

SOPHIE CLAGUE
Selected Artwork





Artist Statement

Based in Eora/Sydney, Sophie Clague works at the intersection of sculpture and installation, navigating the subtle tensions between figuration and abstraction, drawing and object-making, stillness and movement. Her practice is grounded in a deep engagement with materiality. Where the quiet presence of matter becomes a site for exploring embodiment, memory and spatial relationships. Appearing part human, part creature, part system, her skeletal forms suggest a kind of internal architecture usually hidden beneath skin, padding, or matter.

Holding an MFA from the University of Sydney & a BFA (Hons) from UNSW, Clague has exhibited widely across public & commercial spaces to include Sculpture by the Sea, Alaska Projects & Firstdraft. Winner of the Tom Bass Prize for Figurative Sculpture in 2018 & the Art Gallery of New South Wales' Dyason Bequest in 2017, she was also a recipient of the Frans Masereel Centrum, Belgium residency, and recently held a solo exhibition 'Ossature' at Eloise Cato Gallery, Sydney.

Education

- + Masters of Fine Art, University of Sydney 2015-2019
- + Honours in Fine Art, University of New South Wales 2012
- + Bachelor of Fine Art, University of New South Wales 2009 - 2011

Solo Exhibitions

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| 2025 | Ossature, Eloise Cato Gallery, Sydney |
| 2018 | MFA Show, SCA Galleries Sydney |
| 2017 | Deep Sheet Sweaty Dream, Alaska Projects, Sydney |
| 2016 | Pointing Devices, SCA Galleries Sydney |
| 2015 | Distillates, Airspace Projects, Sydney |
| 2014 | A Place To Stay, Archive Space, Sydney |
| 2013 | Of Remnants, Firstdraft Gallery, Sydney |
| 2012 | The Unexpected Ground, The College of Fine Arts, Sydney; Site, Kudos Gallery, Sydney |

Group Exhibitions

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| 2020 | Tom Bass Prize for Figurative Sculpture, Paddington Sydney |
| 2019 | Fabstraction, Flinders Street Gallery Sydney |
| 2018 | Nanda Hobbs Group Show, Nanda Hobbs Contemporary NSW Tom Bass Prize for Figurative Sculpture, Paddington Sydney |
| 2017 | Darklands, Alaska Projects Sydney Palmer Art Projects Group Show, Sydney |

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| 2016 | Sculpture By the Sea, Bondi Sydney Eden Unearthed, Eden Gardens Sydney Transmute, 107 Projects Sydney |
| 2014 | Sculpture in the Vinyards, Wollombi |
| 2013 | Material Rites, MOP Projects, Sydney The Churchie, Griffith University Gallery, Brisbane Inside the Silos, Delmar Gallery, Sydney Launch Sequence, Kudos Gallery, Sydney |

Awards & Scholarships

- + Winner, Tom Bass Prize for Figurative Sculpture, 2018
- + Dyason Bequest, Art Gallery of New South Wales, 2017
- + Clitheroe Emerging Artist Mentorship Award, Sculpture by the Sea, 2016
- + Australian Postgraduate Award, 2015 - 2017
- + ARTSTART Recipient, Australia Council of the Arts & Arts NSW, 2014
- + NAVA NSW Artist Grant, 2014
- + The Churchill National Emerging Artist Prize Finalist, 2013
- + Dean's List, College of Fine Arts, 2012
- + COFA New Taylor Square Clinic Award for Studio Excellence, 2012
- + UNSW Honours Year Scholarship Recipient, 2012

Residencies

- + Franz Masereel Centrum, Belgium, 2017

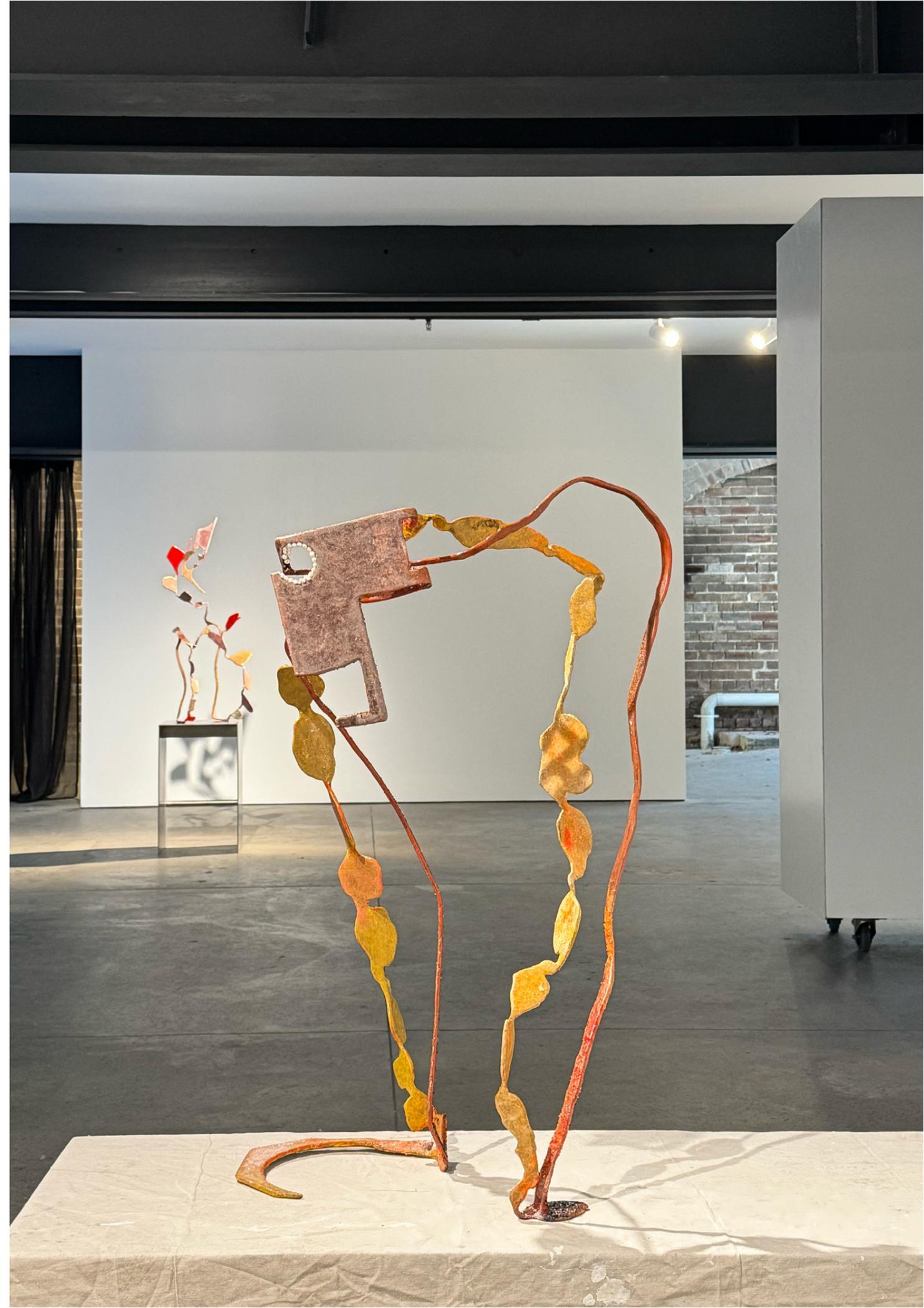
Architecture & Design - Professional Work Experience

I have held senior positions at leading architectural, public art and industrial design firms including:

- [175Design](#) | Current
Studio Manager, Design Management & BD (part-time)
- [Tilt Industrial Design](#) | 2024-2025
New Business Manager & Public Art Consultant
- [Bates Smart Architects](#) | 2021 - 2024
Associate & Bid Manager
- [Billard Leece Partnership](#) | 2017 - 2021
Marketing Manager (previously submissions coordinator)



Ossature (solo show)
2025, Eloise Cato Gallery
Sydney







FABSTRACTION

Fabstraction (group show)
Installation Shot, Flinders Street Gallery, Sydney 2018

“Fabstraction is the meeting place of fabrication and abstraction, where serious play happens. Exploring word associations to fabrication will quickly lead you to jazz. The constructions and assemblages in Fabstraction are characterised by an improvisational sensibility and offbeat rhythm. The artists’ knowledge of their materials merge with inventive studio experimentation, resulting in energetic and idiosyncratic works. The artists featured in Fabstraction - Grace Burzese, Sophie Clague, Michael McIntyre, Ali Noble and Nuha Saad - share their personal dialogues with painting, steel, paper, fabric and wood, demonstrating that the possibilities of abstraction remain an open ended and dynamic conversation.” - Ali Noble



Mint Institutional

Zinc-plated steel, enamel paint
170 x 90 x 80 cm



Smog Spectre

Zinc-plated steel, enamel paint
178 x 100 x 50 cm



Eden Unearthed

Temporary public art exhibition
Eden Garden Centre, 2017

All works shown galvanised mild steel, enamel paint

Dimensions variable



Darklands
Install Shot, Alaska Projects, 2017

"Eleven artists have each and all responded to the theme Darklands, referencing both their internal creative landscapes and those of the space they occupy for the show.

Exhibiting artists include: Adam John Cullen, Angela Tiatia, Anthea Behm, Biljana Jancic, Daniel Hollier, Heather B Swann, Kate Scardifield, Laith McGregor, Natalya Hughes (UNSW Art & Design), Sophie Clague, and Steaphan Paton". Curated by Sebastian Goldspink



I Should Be Loyal to the Nightmare of My Choice

Zinc-plated steel, graphite, wax, coal, cord, bakelite, copper, slate
180 cm height, width / depth variable depending on installation
2016

A sculptural grouping of 3 pieces made from industrial offcuts and found materials, each sculpture is precariously balanced, like a Jenga tower standing tall moments before it collapses into a pile. One thing is tacked onto another, as a house with many additions over the years, all slightly irregular. The sculptures are able to stand because of a system of tensions and weights that exploits the natural flexibility and elasticity of the steel. Although made from steel, they are light enough to be lifted with one hand.



The Visitors

Powder Coated Steel
220 x 280 x 240 cm
2016

A trio of three large steel sculptures, the Visitors were installed at Bondi Beach, appearing as off-white spectres on a cliff. The work plays on memory and emotion through familiar yet alien forms, and their mysterious and unsettling presence in the landscape. The skeletal sculptures were blisteringly apparent against the uniformity of sky and sea, and the off-white powder-coat enhanced the association with bones or driftwood washed up on a beach, like the surf-tumbled remains of something that used to be alive.





Deep Sheet
Alaska Projects, 2017

Taken from industrial source material, this exhibition riffs on a formal language of the industrial past century, from which we have almost extracted ourselves but not entirely.

The screen prints and steel sculptures used mechanical diagrams and industrial signage as source material. Patterns were created in many layers to form a new image, with a 'hero' symbol in the centre. The two sculptures come from the same source material as the prints, inhabiting the boundary between figuration and abstraction. They are on the one hand grounded in industrial fabrication processes and materials, yet on the other exist in a realm of free-association, memory and psyche.



Folding Unfolding #1
Powdercoated steel and marble
50 x 65 x 40 cm
2018

The man on the ledge
Searches for small flying birds.
He finds no footing



Folding Unfolding #2
Powdercoated steel and marble
40 x 45 x 30 cm
2018

An endless waiting
for the perfect time to jump
to terrifying things



Too Late To Leave

Iron and Rubber
280 x 240 x 220 cm
2020

This work is made of corrugated roofing and shedding iron that was burnt on January 1st 2020 in the towns of Nerrigundah and Cadgee on the Far South Coast of NSW, Australia. The heat from the fire was great enough to warp and fold the metal like drapery.

The work's title comes from the NSW Rural Fire Service's advice and warning system. 'Too late to leave' means that trying to escape is more dangerous than staying in place. You can't evacuate and have no choice but to stay put until the fire has passed. I wanted to interrogate the emotional charge that these fires provoked. Human emotion can be very powerful when it is channeled, especially when co-opted for specific ideological or political purposes.