

LISA WATKINS

CONTEMPORARY ASSEMBLAGE, SCULPTURE AND WALL ART

The Art of Possibilities

PRIVATE PREVIEW

Selected Works Available for Acquisition

WORTH REDEFINED

Circular Elevation is my deliberate process of transforming storied materials into contemporary artworks of beauty, presence and permanence. It moves sustainable art beyond expectation, showing that ecological responsibility and uncompromising craftsmanship can coexist with collector value, architectural presence and lasting aesthetic impact.

Every artwork begins with a question, because what we overlook often becomes what matters most.
Lisa Watkins is an award-winning contemporary sculptural artist based in West Auckland, Tāmaki Makaurau, and founder of MyShinyMadness. Her practice invites us to look again at the materials and objects we too easily dismiss, revealing overlooked worth, possibility and enduring value. Through Circular Elevation, Lisa works across assemblage, wall sculpture, installation and public art. Acrylic signage offcuts, mirrors, obsolete media and other storied materials are composed into tactile, one-of-one works rich in colour, reflection and movement. As light shifts, their surfaces reveal new details, creating living focal points that reward curiosity and repeated viewing.



SELECTED RECOGNITION

Upcoming: Solo Exhibition, Papakura Art Gallery 23 January–6 March 2027
Selected for the Papakura Art Gallery 2027 Programme
First Place in Assemblage, Waitākere Arts Awards, 2025 and 2026
Ultimate Winner, Localised Sustainability Awards, 2025
Special Mention, CREA OPEN 2026, Venice
Selected Artist, NZ Sculpture OnShore 2025 and Auckland Art Show 2026
Nominee, Tāmaki Makaurau Zero Waste Awards 2026
Active Member, Gallery Climate Coalition
Full-scholarship recipient, Certificate in Creativity (Level 4), The Learning Connexion, completed 2025
Auckland Council landowner approval secured and part funding from Creative Communities NZ -Te Moko Kākāriki, a proposed permanent public sculpture

FEATURED MASTERWORK — OUR TIME

AWARD-WINNING CONTEMPORARY SCULPTURE

What if the most valuable thing time gives us is each other?
Two figures lean into one another, almost disappearing beneath hundreds of watches gifted to Lisa Watkins during the COVID-19 pandemic.
Some are elegant. Some battered. Some brightly coloured. Some stopped years ago. Remarkably, a few still tick.
Created over approximately eighteen months, Our Time brings those individual contributions together in an intimate meditation on time passing, separation and human connection.



ARTWORK DETAILS

- Gifted watches, watch faces , straps, chains, metal and mixed media
- Freestanding on an integrated black base
- Dimensions: 69 H × 39 W × 55 D cm
- First award-winning sculpture by Lisa Watkins
- One-of-one original; no edition will be produced
- Certificate of Authenticity included
- Available for acquisition — NZ$7,500.00
- Status: Available



From across the room, the watches recede and the embrace takes over. Move closer and faces, straps, chains, colours and tiny mechanisms emerge from every side.
This is not really a sculpture about watches.
It is about us, and the extraordinary privilege of having time together at all.



THE CHALLENGE

LARGE SCULPTURAL WALL ASSEMBLAGE

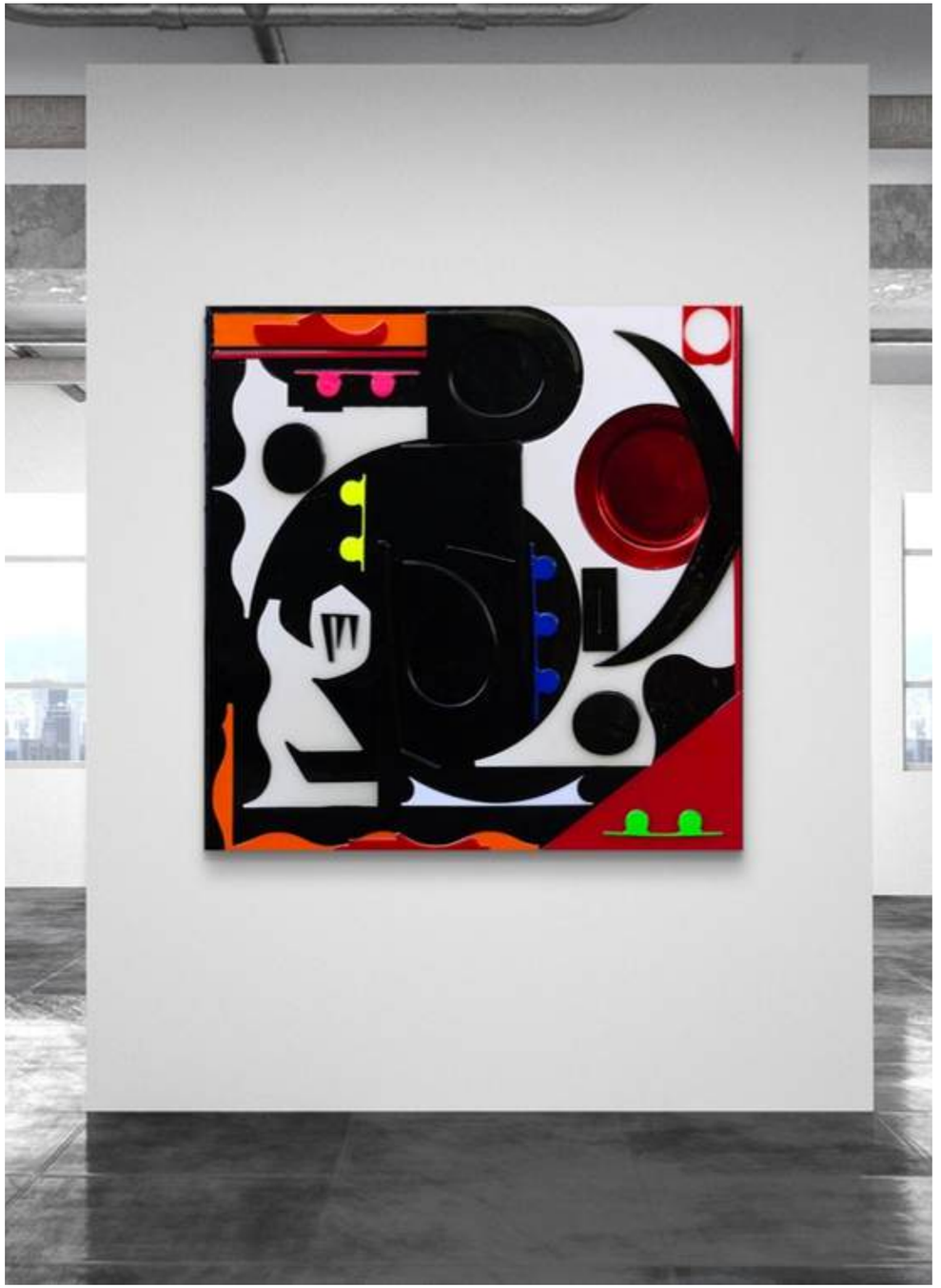
The Challenge carries the feeling of a work that insisted on being made.
Built intuitively rather than around a predetermined story, its high-contrast blacks, neon accents and graphic forms gather into a composition charged with tension, movement and unresolved energy.
Fragments suggest language, identity and inherited stories — things passed down, interrupted, misunderstood or left unfinished. Yet the work never tells the viewer exactly what those stories should mean.
That openness is important.
Although its narrative is not directly autobiographical, making The Challenge felt necessary to Lisa, as though the work arrived with its own momentum and gradually revealed itself through the process.



Storied canvas, salvaged acrylic offcuts, enamel and poured resin build a deeply layered surface, moving between bold graphic structure and smaller moments that only become apparent with closer looking.
For a collector, The Challenge is a work that does not give everything away immediately. It holds complexity, invites interpretation and continues to change as different details begin to command attention.

ARTWORK DETAILS

- Original one-of-one sculptural wall assemblage
- Materials: Storied canvas, salvaged acrylic offcuts, enamel and poured resin
- Dimensions: 101 cm x 102 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$3,950.00
- Status: Available



MASTER WORK - WHERE DID ALL THE BUTTERFLIES GO?

AWARD-WINNING FIGURATIVE ASSEMBLAGE

Where Did All the Butterflies Go? holds beauty and unease in the same space.
Across a salvaged mannequin torso, reflective CD forms catch and return the light in shifting flashes of colour, suggesting wings, flowers and the fragile movement of insect life.
The work was inspired by the disappearance of butterfly species in Aotearoa and asks a deceptively simple question: what do we fail to notice until it begins to vanish?



Rather than becoming a bleak environmental statement, the sculpture keeps wonder at its centre. Its iridescent surfaces remain luminous and alive, holding grief alongside optimism and reminding us that attention, care and action still matter.The familiar mannequin form gives the work a human presence, while the transformed CDs create a surface that changes continuously with light and viewpoint.
For Lisa, the work is ultimately about recognition — noticing what is beautiful, fragile and worth protecting before absence becomes the thing that finally makes us look.
In 2025, Where Did All the Butterflies Go? received First Place in Assemblage at the Waitākere Arts Awards.

ARTWORK DETAILS

- Original one-of-one freestanding figurative assemblage
- Materials: Storied CDs, salvaged mannequin torso and resin
- Dimensions: 95 H × 53 W cm
- Year: 2025
- First Place, Assemblage — Waitākere Arts Awards 2025
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$5,000.00
- Status: Available



FEATURED MASTERWORK - EYES ON ME

CONCENTRIC MIXED-MEDIA WALL SCULPTURE

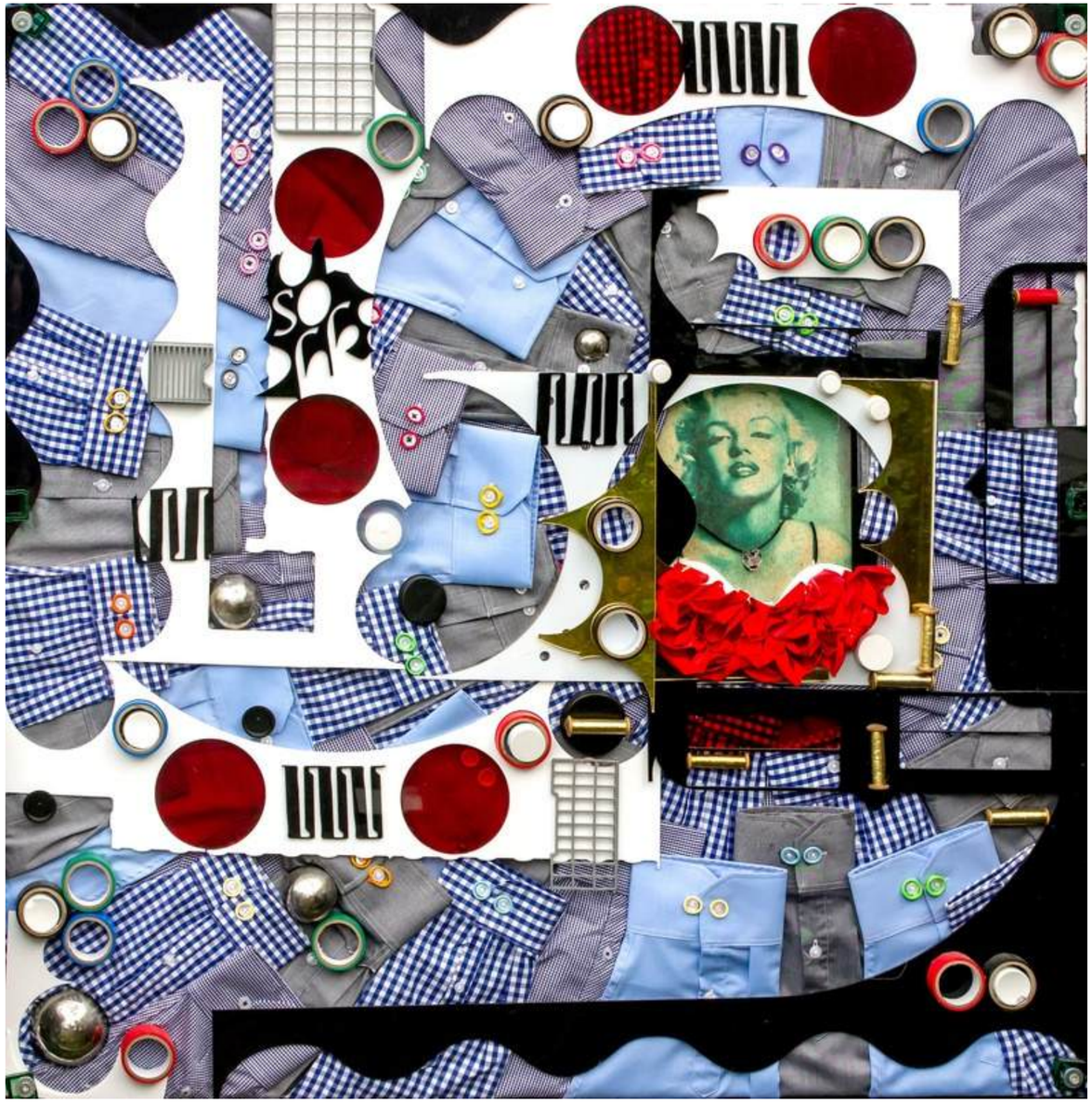
Eyes on Me is a richly layered wall sculpture created from donated men's shirt sleeves, repeated eyes, balloon petals and mixed media. Its forms radiate outwards in a powerful concentric arrangement, drawing the viewer towards its centre while the repetition of watching eyes creates an immediate sense of scrutiny.

Inspired by Marilyn Monroe, the work explores the difference between being admired and being truly seen. It reflects on what can be lost when a woman becomes an image for others to consume, while the person behind that image is gradually overlooked.



ARTWORK DETAILS

- Original one-of-one wall sculpture
- Donated men's shirt sleeves, repeated eyes, balloon petals and mixed media
- Dimensions: 41 × 41 cm
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Second Place, Franklin Arts Festival 2024
- Available for acquisition — NZ$5,000.00
- Status: Available for direct acquisition



FEATURED MASTERWORK - WONDERWALL

MULTI-LAYERED ABSTRACT ASSEMBLAGE

Wonderwall is a large metallic floral wall sculpture composed of hundreds of individually formed roses. Acrylic signage offcuts, CDs, melted plastic and found fragments gather into a luminous enchanted garden filled with iridescent colour, reflected light and tiny discoveries. From across the room it appears as an abundant floral landscape; move closer and fragments of lettering, translucent petals and traces of each material's former life begin to emerge. Designed to hang vertically or horizontally, its reflective surface changes with the light and movement around it.





As a child, I sat beneath a willow tree with my father's old golf trundler, searching the ground for fragments and imagining worlds I didn't yet have the tools to build. In Wonderwall, that instinct has found permanent form—an enchanted garden made from memory, possibility and everything I couldn't stop noticing.

ARTWORK DETAILS

- Original one-of-one wall sculpture
- Reclaimed acrylic signage offcuts, CDs, melted plastic, flotsam and jetsam , resin and spray paint
- Dimensions: 130 × 81 cm
- Can be displayed vertically or horizontally
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ$6,000.00
- Status: Available for direct acquisition



LET NATURE TAKE ITS COURSE

SCULPTURAL ASSEMBLAGE

Let Nature Take Its Course grew from accumulation.
Fragments of acrylic became architectural forms. Hundreds of pieces of gifted jewellery gathered into strange little ecosystems, while colour spread across the surface like pollen, spores or seeds finding somewhere unexpected to land.



There is a constant tension between structure and wildness. Strong lines, shapes and boundaries attempt to hold everything in place, while tiny glittering forms seem determined to grow around them anyway.

ARTWORK DETAILS

- Original one-of-one wall assemblage
- Repurposed canvas, acrylic offcuts, hundreds of gifted jewellery pieces, resin and acrylic
- Dimensions: 92 × 92 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition

NZ$1,800.00

- Status: Available



You can design.
You can organise.
You can make plans.
And then something starts growing exactly where it wants to.
That is where the title came from.

WHEN...

SCULPTURAL ASSEMBLAGE — 2026

When began as an attempt to make something flawless.
For months I sanded, coated, repaired and corrected its wooden structure. Then I noticed an edge I could pull away.
Instead of repairing it, I followed it.
Some areas remain polished. Others retain paint or expose the softer material underneath. The reclaimed lightbulbs carry holes and damage rather than pretending they are pristine.
This became the work where I first recognised that my practice was changing.
Things I once would have understood as failure or something to conceal became part of the work itself.
The title remains deliberately unfinished.



When is enough, enough?
When do we stop trying to perfect what cannot be repaired?
When can we let go?





ARTWORK DETAILS

- Original one-of-one sculpture
- Reclaimed lightbulbs, repurposed footstool, enamel and resin
- Dimensions: 51 × 43 cm
- Created 2026
- Certificate of Authenticity included
- Available for acquisition — NZ$1,800

UNTETHERED

WALL ASSEMBLAGE

Untethered began inside a nearly century-old New York grand piano.
While dismantling its internal structure, I discovered small mechanical components that began to resemble tiny figures.
I did not begin with a story for them. I simply noticed them.
Red wire now stretches between the figures like a physical bond under tension — connection made visible at the point where it begins to pull apart.



As the work developed, that tension became increasingly personal.
Untethered is about what happens when a connection that has shaped us begins to disintegrate: what we continue to carry, what loosens, and what remains after the bond itself is no longer the same.

ARTWORK DETAILS

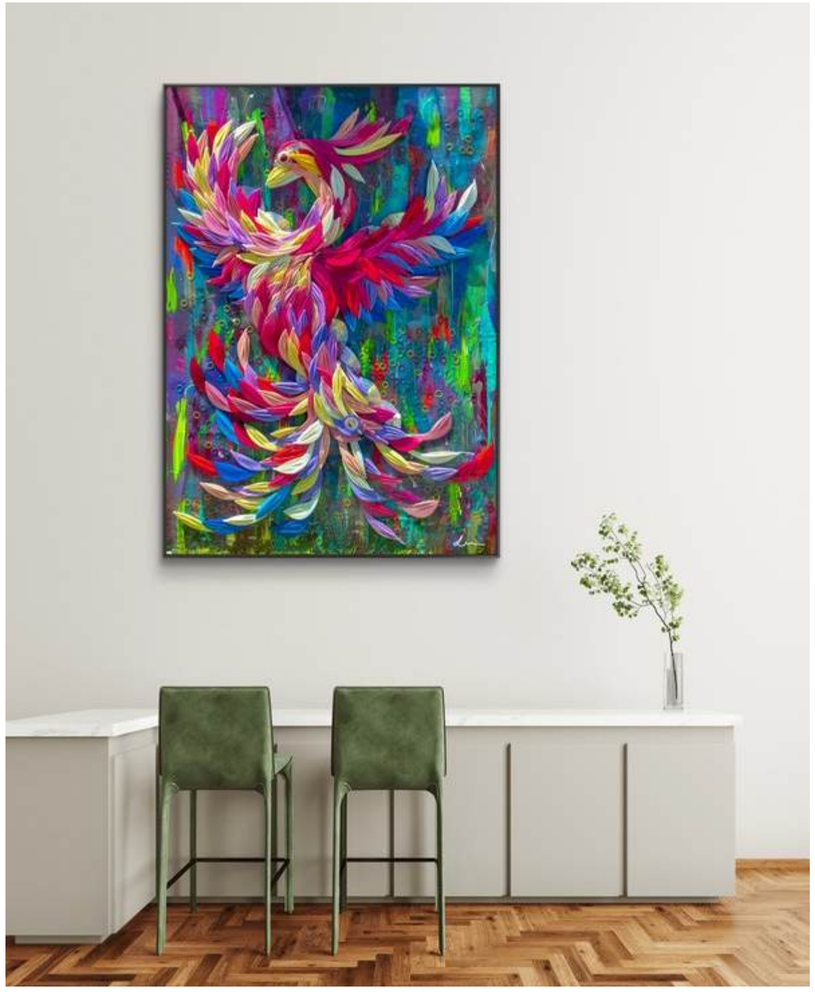
- Original one-of-one assemblage
- Components from a nearly century-old New York grand piano, red wire and nitrocellulose acrylic resin and leaf skeletons
- Dimensions: 53 × 75 cm
- Created 2026
- Certificate of Authenticity included
- Available for acquisition — NZ$2,000



FEATURED MASTERWORK — ELEVATE

ELEVATE -BESPOKE PHOENIX MONUMENTAL ASSEMBLAGE

Elevate brings layers of storied materials together in the form of a rising phoenix.
The work explores rebirth, resilience and the decision to begin again without denying what came before. Sweeping structural lines create the phoenix's movement, while layered colour and dimensional forms give the composition depth and energy.



From a distance, the phoenix appears bold and complete. Closer viewing reveals the individual fragments, textures and unexpected material relationships held within it. Light moves across the raised surfaces throughout the day, creating changing shadows and revealing details that are easily missed at first glance.



ARTWORK DETAILS

Original one-of-one sculptural wall assemblage
Mixed-media storied materials, layered colour and sculptural forms
Dimensions: 120 H × 95 W cm
Hand-assembled and finished by Lisa Watkins
Fitted with D-rings and presented ready to hang
Certificate of Authenticity supplied following delivery
Available for acquisition — NZ$5,000.00
Status: Available for immediate acquisition



Created through Lisa Watkins's practice of Circular Elevation, Elevate transforms overlooked materials into a powerful symbol of renewal, perseverance and possibility.

SIGNATURE STATEMENT PIECE - LAVENDER DAY

BOTANICAL MIXED-MEDIA ASSEMBLAGE

Lavender Day is a layered botanical wall sculpture created on a repurposed zero-waste canvas. Old magazines, melted CD cases, rescued balloon fragments, acrylic, resin and historic piano wire come together as an imagined garden filled with movement and unexpected detail. Reflective surfaces catch the changing light, continually revealing new fragments, shadows and relationships within the composition.





ARTWORK DETAILS

- Original one-of-one wall sculpture
- Repurposed zero-waste canvas, old magazines, melted CD cases, rescued balloon fragments, acrylic, resin and historic piano wire
- Dimensions: 112 H × 89 W cm
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ$2,500.00
- Status: Under collector apprasial

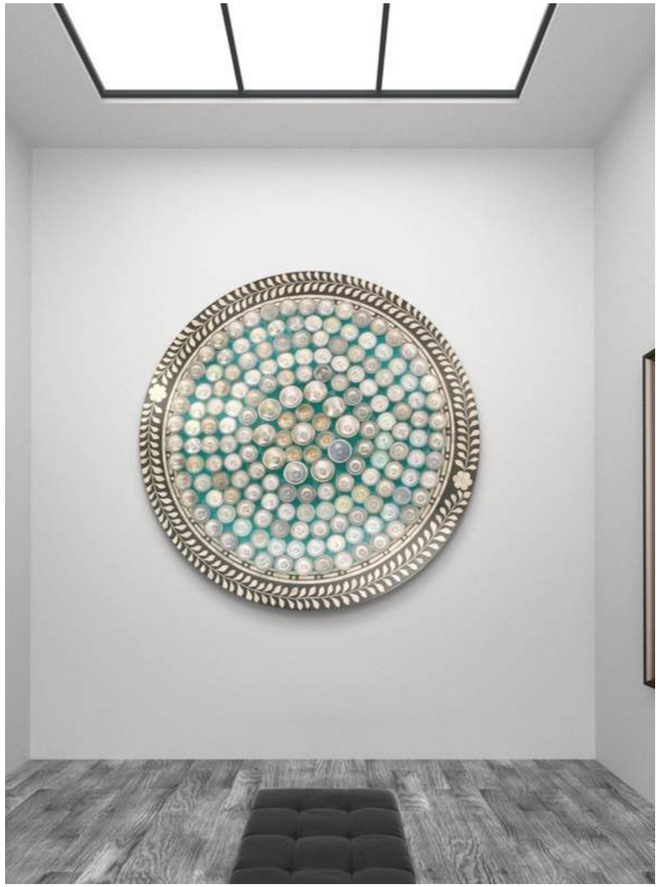


Lavender Day holds a kind of calm that isn’t quiet. It reflects the moment a busy mind finds space to breathe without losing its colour, energy or complexity.

FEATURED MASTERWORK - COLLECTIVE LIGHT

MULTI-PANEL REFLECTIVE WALL SCULPTURE

Collective Light brings hundreds of reflective fragments together across a multi-panel sculptural composition. Each element catches its surroundings from a slightly different angle, creating a surface that shifts with the room, the light and the people moving through it. Repetition and variation hold the work together, allowing every individual part to remain distinct while contributing to a larger field of colour and reflection.



Collective Light is built around a simple truth: none of us creates light alone. Each fragment carries its own reflection, but its full impact appears when every part is allowed to contribute. It is a work about belonging without sameness and the strength created when individual lives meet.

ARTWORK DETAILS

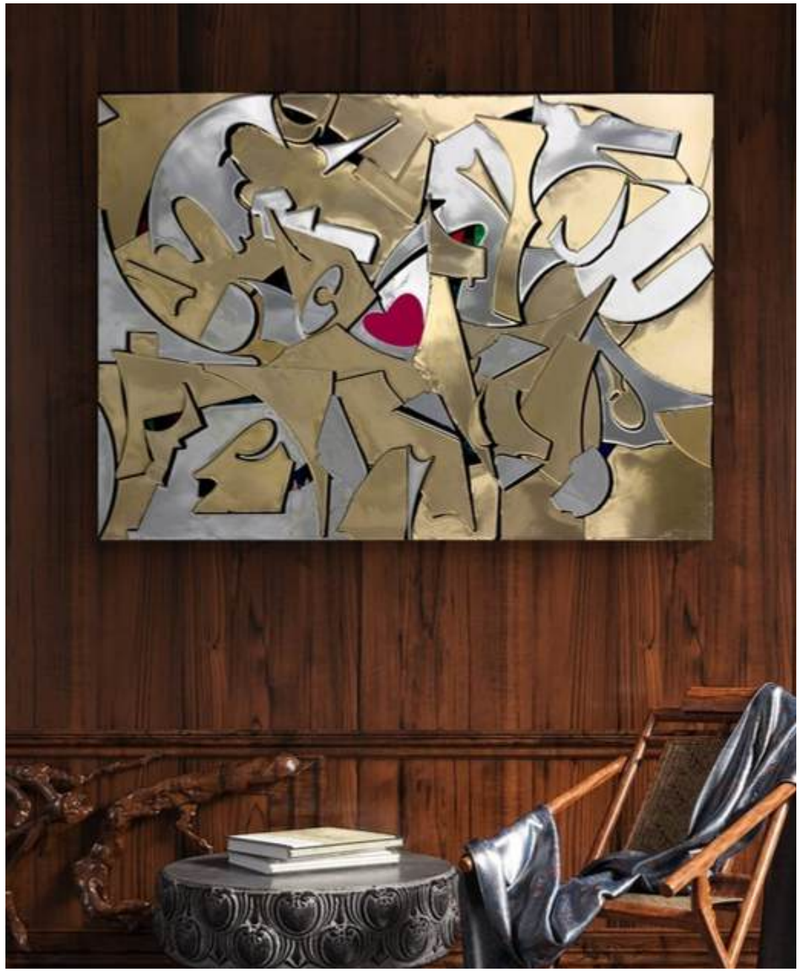
- Original one-of-one multi-panel wall sculpture
- Materials: Created from reclaimed LED light bulbs collected slowly over the course of a year. Built on a repurposed mirror base,
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ $4,500.00
- Status: Available for direct acquisition



FEATURED MASTERWORK — DISTORTED LOVE

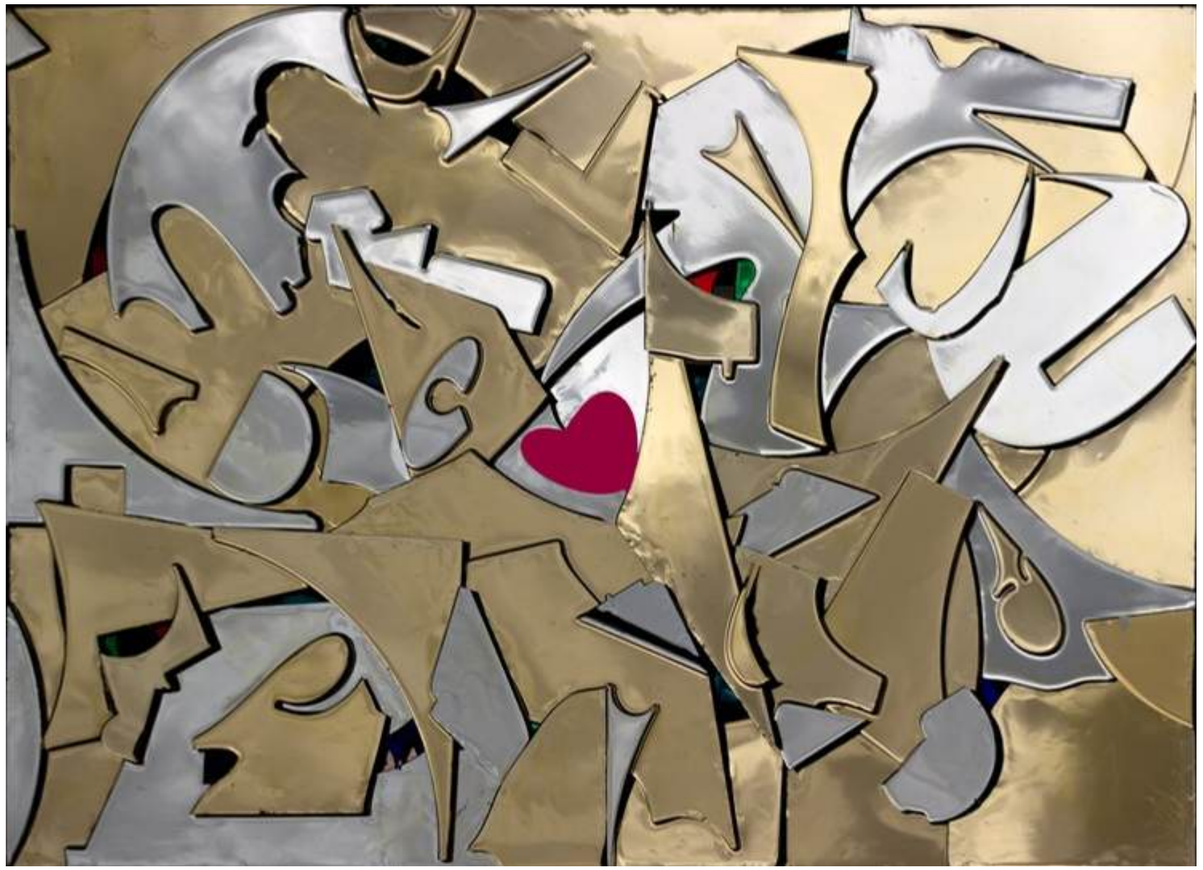
HIGH-CONTRAST FRACTURE MIRROR COMPOSITION

Distorted Love brings reclaimed commercial signage and salvaged acrylic together around a single red heart.
Fractured gold forms create movement across the surface, while reflective areas shift as the viewer moves past. The surrounding composition appears unsettled and constantly changing, but the heart remains fixed at its centre.



ARTWORK DETAILS

- Original one-of-one indoor or outdoor wall sculpture
- Part of the Sign of the Times series
- Reclaimed commercial signage offcuts, salvaged acrylic and high-gloss resin
- Dimensions: 121 W × 87 H cm
- Substantial heavyweight construction
- Secure installation appropriate to the wall type is required
- Available for acquisition — NZ$4,200.00
- Status: Available for immediate acquisition



The work explores connection, resilience and the people, values and relationships that continue to anchor us through pressure, distance, change and time.

Created through Lisa Watkins’s practice of Circular Elevation, Distorted Love transforms materials once used to attract attention and deliver commercial messages into a contemporary reflection on strength, vulnerability and what remains when everything else feels uncertain.

NO PLACE TO HIDE

SIGN OF THE TIMES — WALL ASSEMBLAGE

Sometimes the materials know what the artwork is about before I do.
No Place to Hide began with discarded acrylic signage and illustrated material from a Chinese immersive mystery game.
I couldn't read the story. I simply loved the faces.
I began cutting and hiding fragments among the old signage — an eye appearing here, part of a face disappearing there — until the figures seemed to be simultaneously hiding and asking to be found.
Only later did I discover that the original game involved people entering an abandoned house rumoured to be haunted.
That accidental collision became even more interesting.



Signs are normally made to direct us:

LOOK HERE.
GO THERE.
NOTICE THIS.

In No Place to Hide, those instructions have disappeared.
Material once designed to control where we look now partially conceals the very people we are trying to see.
There is always more hiding beneath the surface.

ARTWORK DETAILS

- Original one-of-one wall assemblage
- Part of the Sign of the Times series
- Reclaimed acrylic signage, acrylic offcuts, repurposed Chinese immersive mystery-game components, resin and acrylic
- Dimensions: 87 × 48 cm
- Certificate of Authenticity included
- Available for acquisition — NZ$1,400.00



FEATURED MASTERWORK — UNDERTOW

CONTEMPORARY WAVE WALL SCULPTURE

Inspired by the raw beauty and dark magnetism of Piha’s black-sand coastline, Undertow transforms thousands of black drinking straws into a sculptural wave suspended within a handcrafted floating timber frame. As the light changes, shadows deepen and the surface appears to move, capturing the tension between beauty and warning, stillness and motion.

Growing up in West Auckland, Piha always felt beautiful and dangerous in equal measure. Undertow is about the forces we can’t always see: the conversations, people and moments that quietly alter our direction before we even realise it.





ARTWORK DETAILS

- Original one-of-one wall sculpture
- Thousands of storied black drinking straws, resin and handcrafted floating timber frame
- Dimensions: 86 × 68 cm
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ$2,000.00
- Status: Available for direct acquisition

SIGNATURE STATEMENT PIECE – COME FROLIC

ABSTRACT FLORAL WORK

Come Frolic appears at first as an uninhibited invitation into colour, movement and play. Graffiti-like acrylic marks hold the turbulence of its beginning, repeatedly softened by botanical forms, luminous colour, gold-leaf stencilling and resin. The fractures haven't disappeared. Traces remain within the cracks, drips and overlapping layers.



I created Come Frolic from a feeling I know well: carrying the difficult parts quietly while choosing what I allow to take up the most space. The turbulence remains beneath the surface, but love has been given the most visible place.

ARTWORK DETAILS

- Original one-of-one artwork on repurposed canvas
- Graffiti-style acrylic, gold-leaf stencilling mixed media
- Dimensions: 95 cm x 95 cm
- Presentation and hanging system: D rings
- Certificate of Authenticity included
- Available for acquisition NZ$2,000.00
- Status: Currently exhibiting in the Artradie Spring Collection



SIGNATURE STATEMENT PIECE - INFLATION

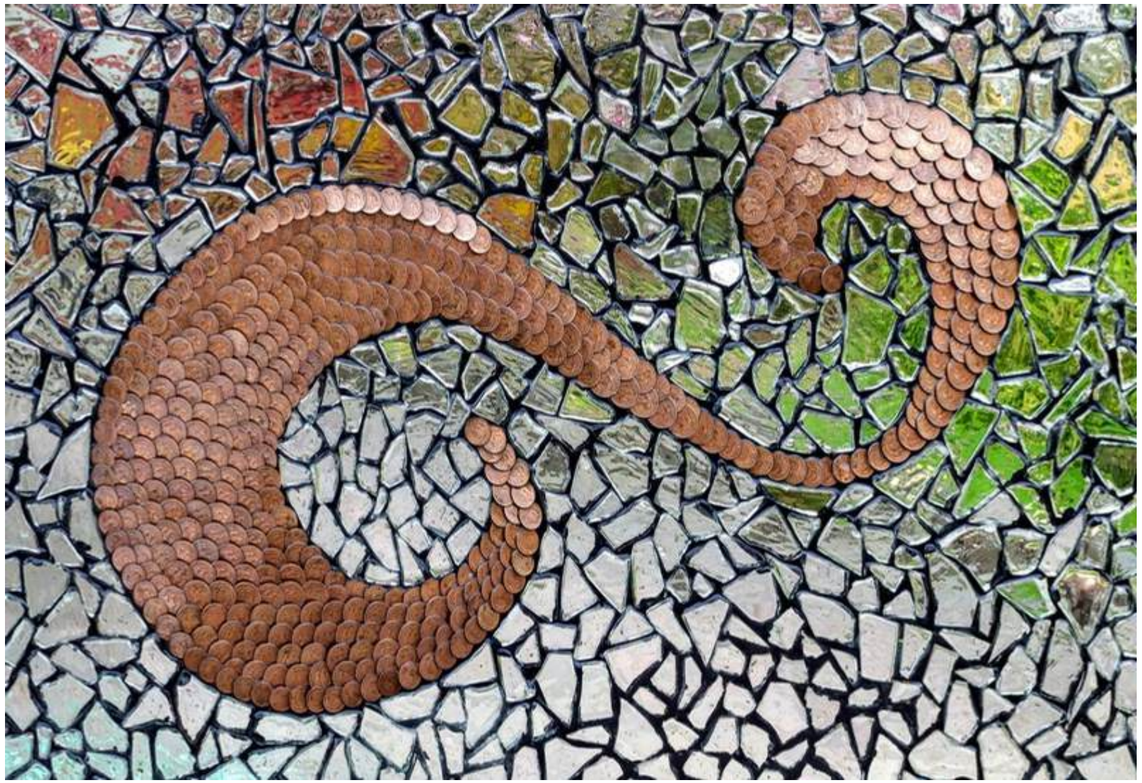
FOUNDATIONAL KORU WALL ASSEMBLAGE

Created approximately 25 years ago, Inflation is a foundational work in the development of Lisa Watkins's practice.
Hundreds of bronze coins form a koru across a fractured field of broken mirror. The koru holds its shape while the surrounding reflections continually change with light, movement and the viewer's presence.





ARTWORK DETAILS
- Original one-of-one foundational wall assemblage
- Bronze coins, broken mirror and mixed media
- Dimensions: 65 cm H × 91 cm W
- Created approximately 25 years ago
- Presentation: Ready to hang
- Certificate of Authenticity included
- Available for acquisition NZ$5,500.00
- Status: Available for exclusive selection



The coins also carry a personal memory of the 50-cent bag of lollies that once represented a small childhood treat, placing nostalgia beside the changing value of money and the passage of time.
Against the broken mirror, the koru becomes a symbol of renewal, interconnection and survival. The surface acknowledges rupture without allowing it to erase beauty.
Created long before Lisa named her practice Circular Elevation, Inflation already held its central belief: worth can remain where others see damage. Its koru gives the work a natural connection to Kōanga, representing continuation, regeneration and new possibility.

SIGNATURE STATEMENT PIECE - A ROSE AT MY TABLE

REFLECTIVE FLORAL WALL SCULPTURE

A Rose at My Table is a vibrant floral wall sculpture created from layered reclaimed materials, reflective metallic elements and resin. Rich rose tones and geometric forms catch and redirect the light, creating warm reflections that shift across the artwork and surrounding room.



The work grew from the idea that beauty doesn't need to be saved for rare or perfect occasions. A rose at the table can change the feeling of an ordinary day, reminding us to notice what is already here and make room for colour, warmth and presence.





ARTWORK DETAILS

- Original one-of-one wall sculpture
- Layered reclaimed materials, reflective metallic elements and resin
- Dimensions: 86 × 68 cm
- Presented ready to hang
- Personally constructed, signed and dated by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ$3,000.00
- Status: Available for direct acquisition

SIGNATURE STATEMENT PIECE - GREEN DAY

SCULPTURAL FLORAL ASSEMBLAGE

Green Day brings materials with entirely different former lives together in an exuberant burst of colour, growth and possibility.
Reclaimed acrylic signage forms the crisp geometric background, while melted CDs, paint chips, yoga mat and translucent fragments become a densely layered bouquet. At its centre, a repurposed glass award assumes a completely unexpected new role as the vase.



ARTWORK DETAILS

- Original one-of-one sculptural wall assemblage
- Reclaimed acrylic signage, melted CDs, repurposed glass award, resin, yoga mat, paint chips and repurposed frame
- Dimensions: 90 H × 90 W cm
- Personally assembled, framed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ $3,000.00
- Status: Currently exhibiting and available for purchase exclusively on the ArtTradie Kōanga Spring Collection.





The composition balances structure with abundance. Its ordered background holds a bouquet that appears to expand beyond its boundaries, casting shadows and catching light through layers of colour, resin and reflective material.

Created through Lisa Watkins's practice of Circular Elevation, Green Day reveals the decorative, joyful and sculptural possibilities still held within overlooked materials.

Currently exhibiting exclusively with ArtTradie's Kōanga Spring Collection.

HERITAGE

KŌTARE MIXED MEDIA WALL WORK

Some symbols arrive in our lives before we understand why we need them.
The kōtare has carried personal meaning for me for a long time, connected to my brother and to family memory.



Repeated kingfisher forms move across the surface like generational imprints — familiar but never identical. They suggest the patterns, stories, behaviours and memories that arrive before us and continue through us.



This work is less about inheritance as something we own and more about the traces that shape us.
What came before remains present, even as we decide what we will carry forward.
More recently, an unexpected sighting near my home arrived during another period of profound change.
Heritage grew from that experience.

ARTWORK DETAILS

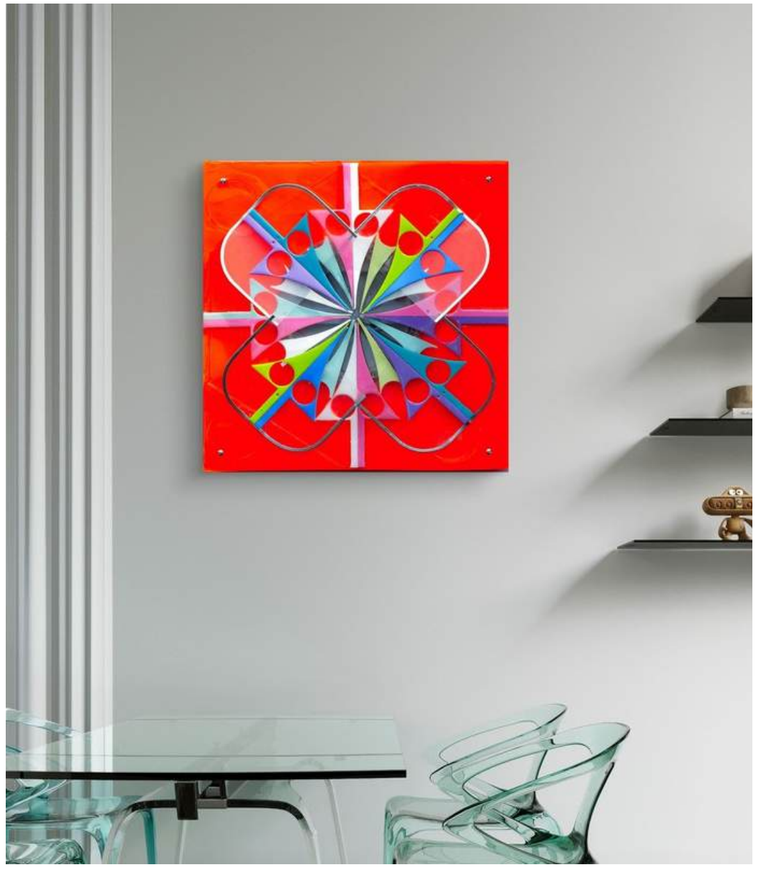
- Original one-of-one wall work
- Board, acrylic, spray paint
- Dimensions: 108 × 79 cm
- Created 2026
- Certificate of Authenticity included
- Available for acquisition — NZ$1,200.00

FUN WITH MY FRONT LOADER

GEOMETRIC ABSTRACT

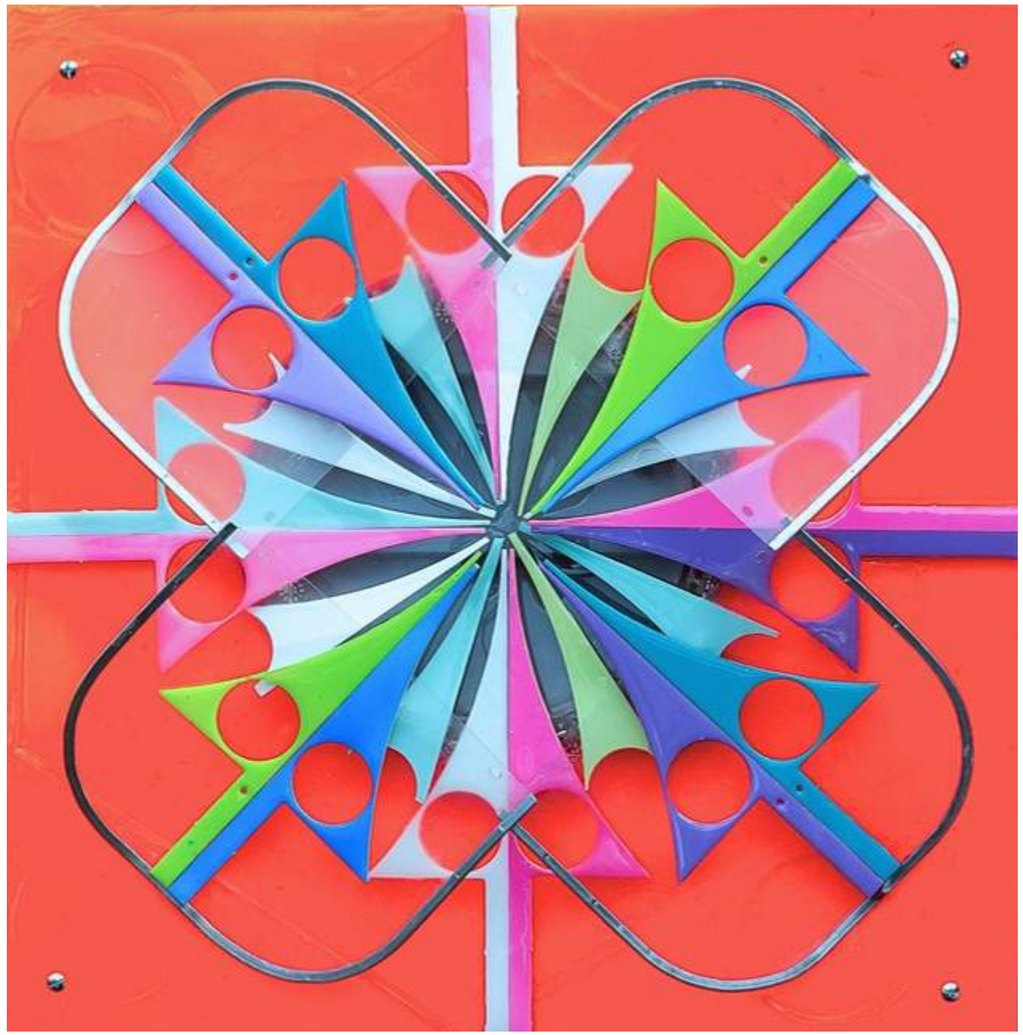
This one started when a friend gave me the front window from an old dryer.
Which is apparently the sort of gift people give me now.

I loved it immediately — not because I knew what to do with it, but because I didn't.
Around the same time, a conversation about Fibonacci patterns had me thinking about the extraordinary repetition and order that appears throughout nature.



So I took a little of that order, added acrylic from COVID face shields, signage offcuts, resin and a fairly substantial dose of Lisa weirdness.
Somehow an old appliance became a flower.
Fun with My Front Loader is exactly the kind of transformation I love most: something completely familiar, looked at again until an entirely different possibility appears.

Somehow an old appliance became a flower.
Fun with My Front Loader is exactly the kind of transformation I love most: something completely familiar, looked at again until an entirely different possibility appears.



ARTWORK DETAILS

- Original one-of-one wall sculpture
- Repurposed dryer front-loader window, COVID face shields, acrylic signage offcuts and resin
- Dimensions: 63 × 63 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,350.00

SIGNATURE STATEMENT PIECE - GOLDEN BOTANICALS

ORGANIC LEAFING ABSTRACTION

Golden Botanicals transforms reclaimed signage and acrylic into a flowing botanical composition filled with colour, movement and light. Sweeping organic forms are balanced by strong geometric structure, while resin and hand-painted details create depth across the layered surface.

I created this work from my love of midsummer yellow, a colour that gives me instant happiness. The botanical forms allow energy and imagination to move freely, while the underlying geometry gives my busy mind somewhere to settle.





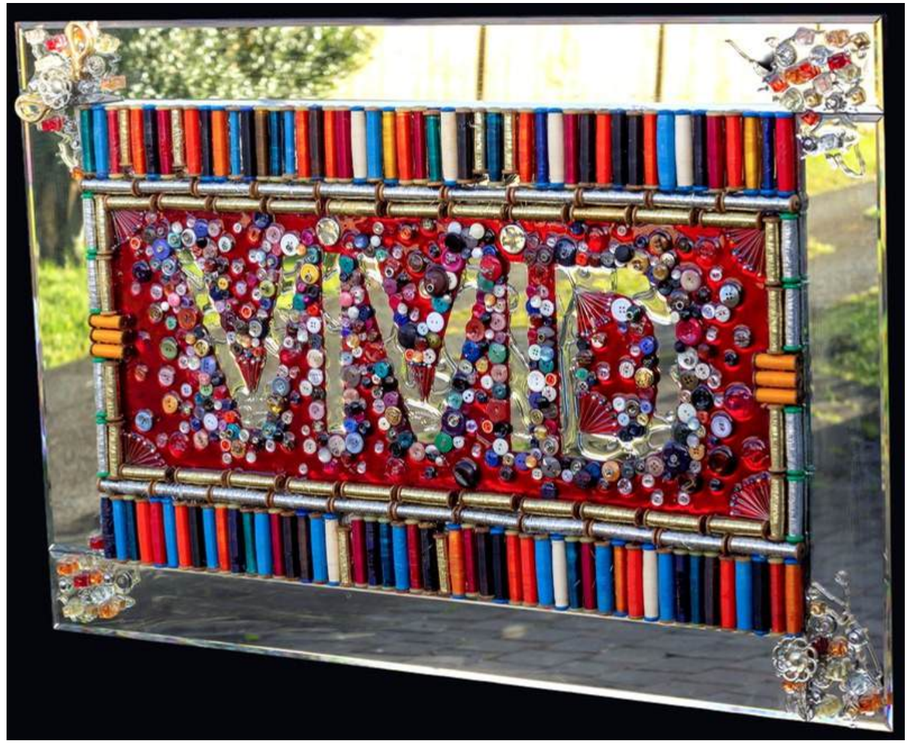
ARTWORK DETAILS

- Original one-of-one wall sculpture
- Reclaimed signage, acrylic, resin and hand-painted detail
- Dimensions: 85 × 70 cm
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$3,000.00
- Status: Available for direct acquisition

SIGNATURE STATEMENT PIECE - VIVID

TEXTILE AND MIRROR ASSEMBLAGE

Vivid celebrates the skill, patience and creativity held within handmade clothing while acknowledging the human cost that can remain hidden within garment production.
Created on a repurposed mirror discovered at a local reuse station, the work brings together disused industrial sewing-machine thread with buttons and sewing paraphernalia gifted to Lisa Watkins by a lifelong friend.
Vivid colour and intricate handcrafted detail honour generations of seamstresses and garment makers. At the same time, the dense repetition of threads and buttons reflects the industrialisation of clothing production, the history of sweatshops and the consequences of contemporary throwaway culture.



The mirror brings each viewer into the work, redirecting attention towards the people, knowledge, labour and time held within the garments we wear. Vivid is both a celebration of craftsmanship and a reminder that clothing should never be separated from the human hands that create it.



ARTWORK DETAILS

- Original one-of-one mirror assemblage
- Repurposed mirror, disused industrial sewing-machine thread, buttons, gifted sewing paraphernalia and mixed media
- Dimensions: 68 H × 88 W cm
- Securely fitted with D-rings and presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$2,200.00
- Status: Available for exclusive selection

WHAT I KNEW THEN

MULTI TIME LAYERED WALL ASSEMBLAGE

What I Knew Then brings together three artworks created across more than fifteen years, deconstructed and rebuilt into a single layered composition.
At its centre is a figure Lisa first made many years ago from buttons and string, drawing on tiki imagery at a time when she had not yet considered the cultural implications of using that form.
Rather than erase that earlier work, Lisa chose to leave it visible.
The piece became a record of changing understanding — of looking back at something made with one set of assumptions and recognising that time, conversation and experience can alter the way we understand our own choices.



Fragments of three earlier paintings are cut into vertical strips and brought together with acrylic elements, buttons, string and delicate leaf skeletons gifted by a community member. The materials retain evidence of their previous lives, allowing different periods of Lisa's practice to exist simultaneously within the finished work.
What I Knew Then does not attempt to reinterpret Māori cultural symbolism or claim authority over its meaning. Instead, it turns the lens back on the artist herself: on learning, accountability and the fact that an artistic practice, like a person, should be capable of changing.
The past remains present — but it does not have to remain unquestioned.

ARTWORK DETAILS

- Original one-of-one wall assemblage
- Materials: Storied canvas, fragments from three earlier paintings buttons, nylon, acrylic mixed media
- Dimensions: 76 cm 63 cm
- Personally deconstructed, reconstructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,400.00
- Status: Available



SUSPENDED MATTERS

REFLECTIVE WALL ASSEMBLAGE

Suspended Matters explores the uneasy balance between what is carried, what is fractured, and what we choose to hold together.
Storied acrylic, fractured mirror and translucent resin are layered into a surface that changes as the viewer moves around it. Reflections shift, edges appear and disappear, and suspended elements create a sense of movement even when the work itself is still.
Rather than disguising the fractures, the work allows them to remain visible.
That tension is what gives the piece its presence.





For Lisa, Suspended Matters is less about perfection than continuation — the idea that something can remain whole in feeling even when its surface carries evidence of change.
In a home, it becomes a quiet focal point: reflective enough to respond to the room around it, but detailed enough to keep revealing itself slowly over time.



ARTWORK DETAILS

- Original one-of-one wall assemblage
- Storied acrylic, fractured mirror, layered resin and suspended translucent elements
- Dimensions: 89 × 82 × 4 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,800.00
- Status: Available

ITICUS

REFLECTIVE CHARACTER ASSEMBLAGE

Iticus has humour, attitude and a surprising amount of heart.
Layers of oil and resin create a surface that shifts from inky depth to wet-shine as the light changes. Broken mirror and vintage nail polish form the wings, arranged feather by feather without cutting so the natural fractures keep their own energy and movement.





ARTWORK DETAILS

- Original one-of-one character assemblage
- Oil, resin, broken mirror, vintage nail polish and metallic studio paint skins
- Dimensions: 73 cm x 62 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition NZ$1,650.00
- Status: Available

Tiny metallic paint skins lifted from the studio drop sheet become bark, texture and flashes of light — small remnants that now carry their own presence within the work.

For Lisa, Iticus is about resilience without solemnity. It is the quiet courage to keep showing up, keep moving and keep becoming — even when the pieces we are working with are imperfect, fractured or unexpected.

There is grace in it, but also mischief. The reflective “sunglass” wings give the whole character a wink, reminding us that strength does not always have to look serious.

Sometimes it can arrive bright, slightly strange and completely itself.

MADE OF MAYBES

AWARD-WINNING SCULPTURAL WALL WORK

Every possibility begins with a maybe.
Made of Maybes is about that small, uncertain space before something becomes real — before the decision is made, the direction is clear or the outcome can be guaranteed.

Rather than treating uncertainty as something to overcome, the work celebrates it as a place of possibility. Layered form, colour and material come together through intuition and experimentation, reflecting the way new ideas often begin: tentatively, imperfectly and without knowing exactly where they will lead.



For Lisa, Made of Maybes is a reminder that courage does not always arrive as certainty.

Sometimes it is simply the willingness to begin.Part of the Small but Mighty series, the work carries an intimacy that rewards close looking while holding enough presence to stand confidently on its own.

In 2026, Made of Maybes was awarded First Place in Assemblage at the Waitākere Arts Awards, recognising the strength of its material language and sculptural resolution.

ARTWORK DETAILS

- Original one-of-one sculptural wall work
- Part of the Small but Mighty series
- Mixed media and storied materials
- Dimensions: 42 cm x 31 cm
- First Place, Assemblage — Waitākere Arts Awards 2026
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$650.00
- Status: Available



THE SHAPE OF HOPE

MIXED-MEDIA WALL WORK

The Shape of Hope grew from looking forward at a moment when I was being forced to think very deeply about what comes before us — and what comes after.
Becoming increasingly aware of one generation's mortality made me think about my own, and about what my daughter will eventually inherit.
Not only from me.
From all of us.



The work sits between fear and optimism.
I cannot control everything that comes next, but I can choose what I make, what I value, what I repair and what I pass forward.
Perhaps hope isn't certainty that everything will be all right.
Perhaps it is simply deciding that what we do next still matters.

ARTWORK DETAILS

- Original one-of-one mixed-media work
- Canvas, balloons, resin, jewellery and magazine material
- Dimensions: 32 × 40 cm
- Created 2026
- Certificate of Authenticity included
- Available for acquisition — NZ$450.00



CONFUSHIA

COLOUR-DRIVEN ABSTRACT ASSEMBLAGE



Confushia refuses to behave itself.
Hot pink, orange and black forms push, overlap and interrupt one another, creating a composition that feels simultaneously chaotic and strangely ordered. Shapes seem to appear, disappear and become something else depending on where the eye lands.
The title plays with that uncertainty.
There is no single correct way into the work. It asks the viewer to stop trying to resolve everything immediately and instead enjoy the strange pleasure of not quite knowing what they are looking at.
For Lisa, that space between confusion and curiosity is often where possibility begins.



ARTWORK DETAILS

- Original one-of-one wall assemblage
- Repurposed canvas, acrylic offcuts, nail-polish cellulose and resin
- Dimensions: 86 H × 72 W cm
- Presented ready to hang with sturdy D-rings
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,200.00
- Status: Available

Confushia is a full-volume collision of fuchsia, orange and black, softened just enough by flashes of lavender.
Built on a repurposed canvas with acrylic offcuts, nail-polish cellulose and resin, the work is glossy, layered and deliberately unruly. Spirals, shards and silhouette-like forms push across the surface, catching light through the resin and shifting as you move around it.

There is humour in the title, but also permission.

Confushia does not ask to be neatly decoded. It rewards curiosity instead — the longer you look, the more small relationships, shapes and moments begin to appear.

STRONG LIKE KŌTARE

SMALL SCULPTURAL WALL WORK

Strong Like Kōtare holds a quieter kind of strength.
Inspired by Aotearoa's kingfisher, the work captures a moment of stillness and watchfulness — poised, focused and completely self-possessed.
For Lisa, the kōtare carries ideas of loyalty, resilience and the comfort of familiar places. It is a reminder that strength does not always arrive loudly. Sometimes it is compact, calm and beautifully certain.



Part of the Small but Mighty series, this work is designed to reward close looking. Its scale makes it intimate, but its presence is anything but slight.For a collector, it offers a concentrated moment of colour, character and stillness — the kind of piece that can bring energy to a smaller wall, reading nook, entranceway or layered collection without needing to dominate the room.

ARTWORK DETAILS

- Original one-of-one wall work
- Mixed media, kingfisher-inspired composition
- Dimensions: 61 cm x 46 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$800.00
- Status: Available



THE LAST DROP

SMALL ASSEMBLAGE WORKS

The Last Drop holds a moment just before something runs out.
A storied tap and salvaged mechanical components are brought together in a compact sculptural form, while a single acrylic drop suspends the action at the point between abundance and absence.
There is something almost familiar about the object from a distance. Move closer and that familiarity becomes less comfortable.



The work considers our relationship with resources we often treat as limitless simply because they have always been there. Water arrives at the turn of a tap so effortlessly that it can be easy to forget how extraordinary — and finite — that access really is.
Rather than offering an answer, The Last Drop leaves the moment unresolved.
Is this the final drop?
Or the one that finally makes us notice?
Small in scale but deliberately loaded, it is a work about value, necessity and the things we may only fully recognise when they begin to disappear.



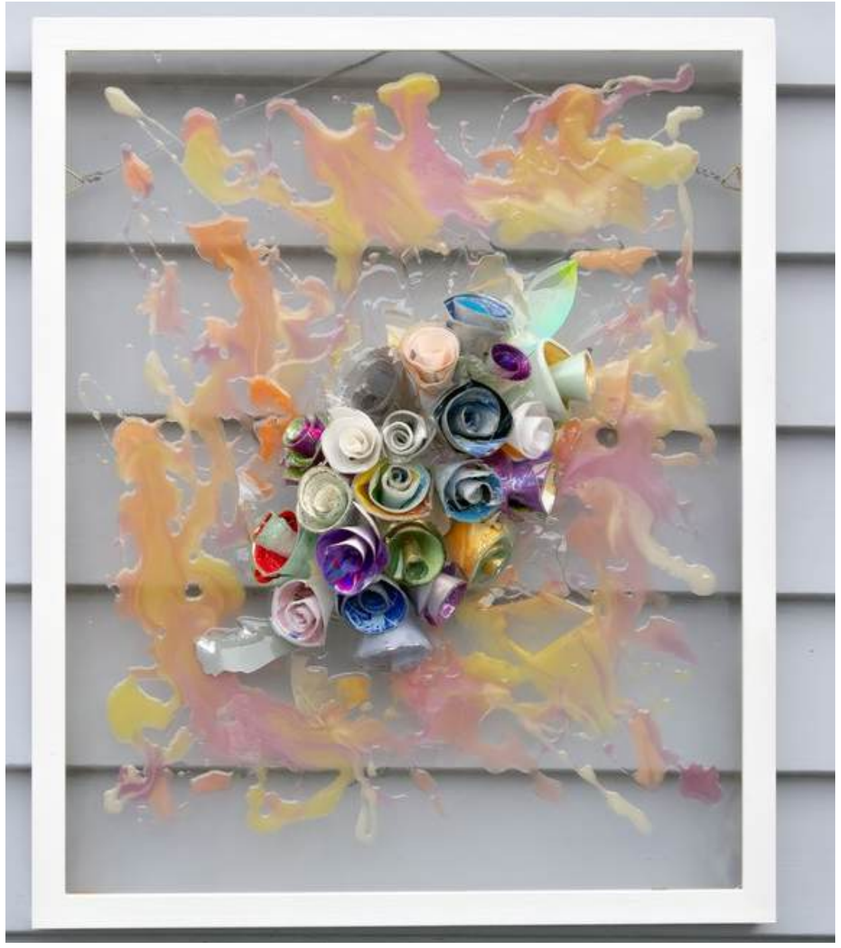
ARTWORK DETAILS

- Original one-of-one freestanding sculpture
- Storied tap, salvaged mechanical components and acrylic
- Dimensions: 18 × 20 cm
- Clear acrylic base
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$550.00
- Status: Available

THE SOUND OF SUMMER

SMALL ASSEMBLAGE WORKS

The Sound of Summer holds onto the particular kind of brightness we associate with long days, open windows and seasons that seem to stretch forever.
Hand-formed CD roses gather at the centre like a compact bouquet, surrounded by washes of tinted resin laid directly onto clear glass. The transparency allows light and whatever sits behind the work to become part of the composition, shifting its colour and atmosphere throughout the day.



That changing quality is what gives the work its energy.
From a distance, the central bloom feels soft and celebratory. Move closer and the reflective surfaces of the CDs begin to catch, fracture and return the light in small flashes of colour.

For Lisa, The Sound of Summer is less about depicting a particular place than preserving a feeling — warmth, colour, music, movement and the sense that for a little while, the days might never end.

ARTWORK DETAILS

- Original one-of-one sculptural wall work
- Hand-formed CD roses, tinted resin and clear glass
- White frame
- Dimensions: 62 xm 44 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$550.00
- Status: Available



Compact but highly dimensional, it is a work designed to bring luminosity and quiet joy into a room while continuing to change with its surroundings.

THREE ACTS OF JOY

BOTANICAL WALL ASSEMBLAGE



Three Acts of Joy is a one-of-one botanical wall work created from storied materials and first exhibited at the Nikau Superette Art micro-gallery in New Lynn.
Reclaimed DVDs, melted plastics, hand-formed CD roses and resin shards are layered over a reclaimed mirror panel, creating a narrow vertical composition rich in colour, reflection and movement.

The work carries the intimacy of its original setting with it. Made for a neighbourhood exhibition space, it celebrates the way small gestures, familiar materials and moments of generosity can gather into something unexpectedly meaningful. Reflection from the mirror shifts as the viewer moves, while the layered floral forms bring warmth and energy to the surface.

For a collector, Three Acts of Joy offers something both joyful and grounded: a compact work with real provenance, material character and a strong sense of place.





Made from storied materials and shaped through the same process of Circular Elevation that runs through her larger sculptural practice, the work proves that scale does not determine impact.

Sometimes a small intervention is enough to change the way we experience a place. Sometimes joy simply needs somewhere to appear.

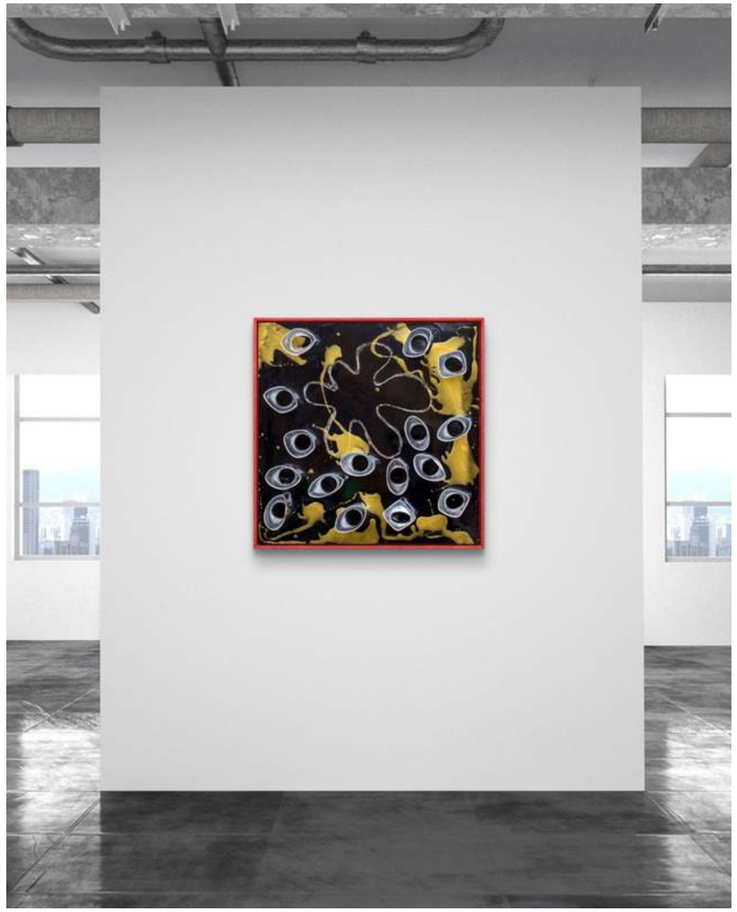
ARTWORK DETAILS

- Original one-of-one botanical wall assemblage
- First exhibited at Nikau Superette Art micro-gallery, New Lynn
- Materials: Reclaimed DVDs, melted plastics, hand-formed CD roses, ‘ resin and reclaimed mirror
- Dimensions: 106 × 16 cm
- Framed: Yes
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$880.00
- Available to purchase

FITTING IN

SCULPTURAL WALL ASSEMBLAGE

Fitting In began with a collection of old light fittings — objects designed to recede into the background and simply do their job. Brought forward and placed together, each one behaves differently. They sit at different angles, catch the light in different ways and refuse to resolve into perfect uniformity.
That tension became the heart of the work.





For Lisa, Fitting In considers the pressure to conform and the quieter possibility that belonging does not require sameness. Perhaps it is simply about finding a place where we can exist as ourselves — different angles, different reflections and all.Against the dark resin surface, the chrome fittings become sculptural and unexpectedly assertive, while gold gestures and the red frame give the work a strong architectural rhythm.

It is bold without being loud, playful without losing sophistication, and designed to shift subtly as light moves across the reflective surfaces.
And yes — they are literally fittings.
Lisa couldn't resist.



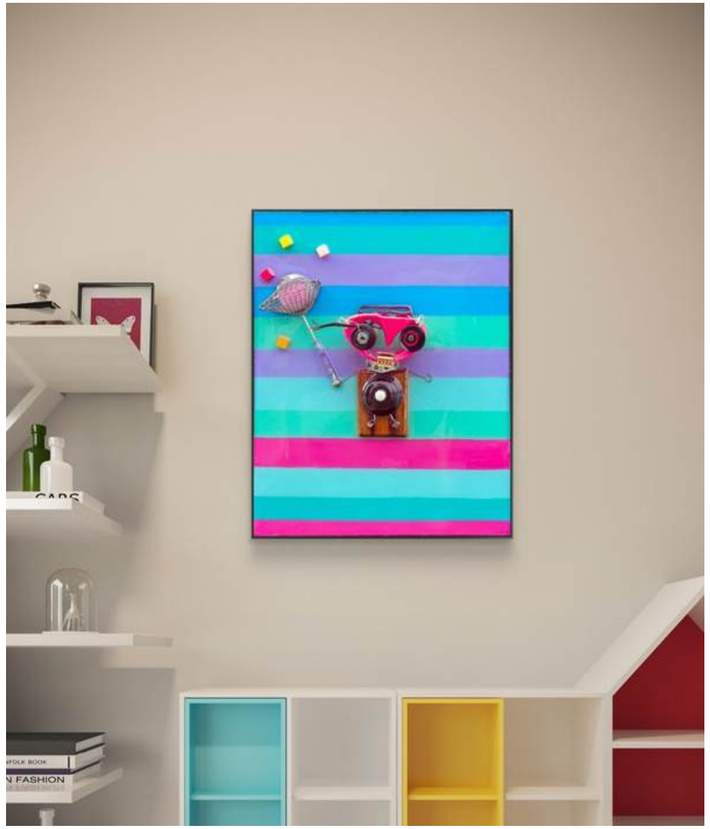
ARTWORK DETAILS

- Original one-of-one wall assemblage
- Materials: Storied light fittings, resin and reclaimed mixed materials
- Dimensions: 72 × 72 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,500.00
- Status: Available

FRANKIE GOES TO HOLLYWOOD

PLAYFUL CHARACTER ASSEMBLAGE

Frankie Goes to Hollywood is a tiny star with very large ambitions.
A storied cake tin, vintage doorbell components, wires, nuts and bolts come together to create Frankie — a wide-eyed little alien who appears entirely convinced the spotlight is already his.
Candy-striped colour fields create the stage around him, while acrylic and resin give the surface its glossy, highly finished character.
There is plenty of humour here, but underneath it sits something very familiar: the moment when imagination begins to turn into ambition.



For Lisa, Frankie is about allowing yourself to be visible before anyone else has decided you are ready. He does not wait for permission, tone himself down or question whether he belongs there.
He simply turns up for Hollywood.
Compact, joyful and full of personality, Frankie Goes to Hollywood is a work about confidence, possibility and the pleasure of taking yourself just seriously enough to have a go.

ARTWORK DETAILS

- Original one-of-one character wall assemblage
- Materials: Storied cake tin, vintage doorbell components wire, nuts, bolts, acrylic and resin
- Dimensions: 57 × 43 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$800.00
- Status: Available



SIGNATURE STATEMENT PIECE - UNDERWRITTEN BOTANICALS

BOTANICAL SIGNAGE ASSEMBLAGE

Underwritten Botanicals invites the viewer to look beyond a former message and discover what it now holds.
Created from reclaimed acrylic signage, its lettering has been repurposed as a series of small botanical archives. Pressed flowers, leaves, seed pods and fragments gathered from Lisa Watkins's garden and beyond are preserved within warm, autumn-toned resin.



Across the ordered typography, sweeping gestures of emerald, turquoise and cobalt move freely, creating a conversation between structure and instinct.
Transparent sections allow light and the surrounding interior to enter the composition. Its colours, reflections and botanical details shift throughout the day, ensuring the artwork never appears exactly the same twice.
Part of Lisa's Sign of the Times series and created through her practice of Circular Elevation, Underwritten Botanicals redirects a material once designed to demand attention towards slower looking, discovery and renewed possibility.
Its botanical material, changing light and sense of growth give it a natural connection to Kōanga while allowing it to remain distinctive beyond the season.







ARTWORK DETAILS
- Original one-of-one wall assemblage
- Reclaimed acrylic signage, pressed botanicals and resin
- 96 H × 82 W cm
- Certificate of Authenticity included
- Available for acquisition — NZ$2,000.00
- Available for exclusive selection

THE NECTAR COLLECTOR

TUI WALL ASSEMBLAGE

Nectar Collector is about quiet confidence.
Not the kind that announces itself, but the kind that comes from knowing who you are and feeling completely comfortable taking up your own space.
The tūī emerged through play: colour, pattern and form gradually finding their place without the work needing to know exactly where it was going from the beginning.
Storied canvas, acrylic offcuts and reclaimed signage build the bird's layered form, while resin gives the surface depth and luminosity. The result is full of character — poised, curious and just slightly self-assured.



For Lisa, birds offer a particular kind of freedom in the studio. They allow instinct to lead, materials to suggest the next move, and personality to arrive before explanation.
Nectar Collector carries that freedom with it.
From across a room, it brings colour and presence. Up close, the individual fragments, reflective surfaces and unexpected material relationships begin to appear.
For a collector, it is a work with personality rather than prettiness alone — a reminder that confidence can be joyful, colourful and entirely comfortable in its own skin.



ARTWORK DETAILS

- Original one-of-one sculptural wall work
- Materials: Storied canvas, acrylic offcuts, reclaimed signage, storied frame and acrylic resin
- Dimensions: 84 × 64 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,200.00
- Status: Available

SIGNATURE WALL WORK - THE PERFUMERY

SCULPTURAL PERFUME BOTTLE ASSEMBLAGE

The Perfumery transforms repurposed perfume bottles into a delicate, altar-like wall sculpture. Suspended on a simple wire structure, the bottles create a sense of balance and ritual, while their jewel-like colours contrast with the raw reclaimed materials.



Through Circular Elevation, familiar objects associated with scent and personal ritual reveal their overlooked beauty and enduring worth. I love how a familiar scent can return us to a person, a place or a version of ourselves in an instant. The Perfumery holds those private memories close, reminding us that what has passed can still remain beautifully present.

ARTWORK DETAILS
Original one-of-one wall sculpture
Repurposed perfume bottles, reclaimed wire, acrylic, resin and repurposed canvas
Dimensions: 46 × 46 cm
Presented ready to hang
Personally constructed and finished by Lisa Watkins
Signed Certificate of Authenticity included
Available for acquisition — NZ$650.00
Status: Available for direct acquisition



SIGNATURE STATEMENT PIECE – LUSHCODE

ABSTRACT ACRYLIC AND RESIN ASSEMBLAGE

LushCode brings together geometric acrylic offcuts, translucent forms, resin and painted gestures across a repurposed canvas. Its structures suggest fragments of circuitry, architecture and improvised symbols, while vivid turquoise, magenta, gold and white create movement across the surface. The composition appears spontaneous, but every element is deliberately balanced, allowing order and exuberance to occupy the same space.



My work exists because I need to find order in chaos. LushCode holds that moment when a crowded mind begins to make sense of itself, when instinct, structure and all the unruly parts finally find a way to belong together.

ARTWORK DETAILS

- Original one-of-one wall sculpture
- Repurposed canvas, acrylic offcuts, translucent acrylic, acrylic paint and resin
- Dimensions: 125 × 66 cm
- Presented ready to hang
- Personally constructed and finished by Lisa Watkins
- Signed Certificate of Authenticity included
- Available for acquisition — NZ$1,200.00
- Status: Available for direct acquisition



THE TANNERY

ARCHITECTURAL WALL SCULPTURE

The Tannery began with an object most of us have passed thousands of times without ever truly seeing: an old light fitting.
Created from reclaimed light fittings, switch plates and other storied architectural materials, the work releases these familiar objects from their original function and places them within a new visual language.
Warm tannin, bronze, silver and cream tones give the composition a quiet confidence. Repeating forms create order, while reflective surfaces respond gently to changing light and reveal different details throughout the day.





ARTWORK DETAILS

- Original one-of-one architectural wall sculpture
- Reclaimed light fittings and switch plates, acrylic, resin, clear acrylic mounting system and custom floating timber frame
- Dimensions: 86 cm H × 86 cm W
- Presentation: Custom floating timber frame; ready to hang
- Certificate of Authenticity included
- Available for acquisition — NZ$2,000.00
- Status: Available for exclusive selection



The sculpture is suspended on clear acrylic within a custom floating timber frame, allowing its elements to appear as though they are hovering away from the wall.
The frame came from a collection Lisa Watkins had kept with the promise that she would one day do it justice. Rather than simply surrounding the artwork, it became part of its story, recognising that even the objects supporting everything else deserve to be noticed

MOTHER NATURE'S REPRODUCER

BOTANICAL SCULPTURAL ASSEMBLAGE

Mother Nature's Reproducer imagines a strange human-built machine attempting to do what nature already does perfectly well.
A reflective mirrored body, chrome fittings, an oven thermometer and a large clear globe create something that feels part appliance, part laboratory and part improbable botanical device. Around it, sculptural roses formed from melted CDs and resin emerge in vivid, iridescent colour.
The humour is deliberate.
Beneath it sits a more uncomfortable question about our instinct to control, reproduce and improve natural systems — particularly when our interventions are often responsible for disrupting them in the first place.



For Lisa, the work considers the fine line between innovation and interference.
Are we repairing what has been damaged?
Or simply inventing increasingly elaborate ways to reproduce what nature already knew how to make?
The reflective surfaces bring the surrounding environment — and the viewer — directly into the sculpture, making us part of that question.

ARTWORK DETAILS

- Original one-of-one sculptural assemblage
- Materials: Storied mirror, melted CDs, clear globe, vintage oven
  thermometer, chrome tap and fittings, resin-coated sculptural
  roses and mixed media
- Dimensions: 40 cm x 30 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$550.00
- Status: Available



THE MOTHER NATURE RECREATOR

REGENERATIVE SCULPTURAL ASSEMBLAGE

The Mother Nature Recreator looks at nature not as something passive or fragile, but as an extraordinary force capable of adapting, rebuilding and beginning again.
Mirrored surfaces and chrome fittings create an almost mechanical body, while melted CD flowers, acrylic fragments and vivid sculptural forms seem to grow across and beyond it. The work sits somewhere between machine and organism — structured, reflective and increasingly overtaken by life.
At its centre is the idea of regeneration.
Nature is continually reorganising itself: growing through cracks, adapting to changed environments and finding new ways to continue. Yet a thermometer introduces a quieter tension, reminding us that resilience should never be mistaken for invulnerability.



For Lisa, the work celebrates nature's capacity to re-form while asking a more difficult question: how much pressure can we place on natural systems before their remarkable ability to recover is no longer enough?
Its reflective surfaces bring the surrounding world into the sculpture, allowing light, colour and movement to continually alter how the work is seen.

ARTWORK DETAILS

- Original one-of-one freestanding sculptural assemblage
- Materials: Mirrored steel, chrome fittings, melted CD flowers,
  acrylic fragments, thermometer and other storied materials
- Dimensions: 33 cm x 38 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$650.00
- Status: Available



OVERGROWTH

BOTANICAL SCULPTURAL ASSEMBLAGE

Overgrowth is about what happens when growth refuses to stay contained.
Melted acrylic plastics, CD cases, manipulated fern forms and resin offcuts gather into a dense, upward-moving structure, pushing beyond the dark architectural base beneath them.
The work sits between botanical and artificial. Vivid greens curl around flashes of pink, blue and red, while translucent surfaces catch the light and give the sculpture a sense of continual movement.



For Lisa, Overgrowth reflects nature's persistence — the way it creeps, climbs, twists and reclaims space whenever it is given the smallest opportunity. There is order within the construction, but the energy belongs to the growth itself.
The result feels as though the sculpture is still becoming: expanding beyond its boundaries, finding another direction, and refusing to stop simply because someone decided where the edges should be.

ARTWORK DETAILS

- Original one-of-one freestanding sculptural assemblage
- Materials: Melted acrylic plastics, CD cases, manipulated fern forms, resin offcuts and mixed media
- Dimensions: 26cm x 15cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ $350.00
- Status: Available



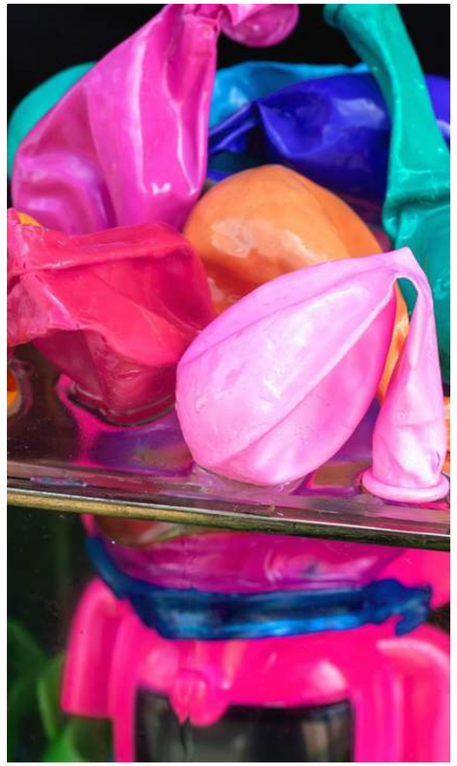
DRIZZLE IN PARADISE

PLAYFUL SCULPTURAL ASSEMBLAGE

Drizzle in Paradise began life under the title Kashen In, with a familiar cash-register form sitting at the centre of the work.
Around it, glossy colour, balloon-like forms and translucent fragments build an exaggerated little world of abundance — bright, seductive and just slightly absurd.
The work plays with the relationship between value, consumption and the promise that there will always be a little more coming our way.
But the title introduces a quieter doubt.
A drizzle sounds pleasant enough when you are already standing in paradise. Less convincing when you are waiting for something substantial to arrive.



For Lisa, the work sits somewhere between humour and unease — using colour and familiar objects to draw us in before allowing questions of value, excess and expectation to surface.
It is playful first, but not entirely innocent.





ARTWORK DETAILS

- Original one-of-one sculptural assemblage
- Materials: Glass box, ASB Kashin money box, plastic cutlery, balloons and resin.
- Dimensions: 34cm x 23 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$550.00
- Status: Available

CRAZY LEGS

FREESTANDING SCULPTURAL ASSEMBLAGE

Crazy Legs is pure personality.
Built from mannequin legs layered with glow sticks, balloons, acrylic fragments, golf tees and resin, the sculpture turns familiar materials into something exuberant, theatrical and completely unwilling to behave. Foundly named “Crazy Legs” by Jago Neal while curating her solo show in 2025, it takes up space, leans into colour and refuses to apologise for being a little excessive.



For Lisa, the work is about the freedom that comes when we stop trying to fit ourselves into other people’s expectations.
There is humour in it, but also confidence.

It celebrates individuality, movement and the sheer pleasure of choosing your own rhythm.
From every angle, new details appear — flashes of colour, unexpected textures and absurd little material relationships that reward close looking.
It is playful, irreverent and entirely committed to being itself.

ARTWORK DETAILS

- Original one-of-one freestanding sculptural assemblage
- Materials: Mannequin legs, glow sticks, balloons, acrylic fragments, golf tees and resin
- Dimensions: 97cm x 47 cm
- Personally constructed and finished by Lisa Watkins
- Certificate of Authenticity included
- Available for acquisition — NZ$1,200.00
- Status: Available



COLLECTOR EDITION

COLLECTOR CARE GUIDE

DISPLAY, CLEANING, HANDLING + CARE

Each one-of-one MyShinyMadness artwork is personally assembled, framed and finished by Lisa Watkins. Follow this guide to protect its colour, reflection and dimensional detail.
A gentle approach is always safest. If you are uncertain about any surface or accidental damage, stop and contact the studio before attempting a repair.

01 HOW LONG WILL MY MIXED-MEDIA ARTWORK LAST?

Your artwork is built on a stable backing using structural adhesives, sealants and professionally cured finishes selected for mixed-media construction. In a stable indoor environment and with sensible care, it is intended for long-term display. As with all mixed-media art, subtle natural ageing may occur and becomes part of the work's material character.

02 WHERE IS THE BEST PLACE TO HANG IT?

These sculptural works come alive in shifting, indirect natural light or considered architectural lighting. They sit beautifully in living rooms, entranceways, dining rooms, offices, boardrooms and hospitality interiors.

The golden rule: Avoid prolonged harsh sunlight, unregulated humidity, strong heat sources and direct splashes of water. Do not hang the artwork directly opposite an unshaded window or in a small, unventilated bathroom.

03 HOW SHOULD I REMOVE EVERYDAY DUST?

Use a clean, completely dry microfibre cloth or a clean, soft makeup brush to gently lift dust from crevices and dimensional surfaces. Work lightly, without pressing or pulling on raised elements. Hold and move the artwork by its frame or solid backing, never by the sculptural components.

04 HOW DO I CLEAN IT SAFELY?

For smooth glass or reflective areas only, lightly dampen a soft microfibre cloth with warm water. If needed, add one small drop of mild dishwashing liquid to the cloth. Wipe gently, then immediately buff dry with a second clean cloth. Never spray liquid directly onto the artwork.

Do not use window cleaners, alcohol, bleach, solvents, aerosols, abrasive pads or polishing compounds. These may cloud surfaces, alter finishes or weaken bonds.

05 HOW SHOULD IT BE MOVED OR TRANSPORTED?

Use two hands and hold the frame or solid backing. Protect the face with a rigid cover held clear of raised elements by corner or edge spacers, then wrap securely in clean bubble wrap. Place the work upright inside a strong fitted box. Never stack artworks face-to-face or lay weight on the dimensional surface.

For long-distance transport, storage, or a particularly complex work, use a professional art handler or contact the studio for packing advice. If an element is damaged, do not reglue it. Photograph the area, retain any loose component, and contact the studio.

REGISTER YOUR ACQUISITION

Email Lisa with your name and artwork title to connect your purchase with its studio provenance record, care guidance and priority collection invitations.



COLLECTOR EDITION · DISPLAY · EVERYDAY CARE · CLEANING · HANDLING · STUDIO SUPPORT

CONTINUE THE CONVERSATION

To enquire about an available artwork, discuss a commission or arrange a private studio viewing in Auckland, contact Lisa Watkins directly.





SOLO EXHIBITION MAIN WINDOW KUMEU ART GALLERY



TOGETHER WE BELONG -BETWEEN US ANCHORED
GREAT ART ON MAIN LISA WATKINS