

PROFESSION

Sculptor / Public Artist

EDUCATION

Queensland College of Art (Griffith University) 1977—1979

AWARDS AND GRANTS

1980 Westfield Prize for Sculpture, Brisbane
 1981 Westfield Prize for Sculpture, Brisbane
 1981 Chermside Prize for Sculpture, Brisbane
 1982 Chermside Prize for Sculpture, Brisbane
 1983 Warana Prize for Sculpture, Brisbane
 1986 Caloundra Arts Festival Prize, Sculpture, Queensland
 1988 World Expo '88, French Pavilion Prize for Sculpture Brisbane
 2004 Regional Arts Development Fund grant to create community sculptures for Beaudesert, Australia
 2008 Shillam Prize for Sculpture, Australia
 2009 Awarded Life Membership, Sculptors Qld
 2010 Shillam Prize for Sculpture, Australia
 2013 Shillam Prize for Sculpture, Australia
 2015 Perides Sculpture Award, Australia
 2018 Max Fabre Foundation Environmental Awareness Award, Swell Sculpture Festival
 2018 Byron Shire Council Acquisition Award
 2019 RGoL Award, Ingenuity Sculpture Festival
 2022 Sirromet Outdoor Sculpture Award

ARTIST IN RESIDENCE

1987 Queen Street Mall, Brisbane, Australia—
 1988, 1989 & 1990 Warana Festival, Brisbane
 1990 Sanctuary Cove, Gold Coast
 1991 Queensland College of Art (Griffith Uni)
 1992-3 Main Beach, Surfers Paradise, Queensland
 1993-4 Macquarie University, Sydney
 2000 Evolution Festival—Mount Tamborine, Queensland
 2006 Flagstone Community College, Queensland, working with students to create stone sculpture
 2009 Songbirds Rainforest Sculpture Garden, Mount Tamborine, Australia

PROFESSIONAL ASSOCIATION MEMBERSHIPS

Sculptors Queensland—Awarded Life Membership
 Australian Creative Exchange
 Flying Arts Alliance

AWARDS ESTABLISHED

Angelique-Art Sculpture Award for Primary Schools in Queensland established by the artist to encourage and foster interest in sculpture—First Recipient 2012 Cannon Hill State School, Queensland, Australia; Second Recipient Bardon State School, Queensland—Award runs for 5 years

TEACHING POSITIONS

1982-3 & 1991-2 Sculpture Instructor Brisbane Institute of Art, Queensland
 1986 Sculpture Instructor—Queensland University of Technology
 1991 Sculpture Instructor—Logan and Southport TAFE Colleges, Queensland
 2000, -04 & -05 Workshops at Woodford Folk Festival, Artist precinct

PREVIOUS POSITIONS HELD

1983-85 President of Society of Sculptors Qld
 1985-86 Board member Craft Council Qld
 1983-88 Arts committee Warana Festival
 1984-86 Co-ordinator Stone Sculpture Symposiums Brisbane
 1995 International Juror Stone Sculpture

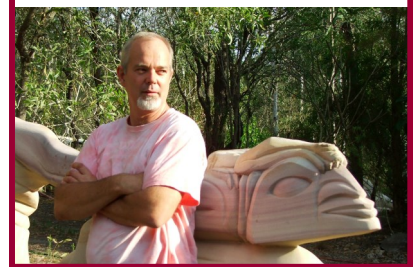
Antone Bruinsma is an Australian-based sculptor with more than 35 years of professional experience. He started carving wood at the age of 10, after winning a wood chisel set. A year later, he moved to Australia with his family from Amsterdam, Holland.

After Art College, he held positions on the Warana Festival Committee (Brisbane), the Crafts Council (Queensland) and Society of Sculptors Queensland (president 1983—1985), to promote public art and sculpture in Queensland and Australia.

His **primary goal** is always to present meaningful sculpture for public display. Antone's motto is "**blossom with the beauty of natural stone**".

He uses archetypal and mythological imagery, related to the environment and the community in which the sculptures will be placed.

Antone's work is stimulating, iconic and designed to **capture the public's attention and imagination**.



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**SELECTED
EXHIBITIONS**

- 1988 World Expo, Brisbane, Queensland, Australia
 1988 Gallery 460 Sculpture Park, Gosford, New South Wales, Australia
 1989 Cedar Creek Sculpture Park, Gold Coast, Queensland, Australia—solo
 1993-4 Second Landing Exhibition—National Gallery of Victoria, Australia
 1995 Gallery 460 Sculpture Park, Gosford, Australia—solo
 1998 & 1999 Sculpture by the Sea exhibitions, Sydney, Australia
 2000 Society of Sculptors Exhibition—Mt Coot-tha Botanical Gardens, Queensland, Australia
 2001 Cloudehill Gardens, Olinda, Victoria, Australia—solo
 2001 Japan-Australia Exchange Exhibition—Gold Coast City Art Gallery, Queensland, Australia
 2001 Trevenen House Gallery, Brisbane, Queensland, Australia—solo
 2002 East Coast Thursday Plantation Exhibition, Ballina, New South Wales, Australia
 2003 Maria Perides Gallery, Brisbane, Australia
 2005 Celebrating the Divine Feminine—artist studios and sculpture park, Cedar Creek, Australia
 2006 Cloudehill Gardens, Olinda, Victoria, Australia—solo
 2007 Cedar Creek Gallery Park, Queensland, Australia—solo
 2008 Sculptors Queensland Exhibition—Mt Coot-tha Botanic Gardens (1st prize—Shillam Prize)
 2009 Songbirds Rainforest Sculpture Park, Mount Tamborine, Australia—solo
 2011 Korea-Australia Art Exchange, RQAS Gallery, Gold Coast, Australia
 2012 Gold Coast Arts Festival, Southport Parklands, Gold Coast, Australia
 2012 Korea-Australia Art Exchange, Incheon Educational & Cultural Centre, Korea
 2012 Southport Broadwater Park, Gold Coast, Australia
 2013 Evandale Sculpture Walk Arts Festival, Gold Coast, Australia
 2013 Mt Coot-tha Botanic Gardens, Queensland, Sculptors Queensland, Australia
 2014 Meeting Place International Exhibition—Gold Coast Art Gallery, Australia
 2015 War and Peace International Exhibition—Gold Coast Art Gallery, Australia
 2015 Cloudehill Gardens, Olinda, Victoria, Australia—solo
 2015 Strand Ephemera, Townsville, Australia
 2015 Sydney Harbour Sculpture Exhibition, Australia
 2016 Hidden, Rookwood Cemetery, Sydney, Australia
 2016 Girt by Sea, Redlands, Queensland, Australia (also 2017)
 2017 Griffith University—Pop Gallery—Queensland College of Arts “Changes”
 2018 Swell Sculpture Festival, Currumbin, Queensland (also 2003-08, 2012-14, 2016-19)
 2018 Brunswick Nature Sculpture Walk, Brunswick Heads, New South Wales
 2019 Sculptors Exposed, survey of Queensland sculptors, Pine Rivers Gallery, Queensland
 2019 Sculpture in the Vines, Sirromet Winery, Queensland
 2019 50th Anniversary Sculptors Queensland—Mt Coot-tha Botanic Gardens, Queensland
 2019 Main Beach Spring Flower Festival, Queensland
 2019 Ingenuity Sculpture Festival, Mullumbimby, New South Wales
 2020 & 2022 North Shore Sculpture Exhibition, Sculptors Queensland, Brisbane, Queensland
 2022 Portside, Brisbane
 2022 Swell Sculpture Festival

**SELECTED
PUBLIC
COLLECTIONS**

- 1980 Griffith University, Queensland, Australia—sandstone
 1980 Brisbane City Museum, Australia—sandstone
 1990 St Hilda’s School, Gold Coast, Australia—sandstone
 1991 All Saints School, Gold Coast, Australia—sandstone
 1993 & 2009 Gold Coast City Art Gallery & Evandale Sculpture Walk, Australia— sandstone
 1997 Hualien County Cultural Museum, Taiwan—sandstone
 1997 Hualien City Council, Taiwan—marble
 1998 Southbank Corporation, Brisbane, Australia—bronze and sandstone
 2001 University of Queensland—sandstone and bronze
 2004 Scenic Rim Regional Council, Australia—sandstone
 2006 Warwick Shire Council, Australia—sandstone
 2008 Sydney City Council, Australia—sandstone
 2008 Moreton Shire Council, Australia—sandstone
 2009 Shanghai Sculpture Park, China—granite
 2010 Brisbane City Council (Mt Coot-tha Gardens), Queensland—sandstone
 2011 Shanghai Sculpture Park, China—granite and marble
 2013 Jezzine Barracks, Townsville—granite and painted timber
 2016 & 2017 Redland City Council, Queensland—freestone and granite
 2018 Byron Bay Regional Council—freshwater sandstone

SELECTED MAJOR COMMISSIONS

- 1982 Brisbane Grammar School, Australia—sandstone
 1986 AMP Society, Brisbane, Australia—bronze & sandstone
 1987 The Southport School, Gold Coast, Australia—sandstone
 1988 Brisbane City Botanic Gardens, Australia—sandstone
 1988 MIM Holdings, Brisbane, Australia—sandstone, bronze, lead & copper ore
 1988 Blackwater Miners' Memorial, Queensland—bronze & granite
 1992 John Paul College Peace Garden, Brisbane, Australia—sandstone
 1993 Gold Coast City Council, Surfers Paradise, Australia—The Elements—sandstone
 1993 Gold Coast Art Gallery, Evandale Sculpture Walk, Gold Coast, Australia—sandstone
 1994 Macquarie University Sculpture Park, Sydney, New South Wales, Australia—sandstone
 1995 Teh-Shiu Buddhist Temple and College, Pingtung, Taiwan—sandstone
 1995 & 96 Robina Town Centre, Gold Coast, Australia—sandstone
 2005 Nambour shopping centre, Queensland Australia—sandstone
 2005 RSL Logan Village, Queensland—red granite and sandstone
 2008 Queensland Rail (Indooroopilly Railway Station)—stainless steel
 2011 Wyaralong Dam—quartzite
 2012 Alpha, Queensland—sandstone, granite and petrified wood
 2013 Springfield Anglican College,, Queensland—freestone
 2013 Townsville, Queensland—granite and wood
 2015 Lockyer Valley Regional Council—marble and granite (flower)
 2018 Gold Coast City Council Elanora Library—books, metal and wood
 2018 Logan City Council—sandstone (flower)
 2018 Lake Macquarie City Council—granite and sandstone (flower)
 2021 Port Macquarie Hastings Council—sandstone (canoes)
 2022 Frankston City Council—sandstone
 2023 Schwedt, Germany—arctic granite (rose sculpture)

SCULPTURE SYMPOSIUMS

- 1984-86 Australian Sculpture Symposiums, Brisbane, Queensland—stone and wood
 1997 Stone Sculpture Symposium, Hualien, Taiwan—marble
 1998 International Sculpture Symposium, Yu-Zi Paradise Sculpture Park, Guilin, China—granite
 2001 International Sand Sculpture Symposium, Shenzhen, China—Sand
 2005 International Shihmen Reservoir Drift-wood Sculpture Festival, Taiwan
 2006 Southern Downs Sculpture Symposium, Warwick, Australia—Tanamera sandstone
 2007 Bribie Island Sculpture Symposium, Woorim, Australia—Sandstone
 2008 Beaudesert International Symposium, Australia—Sandstone
 2010 Murray Bridge Sculpture Symposium, Australia—Murray Bridge Sandstone
 2011 Shanghai Sculpture Park Symposium, China—Granite and Marble
 2013 Stone Song Sculpture Symposium, Gold Coast—Sandstone (also 2012)

ARTIST STATEMENT

For thirty five years now I've been making sculptures for landscapes and buildings in Australia and overseas. This means I work with people - developers, curators, gardeners, architects, project officers - but I also work with *places*. I work to intensify the value in every location. I highlight the natural qualities of the chosen site. And I clarify the social, historical and psychological factors – the desires, hopes and culture – that make each location special in the hearts of its custodians and visitors. By tuning in to these forces, I'm able to identify the spirit of a place. From there, I can give material form to that special spirit. Typically I use stone or wood, but I might choose stainless steel, bronze or any other substance that my research reveals to be right for the place.

I have a simple rule: by the time a project is complete, the location must be enriched. Clearly, different people measure richness in different ways - economic, social, ecological, psychic, spiritual. Acknowledging this diversity of values, I make sure my sculptures interact with their settings so that the value of the place is improved according to all these different measures of wealth.

Over the years I've learned that every project is a milestone in my own artistic development. I've also learned that my artwork is strongest when viewers feel that the sculpture has made the site into a milestone for their own journey through life. For that reason, I value consultation and interaction with the public during the planning, creative and installation processes. When a place has been artistically improved like this, people return to it often and take care of it because it has real significance in their lives through identification with their environment and their community.

REFEREES

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