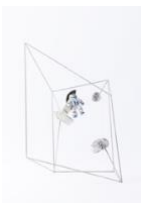















Artwork	Title, Year	Materials	Dimensions	Price
	<i>Boots on the moon.</i> 2023	Stoneware, minerals including manganese, copper, rutile; powder coated stainless steel, timber readymade	80 x 49 x 35	1750
	<i>Stilled, to rewrite interstellar narratives.</i> 2022	Stoneware, minerals including copper, manganese; stainless steel	65 x 50 x 35	1550
	<i>Stilled, celestial bodies, clusters of light.</i> 2022	Porcelain & stoneware embedded with minerals; stainless steel	45 x 89 x 46	1450
	<i>Stilled, to examine the clustering fragments.</i> 2022	Stoneware & porcelain embedded with minerals; stainless steel	66 x 80 x 21	1450
	<i>Luminous artefacts adrift in the ethereal expanse.</i> 2023	Stoneware, glaze, minerals copper, manganese, iron: powder coated stainless steel	66 x 50 x 35	1750
	<i>Between humanity and the stars secrets of the cosmos are whispered.</i> 2023	Stoneware clay, minerals inc. iron, copper, manganese, slip, glazes, powder coated stainless steel	30 x 30 x 1200	2200
	<i>Stilled, to trace the constellation.</i> 2022	Porcelain & stoneware embedded with minerals; stainless steel	46 x 93 x 55	1450

	<i>As new celestial patterns emerge. 2023</i>	Iron rich stoneware clay, minerals inc. iron, manganese, copper, glazes, powder coated stainless steel	30 x 30 x 800	2200
	<i>Revealing a celestial vault. 2023</i>	Iron rich stoneware clay, minerals inc. manganese, copper, gold, powder coated stainless steel	50 x 50 x 65	1750
	<i>At the intersection of innovation and awe. 2023</i>	Stoneware, glazes, minerals inc. copper, manganese, copper, gold: powder coatedz stainless steel	66 x 51 x 51	1550
	<i>Taking the Interstellar highway. 2023</i>	Stoneware, glazes, minerals inc. copper, manganese, cobalt, powder coated stainless steel, plastic readymade	650 x 500 x 250	1550
	<i>Myriad celestial gems weaving dreams and aspirations. 2023</i>	Iron rich stoneware clay, slip, glazes, powder coated stainless steel	40 x 40 x 1200	2200

Belinda Piggott is an artist living and working on the unceded land of the Gadigal and Wangal people of the Eora Nation, Sydney. With initial training in ceramics, she practices primarily with sculpture and installation. Belinda's ongoing body of work often references the urban landscape, waterways and the sky. She views her art practice as a portal to explore new ideas through research, experimentation, and collaboration. Deliberately deconstructing works once resolved, Belinda's creative process involves perpetually recomposing her objects in different contexts and configurations, a cycle of reincarnation that draws upon the potential of infinite possibility.

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