Contrasting ideas of transience, permanence, and transformation can be found in Fabricated Nature. Unexpected pairings of manufactured and organic materials conjure a suspended dimension: concrete, plaster, beeswax, metal, gold, quartz, rope, human hair, fur, and other materials are held in a complex state of tension, between opposition and harmony.

The combination of the two artists is a deliberate juxtaposition. Horne’s more Formalist work uses manufactured materials to cast moulds of everyday objects such as beach balls, pillows and wine sacks.

Marsh works across 2D, 3D and digital platforms to explore metamorphosis, trauma and fantasy with natural materials. In contrast to the everyday realism of Horne’s work, Marsh draws inspiration from mythology, fairy tales and science fiction.

Opening
Tuesday 22 March 2016, 6 – 8 pm

Speaker
Sasha Grbich
Artist, Lecturer, 2016 BVA/BVA (Hons) Coordinator

Fabricated Nature
Anna Horne and Claire Marsh

15 March – 16 April 2016
Monday, Thursday & Friday 9am - 5pm
Tuesday & Wednesday 9am - 7pm
Saturday 1pm - 4pm
www.acsa.sa.edu.au | 7 Mulberry Road Glenside SA
Anna Horne

Artist statement
Horne presents a series of sculptures focusing on the balance and opposition between materials in her art practice. Horne’s work emphasises process articulating states of tension and the transience of the material world. In the making of each work principal materials, concrete, plaster and metal are cast in plastic moulds made from things such as beach balls, wine sacks and plastic tablecloths. Horne selects commonplace objects for their inherent physical qualities playing with the gravitation created between materials. Each work discovers new limits where unexpected sculptural compositions are formed that attain beauty in the familiar and the functionless.

Biography
Horne is a South Australian sculptor whose practice focuses on process and materiality. Her work references domestic objects and space through the use of commonplace materials; industrial home construction products are rendered strange, their practical function unrecognisable.

Since graduating from the Adelaide Central School of Art in 2008, Horne has exhibited frequently in local and interstate galleries including Fontanelle (SA), CACSA (SA), GAG Projects (SA) and Firstdraft (NSW). In 2011 her work was published in FELT GOLD: A Survey of Emerging Contemporary Art Practice in South Australia. She has undertaken residencies at Artspace, Sydney, and Sanskriti, New Delhi, India, both awarded by the Helpmann Academy. In 2014 she was a finalist in the Viscopy John Fries Award and Sydney’s Artmonth 20/20 Event at Carriageworks.

Horne currently lives in Adelaide and works from Fontanelle studios.

Claire Marsh

Artist statement
Twilight creatures explore the slow metamorphosis of crystalline forms. Intrinsic structures are mineral: gold and quartz, changing and growing over millennia. Contemplative beings, they inhabit a labyrinthine world built from the familiar and the strange; part nature, touch of nightmare.

Biography
Marsh, 28, is a South Australian artist who lives and works in Adelaide. Taking a multi-disciplinary approach, she works in both two and three dimensions, film, animation, and installation. Marsh completed her Bachelor of Visual Arts with Honours in 2011 from Adelaide Central School of Art, receiving the Tracey Whiting Award for most outstanding graduate of that year. She was selected to exhibit in Hatched National Graduate Show 2012 at the Perth Institute of Contemporary Arts, WA. Marsh has recently exhibited in the Adelaide Film Festival and Fringe Digital Playground.

After a traumatic accident at the age of 18 leaving her with partial paralysis, Marsh’s work explores themes of metamorphosis, points of transience, belonging and duality. With strong links to both trauma and fantasy, Marsh draws inspiration from classical mythology, fairy tales, the grotesque, science fiction, and the natural world, using loaded and sensual materials such as fur, hair and beeswax.