

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 10 solo exhibitions in Brisbane and Melbourne since 2008. Her work recently featured in *Curios* at the Queensland Museum (2017), 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 - Accoutrement* in the Churchie National Emerging Art Prize (2011). Eisler has also completed several arts residencies including: Karawath Forest, Brisbane City Council; Art in the Grasslands, Tambo/Central Queensland (2012); Gozo Contemporary, Malta (2010) and Cite Internationale des Arts, Paris (2008). Her latest solo exhibition *Atlas of the Human Heart* showed at Noosa Regional Gallery and she will be featured in *New Woman*, an upcoming showcase of landmark female artists from the past 100 years of Brisbane's history at the Museum of Brisbane, September 2019.

PUBLIC ART EXPERIENCE

Whilst her broader art practice (from fine art gallery practice to public art practice) deals with the idea of physical and natural transformation, her public art practice is first and foremost site specific. It is inspired by the natural and urban aesthetic elements of the site, as well as drawing on the site's function and historical past. There is a balance between robust materials and a sense of elegance and beauty. She works with patterning and form enhanced by lighting but also offers an artwork that says something about the social use of place. During the last 14 years Eisler has completed a wide variety of public artwork including permanent and temporary activations within parks and gardens, urban pedestrian corridors and streetscapes and bridge under crofts. She aims to create iconic works.

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); Sunshine Coast Council (Marcoola); Noosa Shire Council (Kin Kin); 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 is currently completing a public art commission for Place Architects at North Harbour, QLD as well as a sculptural bronze seat for the Mater Hospital, Brisbane.

SIMONE EISLER | COMMISSIONS

SENTINEL 2014, Glass Ceramic Tiles, Mirrored Stainless Steel, Lighting, Water Sensors, 6000 (H) x 6000 (W) (Canopy) x 135 (D) (Trunk) cm



Client: Gladstone Port Corporation | **Location:** East Shores Maritime Precinct – Water Park | **Curatorial:** iAM Projects | **Fabrication:** Albert Smith Group/the Artist

An interactive sculptural artwork, Sentinel is essentially about balance but also a celebration of life in the region. It is a jewel in the crown of what Gladstone has to offer. Whilst it provides shade and water play interactivity, it mirrors the life around it and allows the imagination a place to soar.

The piece was inspired by maritime, aquatic and industrial imagery, as well as the history and geography of Gladstone. In developing a concept, the artist explored the colours and micro geometry of coral, shells, sea urchins, crustaceans, star fish and the surfaces of these creatures, including the scales of fish – particularly their iridescence.

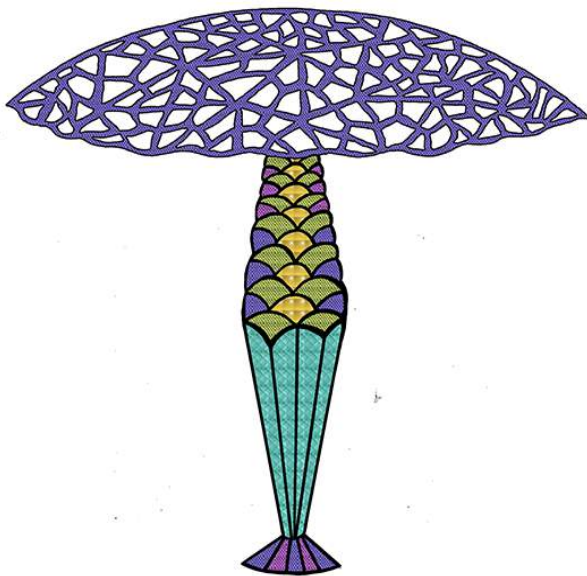
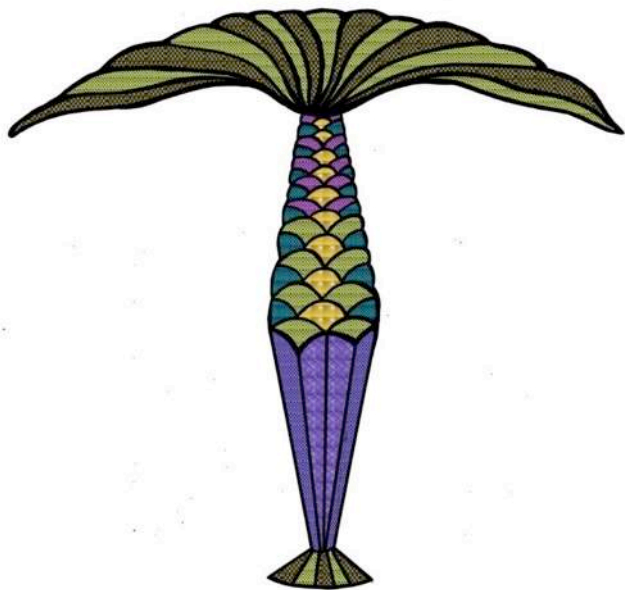
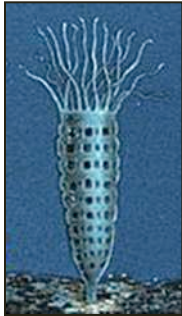
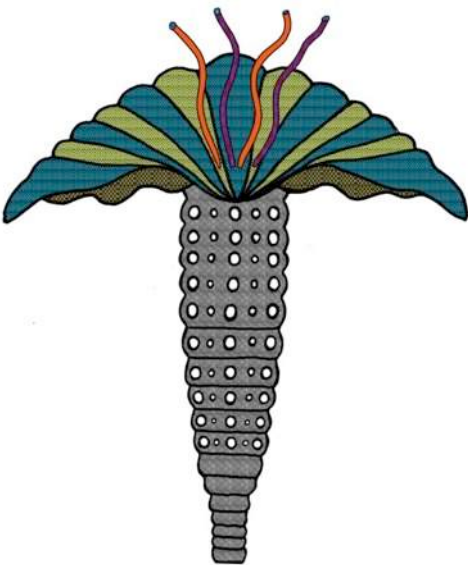
Another element that was central to the artwork was the theme of reflection, not only in terms of light reflecting off the water but also the idea of a community reflecting and communicating the links between family, culture and history.

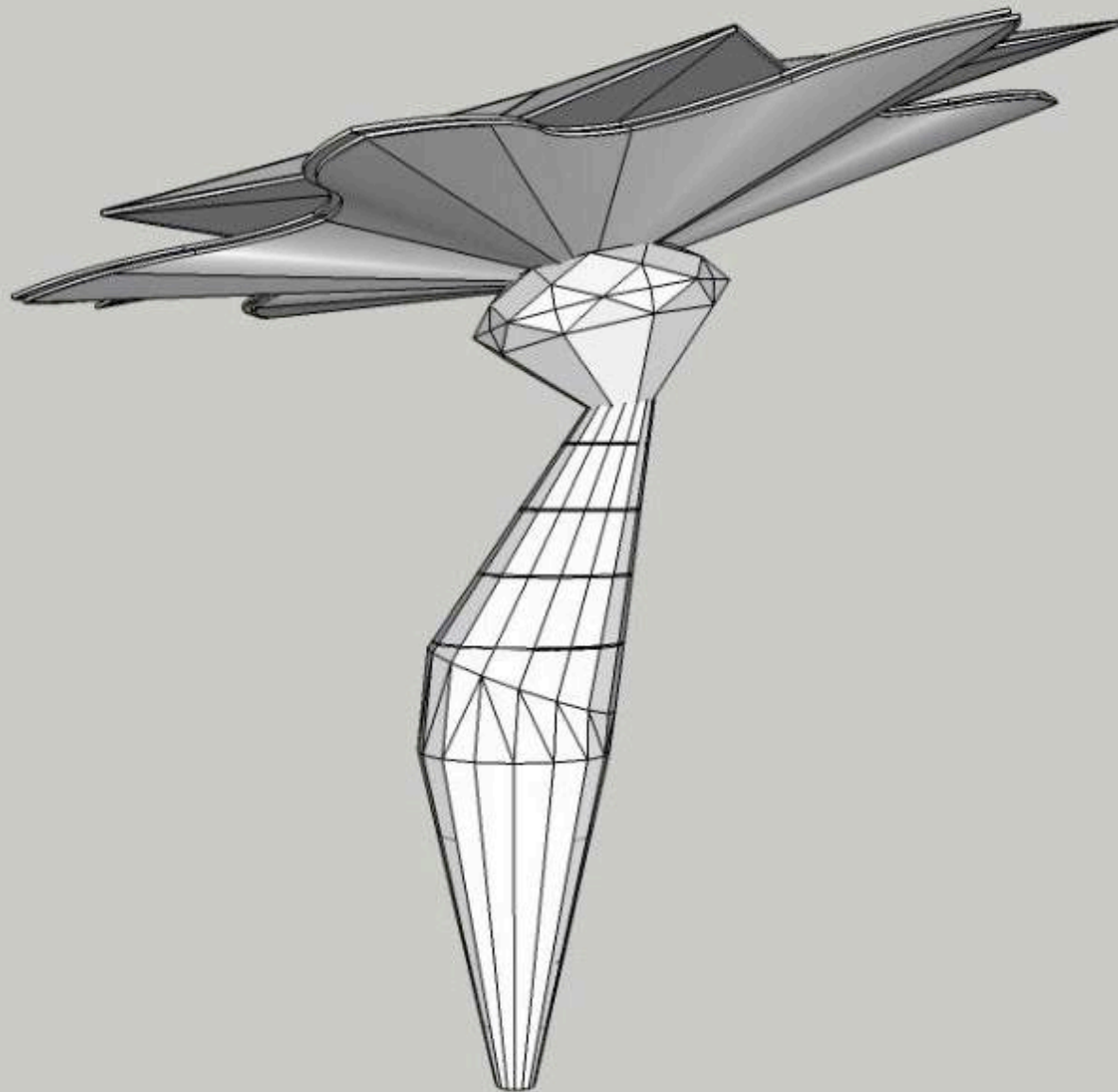
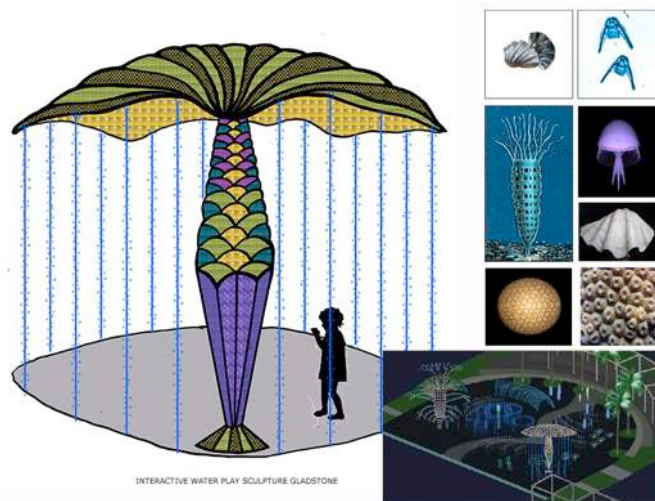






Early Concept Sketches















SIMONE EISLER | COMMISSIONS

EFFLORESCENCE 2018, Cast Bronze, Jarrah Hardwood, .7 (H) x 2 (W) x 1.4 (D) m

Client: Mater Hospital | **Location:** Mater Mothers, Brisbane | **Fabrication:** Perides Art Foundry and the Artist

Florescence is a benevolent, alive and organic artwork that celebrates the precious gift of new life. Vine like structures coil like tendrils and flow from a stylized central flower embossed with baby footprints. Marrying science, art, and nature, references were drawn from historic architectural features of Mater including archways and stained glass windows, the human reproductive system and local flora. Designed and hand crafted by the artist and captured in bronze; the rich, fecund and fertile design form physically envelops its occupants and aims to creatively nurture their imagination.



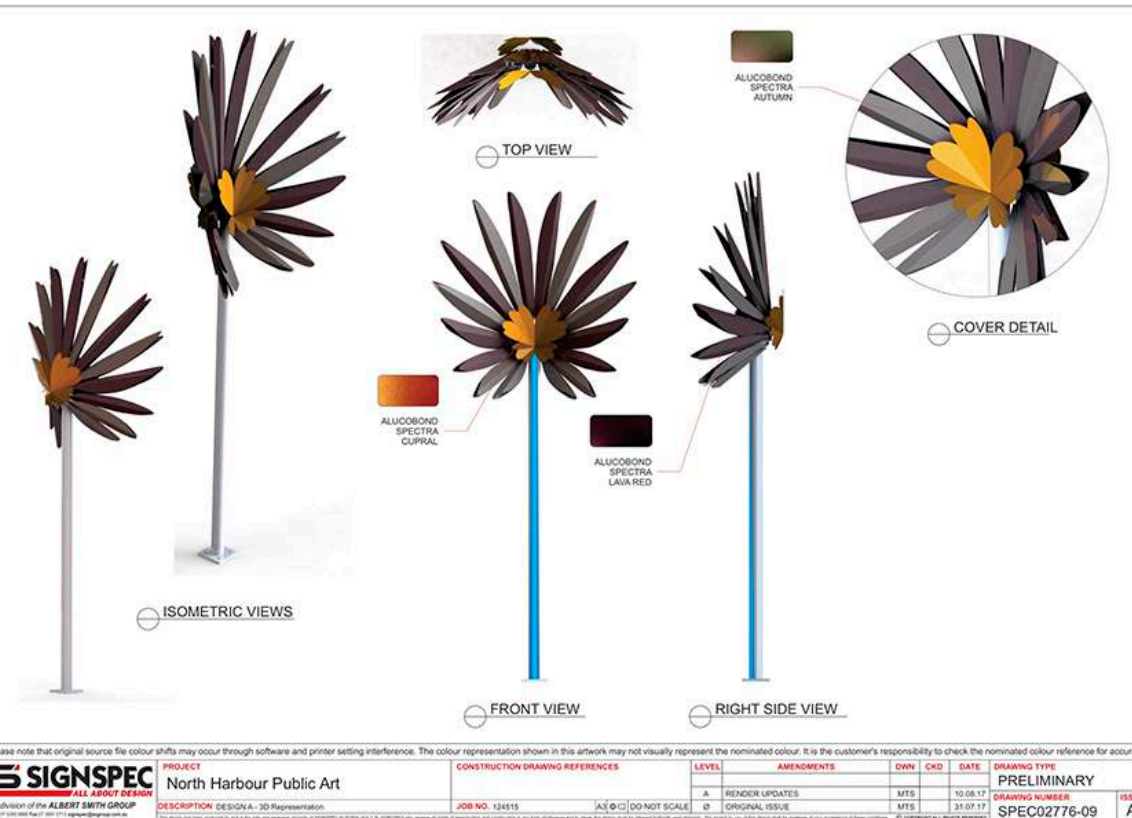
SIMONE EISLER | COMMISSIONS | WORK IN PROGRESS

SOAR 2017, Aluminum Composite, Powder Coated Steel, 400 (H) x 120 (W) x 150 (D) cm

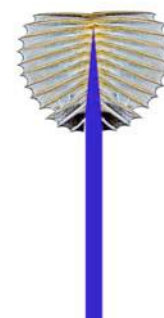
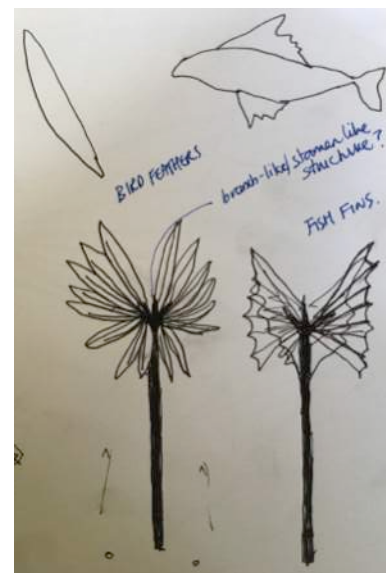
Client: Place Architects | **Location:** North Harbour, Morayfield | **Fabrication:** Albert Smith Group and the Artist | **Description:** Entry markers to Northern and Southern parks

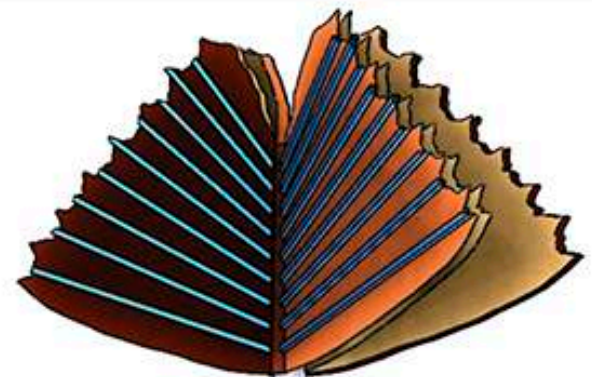
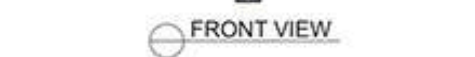
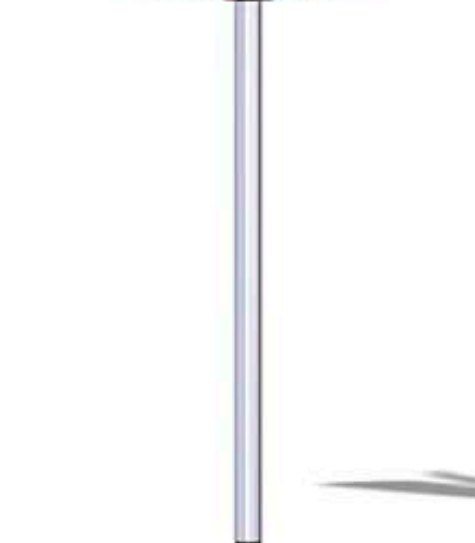
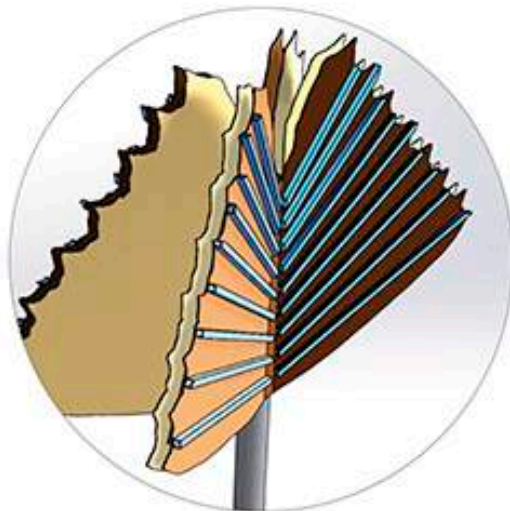
Soar is one of two sculptures, which celebrate the emerging and growing community of North Harbour. Each sculpture is inspired by the natural environment of the area, particularly the river, and the open sky. On a more metaphoric level the sculptures explore the movement of birds and fish as a way of celebrating a lifestyle of natural discovery, connection to nature and growth. The movement of the river flows to the top of each sculpture coming to fruition in a flowerlike form that represents the new life force of the North Harbour community.

These works are currently being fabricated and awaiting final installation and landscaping.





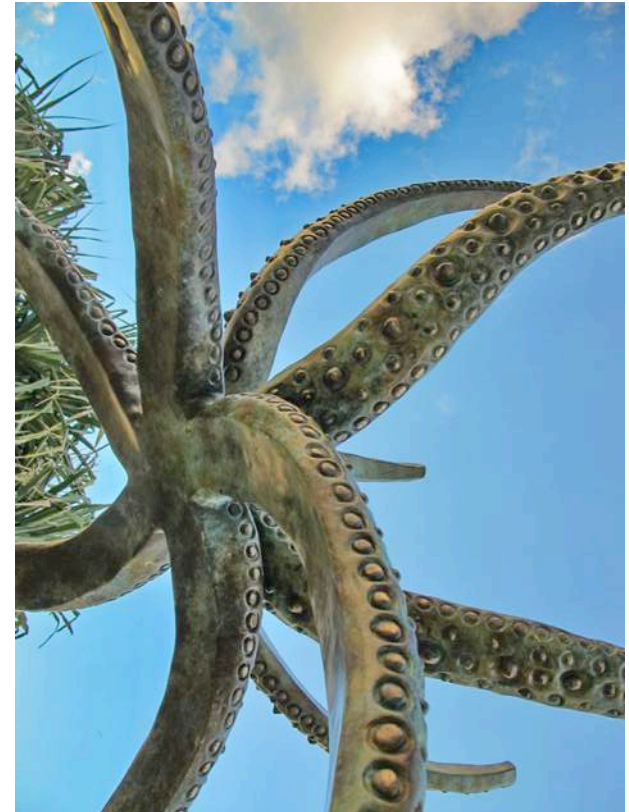




PROJECT	CONSTRUCTION DRAWING REFERENCES	LEVEL	AMENDMENTS	OWN	CKD	DATE	DRAWING TYPE	
North Harbour Public Art							PRELIMINARY	
DESCRIPTION DESIGN A - 3D Representation	JOB NO. 124515	A/E/C DO NOT SCALE	0 ORIGINAL ISSUE	MTS		28-07-17	DRAWING NUMBER SPEC02776-07	ISSUE Ø

SIMONE EISLER | COMMISSIONS

PORTAL 2013, *Bronze*, 200 (H) x 180 (W) x 180 (D) cm



Client: Sunshine Coast Council | **Location:** David Low Way Streetscape, Marcoola | **Fabrication:** Perides Art Foundry and the Artist

Description/Project: Sunshine Coast Council Public Art Program

This iconic work is one of a series of bronze art works celebrating the coastal and beach life of Marcoola – by linking the aquatic with the urban. *Portal* complements other interactive works scattered throughout the pedestrian strip and Village Green, collectively referencing the near-by beach, it's rock pools and their micro-worlds. Fabricated in bronze, the accompanying clustering sphere/hybrid forms feature intricately carved patterns inspired by marine life and the ocean. *Portal* acts as a signature marker/ tourist photo opportunity and climbing delight for children.















Art work Title: MYTHICAL CREATURES **Year:** 2002

Medium: Gilded White Gold leaf on 22 laminated glass panels.

Dimensions: ranging from 600 x 800 mm to 1800 x 600 mm

Location: 175 EAGLE STREET, BRISBANE

These two-dimensional wall panel designs are inspired by research of significant flora and fauna that previously inhabited the Brisbane River and those that remain in existence today. Each hybrid 'mythical creature' is a mixture of flora and fauna elements, including bat's wings, bodies of wild bees, cockatoo crests as well as parts drawn from other local species. The 22 designs were individually stencilled in gold leaf onto glass, then laminated with another glass panel and bolted onto the granite wall.

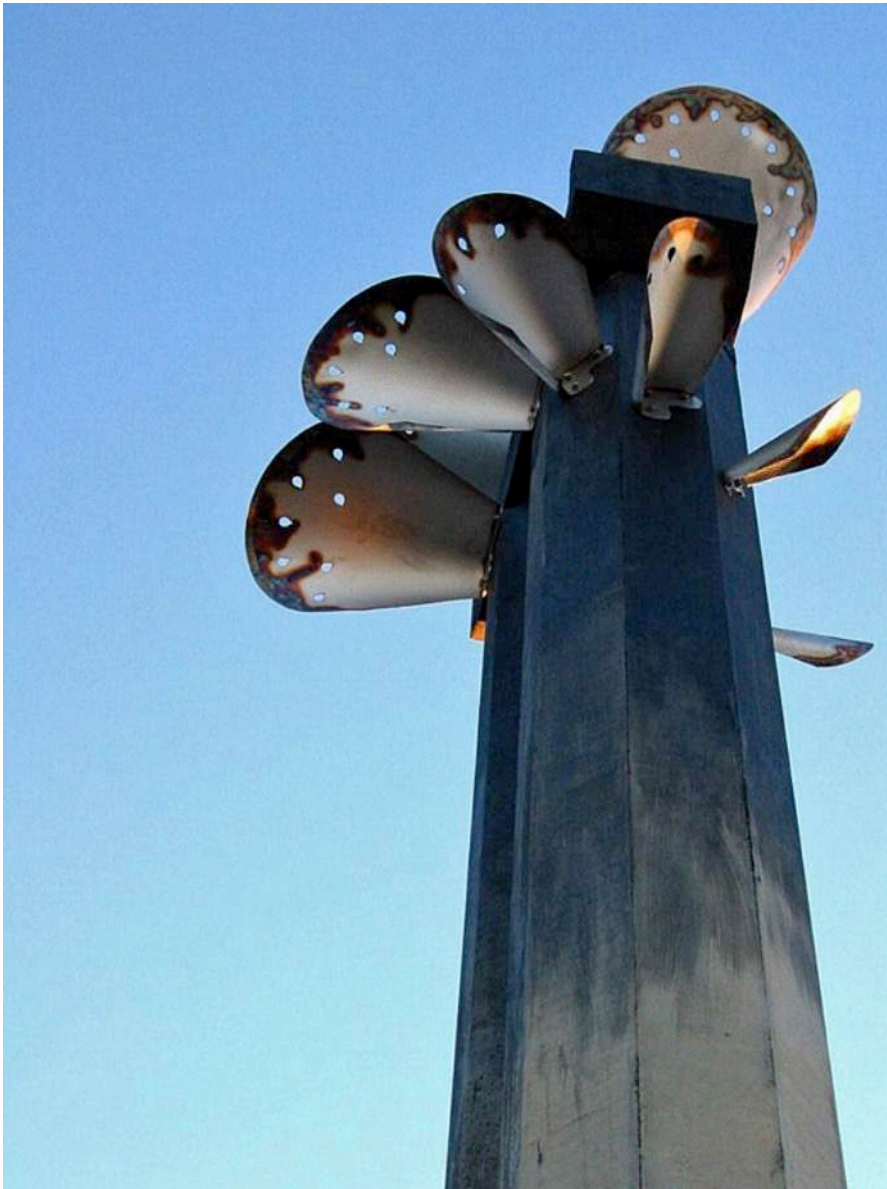
The works meander along the wall and through a pedestrian corridor towards the river and allude to ongoing evolutionary possibilities for Nature. Each design is gilded in gold, silver and lemon gold leaf and the luminous quality of the gold surface and glass reflect and compliment aspects of the buildings architecture.











Artwork Title: *Morning Glory*

Year: 2005

Medium: Patterned and burnished Stainless Steel

Dimensions: 8.3 x 1.5 x 1.2 m

Client: Brisbane City Council

Location: Rocks Riverside Park, Seventeen Mile Rocks, Brisbane

Fabrication: Concept Stainless and the Artist

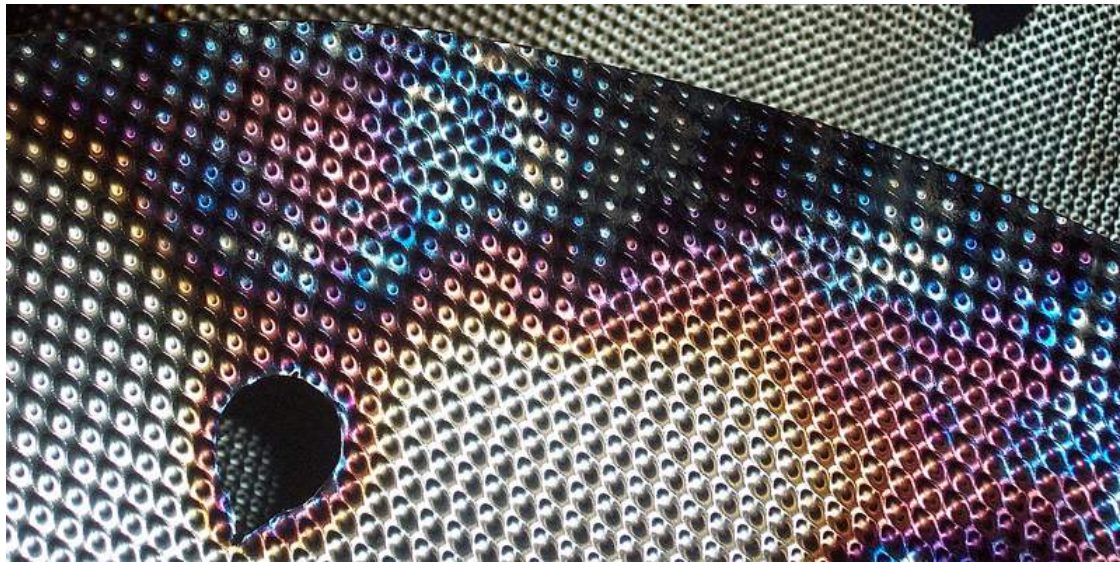
Morning Glory serves as a mythical 'Guardian' for Rocks Riverside Park. The park's industrial history as the former Queensland Cement site is evidenced by two cement pilons (c1930). These pilons supported a conveyor belt used to transport coral from Moreton bay to a mill, where it was crushed to make limestone.

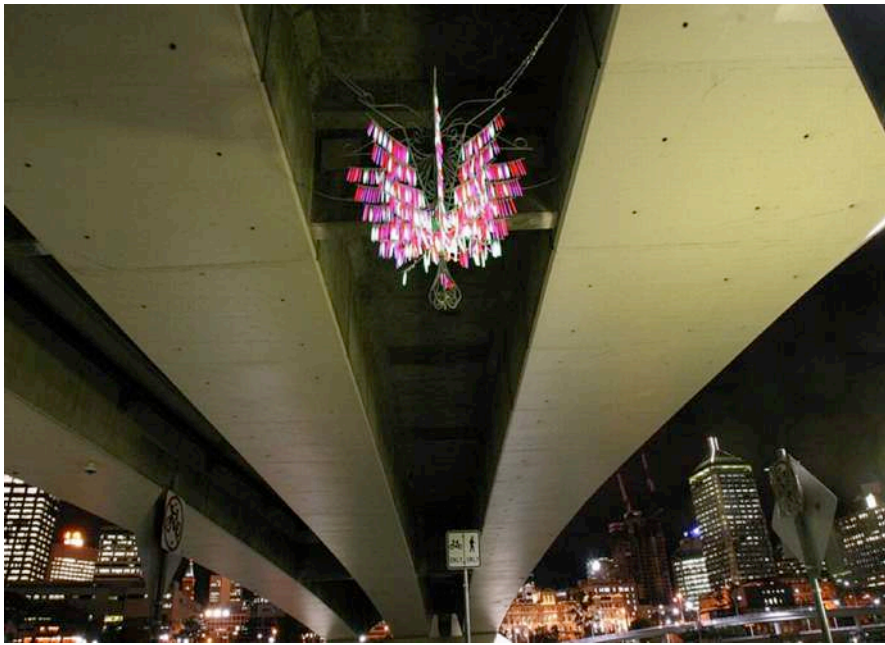
I worked with Landscape Architects from Brisbane City Council to create a vision for the park that was evocative of 'Nature conquering Industry'.

The significance of the Brisbane River; the leftover landscape; prehistoric inhabitation; the freakiness yet reality of the 'gill and lung' breathing creature - the Qld Lungfish - and the natural spiralling symmetry found in coral and shells, were inspiration for this work.









Artwork Title: *Dining Room*

Year: 2005

Medium: Wrought Iron Chandelier, glow paint, 1000 glow sticks

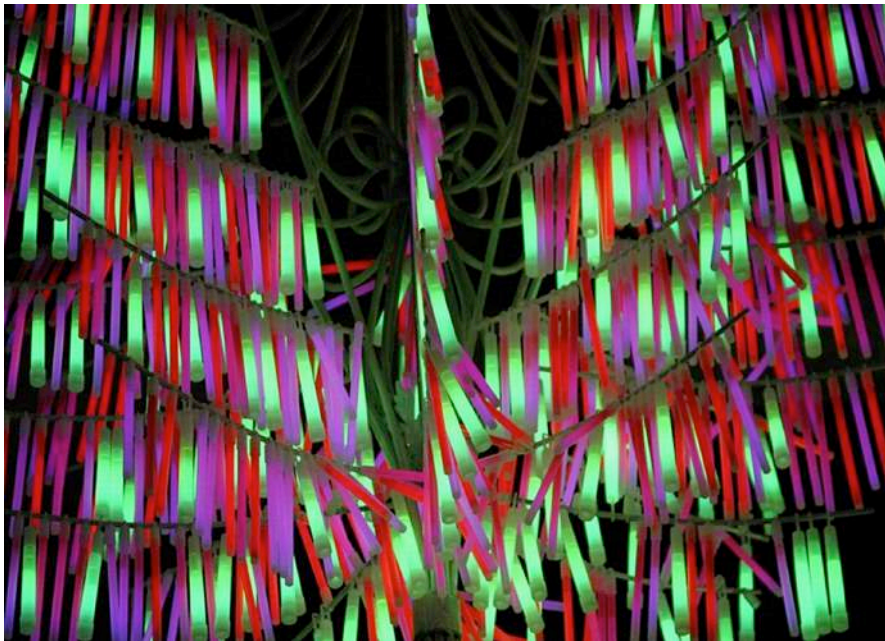
Dimensions: 1.8 x 1.5 x 1.5m

Client: S-lab / QUT, Brisbane City Council, QCA, Griffith University (partner)

Location: Beneath Queen Victoria Bridge, Brisbane City, Queensland,

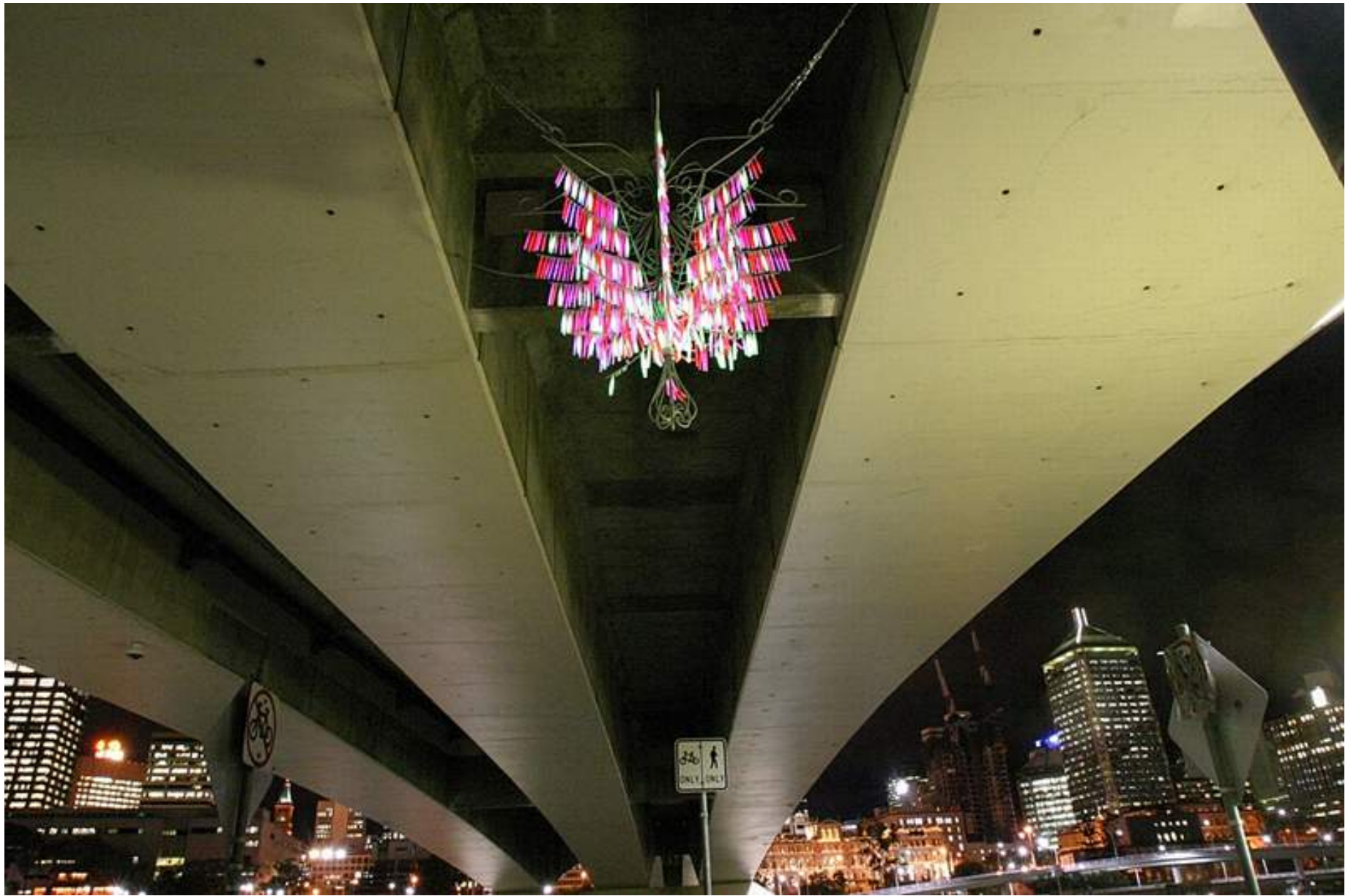
Description/Project Name/Conceptual Statement: Collaborative Temporary Public Art Project (in collaboration with Andrew Steen/student architect)

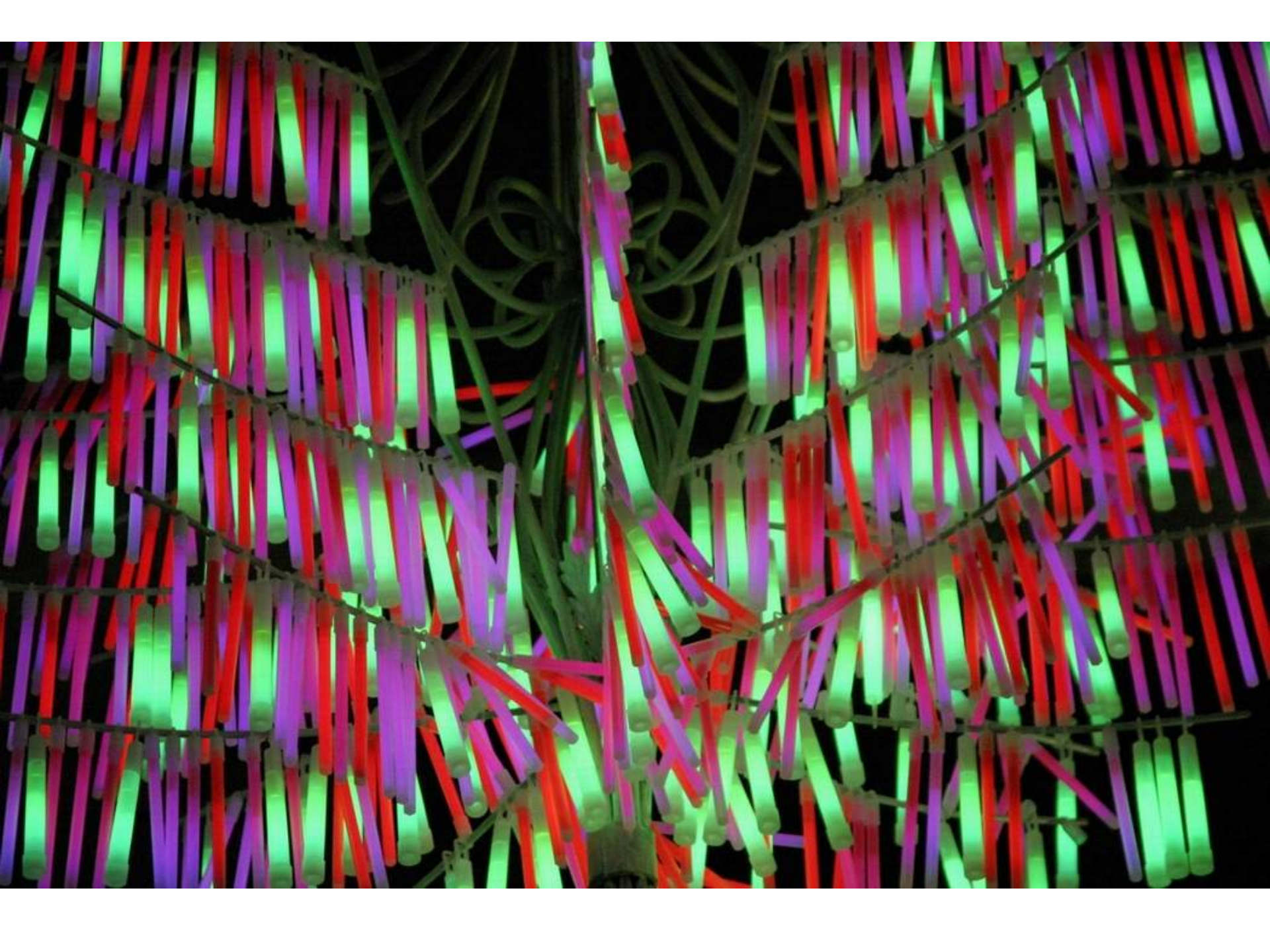
One-month exhibition project



The design for this chandelier was inspired by the original street lamp designs of the 1893 Victoria bridge. Significant architectural history has been lost with the collapse of two bridges prior to the current structure. The commissioning project specified a work that responded to a significant pedestrian site within Brisbane City. I chose the Victoria Bridge and aimed to comment on the extreme differences in human occupation of the undercroft of the bridge; by day it is a corridor for pedestrians travelling through Southbank; by night the homeless occupy it.

Indicative of wealth and opulence the work transformed this space for one night via 1000 glow-sticks. For the remainder of the exhibition, this work's presence was one of a ghost-like relic; alluding to architectural history lost and the irony of that space as someone's 'dining room'.





HYBRID JOURNEYS

Year: 2007

Medium: Hospital Grade Vinyl Carpet

Dimensions: Various Approx 7 x 2 x 1 m



Client: Queensland Health, Queensland State Government

Location: Ellen Barron Early Parenting Centre: Prince Charles Hospital, Brisbane

Curatorial: Brecknock Consulting

Fabrication: The Artist and Flotex Carpet Australia

This centre provides in-house support services for parents of young children.

Research indicates that the use of natural themes and art within health institutions contributes to a lowering of stress levels and sense of tranquillity.

Nature's inherent, cyclical processes of growth and renewal provide a metaphor for the diversity yet commonality of experiences that shape aspects of each individual's life journey.

The hybrid vine flooring designs winding through these corridors represent and celebrate the paths we choose to travel in our quest for personal transformation.

These works were created with a culturally diverse audience in mind and use the theme of a 'family tree' to unite every man, woman and child who reside at the facility.

They provide identifiable pathways throughout the hospital and act as 'way finding' devices.











SIMONE EISLER | COMMISSIONS

GROWING UP, REACHING DOWN 2014, Aluminum, Outdoor Patina, 300 (H) x 180(W) x 180 (D) cm



Client: Sunshine Coast Council, Queensland

Location: Entry to village of Kin Kin, Queensland

Fabrication: The Blacksmiths (Rosemount), and the Artist

Description/Project: Council and Community funded sculpture (\$8000.00 budget)

This sculpture alludes to the significant botanical history of Kin Kin and celebrates the town as a contemporary, unified and emerging community.

It draws on the artist's experience of growing up in Kin Kin and exploring her family property plus local forests. The artist consulted local and past residents and researched the work and life of Kin Kin botanist W.R. Francis who identified many species from the region.

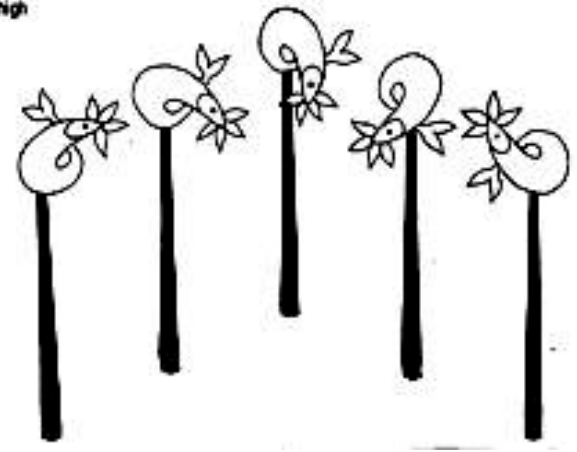


SIMONE EISLER | COMMISSIONS

TUMBLING FISH 2002, Hand painted powder coated steel, 800 (H) x 140(W) x 2 (D) cm



Simone Eisler 2002 Concept Design - Victoria Point
Tumbling Fish
Laser cut powder coated mild steel
5m high



Client: Leda Constructions | **Location:** Victoria Point | **Fabrication:** Urban Art Projects and the Artist

Tumbling Fish serves as an entry statement for Victoria Point Shopping Centre.

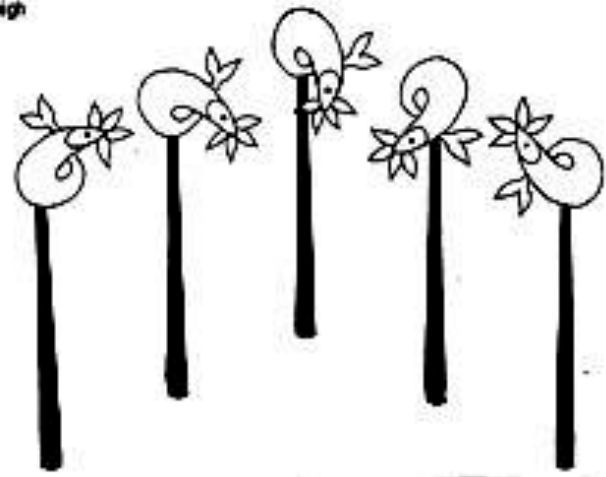
The fish designs are hybrid combinations of eucalyptus leaves and the marine life of Moreton Bay.

The repeat elements were rotated at different angles to create an overall tumbling effect.





Simone Eisler 2002 Concept Design - Victoria Point
Tumbling Fish
Laser cut powder coated mild steel
5m high





Artwork Title: Sea of Houses

Project: Regrowth – A 9 day temporary public art project

Year: 2003

Curator: Steven Alderton

Medium: Oyster shells, Soil, Tomato Stakes

Dimensions: Various

Client: Redland Shire Council

Location: Various sites including garden areas, roundabouts and beaches, Redland Shire



Description/Project:

issues surrounding the massive migration of people to South East Qld are topical. If poorly planned the impact we make on the environment and animal habitat will be severe. The Redland Shire has experienced rapid urban growth and the once fertile land is now encrusted with houses.

On my many walks around the bay and on the Moreton Bay Islands, I drew and collected a lot of natural objects and photographed selected phenomena within the natural environment. I loved the oysters because they cluster and grow over the rocks - and they were a way I could reference growth over time. When I started stacking them together in the studio they began to look like shingles or tiling for roofs.

I have used a combination of natural and man made materials to make my Sea of Houses and relay the idea of 'nature conquering industry'. The oyster shells are a reference to nature, animal and marine, and the red soil represents the fertility of the land so characteristic of the Redland Shire. Over a nine-day period I 'planted' these houses in groups at various locations within the Redland Shire. Each day another house was added to each group.

I see these houses as a kind of harvesting. They comment on and make us think about environmental damage as a result of our urban sprawl and living habits. It's almost as if the houses are strange mutations, perhaps natures' intervention and adaptation in the future. Anything is possible as species evolve through time as a response to climatic and environmental changes within their habitats.



MOON PASSING

Location: Forest Lake, Queensland

Client: Delfin Lendlease

Media/Dimensions: Carved Sandstone

Various – within 400 x 300 x 300mm

Date: 2004



Whilst developing works for this project I drew several drawings, inspired by the local flora and fauna, shifting tides and the moon.

I translated my two-dimensional drawings low relief sculpture – a series of embedded fossils amidst the sandstone cladding around the lake.







MOON HARVEST

Year: 2007

Medium: Acid etched concrete, Stainless steel inlay.

Dimensions: Various approx 1.5 x 1 m

Location: Sandgate Foreshore, Brisbane

Client: Brisbane City Council

Moon Harvest features hybrid creature designs inspired by vulnerable flora and fauna of Moreton Bay and the Sandgate region. 'Swimming' by the etched netting designs, they evoke memories of the myriad of wondrous creatures found 'washed up' on the beach by ongoing tides. The text references local species and the work speaks of the fragility of the environment and tenuous relationship with it.







OTHER ETCHED CONCRETE DESIGNS



KALINGA PARK PLAYGROUND, CLAYFIELD.

Title of Artwork: *The Vines: Wonderland.*

Location: Kalinga Park, Brisbane.

Media/Dimensions: Cement Fondue (over internal stainless steel frame) Various sizes – from 500 x 500 to 800 x 500mm.

Date: 2004

Client: Brisbane City Council.



Description/Conceptual Statement: I was invited to work collaboratively with City Design | Local Planning Branch on a unique playground in Clayfield, Brisbane. Inspired by local flora and fauna, this suite of bold and ambiguous sculptural elements invite children to enter a ‘wonderland’ of discovery, play and the imagination. Twelve sculptures were developed in accordance with Australian Standards for Playgrounds and Surfaces to create a toddler play space and water play space for older children. With tactile surfaces, bright colour and water sensors, they provide interactive and sensory experiences.





Two 'Pods' grace the entry to the playground.

Smaller 'creatures' inhabit a toddler sand pit area and larger ones are located in the water play area.

Sensors are built into the works which spurt water when pressed.

Children invent their own names for the artworks ... "Look mummy, it's a Bird Fish"

The templates for these spring toys were designed by the artist and manufactured by Play Scape Creations.













PRIMORDIAL

Year: 2009 **Medium:** Hand sculpted cement fondue over steel frame **Dimensions:** Various approx 200 0mm x 800 x 400mm **Location:** Kemp Place Park, Fortitude Valley, Brisbane **Client:** Brisbane City Council and Verge Landscape Architects.

The inspiration for Primordial came from visualising the site as a lush island or oasis within a hard urban environment and research that indicated that Kemp Place was once a swampy area, known as “Rosetta Swamp”.

This generated the development of sculptural tree-like forms which serve as a memorial to a primordial forest accompanied by “surprise and delight” elements of morphed organisms inspired by past and present flora and fauna.

The work seeks to address the past ‘unseen’ by referencing the ways different species of plants and animals have journeyed through the site historically, making the site ‘seen’ by transforming the park into an inviting place to journey through, reflect and ponder and imaging future possibilities.

The historic, primordial 'story' that is being suggested here provides an altered perception of what 'is' and what 'was' and maybe what 'could be', but strongly presents the idea of the 'natural' world to the viewer.

Primordial delves into different territory by going back to the past, but presents 'nature' in a way that is evocative to the pedestrian user of the park and at the same time establishes an altered perception of the site that transcends this particular point in time.







ZOOMORPHIC JEWELS

Title of Artwork: *Zoomorphic Jewels*

Location: Federation Park, Toowoomba.

Media/Dimensions: Bronze
12 works each approx 300 x 300 x 250mm

Date: 2002

Client: Toowoomba City Council and Toowoomba Chamber of Commerce Inc.



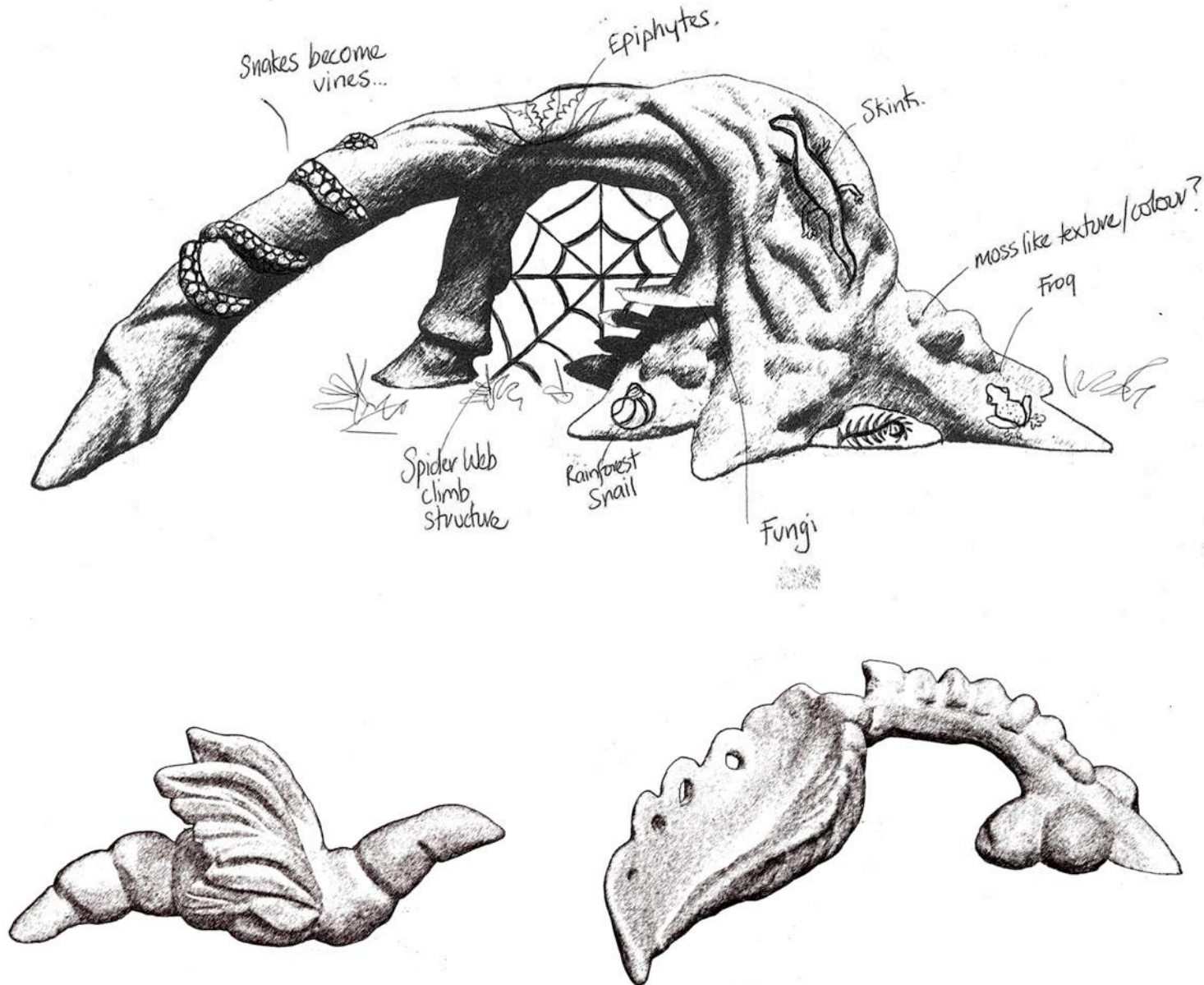
Inspired by the mythological significance of flora and fauna to the Toowoomba community, including Indigenous Bush Tucker stories, these works stimulate discovery and reflection on this city's past, present and future landscape.

These bronze sculptures represent hybrid creatures, and are scattered throughout the park like fallen 'jewels'. Indicative of a seedpod in various stages of opening to bloom; their rich colours reflect the changing seasons so heavily experienced in this region. With rounded bellies begging to be rubbed, they provide an interactive element of surprise and delight for visitors journeying through the park.





CONCEPT DESIGN FOR NATURE PLAY EQUIPMENT | SPRINGBROOK NATIONAL PARK



SIMONE EISLER | CAPACITY TO DELIVER

I hold Public Liability and Public Indemnity Insurance Cover of 20 Million.

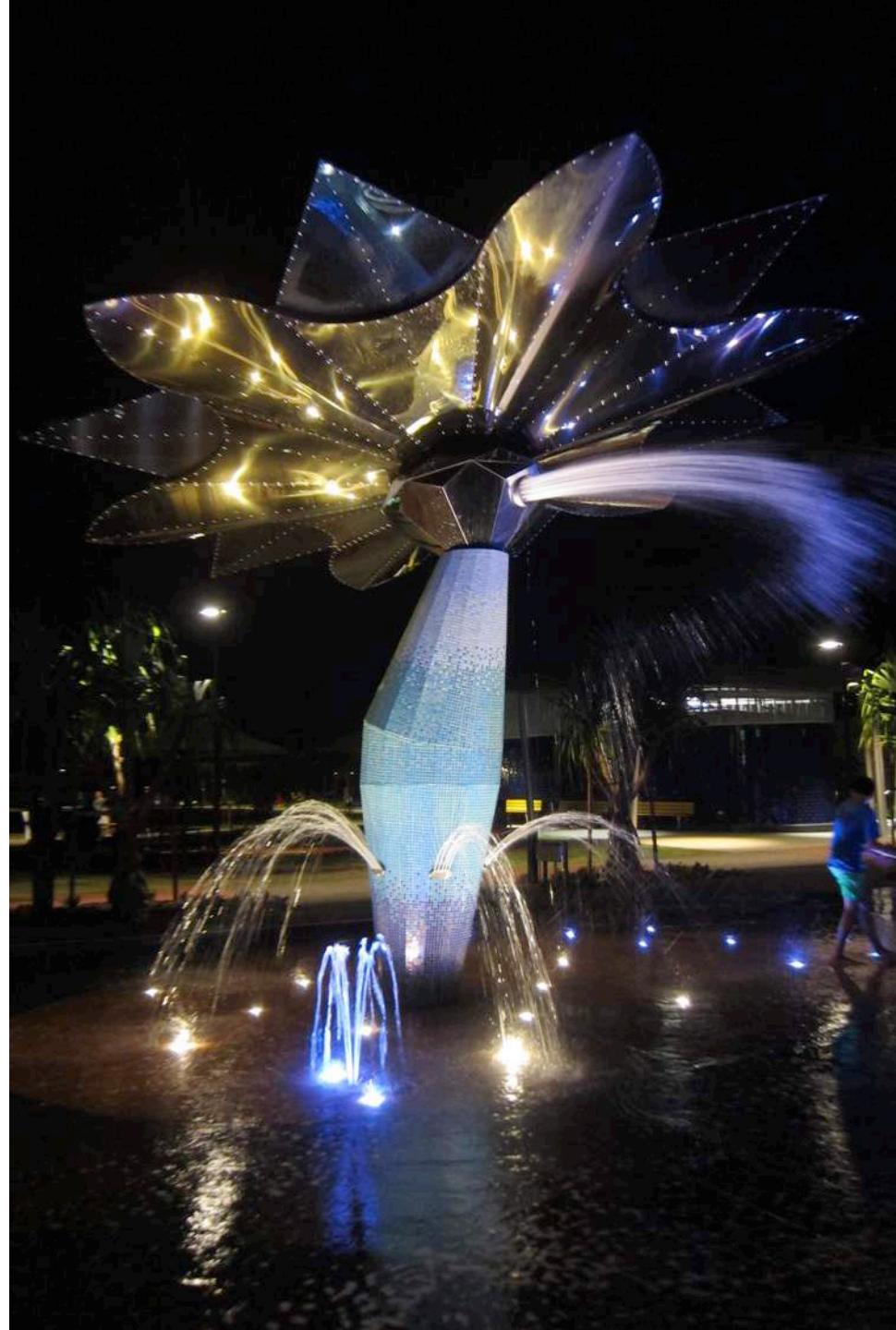
My ABN number is: 90 303 843 217 and I am GST registered.

I am an experienced public artist and have worked with many design teams and architects, landscape professionals, structural engineers and others to ensure my works are durable and low maintenance.

Local fabricators include Urban Art Projects, Albert Smith Signs and a variety of tradespeople and specialist businesses.

I enjoy collaborating with people and I love researching new sites, histories and materials and developing concepts to create special places.

I work intuitively and creatively and generate multiple ideas, drawings and models which I refine and edit until they are just right.

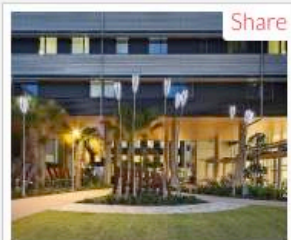
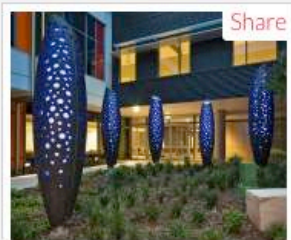
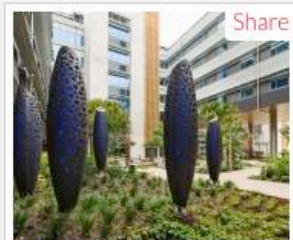


Inspiration on Display

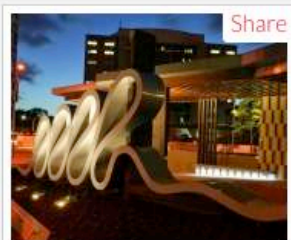
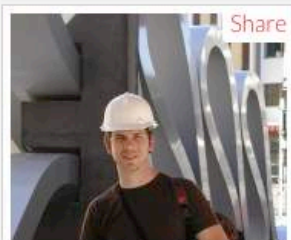
Albert Smith Signs manufactures major public art pieces by collaborating with artists to understand their vision and create practical and maintainable solutions in design, manufacture and installation.

We ensure the creative intent of the project is preserved and delivered on time and on budget. We manufacture artworks from a wide range of materials -- from large monumental architectural sculptures of steel and aluminium to artworks of delicate suspended crystals and vacuum formed acrylic illuminated with colour changing LED's.

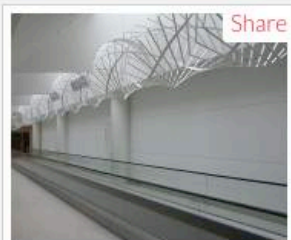
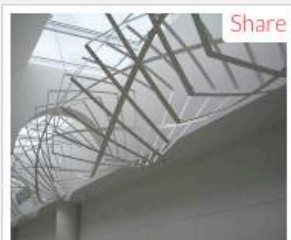
Featured Project - Sunshine Coast Hospital



'Confluence' at Federal Magistrates Court



'Continuum' at Brisbane International Airport



Albert Smith Group



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