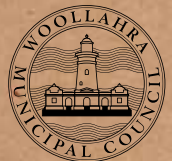


woollahra  
the  
**small  
sculpture  
prize**

2001 - 2015  
**Acquisitions  
Collection**



## Acquisitions Collection

Established in 2001, the Woollahra Small Sculpture Prize attracts strong support from artists, collectors and critics and is the first national acquisitive prize for an original, freestanding sculpture of up to 80cm in any dimension.

Over 500 entries from Australian and international artists are received annually and approximately 40 finalists' works are exhibited over a 16 day period at the historic Woollahra Council Chambers in Double Bay, Sydney, Australia.

The main award each year is the acquisitive 'The Woollahra Small Sculpture Prize' which expands the Council's permanent public collection. On display all year round for the community to enjoy for free, visitors can discover some of the world's most exciting contemporary sculptures and often be introduced to the most innovative artists working in the medium.

2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
														
<b>Sebastian Di Mauro</b> Snare – Shimmer Suite	<b>Jan King</b> Leda	<b>Mikala Dwyer</b> Empty Sculpture	<b>Bruce Slatter</b> Smashing	<b>Jessie Cacchillo &amp; Craig Waddell</b> Ruby Rabbit	<b>Louis Pratt</b> The Ambassador's Skull 3.1	<b>Yvonne Kendall</b> Passengers	<b>Adam Cullen</b> Pegasus Flying over Sydney	<b>Alexander Seton</b> I...U	<b>Archie Moore</b> Humpty Goona	<b>Margaret Seymour</b> Pas de deux	<b>Thor Beowulf</b> The Carbon Credit Machine	<b>Julia Deville</b> Sorrow	<b>Natalie Guy</b> Form for modern living #2	<b>Robert Owen</b> Symmetria #37

# 2001

## Sebastian Di Mauro Snare – Shimmer Suite

Snare is from a larger body of work called Shimmer Suite. Materiality plays a significant role in the conceptual underpinnings of my artwork.

In my works I have eschewed traditionally weighty materials such as steel or bronze in favour of materials that are either industrial or those found in the home.

In Shimmer Suite I have used a common domestic object used to scrub pots to create art.

My collective practice explores an interest in the transformation of ordinary objects into something poetic and metaphoric.

Judged by:

**Deborah Edwards**,  
Curator of Australian Art,  
Art Gallery of New South Wales

**Ben Genocchio**,  
Art Critic, The Australian.



stainless steel pot scourers,  
aluminium, nylon thread  
55 x 45 x 45 cm

Located at Woollahra Library at Double Bay

## Jan King Leda

painted steel  
71 x 60 x 32 cm

Jan King's recent work is preoccupied with abstract interpretation of physical gesture, and in the case of Leda, the way this gesture expresses emotion.

Judged by:

**Keith Cottier**, Architect  
**May Barry**, Sculptor.



# 2002

Located at Woollahra Council Chambers



# 2003

## Mikala Dwyer Empty Sculpture

A framing of space like a line might wrap around the surface of blank paper in a drawing. Sculpture is traditionally about gravity, weight, volume, form, and the three dimensions.

Here, the sculpture is all volume; weightless and transparent so that you see through to the surrounding environment. The act of looking at and through the surface is more akin to how one might apprehend a painting or even a building.

A "looking-through" space. The space or void inside the sculpture becomes almost visible through its framing. 'Nothing' is given aura by encasing it. 'Nothing' becomes matter, even content.

plastic  
80 x 80 x 60 cm



Judged by:

**Rachel Kent,**  
Curator of Contemporary Art,  
MCA and Roslyn Oxley, Gallerist,

**Roslyn Oxley**  
9 Gallery, Paddington.

Located at Woollahra Council Chambers

# 2004

## Bruce Slatter Smashing

wood, metal, paint  
30 x 50 x 60 cm

The sculpture explores the expectation and potential of everyday objects and structures from the urban environment. Ideas of endeavour, anxiety, apprehension and empathy are prevalent in the works through the carefully constructed miniatures sited within possible scenarios.

By diminishing the scale, the work attempts to intensify focus, to distil the essence and, meaning of an object, while still retaining its original form.

The diorama casts the viewer as participant, reminding them of familiar and shared experiences and as witness by providing an all seeing perspective and understanding.

Judged by:

**Wayne Tunnicliffe,**  
Curator of Contemporary  
Australian Art, AGNSW

**Ken Unsworth,**  
Eminent Sculptor.



Located at Woollahra Council Chambers

# 2005

## Jessie Cacchillo & Craig Waddell Ruby Rabbit

wood, plaster, oil paint,  
resin, canvas, feather  
30 x 31 x 21 cm



This work is part of a collaborative series that explores how humans interact with the natural world. The sculpture, a rabbit, is made by moulding left-over oil paint from previous work.

By recycling a traditionally two-dimensional material and transforming it into a three dimensional material, the artists – both painters, connect with and extend their painting practice into their sculptural work, and vice versa.

Judged by:

**John Stringer**,  
Curator of the Kerry Stokes  
Collection, Perth

**William Wright AM**,  
Herman Foundation Fellow  
in Contemporary Art,  
University of Sydney.

Located at Woollahra Library at Double Bay

# 2006

## Louis Pratt The Ambassador's Skull 3.1

bronze, stainless steel  
16 x 22 x 38 cm

The starting point for this work and a famous historical example for me is Hans Holbein's painting "The Ambassadors" (1533).

In the foreground of this painting is an anamorphically distorted skull; this distortion is corrected if the painting is viewed from the far right. From this I created The Ambassador's Skull 3.1.

The profile work is also derived from this but is a work based upon a laser scan of my head.

Judged by:

**Anthony Bond**,  
Director Curatorial and  
Head Curator International,  
Art Gallery of NSW;

**Felicity Fenner**,  
Curator, Ivan Doherty  
Gallery,  
NSW College of Fine Arts

**Professor Anne Graham**,  
Chair of Fine Art,  
School of Fine Art,  
Drama and Music,  
University of Newcastle.



Located at Woollahra Library at Double Bay

# 2007

## Yvonne Kendall Passengers

Yvonne Kendall is looking for a new house, but unlike her family of turtles she cannot load her loved ones and possessions on her back and simply re-locate. We all have so much baggage. Home, hearth and family continue to be the inspiration for Kendall's new work, but with very personal significance.

Judged by:

**Laura Back,**  
Curator of Art,  
Australian War Memorial

**John McPhee,**  
Art Consultant.

curtain material, string, glue  
42 x 38 x 75 cm



Located at Woollahra Library at Double Bay

## Adam Cullen Pegasus Flying over Sydney

shells, bullets, wood, metal,  
blue tongue skin, chrome  
40 x 50 x 28 cm



Located at Woollahra Council Chambers

# 2008

Pegasus flying over the CBD of Sydney is a metaphysical model of Sydney...a city that will never be 'finished'... growing yet falling apart due to bad management, disposable architecture and an undercurrent of violence and crime....one of the most urbanised cities in the world, it is in constant ruin; a place where gods fly over.

Judged by:

**Edmund Capon AM, OBE,**  
Director, Art Gallery of NSW

**Deborah Edwards,**  
Senior Curator of Australian  
Art, Art Gallery of NSW.

# 2009

Alexander Seton  
I...U

Bianca marble  
8 x 78 x 80 cm



The Marble carving work I...U considers notions of self-presentation and communication. A 'hoodie' jersey lies crumpled on the ground, as if casually discarded by the wearer. Obscured lettering can be read on the crumpled chest of the jersey, 'I...E U'. The ambiguous missing centre word ending in E could be love, hate or something else? The partial message in sms text shorthand within the carved folds implies the transience, and inbuilt melancholy of frustrated and abbreviated expression. The design nods at 'I love NY' and team jerseys.

Judged by:

**Geoffrey Cassidy,**  
Director of Artbank

**Neil and Diane Balnaves,**  
The Balnaves Foundation.

Located at Woollahra Council Chambers

Archie Moore  
Humpy Goona

Paper  
7 x 6 x 4 cm



# 2010

Archie Moore uses a wide variety of different media, depending on the subject of his works. With his carefully crafted paper sculptures, Moore communicates an experience for Aboriginal people of colonization and the introduction and perpetuation of Christianity.

Moore comments on the interventions into peoples' lives by Church and State through a replica church emerging from an open bible (miniature version).

This is a variation on earlier works involving paper sculptures from bibles, usually opened to the book of Deuteronomy - a very imperialistic and bloody book.

Judged by:

**John Kaldor AM**  
Principal of Kaldor  
Public Art Projects

**Monica McMahon**  
Curator - University of  
Western Sydney

**Glenn Barkley**  
Curator - Museum of  
Contemporary Art.

Located at Woollahra Council Chambers



# 2011

## Margaret Seymour Pas de deux

In this work I have re-interpreted the traditional ballet 'pas de deux' – a movement sequence choreographed for two dancers.

A horizontal screen is mounted on industrial castors. Positioned at ankle height, the screen displays a video of two feet walking.

In my 'pas de deux' the video represents one dancer and the viewer is the other.

The viewer is invited to maneuver the object around the exhibition space, thereby becoming a performer.

My work references the cautious approach and retreat, or give and take 'dance' involved in negotiating difficult social and personal interactions.

Judged by:

**Dr Gene Sherman AM**  
Executive Director -  
Sherman Contemporary  
Art Foundation

**Professor Ted Snell AM**  
Chair of the Visual Arts  
Board Australia Council.



perspex, screen, video,  
steel, castors  
50 x 40 x 25 cm

Located at Woollahra Council Chambers

## Thor Beowulf The Carbon Credit Machine

Mixed Media - bonsai,  
gauges, metal tubing &  
other instruments  
67 x 46 x 52 cm

Organic, Environmentally-Sustainable, Regenerating, Solar-Powered, Water-Fuelled, Earth-Enriched, Oxygen-Producing, Carbon Sequestration and Co2 Conversion Machine or The Carbon Credit Machine.

With the growing awareness and concerns about environmental despoliation, climate change and the fragile interdependence between humans and their natural environment, this living bonsai sculpture highlights the problematic relationship between humans, technology and the natural world.

The artist symbolically deconstructs the natural processes of carbon-based plant growth, photosynthesis and transpiration by representing these natural functions with an array of recycled instruments and mechanical devices of metal, glass and plastic. The centrepiece is the living organism itself, an Australian native Ficus bonsai tree, which here represents all trees as nature's own efficiently functioning carbon

storage and carbon dioxide conversion machines. With this work the artist seeks to raise awareness of the incomparable beauty and sublime functionality of trees and living organisms.



# 2012

Judged by:

**Guido Belgiorno-Nettis AM**  
Trustee of the Art Gallery of NSW and Director of the Transfield Foundation

**Natalie Wilson**  
Assistant Curator of  
Australian Art at the Art  
Gallery of NSW

**Professor Janice Reid AM**  
Vice-Chancellor of the  
University of Western  
Sydney and Trustee of the  
Art Gallery of NSW

Located at Woollahra Council Chambers



# 2013

## Julia Deville Sorrow

Julia Deville is fascinated with the aesthetic used to communicate mortality in the Memento Mori period of the 15th to 18th centuries, as well as the methods the Victorians used to sentimentalise death with adornment.

She works in traditional gold and silver smithing techniques, combined with materials that were once living such as jet, human hair and most importantly, taxidermy.

Deville uses these materials as a Memento Mori, or reminder of our mortality and incorporates the symbols of death throughout her work.

Deville believes it is important to identify with the concept that we are mortal creatures.

"I believe if we can accept our own mortality, we can in turn appreciate the significance of life. As a strict vegetarian, I consider my taxidermy to be a celebration of life, a preservation of something beautiful. I feel strongly about the fair and just treatment of animals and to accentuate this point I use only animals that have died of natural causes."

Judged by:

**Nick Mitzevich**  
Director of the Art Gallery of SA

**Professor Ian Howard**  
College of Fine Arts,  
University of New South Wales

Stillborn deer, glass,  
antique platter, rubies  
0.35ct, enamel paint

56 x 35 x 15 cm



Located at Woollahra Council Chambers

## Natalie Guy Form for modern living #2

bronze, steel

48 x 8 x 7.5 cm

Natalie Guy's practice is concerned with design and function, currently specifically around pseudo modernist design. This continues an exploration of the inherent relationships between objects and the formal interplays between objects in space.

This direction has recently focussed on the domestic interior and utilising the familiarity of everyday objects and mid-century sculpture/design. These objects are reworked, and reconfigured with the intention of creating a mix of the familiar and the ambiguous.

"The objects, or objets d'art of the modernist mid-century interior are loaded with design memories and assumptions, especially around style and taste. These objects are now very collectable and are often utilised to contextualise contemporary aesthetics and art in both the private interior and gallery showroom.

Judged by:

**Lisa Havilah**  
Director of Carriageworks

**Justin Miller**  
International Art Advisor  
and former Chairman of  
Sotheby's Australia

**Gretel Packer**  
Arts Patron and Trustee of  
the Art Gallery of NSW



Located at Woollahra Council Chambers

# 2015

**Robert Owen**  
Symmetria #37

This work is from a continuing series of sculptural forms that theoretically engage the conditional and possibility of failure. They investigate the gap, the moment that a projected plan splits from the unfolding of a different system. There is the character of unbounded life, yet in a certain limited form – a drawing of space, and in space.

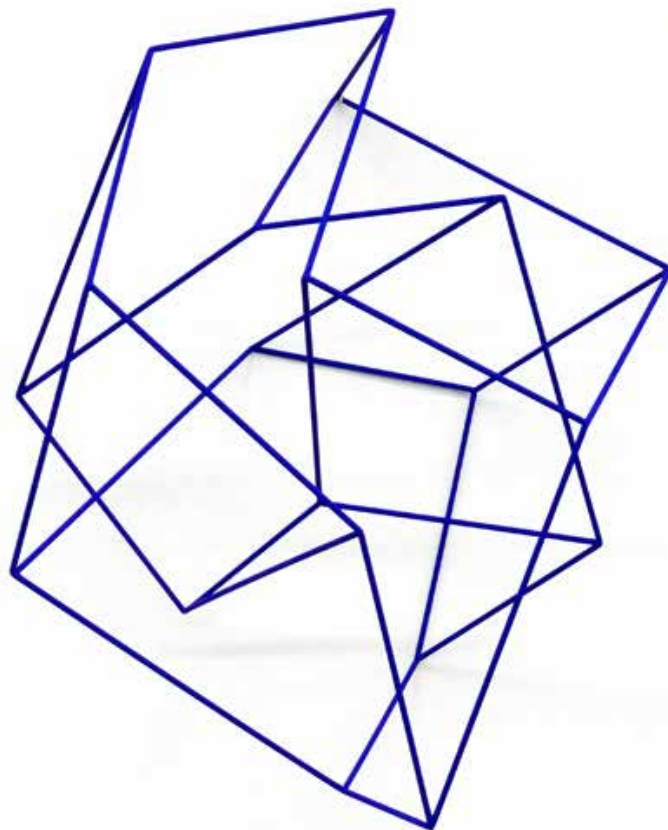
painted stainless steel  
62.5 x 72.5 x 65.5 cm

Judged by:

**Dr Michael Brand**  
Director of the Art Gallery of NSW

**Penelope Seidler AM**  
Arts Patron and Director of Harry Seidler & Associates

**Barbara Flynn**  
International Curatorial Advisor



Located at Woollahra Council Chambers

# 2016

**Who will be the winner in 2016?**

**Visit The Woollahra Small Sculpture Prize 2016  
exhibition at Woollahra Council Chambers**

Saturday 15 - Sunday 30 October,  
weekdays 9am to 5pm and  
weekends 10am to 4pm

For more information visit  
[sculptureprize.woollahra.nsw.gov.au](http://sculptureprize.woollahra.nsw.gov.au)

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