

# Stanley Street gallery

July 2019

## Shaelene Murray

Shaelene is a conceptual artist with a history of sculpture across a variety of mediums. Her work articulates her concerns, experiences, history, interactions and observations. Always from a feminist perspective, and largely referencing the domestic.

She likens conceptual art to a mathematical equation.

Material + design + size + relationship of objects + resulting object = concept.

Her work has layer on layer of meaning, from simple to complex, from childhood memories to bitter inflexible familial and societal expectations.

At first glance the aprons in the "Domestic Amour" series with their delicacy and beauty may take us back to our mother and grandmothers and the warm memories of them in the kitchen providing us with food, love, protection.

However, a deeper examination leads to a multitude of questions and thoughts. Was the apron amour a woman wore as she protected and nurtured her loved ones or conversely held her loved ones at bay? Was it a uniform donned to give substance, identity and worth to life role imposed by a patriarchal society? Was it worn willingly, defiantly, reluctantly or submissively?

The strength of the material juxtaposed with the sensitivity of the subject matter emphasizes the depth, differences and difficulties of relationships within families through feminist lens.

*I choose my materials and processes for the readings they impart and the emotional response they trigger. I hope to show that strength and fragility can co-exist, that women are more complex than the labels given by society.*

We are encouraged to both enjoy her work and think about the broader concepts embraced within each piece.

Her work is intricate, complex, painstaking and time-consuming. The pieces that make up "Kin" (Exhibition 9<sup>th</sup> October – 2<sup>nd</sup> November 2019) took 6 years from concept to completion.

*I love the strength and the beauty of stainless steel. In a process I call steel on steel embroidery, I have found I can take an industrial product and manipulate it as I would cloth to make a piece of clothing, cutting and hand stitching in the same way. The process is very slow and each major piece, takes months to complete. The slow and intimate construction mimicking the formation of personality*

## Bio

Shaelene Murray's sculpture speaks of history, experience, nostalgia, gender and society. She has studied and taught ceramics at ESTC, obtaining a First Class Hons Degree in Visual Arts at SCA in 1995. In 2000 Shaelene was a speaker at the Glass Art Society Conference in New York. She exhibited in 'Soft Sculpture' at the National Gallery of Australia, Canberra 2009 and was a finalist in the Wynne Prize in 2013. An exhibitor of sculpture nationally and internationally, 2016 saw Shaelene longlisted in the Aesthetica Art Prize in the UK, 2017 and 2018 a finalist in both the Deakin Small Sculpture Prize and University of Western Sydney Sculpture Prize respectively.

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## CV

### Education

- 1992-95 Bachelor of Visual Arts (Honours, First Class)  
Sydney College of the Arts, University of Sydney
- 1991 Creative Jewellery, Randwick TAFE, Sydney NSW
- 1988 Post-Certificate, Ceramics, East Sydney TAFE, NSW
- 1987 Ceramics Certificate, East Sydney TAFE, NSW

### Selected Solo Exhibitions

- 2013 a tracing of thread, Stanley Street Gallery, Darlinghurst, NSW
- 2005 Bouquet, La Trobe Regional Gallery, Melbourne, Victoria
- 2005 Ironic Inversion, Glass Art Society Conference, Lions Art Centre, Adelaide, South Australia
- 1998 Home on the Range, Centre for Contemporary Craft, Customs House, Sydney NSW
- 1995 New Professional Grant Exhibition, Craftspace, The Rocks, Sydney, NSW

### Selected Group Exhibitions

- 2018 University of Western Sydney Sculpture Prize, Finalist, Campbelltown, NSW
- 2017 On Point, Stanley Street Gallery, Darlinghurst, NSW
- 2017 Deakin Small Sculpture Prize, Finalist, Deakin University, VIC
- 2016 Salon of Infectious Ideas, Stanley Street Gallery, Darlinghurst, NSW
- 2016 Aesthetica Art prize, Longlisted, York St Marys, York, UK
- 2015 The Kennedy Prize, Foundation Choice Finalist, Kidman Park, SA
- 2015 Portraits, Stanley Street Gallery, Darlinghurst, NSW
- 2015 sPIN, Australian National Capital Artist's Gallery, Canberra, ACT
- 2014 The Kennedy Prize, finalist exhibition, Stomping Ground Studios, Stepney, SA
- 2014 Over Your Head, Stanley Street Gallery, Darlinghurst, NSW
- 2014 Pin-a-4, Australian National Capital Artist's Gallery, Canberra, ACT
- 2013 it is what it is, Hawkesbury Regional Gallery, Windsor, NSW
- 2013 The Wynne Prize, finalist exhibition, Art Gallery of NSW, Sydney, NSW
- 2009 Soft Sculpture, National Gallery of Australia, Canberra, ACT
- 2004 Sister Sister, Lake Macquarie Regional Gallery, Lake Macquarie, NSW
- 2003 City of Hobart Art Prize, Hobart TAS
- 2002 bag that! Lake Macquarie City Art Gallery, Lake Macquarie, NSW
- 2002 Guild Unlimited, touring to Edinburgh College of Art, Edinburgh UK for the Craft in the Twenty First Century; Theorising Change and Practice conference
- 2001 Guild Unlimited, Craft Victoria, Melbourne VIC
- 1998 Past Tense – Future Perfect, National Emerging Artists' Show, Craft West and Fremantle Arts Centre for Contemporary Craft, WA. Customs House, Sydney NSW
- 1992 Wearable Glass, Asa Gallery, Tokyo, Japan
- 1991 Fifth International Triennial of Ceramics, Sopot, Poland
- 1990 National Ceramics Award Exhibition, Canberra, ACT

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## Collections

East Sydney Technical College  
International and National private collections  
Manly Gallery, NSW  
The Barbara and Oscar Feldman Collection, Detroit, MI, USA

## Selected Publications

1995 Art and Australia Magazine, Women Vol 32 No.3, pg 366  
1997 Masters of Their Craft, Noris Ioannou  
2013 Art Almanac Exhibition Brief, 26 March 2013  
2013 "it is what it is – beyond the debate", featured exhibitions, artwhatson.com.au, June 2013  
2016 Future Now, 100 Contemporary Artists from the Aesthetica Art Prize

## Career Development

2013 Speaker, Artist Panel, Wynne Prize Finalist, Art Gallery of NSW, Sydney, NSW  
2000 Emerging Artist, Speaker, Glass Art Society of America Conference, Long Island University, Brooklyn, New York, USA