Sally Stoneman

Image courtesy of Georgia Herbert.

About the artist

Sally Stoneman is a Western Australian artist having studied Art Education at WAIT (now Curtin University) and completed a Graduate Diploma in Art Education at MLCAE (now ECU, Mt Lawley) in 1982. She studied painting and printmaking at the National Art School in 1983, and sculpture at North Metropolitan TAFE in 2012.

Stoneman has exhibited numerous times in Sculpture by the Sea in Cottesloe and Bondi, as well as Sculpture at Bathers in Fremantle. In 2018 she won the Western Australian Sculpture Scholarship from Sculpture by the Sea, in 2014 she was a finalist in the Black Swan Portrait Prize, Highly Commended for Sculpture at the Wanneroo Art Awards, and won a Travelling Scholarship to China in 2012.

Her work is held in the City of Melville Collection; St John of God Hospital Collection; King Edward Hospital Collection; Schwenkies Dam in Greenbushes; Willinga Park, Canberra Airport, ACT; Tianfu Museum in Chengdu China; and many private collections nationally.

Rockingham Arts Centre
City of Rockingham

Rockingham Arts Centre
11 Kent Street,
Rockingham

Gallery opening times:
Wednesday – Sunday
10am – 12.30pm
1pm – 4pm

Contact:
(08) 9527 0734
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rockingham.wa.gov.au/exhibitions

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Acknowledgement of Country

The City of Rockingham acknowledges the Traditional Owners and Custodians of this land, the Binjareb and Whadjuk Nyoongar peoples and their continuing connection to the land, waters and community. We pay our respects to all members of Aboriginal communities and their cultures, and to Elders past and present.

Sally Stoneman, *Treeson i*, 2023
recycled Rabbit Proof Fence wire and Mulga branches,
200 x 140 x 70 cm.
Image courtesy of the artist.

Treeson

Sally Stoneman
Wednesday 3 December to Sunday 21 December 2025

Sally Stoneman, *Halo*, 2025
oil on board,
40 x 40 x 2 cm.
Image courtesy of the artist.

Exhibition information

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Treeson is a solo exhibition by Sally Stoneman, a collection of sculptural works from the last few years together with a new body of paintings and drawings. Time flows within this narrative, embedded in the tactile materiality used, the memory evoked, and the constant reference to change.

The soundscape weaves the various components of the exhibition together inviting reflection on our relationship to the environment. The sculptural series *Treeson i-v* references ecology, reflecting on environmental fragility. The historical nature of the Rabbit Proof Fence within Australian culture is symbolic of colonisation and echoes with the stories of the past and present. The parts of the Rabbit Proof Fence were collected from the Murchison region of WA where the Mulga branches were spotted strewn across the vermillion landscape. Enfolding the branches in wire is both a gesture of mourning and reverence.

The first series of paintings engages with the sky and atmospheric phenomena. They are conceptual works interested in rendering both the powerful and ethereal in nature.

The second painting series explores the symbolic parallels between the human body and the earth. The palette of reds, oranges and browns referencing the earthly tones whilst recalling the organic patterns of blood vessels and internal organs. The mirroring of anatomical, biological and geological forms suggests a shared language of resilience, erosion and fragility.

The book *As in the Heart, So in the Earth* by Pierre Rabhi has a foreword written by Yehudi Menuhin, which has stayed with me for many years. He states *"Reconciliation with our Mother Earth is even more profoundly urgent than reconciliation with each other, because our very life depends on her." Treeson* speaks of our interconnection and interaction with nature being at the heart of our future.

Acknowledgements
I would like to acknowledge Dr W Sze Tsang for their sound composition, which accompanies the exhibition.

Sally Stoneman, *Spleen*, 2025
oil on board,
30 x 30 x 2 cm.
Image courtesy of the artist.