

## bio - pattie beerens

Australian (Sunshine) born, of migrant heritage, pattie beerens engages in rituals of gathering and weaving to rewild western relations with materials.

As a ceramicist, pattie formed a personal relationship with clay that caused her to pivot from object making to creating collaborations with clay through a practice of 'clay weaving'. pattie works with scores, as in dance, and has an interest in the ethos emerging from her practice: caring for materials as kin; crafting by 'working with' more than 'doing to' materials, and experiencing as part of, more than separate from, nature.

Living on the unceded lands of the Wadawurrung People, nearby coastal shell middens dating back thousands of years, pattie creates safe spaces for shared practices of weaving and un-weaving western notions of respect and collaborative survival.

pattie creates large ephemeral works for outside exhibitions (St Kilda Big Sculpture Biennale 2022 and Lorne Sculpture Biennale 2022) and some of her smaller sculptural works have been purchased for public and private collections (Manningham City Council, Federation University, Ravenswood School for Girls).

pattie has won awards including Design Fringe – Best Experimental (2023), Northern Beaches Environmental Art & Design Prize (2022), Association of Sculptors Victoria Tina Wencher Sculpture Prize (2022), Toorak Sculpture Exhibition prize (2021), Manningham Victorian Ceramic Award (2018), Cheryl Twomey Memorial Award (2018), Deputy Vice-Chancellor's Award, Federation University (2018).

A published writer, pattie has a Graduate Certificate of Visual Art (University of Melbourne), Graduate Diploma Ceramics (Federation University), Master of Fine Art (RMIT) and draws on studies in anthropology of the more than human (University of Melbourne)