown-paper shopping bags, reflect Linde Ivimey’s interest in making art with whatever she has at hand. She has said, ‘It describes the economy that I grew up with. The paper bag is like a slow progression from butcher’s paper’. She has also revealed that a blank page or a new drawing book may be daunting, whereas the bag she has carried it home in is not – it may be already crumpled and is inherently less ‘precious’. The bag also has a history, having carried something inside it.

Drawing is an intrinsic part of Ivimey’s process. Her art journals are a place where ideas are recorded, explored and expanded on. These paper-bag drawings have had little exposure. The exhibition of this aspect of her practice allows these sensitive drawings in coloured pencil to be understood in relation to her sculpture.
Four feminine figures sit on thrones of equal size, like queens created without hierarchy. They represent the four Tarot card queens, who are known for their mature feminine influence on the future. The Queen of Cups cradles a sea urchin in her lap that refers to her element of water. The Queen of Pentacles holds a stone bound with string. The other two Queens, the protectors, are the Queen of Wands, who holds a spear made from a polished porcupine quill pointed at both ends, and the Queen of Swords, who holds a fish-bone scimitar in one hand and a large seed pod in the other.

The increasingly complex construction of *Seres Divinos* sees Linde Ivimey making significant physical and conceptual developments. In addition to welding, sewing and using bone, she has added knotting, and the tying and fixing of hair and masks. Each queen is presented equipped for life’s journey.
Child’s Play

This series of works explores Linde Ivimey’s memories of her childhood nursery and playroom – everyday childhood routines that were a feature of 1960s suburban Australia. These included making things at home from whatever she could find – the squishy soap left in the bath or the chicken wishbone from the Sunday roast or, ‘even better’, the lamb knuckle. Yet unsettling influences included the departure of her father when she was seven, and her adolescence was further troubled by family circumstances. To some extent, Ivimey may be seen to be reconstructing a happier and more secure childhood for herself in these highly autobiographical sculptures. She has said, ‘The works form a virtually seamless transition between my private contemplations and the world that I make for myself and my sculptures. Layering fable, fabric, feather, folly, fact and fiction, earth, gems, bone, and teeth, has culminated in a grouping of little souls that both beg you to pay attention, and offer their contrition.’
Felicitas and Perpetua

Felicitas and Perpetua were Christian martyrs – Perpetua a noble and a nursing mother and Felicitas her slave and an expeditant mother. This sculpture describes the balance and trust inherent in their mutual dependence.
The playroom reference is clear in Sitha. The bunny figure kneels in front of a three-roomed doll’s house full of furniture made from bones. In the bedroom we find a skeleton in a closet, with tiny skulls making up the bed head.
Bellerophon and Pegasus

The Little Emperor
Myra

Myra is the patron saint of unhappy wives, and this figure expresses angst and trauma in her dejected stance, and hidden eyes. The timing of this work, coming during a period of marital upheaval for Linde Ivimey, invites a reading as a personal expression of emotional exhaustion and defeat.
This series was created after Linde Ivimey left Melbourne, and her marital home, and moved to Sydney on her own. It was a time when she had begun a period of intensive medical treatment that was physically, mentally and emotionally debilitating. During 2009 and 2010 she was often in doctor’s waiting rooms, forced to face the vulnerability of her body, and her mortality. While self-portraiture may be seen as a defining feature of all Ivimey’s sculpture, in this series she overtly explores new personal narratives. Stylistic changes include the addition of facial features in some of the bunnies in The Waiting Room. Small eyes create expressions reminiscent of the rabbits depicted in archetypal children’s stores (like those of Beatrix Potter), while the heads are bound with constricting cotton.
Thumper (Self Portrait)

Linde Ivimey has been nicknamed ‘Bunny’ since childhood, and the rabbits in her work are generally self portraits. In Thumper, first seen at the UQ Art Museum in the 2009 National Artists’ Self-Portrait Prize, she stands alone, a finely wrought butterfly perched on her hand. The bunny is self-effacing, pigeon-toed, bereft of bodily or facial features, yet savours the promise of freedom and transformation represented by the butterfly.

Night Owl

This figure addresses the changing nature of a couple’s relationship. Its two masks imply the absorption of togetherness but also the reality of a necessary and absolute separateness. The bunny mask lies discarded on the floor, having been removed from the face of the owl figure. It may be read as a declaration of aloneness, imbued with sadness.
St Elizabeth of Hungary

The medical theme prevalent in Linde Ivimey’s work is also evident in St Elizabeth of Hungary 2010. A hooded bunny figure examines a naked body in a bed, drawing back a curtain to examine the patient. Linde Ivimey has suggested that, ‘My contemplations regarding St Elizabeth of Hungary are drawn from her devotion to those who were both sick and destitute.’ With the knowledge that Ivimey’s bunnies are self portraits, it appears that the artist is taking responsibility for her own treatment and cure.
Waiting Room
Fullo, Vovo, Delta (above)
Magdalene, Monte Carlo, Premier (below)

The Waiting Room sculptures are named after the Arnott’s biscuits that are a feature of hospital tea trolleys. Their light-hearted titles, however, belie their origins in a time of personal trauma for Linde Ivimey, precipitated by medical circumstances. Monte Carlo also brings to mind the famous gambling casino in Monaco, and the risks of success or failure associated with medical treatments.

The small size of these works allowed the artist to make them on her lap during a period when ill health made it difficult for her to stand for long periods. The sculptures also display different types of construction – some of the faces have features and there is less bone and more fabric, clothing and furniture than in previous work.
Victorian Cabinet of Curiosities

This Victorian cabinet and the selection of objects that line its shelves are usually located in Linde Ivimey’s Sydney studio. Maquettes and small, but fully realised, sculptures rest alongside a taxidermied lion’s paw, tiny dolls lying in coffin-like boxes, and precious bones and gems. The display hints at the processes that Ivimey employs in her studio, and something of the scope of her artistic imagination.
Possessive bitch
Capricorn
Prickly bride
Recent Work

By mid-2011, Linde Ivimey had recovered from illness and her life was resuming normalcy. A trip to Antarctica in December 2011 for the centenary celebrations of the landing of Sir Douglas Mawson on the southernmost continent caught her imagination. In her cabin, with her sewing kit of needles, thread and base materials, Ivimey created the first of her *Ice Warriors* – maquettes for the larger scaled works also exhibited here.

A plethora of new situations and inspirations has resulted in work tracing a broad range of themes and ideas. Her exploration of Lewis Carroll’s *Alice’s Adventures in Wonderland*, the iconic art-historical theme of *The Three Graces*, and more personal works like *Law and Order*, see her embracing a new phase of her life.
Off with her head!

This well-known story depicts Alice’s defiance of the Queen in Lewis Carroll’s Alice's Adventures in Wonderland. An autobiographical element pervades this work, with the Alice figure merged with the White Rabbit, which can be read as a self-portrait. Linde Ivimey has suggested that she relates to the situation that arises when you chase a rabbit down a hole.
Sir Douglas Mawson

The inspirational figure of Sir Douglas Mawson appears in a thickly insulated, hooded suit. His bony face is encrusted with ice, yet his carved wooden feet are bare and exposed, evoking church statuary and symbolising his humanity and sacrifice. The net full of fish he trails also describes his determination and his status as a survivor.
The Three Graces

This work is an expression of female solidarity, inspired by a small drawing by the Melbourne-based painter, Peter Booth. While The Three Graces is another iconographic art-historical subject, Linde Ivimey’s version expresses the networks that support and nurture us all as individuals. Exquisitely crafted embroidery holds bandages to the dancers’ bodies, and celebrates the intimate connections within the circle.

Ebrius

Named after the Latin word for ‘intoxicated, riotous, exhilarated’, Ebrius is entirely clad in the foil from champagne-bottle seals, which Linde Ivimey saved from celebratory occasions over 15 years. Clearly male, Ebrius is imbued with – and recognises – memories of friends, parties and happy times.
About Linde Ivimey

The development of Linde Ivimey's career has been idiosyncratic. She studied art in Perth, where her early work explored gender and sexuality. After moving to Melbourne in 1998, travels in Europe aroused her interest in the holy relics and sacred objects of the Catholic Church and, more specifically, the role they play in the human experience of life – whether as objects of devotion, amulets for protection or simply talismans for living. Exploring the idea of making her own talismans and protective relics out of everyday materials, Ivimey rapidly developed a body of work unique in Australian sculpture.

In 2003, Ivimey's work was featured in a solo exhibition at Heide Museum of Modern Art in Melbourne. Close to the Bone: Linde Ivimey sculpture was presented against dark walls and with theatrical lighting. Although the almost living resonance of the sculptures either engaged or repelled, there was no mistaking their power to affect audiences. Since that time she has since received critical acclaim and achieved commercial success.

Ivimey's sculpture reflects her life journey. The changes in her personal situation over the last ten years are reflected, albeit at times enigmatically, in this survey exhibition. Divided into themes that have emerged within the chronology of her work, the exhibition includes Saints and Sinners (2004–2006), Child's Play (2007–2008) and Self Portraits (2009–2010). Ivimey’s most recent work explores a multiplicity of new ideas and directions.
Exhibition list of works

Adam and Eve 2004
Steel armature, ostrich feathers, buttons, earth, bird and sheep bones and acrylic resin

Aresha 2012
steel armature, acrylic resin, dyed cotton, linen, silk, cast and natural sheep, duck and chicken bones, teeth, woven chicken vertebrae
Collection of Jeff Weeden and Gareth Bowler, Sydney.

Armell 2007
steel armature, cast acrylic resin, dyed cotton and silk, woven cast pewter and natural chicken vertebrae, cast and natural cow, duck, chicken and fish bones, human hair, agate
Courtesy of the artist.

Bellerophon and Pegasus 2008
steel armature, acrylic resin, dyed cotton, natural fibre, cast and natural sheep, turkey, chicken and quail bones, human hair, blue topaz
Courtesy of Gould Galleries, Melbourne.

Buck 2009
steel armature, acrylic resin, dyed cotton, natural and acrylic fibre, cast zinc, natural cow and sheep bones, woven chicken vertebrae
Private collection, Sydney.

Camelopardalis 2007
steel armature, acrylic resin, dyed cotton, tin cans, natural fibre, emu and chicken bones, human hair
Collection of Denis Mazzotti, Sydney.

Capricorn 2001
steel armature, iron, plastic pipes, earth, natural fibre, turkey, chicken and duck bones
Courtesy of the artist.

Damian and Cosmas 2007
steel armature, acrylic resin, carved wood, dyed canvas and cotton, natural fibre, chicken bones, human teeth
Private collection, Sydney.

Delta 2009
steel armature, acrylic resin, dyed cotton, natural and acrylic fibre, cast and natural sheep, turkey, chicken, duck and fish bones, pink pearls
Courtesy of the artist.

Douglas Mawson 2012
steel armature, acrylic resin, cast and natural cow, turkey and chicken bones, dyed cotton, natural fibre, found objects, titanium oxide
Collection of John Bond, Perth.

Ebrus 2012
acrylic resin, steel armature, cotton fabric, natural fibre, champagne foils, cast and natural cow and chicken bones, white and black pearls
Courtesy of the artist.

Elegius 2006
steel armature, wood, acrylic resin, dyed cotton and hessian, cast and natural cow, sheep and chicken bones
Private collection, Sydney.

Fabriano 2007
steel armature, wood, iron, earth, cast acrylic resin, dyed cotton, natural fibre, pig, turkey, chicken and snake bones, black pearls
Collection of James and Jacqui Erskine, Sydney.

Felicitas and Perpetua 2007
steel armature, found objects, cast acrylic resin, dyed cotton, canvas and silk, bird bones, black pearls
Collection of Martin and Kate Green, Sydney.

Fullo (McLean) 2009
steel armature, acrylic resin, dyed cotton, Belgian linen and silk, natural and acrylic fibre, cast and natural snake, chicken and fish bones
Courtesy of the artist.

Icarus and Daedalus 2005–06
steel armature, cast acrylic resin, natural fibre, dyed cotton, cast and natural horse, sheep, dingo and wallaby bones, bat-winged coral tree seeds
Collection of Martin Browne and Alexander Gasko, Sydney.

Ice warriors - Badge, Stillwell and McLean 2012
Badge: steel armature, acrylic resin, dyed cotton, natural fibre, found object and chicken bones
Collection of the artist.
Stillwell: steel armature, acrylic resin, dyed cotton, natural fibre, found object, chicken and quail bones.
Collection of Penelope Seidler AM.
McLean: steel armature, acrylic resin, dyed cotton, natural fibre, found object, chicken and fish bones
Collection of the artist.

Jacob and the Angel II 2006
steel armature, cast acrylic resin, dyed cotton and silk, natural fibre, cast and natural eagle, sheep and chicken bones
Collection of Martin Browne and Alexander Gasko, Sydney.

Joachim 2007
steel armature, cast acrylic resin, dyed canvas, cotton and silk, seed pods, feathers, chicken bones, emu egg, black pearls
Collection of Rupert and Octavius Ansted, Sydney.

Jonah and the Big Fish 2004
fish: carved cedar, steel tacks, aluminium and lead wine tops figure: steel armature, dyed silk, cork, gourd, chicken bones
Private collection, Melbourne.

Law and Order 2012
cabinets: glass, wood, brass, marble figures: steel armature, dyed cotton, found objects, cast and natural turkey and chicken bones
Courtesy of the artist.

Lucian 2007
steel armature, cast acrylic resin, dyed cotton, sheep, turkey, duck, chicken and snake bones
Collection of Stuart Marks, New York.

Magdalene 2009
steel armature, cast acrylic resin, found object, dyed cotton and silk, natural fibre, fish, chicken and wallaby bones, gold agate
Private collection, Sydney.

Membrum Donum 2010
steel armature, acrylic resin, dyed cotton, linen, silk, organic fibre, woven chicken vertebrae, citrine
Courtesy of the artist.

Miriam 2009
steel armature, acrylic resin, dyed cotton, natural fibre, chicken wishbones, woven chicken and turkey vertebrae, peacock feathers

Monte Carlo 2009
steel armature, acrylic resin, dyed cotton and silk, natural and acrylic fibre, cast and natural turkey and fish bones
Collection of Martin Browne and Alexander Gasko, Sydney.

Mr Night Sky 2005
steel armature, cast acrylic resin, dyed cotton, acrylic fibre, sheep bones, human teeth
Private collection, Sydney.
Myra 2007
steel armature, cast acrylic resin, stone, dyed cotton and silk, earth, natural fibre, sheep and chicken bones, feathers, porcupine quills, human hair, rabbit fur, black pearls, 9ct gold ring
Collection of Mark Baxter and Geoffrey Cassidy, Sydney.

Night Owl 2009
steel armature, cast acrylic resin, dyed cotton, turkey and chicken bones, black pearls
Courtesy of the artist.

Off with her head! 2012
steel armature, iron, wine and champagne foils, acrylic resin, dyed cotton, silk and acrylic fibre, plant fibre, pigment, seed pods, cow, sheep, turkey, chicken and fish bones, woven chicken vertebrae, peacock feathers, black and white pearls
Courtesy of the artist.

Paperbag drawings
drawing on paperbag
Courtesy of the artist.

Peshwari and Dahl 2009
steel armature, acrylic resin, dyed fabric, natural fibre, earth, cast and natural sheep, turkey, chicken and quail bones
Collection of Martin Browne and Alexander Gasko, Sydney.

Possessive bitch 1992
wood, styrene, natural fibre
Courtesy of the artist.

Premier 2009
steel armature, acrylic resin, dyed cotton and silk, natural and acrylic fibre, cast and natural sheep, turkey and chicken bones, earth, pearls
Courtesy of the artist.

Prickly bride 2002
resin, fibre, synthetic fabric, turkey, chicken, duck and quail bones
Courtesy of the artist.

Raphael 2007
steel armature, cast acrylic resin, dyed cotton, earth, seed pods, natural fibre, peacock feathers, woven chicken vertebrae, cow, duck, chicken and fish bones
Private collection, Sydney.

Segni I 2007
steel armature, cast acrylic resin, dyed cotton, natural fibre, peacock feathers, sheep, turkey, duck, chicken and snake bones
Collection of Martin Browne and Alexander Gasko, Sydney.

Seres Divinos 2007
steel armature, cast acrylic resin, dyed acrylic and cotton, human hair, natural fibre, earth, peacock feathers, cast and natural wallaby, fish, fox, turkey, duck, chicken and quail bones, porcupine quills, seed pods, sea urchin, star sapphire, black pearls, citrine
Mordant Family Collection.

Silva 2007
steel armature, wood, cast acrylic resin, dyed cotton, canvas and silk, laundry lint, human hair, sheep, turkey, duck, chicken, quail and fox bones, gold leaf
Private collection, Sydney.

St Camillus 2005
steel armature, cast acrylic resin, dyed cotton, organic string fibre woven with emu feathers, turkey, kangaroo and chicken bones, black pearls
Collection of the Late Janice McCulloch.

St Elizabeth of Hungary 2010
steel armature, cast acrylic resin, dyed cotton, natural fibre, laundry lint, woven chicken vertebrae, cast and natural fish, turkey, chicken and quail bones, teeth, garnets
Courtesy of the artist.

St Gertrude 2005
steel armature, acrylic resin, organic string fibre woven with emu feathers, cotton fibre, dyed cotton, sheep and cow bones, porcupine quills
Mordant Family Collection.

St Nonnatus 2006
steel armature, cast acrylic resin, dyed cotton and silk, natural fibre, glass, cast and natural turkey, chicken and sheep bones, boar tusks and echidna quills
Collection of Michael and Janet Buxton, Melbourne.

Texta Lepus (woven rabbit) 2012
woven vertebrae, nylon thread, wood and perspex frame
Courtesy of the artist.

The Four Horsemen 2006
fibreglass, acrylic resin, dyed cotton, woven chicken vertebrae, dyed acrylic and natural fibre, turkey, duck and quail bones, squid beak, seed pods, garnet, black and white pearls, white topaz
Private collection, Sydney.

The Girls 2008
steel armature, peacock feathers, dyed cotton, natural fibre, earth, cast and natural wallaby, turkey, sheep, fox, chicken and quail bones, human hair, peridot and animal tooth
Courtesy of Gould Galleries, Melbourne.

The Little Emperor 2006
steel armature, wood, dyed cotton, human hair, woven chicken vertebrae, turkey and chicken bones, pink pearls, rubies, amethysts, peridot
Mordant Family Collection.

The Three Graces 2012
hand embroidery, steel armature, acrylic resin, cotton, silk, chicken bones
Courtesy of the artist.

Thumper (Self-portrait) 2009
fibreglass, steel armature, cast acrylic resin, dyed cotton, natural fibre, woven chicken vertebrae, turkey, duck and fish bones
Collection of Zoe Davis, London.

Tractus Pulsus 2010
steel armature, acrylic resin, dyed cotton, linen, silk, lint, string, organic fibre, cast and natural chicken bones, black pearls
Courtesy of the artist.

Twelve Apostles 2006
Peter
Andrew
James (son of Zebedee)
John (the Theologian)
Philip
Bartholomew
Thomas
Matthew (the Evangelist)
James (son of Alphaeus)
Thaddeus/Jude (brother of James)
Simon (the Zealot)
Judas Iscariot

acrylic resin, wood, steel armature, dyed cotton and silk, natural fibre, acrylic fibre, cast and natural cow, sheep, turkey and chicken bones, seed pods, shell, echidna quills, porcupine quills, found objects, laundry lint, feather
Courtesy of the artist.

Victorian Cabinet of Curiosities
Courtesy of the artist.

Vovo (Bunny) 2009
steel armature, acrylic resin, dyed cotton, natural and cast chicken, turkey and fish bones, black pearls, garnet
Courtesy of Gould Galleries, Melbourne.
Courtesy Linde Ivimey