

SIMONE EISLER ARTIST PORTFOLIO

SIMONE EISLER | BIOGRAPHY

Simone Eisler obtained a Bachelor of Visual Arts (Honours) in Sculpture from the Queensland College of Art (2000). Since completing her degree Eisler has broadened her practice to include performative photography, video, sound and installation.

She has an extensive exhibition profile both in Australia and internationally and has held over 10 solo exhibitions in Brisbane and Melbourne since 2008. Her work recently featured in Beyond Reason at QUT Art Museum (2018), *Curios* at the Queensland Museum (2017), *Tradition Now* at the State Library of Queensland (2016) and *Con/struct:* Contemporary Queensland Sculpture at the Caboolture Regional Art Gallery (2015). In 2013 her work featured in such exhibitions as: *Mythopoetic: Women Artists / Australia and India*, Griffith University Art Gallery (Brisbane); *Re-Picturing the Feminine: New and Hybrid Identities*, Kochi-Muziris Biennale at Gallery OED (India); and in 2011 her installation of works in *Nature Interrupted: Contemporary Australian Sculpture*, Redland Art Gallery was acquired for their collection.



In 2016 she was the recipient of the inaugural Artist in Residence Program at Karawatha Forest, Brisbane City Council. Eisler won the open category Noosa Art Prize with her work *Serpentine* in 2014 and was a finalist in the curated acquisitive art prize *15 Artists* at the Redcliffe Art Gallery (2013). She also received a Commendation Award for her work *New Skin - Accountement* in the Churchie National Emerging Art Prize (2011).

Eisler has completed a number of public art commissions for a variety of private, local and state government clients including: Gladstone Port Corporation (Gladstone); Prince Charles Hospital (Brisbane); Brisbane City Council; Redland Shire Council; Delphin and Lend Lease (Brisbane); Sandgate Foreshore Parklands (Sandgate); Novotel Hotel Medan (Indonesia); Brisbane Youth Detention Centre; and Toowoomba Chamber of Commerce. She recently completed a large interactive public sculpture for the East Shores Maritime Precinct and Gladstone Port Corporation in Queensland. In 2011 Eisler completed a major international public art commission as part of Urban Meridian – Curatorial Projects on Art and Health for the House of World Cultures, Berlin.

She has also completed several arts residencies including: Art in the Grasslands, Tambo/Central Queensland (2012); Gozo Contemporary, Malta (2010) and Cite Internationale des Arts, Paris (2008). Eisler is currently completing several public art commissions including sculptures for Place Architects at North Harbour, QLD, Mater Mothers Hospital, Brisbane and Maroochy Botanic Gardens, QLD. She is and also working towards her solo exhibition at Noosa Regional Gallery in 2019.

SIMONE EISLER | ARTIST STATEMENT

Simone Eisler's cross-disciplinary practice explores the relationship between the human body and nature, particularly the concepts of physical transformation, species evolution and biodiversity. She pushes this scientific investigation further into the realm of both mythology and futurist thinking, with a focus on interrogating presentation methodologies.

Eisler's practice consists of installation, photography and sculpture. Within each of these areas she introduces materials from the animal world. In particular, her imaginary sculptural forms rework the materials in different ways either by re-skinning, casting or fracturing and reconfiguring elements.

Her work is focused on space, time, form and structure and she moves from large scale sculptural multimedia installations through performative photographic works to individual sculptural objects that reference concepts of physical transformation, species evolution and biodiversity within the overarching notion of a changing technological and natural world.

The following portfolio is a (selected) chronological overview of Simone Eisler's practice during the last 10 years. During this time she has exhibited nationally and internationally and has been represented by Spiro Grace Art Rooms in Brisbane, and Gallerysmith in Melbourne.





SIMONE EISLER | ANIMA REQUIEM A Funerary Garden 2007

Queensland College of Art Whitebox Gallery and Raw Space Galleries

Toured to Cite des Arts, Paris and Le Brasseurs, Belgium as part of *The Revenge of Genres: Contemporary*Australian Art.

Within the context of global capitalism, contemporary society is increasingly disconnected with the natural world.

Nature is often seen as a resource to consume and exploit.

Anima Requiem is the first of a series of installations that explore the garden as a site for transformation; a place to re engage people with the wondrous creative forces of Nature and the cyclical processes humankind share with all living things.

The garden provides a possible avenue to remind people of previously enchanted views of the world, as opposed to prevailing attitudes of consumerism and apathy.

Anima Requiem is a rebirth/ funerary garden, which celebrates death as a new beginning and as a transformative process. All materials used once belonged to a living organism that has died, (including oyster shells, cow and buffalo horn, and leaves), and these have been hybridised to create new entities, symbolic of new life and metamorphosis.

Included are flocks of 'Horn Birds', which serve as spirit guides to other levels of consciousness, chrysalis forms, flowers and cast cow hooves which track from and through the earth.

It is intended to evoke 'another world' - to journey through and contemplate the ongoing possibilities of Nature and the imagination.

This installation was first conceived for my Doctorate confirmation. It was then exhibited in a window space format at Raw Space Galleries, South Brisbane. It then toured to the Cite des Arts in Paris and Les Brasseurs Contemporary Art Space in Liege, Belgium as part of a high profile group show including artists Vernon Ah Kee, Archie Moore and Tony Albert, curated by Geraldine Le Roux. It was then shown by commercial gallery Gallerysmith in Melbourne which led to my representation by the gallery.

Anima Requiem 2007, Dried leaves, wax, Ilmenite, salt, buffalo and cow horn, oyster shells, cast cow hooves (plaster), Sound, Smoke, Various dimensions within 15 x 10 m



Anima Requiem 2007, Dried leaves, wax, Ilmenite, salt, buffalo and cow horn, oyster shells, cast cow hooves (plaster), Sound, Smoke, Various dimensions within 15 x 10 m

SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN | JOURNEY BIRD



SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN | FIELD



SIMONE EISLER | ANIMA REQUIEM -A FUNERARY GARDEN | WATCHING



SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN | BURROWING BACK IN

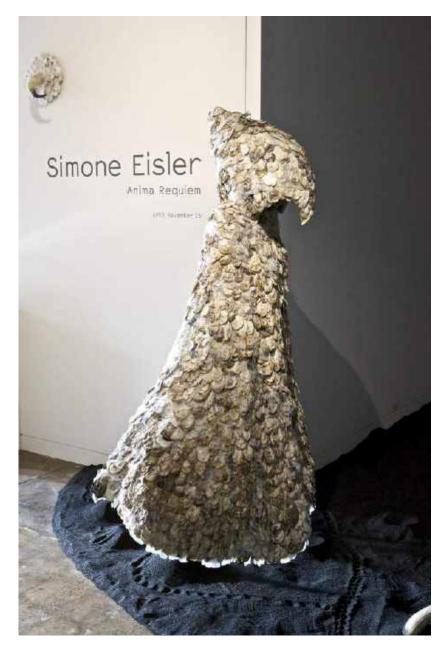






SIMONE EISLER | ANIMA REQUIEM 2008

GALLERYSMITH, MELBOURNE





SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN



SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN









SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN | CAST COW HOOVES, ILMENITE



SIMONE EISLER | ANIMA REQUIEM - A FUNERARY GARDEN | FUNERARY TOKENS







SIMONE EISLER | INVISIBLE HARVEST 2009

PHOTOGRAPHIC SERIES

GALLERYSMITH, MELBOURNE SPIRO GRACE ART ROOMS MORETON BAY ART AWARDS

Invisible Harvest evolved from a performative engagement of the artist within her most recent sculptural installation Anima Requiem - A Funerary Garden, in Melbourne.

Anima Requiem explores the garden as a site for transformation where life and death are interdependent. It celebrates death as a rebirth experience. Evocative of another world, the installation allows viewers to journey through and contemplate the ongoing creative possibilities of Nature and the imagination.

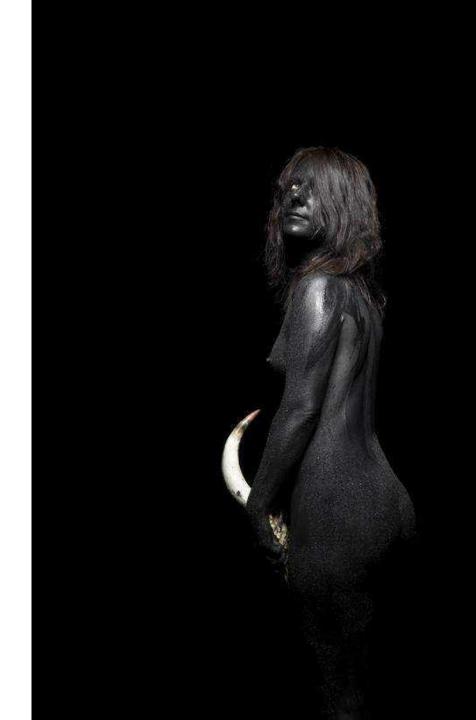
Organic materials that represent the cyclical nature of life and death such as oyster shells, buffalo and cow horn, fish scales and leaves have been hybridised to create new sculptural entities symbolic of new life and metamorphosis.

In these images, the artist has repositioned herself in the ritualistic process of gardening -harvesting and planting her own sculptural forms. As creator, she represents the invisible and intangible; unknown yet familiar; and universal connecting spiritual force that drives evolution of all species and creation.

Photography Credit: Macushla Burke, Melbourne.







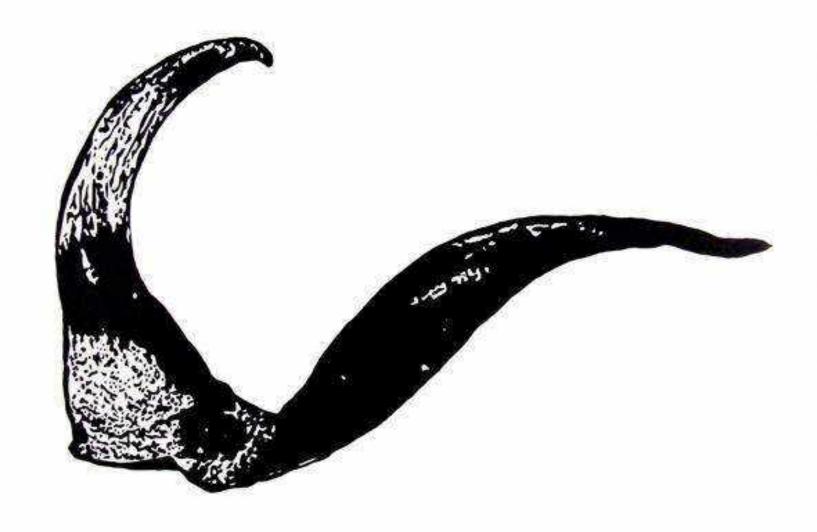


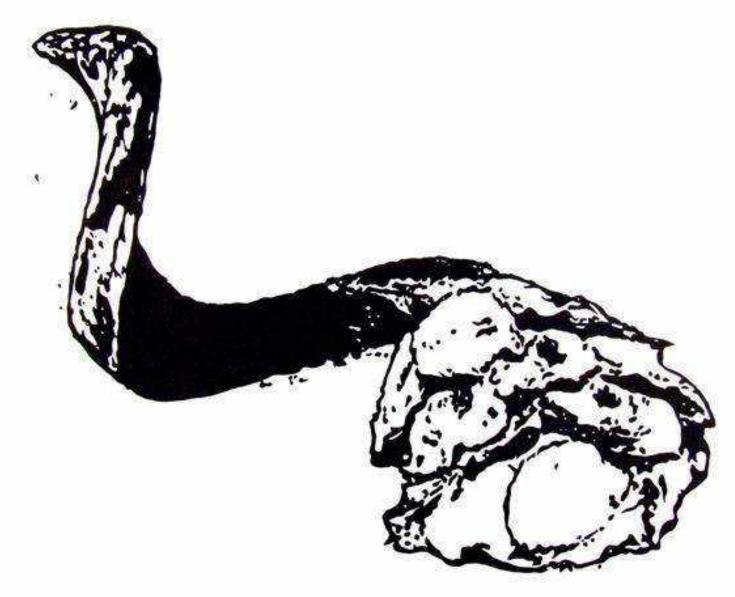


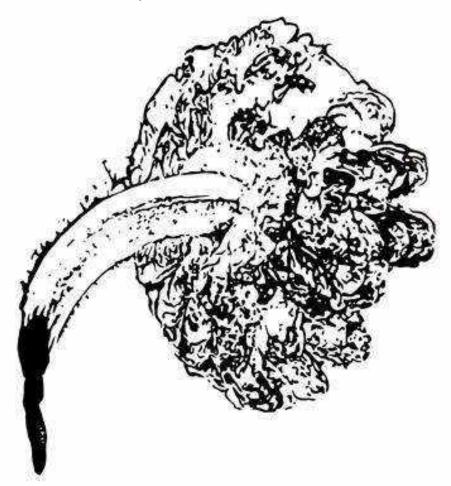
SIMONE EISLER | AMPHIBIAN FUTURA Indian Ink Series 2008

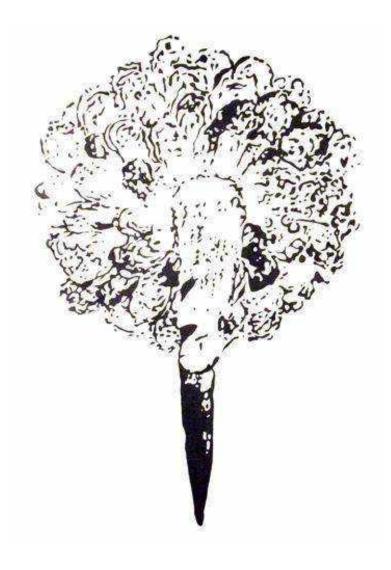
GALLERYSMITH, MELBOURNE

















SIMONE EISLER | THE ARMOURED FOREST 2009

COMMISSIONED FOR THE ARC BIENNIAL OF ART, HOWARD SMITH WHARVES, BRISBANE

THE ARMOURED FOREST

The artist is like a gardener, arranging her materials into an installation of sorts, balancing the natural line with the geometric, and the different textures and colours. Art and the garden are two human constructs that have a lot in common and some artists in particular highlight and delve deeper into the connection. Simone Eisler's work is about collecting specimens, growing them, connecting them, developing new hybrids, planting them in new configurations and eventually making a garden that encompasses all levels of life — avian, plant and marine. Like Derek Jarman's famous garden at Dungeness in Kent, Eisler's garden is less an artistic garden and more an artwork in its own right.

The seeds for Eisler's work go back to her childhood spent playing in her father's veterinary clinic and shed full of his collections and experiments. She spent many a day as a child dissecting animal testicles and ovaries, playing with the rich source of man made objects she found and generally trying to understand how everything works. I would classify Eisler as an artist who compiles art — an artist who makes the bigger image from lots of small parts. She's not interested in the large imposing smoothly finished sculpture. I am again reminded of Derek Jarman when he said 'if a garden isn't shaggy. forget it'. For Eisler if a sculpture isn't rough and ready and showing its construction then she's not interested. Also she's not interested in a self sufficient sculpture as a spatial concept; she is more interested in sculpture and sculptures as three dimensional drawing

Therefore it was not surprising that the smaller installations would grow into bigger statements as she wrestled with larger issues. Her gardens have now become forests in order to house her exploration into the adaptions and hybridity of all life forms. Whilst she has used a wide array of materials in the past she has concentrated in recent times on hard or tough materials from animals and fish — such as scales, skins and horn. She transforms these materials into new fantastical creatures, plant forms, and anthropomorphic clothing vessels.

All of this is not without a conceptual framework. Like many people today Eisler is strongly interested in climate change and the future of the planet. Her focus is on how species adapt to change and, in this particular work, how they develop protective armour to survive. This armour becomes omnipresent especially with the introduction of metal — the wood of trees morphs into metal and ghostly dark birds carry metal balls like bloated testicles and innards.

The world that Eisler creates is dense, baroque and fairytale Gothic but look more closely at the works and you will find some positive signs. The birds carrying the metal balls (sinkers) could also be carrying gifts — carrying lungs back to the sea and therefore reversing the evolutionary process of human emergence from the ocean. The cloaks of oyster shells and fish scales remind us that the original role of the materials was as a safe home and protector and now as a human vestment they silently speak of our need to join together with the animal kingdom.

Eisler's work is finally an art about transformation. The materials she collects come with a story and a memory, sometimes visible and more often than not unheard except in the private conversations between the artist and the donor of the objects. The artist refashions the objects, maintaining their histories and literalness but adding further levels of meaning in co-joining them with other materials and working them into recognizable images — cloaks, flocks of birds, plants living on logs of wood etc.

In an Eisler installation we are not in some future world nor in the past, but are actually experiencing fragments of a culturally constructed vision of the past and future and in the end this leads us to a world transformed but timeless.

Kevin Wilson

Simone Eisler is represented by Gallerysmith, Melbourne.



Installation View I The Armoured Forest, Arc Biennial of Art 2009, Howard Smith Wharves, Brisbane

SIMONE EISLER | THE ARMOURED FOREST



Crown of Horns 2009, Deer Antlers, 150 (H) x 150 (W) x Various (D) cm



SIMONE EISLER | THE ARMOURED FOREST



Journey Cloak(s) 2009, Barramundi scales, Internal light, Dimensions Various



SIMONE EISLER | THE ARMOURED FOREST







PHOTOGRAPHIC SERIES

SPIRO GRACE ART ROOMS
GALLERYSMITH, MELBOURNE

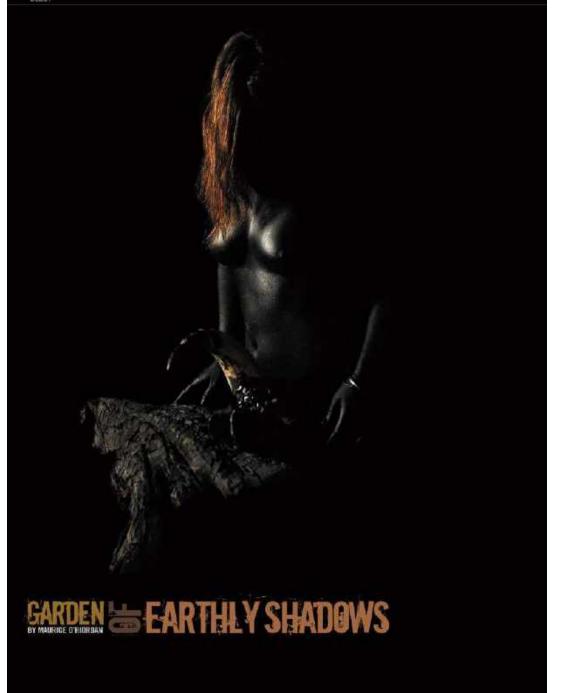
SIMONE EISLER | NIGHT VISION SERIES

The Night Vision series is a powerful body of work that explores a primal and sexual thread that links humans to animals whilst at the same time masking an unidentifiable sense of possible terror and death.

Are we returning to some kind of ritualistic communion with Nature and animals in this timeless darkness or are we developing a new kind of exoskeleton to evolve ironically into a more highly sensitised being?

Are these images our last images – the last rites of a civilization defenceless against our own weapons or are they harbingers of a lost or new physical power re-emerging or emerging once again?

The Night Vision series at once cloaks meaning and clarity in darkness but also shines a light on the way forward in a brave new world.





ARTIST SIMONE EISLER

GARDENS CAN BE BOTH A RETREAT FROM AND AN ENTRY INTO NATURE: THE MOWN AND MANUCIPIED SUBBILBAN PLOT AS AGAINST THE RAMBLING, BUSHY VARIETY THAT SPILLS OF FROM THE CUSP OF CIVILISATION, ARTEST SIMONE EGLER'S BRISBANE GARDEN IS MORE THE LATTER: A GENEROUS ROUGHLY RECTUNGULAR SPACE DOZING WITH SEMI-TROPICAL FECUNDITY — AN ANOMALY IN THE INDER-CITY, INGER-BUSE RIVERBOL SOULIRB OF KANGAROO POINT, AND A HEME FOR SOME OF CESLER'S SEMI-MATURAL SOULIFILIES REPRISED FROM THER LARGER INSTALLATION SETTIMES.

EAGING PAGE Might Vision a piece Might Picton sortes Chromogeoic prints Egis boom

Anerys Majle Vision 1, 40 in Majle Malor series Chanageric priori 84 i 66 mi But Eleker's installations live on in other ways. Her latest scripe of photographs, MigPa Vision, which were estimilited as part of the 2000 And Bermita of Art, were shot and dis branching for Art, were shot and dis branching for several installation in Branchino's Howard South Whatees and became a late for performance and photographic explocation. Some of her startler photographic series - such as Spot and Intellett Forward - sloc energed from similar installations.

While the larger scale. Arms most force it installation continues Easker's larger state that garden was in her words. "Such for transformation and enchantines" a place to recommed and treengage purpose with the creative forces of nature and the imagination." the Aright Vision series presented a most of manual matter and into each of the previous photographic series. Easier performs in front of the amment it is her body "blackerned, har misted, and abstracted, possed and powed—with warlows propsy that become works of an in trade countright.

One senses that even without the photographic inspulse Eisler would

be compelled to imbabit her installations. While much of her work deels with the human animal tension and a Uarovin an evolutionary instinct, the post - or even pre-human caracteristic fit her installations involve some hordily, and self-referential, intervention. With many of the photographs, the netual apace of the installation is dissolved using digital manipulation into pitch blackness. This turns the less that belief in its a purely conceptual spring procedure of the cast part the famile figure Busts in Styg an volution, engulfed but also excited by this entire world.

For curator Kevin Wilson, the Night Waina series potential a plicture of alarm."—A powerful budy of work the desplaces a prime i and sexual treased that flinks himmass to animals whilst at the same time masking an proteonificable sense of possible terror and death." While Eisler's images time accuss as no recommendable that doors sligh, there are post-apocal-price overtones in the charroff tree stumps alp with possible transfer.

WHILE THE LANGE-SCALE ARMOURED FOREST INSTITULINED SCANFINGES INSTITULINED CORDINATES STEERING WITHER WORDS, "A SITE FOR TRANSFORMATION AND EXCLUSIONMENT A PLACE TO RECOMMENT AND RE-ENGAGE PEOPLE WITH THE CREATIVE FORCES OF NATURE AND THE RADIOMATION," THE MODITY UNION SERIES PRESENTED A PROFIL SITUALISED MID VISIENAL ENROPMENT.



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For Easier, the key theme is exactly? "Sexsuity in at the fractions of creatistic and is in itself a mostly ear.—It can treat now the last also contributes to the exolutionary side of things. This work explores former brains Action works."

Exactly what force to imaged by Eisler's Wahr Value series to uncome to Elements of port, present and thrum's seem intensionly travel in his recipiumes and installations and the irresponding for multiput the series also encurs to here so plumping the multiput the series also encurs to here so plumping the control to the first of a divident of the first of the

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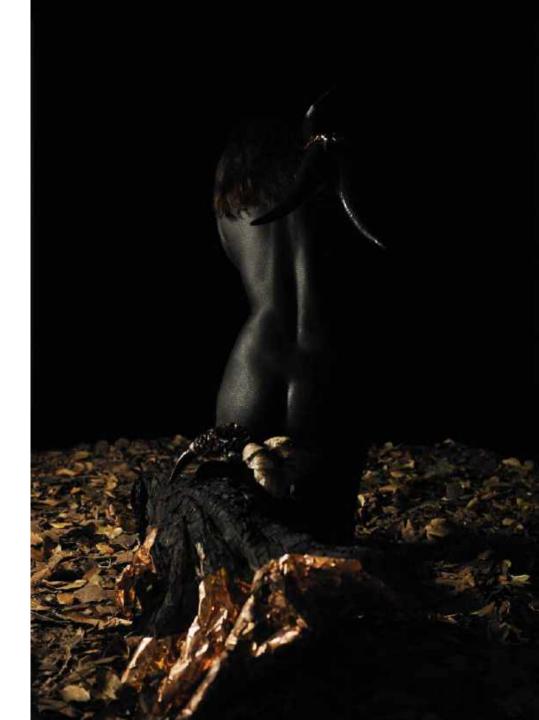














GALLERYSMITH, MELBOURNE

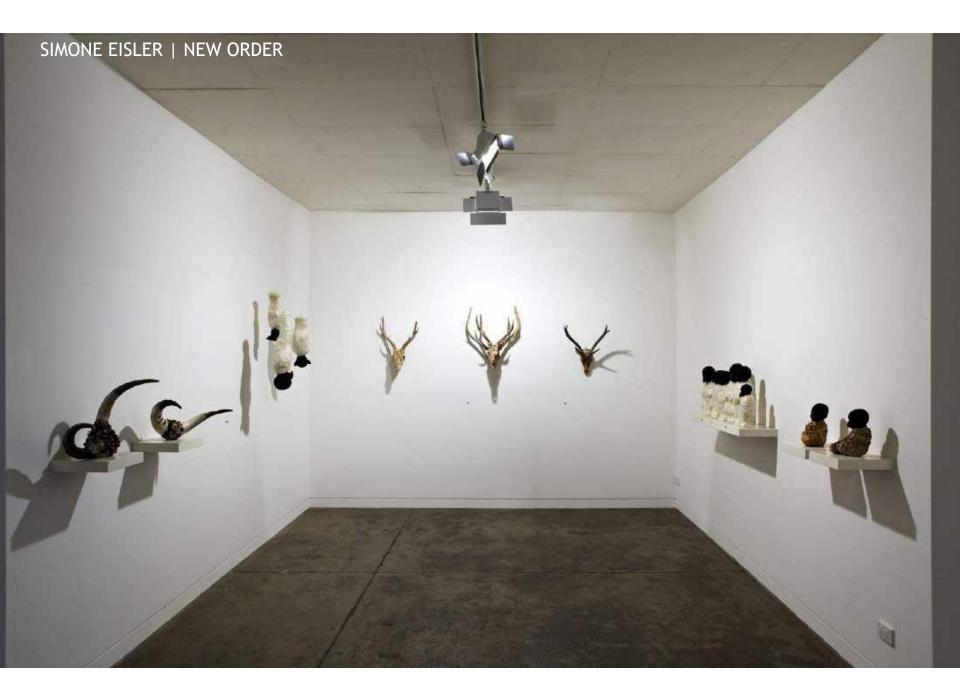
What will happen if sea levels rise and engulf low-lying tracts of land?

What will be affected if global warming raises temperatures by 3 degrees?

How will Nature evolve to deal with these environmental shifts?

Questions such as these have informed Simone Eisler's current body of work. New Order explores species' capacity to evolve in order to survive. With organic materials such as deer skulls, fish scales, snake skin and goat horn, Eisler plays with the possibility of land-dwellers being equipped to take to the sea, and diurnal creatures becoming nocturnal. Her work creates new life forms that are ambiguously terrestrial, avian and amphibious including human forms spawning fish scale skins and animal skulls bearing protective armour.

Eisler's creative spirit views death as a new beginning and an opportunity for transformation. New Order celebrates Nature's capacity to adapt to a changing world and affirms Eisler's reverence of Her power.



Installation View I New Order 2010, Gallerysmith, Melbourne























Wild Bone Rider 2010, Cow & Goat Horn, Eel and Sea Snake Skin, 55(H) x 30(W) x 13(D) m



Scaled Harbingers 2010, Barramundi scales, Synthetic Dolls, Epoxy Resin, Ilmenite, Various Dimensions



Nocturnal 2010, Barramundi scales, Synthetic Dolls, Epoxy Resin, Ilmenite, Various Dimensions



Wrapped Harbingers 2010, Synthetic Dolls, Kangaroo Raw-Hide, Barramundi Skin, Epoxy Resin, Ilmenite



SIMONE EISLER | NEW SKIN OLD CEREMONY 2010

SPIRO GRACE ART ROOMS, BRISBANE

SIMONE EISLER | NEW SKIN OLD CEREMONY

New Skin Old Ceremony draws together a new series of sculptures and a selection of works from two photographic series, Night Vision and New Skin.

In these works Eisler plays with the notion of death and reanimation in a life affirming ceremony. The sculptures literally bristle with new skins of sea shells, metal, fish skins and other natural materials.

No longer prized trophies, encrusted animal skulls, with the lingering sense of a past life, transform into an armoured and bejewelled squadron at the ready.

The skins of salmon are formed into head gear and masks, accoutrements for a kind of shape shifting and anamorphism. The works are both beautiful and dangerous, doll like and embalmed.

The photographic works perform the sculptures, playing with ritual and the clichés of pose and display as the body merges with the darkness and

the totemic and masquerading objects. The Night Vision images come from a powerful series that explores a primal and sexual thread that links

humans to animals and develops the possibility of a new kind of exoskeleton for a more highly sensitised being. The New Skins works are located in the shallow space of fashion and iconography mixing a classicism of form with a doll like effigiation.

These are troubling images, images that undermine the drive towards anthropomorphism and speak of reconnection with the animal, and a pantheistic reverence for nature but also our fears of the unknown and of a future world.

SIMONE EISLER | NEW SKIN OLD CEREMONY



Installation View I New Skin Old Ceremony 2010, Spiro Grace Art Rooms









Accoutrement 2011, Perspex box, Cured and tanned Salmon Skin, 42(H) x 34(W) x 34(D) cm















PHOTOGRAPHIC SERIES
SPIRO GRACE ART ROOMS

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New Skin series, 2010, Chromogenic Prints, 84 x 60cm











GALLERYSMITH, MELBOURNE

Underground further pursues Simone Eisler's fascination with the transformation of species over time.

Eisler's sculptural forms resemble armour and exoskeletons, mineral sedimentation and the fragmented remains of animals.

Her wrapped, masked and disintegrated creatures are like precious ancient relics and animals which have emerged from the undergrowth, both in a moment of creation and entropy.

www.gallerysmith.com.au Thursday 24 May 2012 to Saturday 16 June 2012 www.simoneeisler.com Underground continues Eisler's relentless quest to understand and explore concepts of time, space and form and above all transformation and change.

Change is a fundamental property of the universe and the concepts we construct to understand this emerge from our mental efforts to organize the changing world around us.

Underground is not only a construct for the hidden layers of matter beneath our feet and consequent layers of history but also for the human unconscious.

Underground is a series of individual works but also a series of fragments of history and evolution and possibly in sum another form of representation - a garden, a strange place, a dark corner of the mind.

Underground is a theory of everything and yet nothingness. Underground is presence and absence. Underground is a gallery exhibition and a museum display.

Look closely, the works could be relics, vestiges, remnants of an ancient forest where the trees have collapsed, everything has transformed to dust and all that is left is armour and exoskeletons.

Or are new kinds of creatures emerging even mutations, or are these the structures and objects left by unknown tribes? Are we looking at animals, humans or simply mineral forms?

Illusion aside, whatever these forms are and represent, the overwhelming emphasis is on the idea of the hidden, on absence and negative space.

Eisler's viewpoint takes in the major geological changes and movements of the sea and earth, the fossils and the human histories and rites buried in the earth. She works with animal materials but also metals. It is not surprising to learn that her family were metallurgists in the Black Forest Mountains of Germany.

Her viewpoint also tries to make sense of what we do with the relics, remnants and vestiges of what we find. How we display these clues is as much a clue as the clues themselves. Kevin Wilson 2012.























Underground Relic I 2012, Cast Alloy, 12 (H) x 10 (W) x 5(D) cm





Husks 2012, Ceramic Polymer Resin, Iron and Copper Patina, Various Dimensions

























Vestiges 2012, Ceramic Polymer Resin, Iron and Copper Patina, Various Dimensions



SIMONE EISLER | FRACTURE & ALTER SERIES 2013-2014

GALLERYSMITH, MELBOURNE & SPIRO GRACE ART ROOMS, BRISBANE

SIMONE EISLER | ALTER -

Eisler is known for her highly politically poetic exploration of accelerated evolutionary change caused by the rampant human exploitation of the earth. She generally works within the material confines of the animal kingdom, playing with the defensive armoury that animals possess – horns, shells, scales, skins etc. Conceptually in her presentation methodology, she ventures into the poetry and magic of fairy tales, hidden gardens, underwater worlds and forests.

'Alter', continues the artist's use of animal materials in the creation of new landscapes and new forms and features a number of elegant and animated wall based sculptures, made from cow horn and small animal skeletons.

Eisler has sliced cow horns into small sections and skilfully reconfigured these sections into new fantastical and impossible forms. Each new form is beautifully polished and displays a multivarious patterning and colour due to the combination of segments from a broad range of different horns.

The title of the exhibition, whilst alluding to the notion of small scale change also has darker associations with the delicate tinkering of global ecosystems and climate. Eisler literally alters the physical materials she works with and also alludes to how we alter long term natural processes. It is on both the domestic and global levels that works in 'Alter' sit.

Each sculpture extends the already sinuous form of the horn into spiralling and snakelike shapes. They move away from simply signifying the lost host of the horn or the idea of a 'trophy' by morphing ambiguously into either new hybrid creatures in their own right or forms of decorative talisman. Some of the works could be altar pieces fashioned for kings and queens of slithering snakes encrusted with jewels.

On a domestic level Eisler's sculptures combine the elegance, materiality and relationship to the body that is found in jewellery. In other words the works could be jewellery writ large. Again there is this ambiguity of positioning the works on a decorative level and as a conceptual statement.

As an installation the works hint at a species grouping, new life forms with their own etymology. While a case can be made on a domestic level for the artistic search for pure abstract form, there is no escape from the idea of a 'lived' experience. The works are presented in such a way to mimic museological display and thereby a fictional history of sorts. On a global scale they may represent the accoutrement of an unearthed past civilization but could equally be new creatures of the future that have developed in a post climate change world.

Kevin Wilson 2013



Named as the only visual artist, in last year's Courier Mail 'Fifty best and brightest Queenslanders', Simone Eisler again journeyed to Melbourne to stage her fifth solo show ALTER at Gallerysmith.

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2010 Form



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C2010 Hom, Glass Beads, Bone 11 Abort, W. 200m, D. 140m



(2011) Horn Ships Beeck Blore is Story W. Form IZ: Dom

patterning and colour due to the combination o segments from a broad range of different homs

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Essay by Keirn Wilson
Photography by Mick Richards
Courtesy the write and Gelerastists Melbourn



CONDECT COMP. GOAR. GOAR. IN JOHN W. 455 to 25 To 25



(2514) Horn, Ober Deam, Skot H. Shor, W. Phon, D. Ocea



Gallerysmith 27 Morch - 7 June 2014 Melbourne

SIMONE EISLER | ALTER



SIMONE EISLER | ALTER



Paridae 1&2 (Pair) 2014, Horn, Glass Beads, Bone, 43(H) x 30(W) (together) x 9(D) cm

SIMONE EISLER | ALTER



SIMONE EISLER | FRACTURE



SIMONE EISLER | FRACTURE







SPIRO GRACE ART ROOMS, BRISBANE

Simone Eisler's new body of small wall sculptures titled Progeny is literally that – a series of forms that have evolved from her earlier altered and transformative works. These descendants however reveal a far deeper investigation into the internal structure of natural form and growth and indeed into sculptural form itself.

On one level the seed/pod shapes that these works play with seem to burst into life; unfold bird, butterfly and flowerlike; float, fly or anchor into the earth. But this is not some reanimation of a primal life form but more an attempt to play with the fine line between inside and outside, protection and what is protected and more broadly, the visual similarities of the growth, shape and decorative pattern of both the hidden and highly visible life forms found under water, earth and in the sky.

The materials of earlier works – the horns, shells, fur, scales, and feathers, that inhabited the outside of forms or that were reconstituted as new solid forms now decorate and line an exposed inner form- a form that has been sliced or split open. Animal and aquatic shapes merge growing a fine plumage or inner coat of fur.

View a short video by Big Review TV featuring Progeny at Spiro Grace Art Rooms here: https://www.youtube.com/watch?v=6zbxuc-plr4

SIMONE EISLER: TRANSMUTATIONS

By Marisa Georgiou

Simone Eisler's opulent beings unite sixty, water and earth in transformative combinations. Copper, feather, scale and fur coll together and enimate each other in mimicry of natural patterns of growth and evolution. Progeny conceptualises benevolent hybrid beings: products of an environment of unification where the fundamental biological and historical systems that we are familiar with become distorted. In this imagined world, external textures usually for beauty and armour line forms which have been spliced and inverted; filluring the line between attraction and desirability, protection and what is protected. Reminiscent of a talisman, Eisler employs her own form of visual alchemy to combine and transfigure form and surface in uncolon distribution.

Alchemy, the medieval forerunner of chemistry is heavily concerned with the transfiguration of matter, in particular with actempts to convert base metals into gold, or to find a universal remedy. It is described by Paul-Jacques Malcun in The Encyclopedia of Diederot as "chemistry of the authiesst kind which allows us to understand extraordinary chemical operations executing at a more rapid pace those things that require a long time for nature to produce". Smillarly, Eigler has created hybrid beings whose evolution has been sped up, better suited to inhabit a mytrical utopian world where humans and their environment are cohesive and uponly integrated, her own universal remedy.

Tham interested in a new world where humans no longer create animals in their own image but are equally part of the mix; equally value able and intertwined."

Working across photography, sculpture installation and performance. Eisler maintains a hybrid and fluid practice. Each body of work draws on previous work, often directly constructed from elements of the last. She makes a soulpture, and might then photograph it, take a mould of it or perform with it, in an evolutionary process that is unrestricted by medium. The title, Progeny, is a direct reference to this process, as these works are deeper inquiries of themes that emerged in earlier series. However, the focus has shifted alightly to a more direct investigation of natural internal/external structures and recurring patterns of growth.

Ester's childhood interest in science informs these explorations of internal and external organic structure. She recalls performing inquisitive dissections in ner father's veterinary practices a memory especially pertinent when examining the crafting of Progeny. Here, Eisler bisected casts of natural skeletal forms such as shell, antier and bone, to reveal an internal cross-section. She then applied external textures, which nature originally intended for armour or attraction, and has meticulously lined internal surfaces with them in a careful process of conversion. The result is fur, scale, copper and prumage blanketing every surface; gradually merging and integrating one another.





Hybridity and fluidity, the rejection of essentialist boundaries, have grown to become unifying and utopian tools in Eisler's work. Coming from a pluralistic background brought about discussions of hybridity in her early practice, which formerly concerned issues of migration, influence, and change. These ideas later manifested as re-imagined chimeric mythologies in installations, such as Anima Requiem (2007) and remain evident in the biending of distinct animal materials in Progeny.

Eigler's visual vocabulary is therefore vest and interconnected, merging together like a museological collection or wunderkammer (cabinet of curiosities), places of natural and historical re-contextualisation where the familiar and unfamiliar intermingle in a complex visual exchange. Stylistic allusions to the gothic, European folk art and occult phenomena also permeate the work. These visual markers are a residue of her German and Romanian her laue, however they are never directly referenced. Also rejecting directness of interpretation by fabricating her own ambiguous forms, fisier allows space for supponsedus understandings.

There is a bodily nature to these forms: an imperfect symmetry and tactility emerges from the wall, whilst tendrils and limbs grow in organic configurations across it, imbuing them with slow movement and sexuality. These opulant and benevolent beings openly invite us to gaze at their sumptuous interiors, instead of armouring and camouflaging themselves, abounding with fecundity yet deeply vulnerable. In this imagined world, natural evolutionary systems and foundations are subverted the aquatic and terrestrial are combined, coverings used originally for armour and camouflage become adornment. The most decorative natural membranes that we usually desire for our own beautification have been kept solely for the internal surfaces.

Like alchemy, these works allow a new visceral understanding of the natural world, and our relations to it, through the combination and transformation of materials, a new speculative philosophy. Though these natural forms have been cast, bisected and then reconstructed, there is no sense of the macabre, only sublime chemistry and talismanic power, it is Eigler's visual-alchemical poetics that allow such an explorative and scientific methodology to produce works that are so mystical in nature.

- Paul Jacques Maloum 'Alchemy.' The Encyclopede of Dicerct's d'Alembert Collaborative Translation Project Translated by Lauren Yoder Ann Arbor: Michigan Publishing, University of Michigan Library 2003, http://hithpandle.net/2027/spo.dki2222/0000.057 (accessed Blane 21, 2015); Originally published as "Alchimile" Encyclopedile ou Cathorinaire raisonné des sciences, des ants et des méters, 1 248-249 (Paris, 1231).
- Owen Craven, Process Simone Eister, Artist Profile Mag. 2011 «http://www.simoneesier.com/ubioads/PDFS/WEDIA%/CARCHIVE/ArtistProfileWag. 2011. Bislerptib.
- Kevin Wilson, 'Simone Eisler The Armoured Forest 2/4/39 eritts://www.simoneeisler.com/upipads/PDFS/VEDIA%20490HIVE/APC. Biennial. 2009 Jnvite. Bisier, WEB bdb-
- Genealogical research in charch records whilst travelling in Pomania in 2011 indeed revealed the majority of Eisler's family had listed their occupation as metallurgistic (Personal communication with the artist, 23 June 2015).

Left Image: Stoom SVin, 2016 Above maps: Plume Shell 2015





Fur-Tendril 2015, Copper, Kangaroo fur, Feathers, Epoxy Resin, 25(H) x 48(W) x 12(D) cm





Float-Flower 2015, Copper, Feathers, Barramundi scales, Epoxy Resin, 67(H) x 36(W) x 17(D) cm





Flutter-Flower 2015, Copper, Feathers, Epoxy Resin, 57(H) x 23(W) x 13(D) cm















SIMONE EISLER | ALLURE 1000 Furs Series 2014

COMMISSIONED FOR BUNDABERG REGIONAL GALLERY AS PART OF THE LITERARY NOTIONS EXHIBITIONS

SERIES

CURATED BY TRUDIE LIEGO

SIMONE EISLER | 1000 FURS

In 2011 Bundaberg Regional Gallery commissioned 6 artists to respond to a piece of public literature as part of an exhibition series titled Literary Notions.

The Grimm fairy tale All Kinds of Fur or sometimes translated as Thousandfurs was the stepping off point for my installation Allure. My aim was to not literally translate this story into a visual image or story but to intertwine some of the fairy tale's themes with my own artistic concerns.

Many of the Grimm fairy tales deal with the idea of transformation and change for a good moral purpose, especially via a journey or the interface of a forest. In All Kinds Of Fur the female protagonist uses natural disguise to transform herself in order to escape incest ('the unnatural') and then cleverly unravels that disguise to attract and win the Prince. (the so-called normal or natural state of affairs).

In my previous installation practice I have explored the transformation of the human into the animal, and located this transformed creature - whether it be a sculptural remnant of an animal, a significant item of clothing such as a cloak made from exoskeleton material, or myself in disguise - in a forest or garden. For me transformation takes place because of the need of creatures and humans to evolve with heightened protective armour in a new harsh post climatic change world. Conversely this armour masks an underlying sexuality heightened by ritual. In my practice as a female artist the words armour and amore come closer together as I play with the dichotomy of protection and attraction.

In Allure, I employ the doll in place of the single female protagonist. The doll is a potent symbol of the way in which women are socialized into being the carer/nurturer but also the object of beauty. The dolls in this installation are a splintered representation of the archetypal princess. These dolls are not simply in disguise but transform into positive figures of the forest without specific gender. They may be camouflaged as part of the forest but they are also its protectors and they mask the deeper sensuality and allure of the forest and of nature.

Installation Photography Credit: Brad Marsellos Sculpture Photography Credit: Brian Hand Wallpaper Design Credit: Daniel Sala



Installation View I Allure 2014, The Vault Artspace, Bundaberg Regional Gallery, Mixed Media, Wallpaper, Leaves & Sound Piece









1000 Furs II 2014, Fox Fur, Feathers, Glass Beads, Synthetic Doll, 45(H) x 14(W) x 14(D) cm





1000 Furs III 2014, Feathers, Glass Beads, Synthetic Doll, $43(H) \times 19(W) \times 14(D)$ cm





1000 Furs IV 2014, Deer Fur, Shells, Salmon Skin, Glass Beads, Synthetic Doll, 37(H) x 14(W) x 12(D) cm





1000 Furs VI 2014, Shells, Fox Fur, Salmon Skin, Glass Beads, Synthetic Doll, 1000 Furs V 2014, Shell, Feathers, Fox Fur, Snake Skin, Glass Beads, Synthetic Doll, 35(H) x 13(W) x 10(D) cm 35(H) x 15(D) cm





1000 Furs VII 2014, Barramundi Scales, Kangaroo Fur, Deer Antler, Glass Beads, Synthetic Doll, 76(H) x 16(W) x 12(D) cm



1000 Furs VIII 2014, Kangaroo Raw-hide, Deer Antlers, Kangaroo Fur, Glass Beads, Synthetic Doll, 76(H) x 19(W) x 13(D) cm





1000 Furs X 2014, Leather, Feathers, Snake Skin, Glass Beads, Synthetic Doll, 76(H) x 19(W) x 13(D) cm



Tradition Now:
Contemporary Views of Family History
State Library of Queensland

Simone's family heritage traces back maternally to Holland, including settlement in Indonesia, and paternally to Transylvania (with strong links to Germany and Hungary), Denmark and Ireland. All of her forbears journeyed by sea to come to Queensland from places suffering from war or other hardship. Many settled in regional Queensland - Charters Towers, Innisfail and Townsville, whilst others made Brisbane home. The careers of family members ranged from farmers, chemists, veterinarians, doctors, to engineers, inventors, performers, poets and businessmen.

Simone's deep interest in family history stemmed from the challenge of understanding the journey of her father's father, Albert John Eisler, who came to Australia from Europe in 1926 to join older brother Joseph who had arrived in 1909 and set up a plumbing business. He registered numerous patents including the glass cistern float in the late 1930's. Albert died in 1945, when Simone's father was only 4 months old. Albert's wife Cecilia was heartbroken. It was only after her death in 1981 did the family discover a stash of letters, many unopened, from Albert's brothers and sisters - from Romania, Hungary and the United States after the first and second world wars. The letters piqued Simone's parents' interest and they journeyed twice to Romania during the reign of the Communist dictator Ceausescu to find out more about the family, only to be followed by secret police, one of whom turned out to be a relative. Simone likewise has journeyed twice to Romania in recent years.

There are many stories to be had in families with such a rich and diverse heritage but for Simone the fascination with Albert and Cecilia revolves around the combination of their creative/inventive and theatrical/artistic talents and how it relates to her own artistic practice. Albert patented a number of plumbing items including the glass cistern float after arriving in Brisbane, whilst Cecilia performed at the Princess Theatre and wrote a column for the Courier Mail. Albert Eisler established the Syphonia company in Brisbane and ran a plumbing business called Master Plumbers in Woolloongabba. With Float, her work in Tradition Now, Eisler directly references the 'making' history in the family but also how families grow organically and the inability of display/containment methodologies to fully capture the full stories of family history.



Float 2016, Glass Cistern Floats, Copper, Photographs, Led Light and mixed Media

• View a short 3 minute interview with the artist discussing the making of her installation Float, created by film maker Sarah Scragg here: https://vimeo.com/168563410









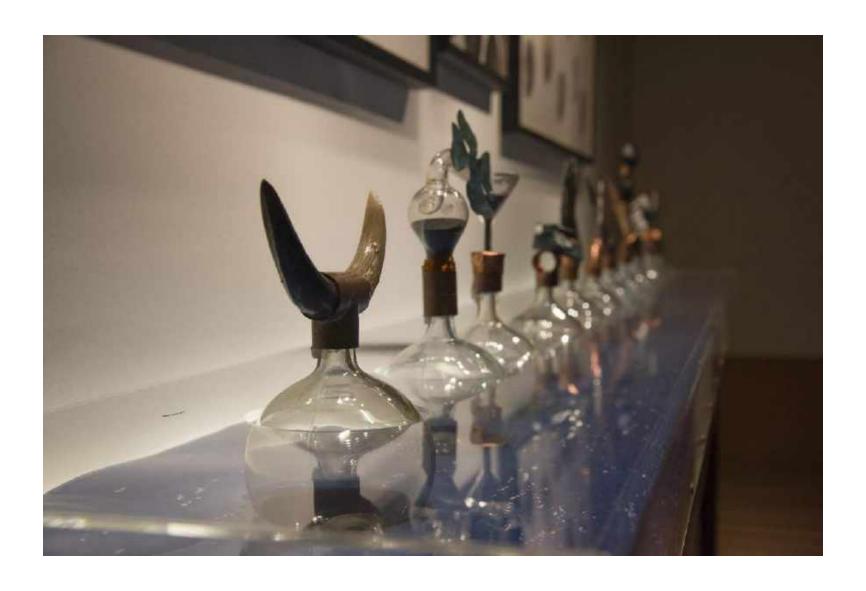


Float 2016, Glass Cistern Float, Copper, Silver Indonesian Spoons, Glass Beads











EFFLORESCENCE SERIES 1999

EXHIBITED AS PART OF 'HOME', SMITH AND STONELY GALLERY, BRISBANE 1999, AND 'UNDER CIVILIZATION', GYMPIE REGIONAL GALLERY, 2018

UNDER CIVILIZATION

Simon Davidson, Jo D'Hage, Richard Dunlop, Simone Eisler, Catherine Gomersall, Kim Guthrie, Joy Ivill, Mick Richards.

Curator Kevin Wilson





Installation View I Efflorescence 2018, Crepe Paper, Thread, Ink, Various sizes within 30 x 25 x 10 cm



Spot Series I 1996, Chromogenic Prints (reprinted on aluminum), each 300 x 400 mm









SIMONE EISLER | ALLURE 1000 Furs Series 2018

VERSION 2 AS PART OF BEYOND REASON EXHIBITION

QUT Art Museum





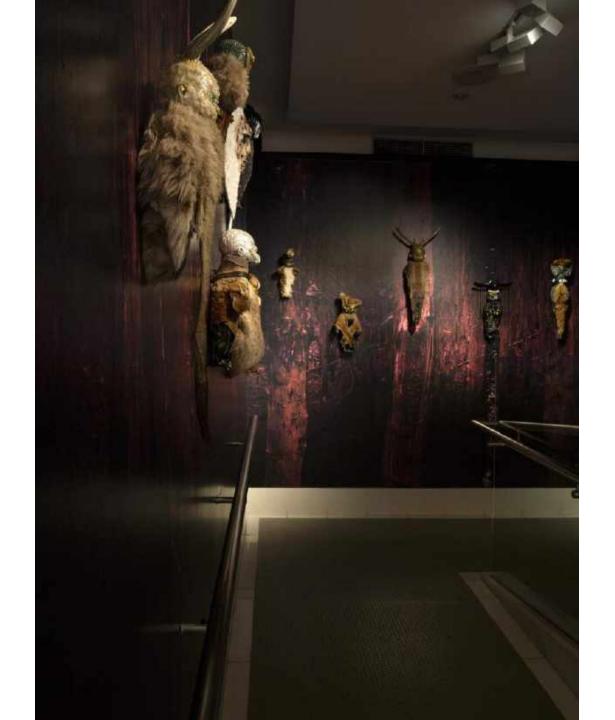
Installation View I Allure 2018, QUT Art Museum, Mixed Media, Wallpaper, Leaves & Sound Piece



























1000 Furs XI 2018, Bones, Chain, Feathers, Glass Beads, Synthetic Doll, $51(H) \times 32(W) \times 13(D)$ cm

1000 Furs XIV 2018, Bones, Fur, Feathers, Shells, Verdigris Patina, Glass Beads, Synthetic Doll, $60(H) \times 19(W) \times 14(D)$ cm



1000 Furs XV 2018, Barramundi Scales, Rabbit Fur, Verdigris Patina, Bones, Glass Beads, Synthetic Doll, 70(H) x 28(W) x 19(D) cm



1000 Furs XII 2018, Feathers, Shell, Fabric, Salmon Skin, Glass Beads, Synthetic Doll, $60(H) \times 23(W) \times 18(D)$ cm





1000 Furs XVI 2018, Barramundi Scales, Cow hide, Feathers, Ilmenite, Glass Beads, Synthetic Doll, 40(H) x 65(W) x 12(D) cm

1000 Furs XII 2018, Fur, Bone, Rust Patina, Raw Hide, Glass Beads, Synthe Doll, 37(H) x 25(W) x 11(D) cm

SIMONE EISLER | SELECTED ADDITIONAL WORKS



SALMON SKIN WORKS

DEVELOPED DURING GOZO CONTEMPORARY RESIDENCY IN MALTA
(2010)







SIMONE EISLER | SALMON SKIN WORKS





BRONZE EDITIONS



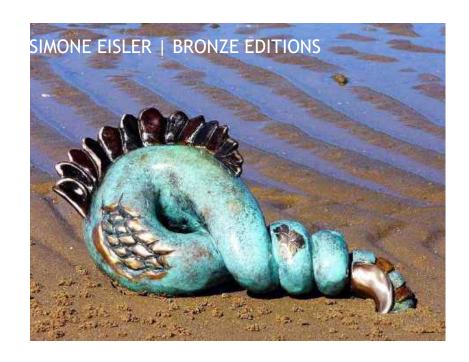
























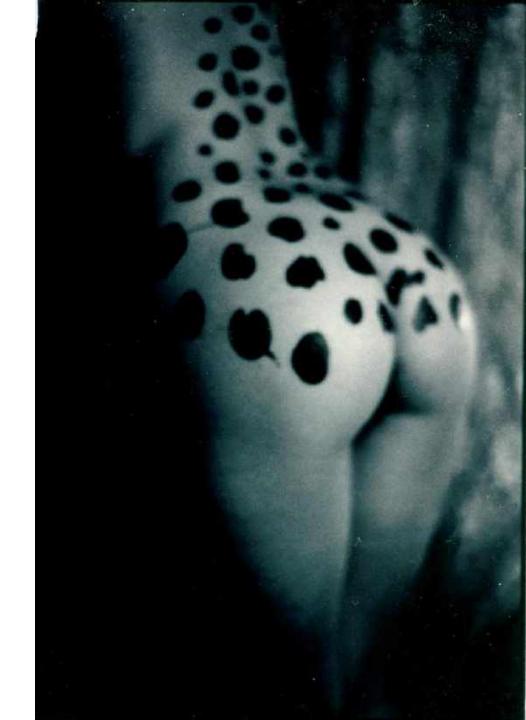


Float-Flower 2015, Copper, Feathers, Barramundi scales, Epoxy Resin, 67(H) x 36(W) x 17(D) cm

SIMONE EISLER | SPOT SERIES 1996

PHOTOGRAPHIC SERIES

SIMONE EISLER | SPOT SERIES





SIMONE EISLER | CURRENT WORK IN PROGRESS

A developing focus of Simone's practice is the integration of family and cultural histories into what she terms 'wearable landscapes'. Closely linked to her focus on evolution and adaptation in nature is Simone's emerging examination of cultural diaspora and sociocultural transformations.

Simone is currently working on a drawing series and sculptural body of work exploring 'spines' as a central core and structure. Other visual and thematic elements she is currently exploring include mapping, fingerprints, growth lines and tension between internal and external anatomy.

She is also developing a new photographic series, completing several public art commissions and preparing a sculptural garden installation for her solo exhibition at Noosa Regional Gallery.



SIMONE EISLER | SELECTED CATALOGUES AND MEDIA LINKS

- Art Guide Australia: Beyond Reason: Review: Louise Martin Chew, 2018: https://artguide.com.au/beyond-reason-exploring-the-logic-of-the-imagination
- Arts Hub: Beyond Reason: Review: Gina Fairley, 2018: https://visual.artshub.com.au/news-article/reviews/visualarts/gina-fairley/review-beyond-reason-qut-art-museum-256986
- Brisbane News: Shock Value: Beyond Reason: Review: Phil Brown: https://issuu.com/brisbanenews/docs/issuu_nov28/14?ff&e=28809829/66011934
- State Library of Queensland Digital Story: Artist Interview: https://vimeo.com/168563410
- Catalogue: PROGENY: Spiro Grace Art Rooms. By Marisa Georgiou: PDF
- Photofile Magazine: Debut: Garden of Earthly Shadows: Maurice O'Riordan: PDF
- Artist Profile Magazine: Process: Owen Craven: PDF
- Catalogue: Mythopoetic: Women Artists from Australia & India: Griffith University Art Gallery: PDF
- Catalogue: Underground, Solo Exhibition, Gallerysmith, Melbourne, 2012: PDF
- Catalogue: Churchie Emerging Art Prize 2011: PDF
- Brisbane News: Churchie 2011: PDF
- Art Monthly Magazine: Gondwana for Girls: Marnie Dean: PDF
- Artlink Journal: Dealing with the Past: Arc Biennial 2009: Carol Schwartzman: PDF
- Catalogue/Invite/The Armoured Forest: 2009 Arc Biennial of Art: PDF
- News article: Public Art Commission: Kin Kin, Queensland: PDF
- News article: Public Art Commission: Marcoola, Queensland: PDF
- Catalogue Essay: Alter, Solo Exhibition, Gallerysmith, Melbourne, 2014: PDF
- Catalogue Essay: Progeny, Solo Exhibition, Spiro Grace Art Rooms, Brisbane, 2015: PDF
- ABC News article: Solo exhibition Allure, Bundaberg Regional Gallery: PDF
- News article: Fairytale brought to life, Solo exhibition Allure, Bundaberg Regional Gallery: PDF
- Courier Mail: Queensland's Best and Brightest People 2013: PDF

SIMONE EISLER | CONTACT DETAILS

