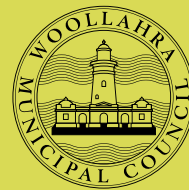




# The Woollahra **Small Sculpture Prize**

2015



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A message  
from the  
**Mayor of  
Woollahra**  
Cllr Toni Zeltzer



## The Woollahra Small Sculpture Prize

an acquisitive award of \$15,000

## The Special Commendation

a non-acquisitive award of \$2,000

## The Viewers' Choice

a non-acquisitive award of \$1,000

## The Mayor's Award

a non-acquisitive award of \$1,000

## Two highly commended finalists

an accommodation package, courtesy of the InterContinental Hotel Sydney Double Bay

## The Plinth Prize

the exhibition installation team will choose one finalist to be the recipient of a bespoke plinth, courtesy of Plinths Made To Order

View the work of 43 finalists selected by judges:

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

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

**Barbara Flynn**, International Curatorial Advisor.

**Saturday 10 to Sunday 25  
October 2015**

**Weekdays 9am to 5pm and  
weekends 10am to 4pm**

For further information on The Woollahra Small Sculpture Prize visit:

[sculptureprize.woollahra.nsw.gov.au](http://sculptureprize.woollahra.nsw.gov.au)

Enquiries can be directed to 9391 7135 or [sculpture@woollahra.nsw.gov.au](mailto:sculpture@woollahra.nsw.gov.au)

15 years ago we set out to create a unique showcase for small sculptures. The Woollahra Small Sculpture Prize is now an internationally recognised competition that is enjoyed by the arts community, local residents, school students and visitors from all over the world.

On their own, these works are small in size. Collectively, they represent a much larger opportunity for us to host an exhibition that brings people together to celebrate some of the best contemporary art in the world.

Today you have the chance to view the work of 43 finalists selected from a record number of 701 entries by two of the 2015 guest judges – art advisor and curator, Barbara Flynn, along with collector and philanthropist, Penelope Seidler AM. The works show innovation and diversity in their take on an original, freestanding sculpture measuring up to 80cm in any dimension. Our third guest judge for this year, Art Gallery of NSW Director, Dr. Michael Brand, helped select the winning entries.

This year's finalists include well-known artists such as Guan Wei, Robert Owen, John Nicholson, Kathy Temin and Stephen Bird who will be exhibited alongside emerging artists. The works feature a range of mediums including: taxidermy, intricately folded paper works, found objects and traditional woven sculptures created by Tjanpi Desert Weavers. The works address political, social, personal and playful themes and are of a high standard.

We are exceedingly grateful to the corporate and personal sponsors and supporters of this year's Woollahra Small Sculpture Prize. By partnering with us they are demonstrating commitment in sharing the value of creativity, art and culture within our local community.

I hope the finalists' work will delight you, intrigue you, challenge you and hopefully inspire you, as they do me. If you have a favourite please cast your vote for the Viewers' Choice Award at the exhibition or online. If you have an even

stronger connection to one of the works, remember they are on sale.

A lot of hard work from staff and volunteers, teamed with excellent advice from art industry representatives (represented on the Woollahra Small Sculpture Prize Committee) and the support of our sponsors, has helped the Woollahra Small Sculpture Prize to grow in prominence each year. I am so proud of our continued development of the Woollahra Small Sculpture Prize. I particularly would like to thank the chair of the Woollahra Small Sculpture Prize Committee, Cllr Anthony Marano.

If you like what you see, please tell your family and friends. Free workshops, talks and activities for adults and children complement the exhibition. For more information and bookings, visit [sculptureprize.woollahra.nsw.gov.au](http://sculptureprize.woollahra.nsw.gov.au).

I hope you enjoy the exhibition.

*Councillor Toni Zeltzer  
Mayor of Woollahra*

# The 2015 finalists

**Vote for your favourite entry in the The Viewers' Choice Award**, a non-acquisitive award of \$1,000, **in person at the exhibition**, or online at [sculpture.woollahra.nsw.gov.au](http://sculpture.woollahra.nsw.gov.au)  
Please note: all artwork sale prices are inclusive of GST



## 1. RUBY AITCHISON

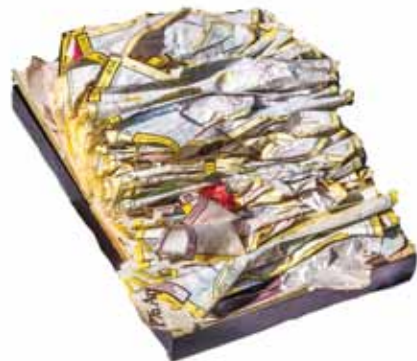
*Untitled*

Eggplant, mild steel

11 x 7.5 x 7.5 cm

**\$ 500**

I make objects that are rudimentary, irregular, intricate, textured, and express material truth through a projection of sensory information. Objects juxtapose a transient organic substance, such as eggplant together with metal. Cracks and impurities are desired as they reveal evidence of the material's vitality, as well as the selected processes and conditions.



## 2. APRILE ALEXANDER

*Australia 1973: By Leyland P76 and other means of travel*

Re-purposed discarded book

20 x 44 x 28 cm

**\$ 500**

My art practice includes re-purposing paper books otherwise discarded in favour of digital information. In this work, nostalgia blossoms from a circa 1973 holiday atlas of Australia. Maps change, modes and models of transportation change, and technology progresses, but fundamentally we remain as we always have been: explorers at heart.



## 3. VERONICA ANDRUS-BLASKIEVICS

*1848 Memories*

Glass, textile, fishing line

25 x 40 x 40 cm

**\$ 5,000**

I am evaluating my personal experience of loss and investigating my cultural identity. I intend to pay tribute to my grandfather's memory by revisiting objects of my childhood. The work is informed by glass making processes and Transylvanian craft traditions. The thread encapsulated in the glass beads, which recreate embroidery motifs, is made from my grandfather's belongings.



## 4. ARENARIA

*Seashell*

Sandstone

55 cm

**\$ 800**

Repeated rhythms reverberate on rising tides, Then diminish; awash in segmented spirals. Geometric perfection echoes rippled waves from an ancient Gondwanan sea. The silent sands wait, and witness, On ever shifting shores across aeons past.



## 5. JAMES & ELEANOR AVERY

*Instabear*

Laminate, plywood

48 x 55 x 45 cm

**\$ 5,500**

*Instabear* is made from high gloss black laminate which adopts the square proportions of the original instagram photograph. Its curved surfaces and mirrored faces give the illusion of a cubic form with a quiff, referencing 1950s furniture, 1960s hairstyles and 1970s electronic devices. *Instabear* is a readymade hero in a hybrid form.



## 6. STEPHEN BIRD

### *Figure of Self-Reflection*

Clay, pigment, glaze

71 x 35 x 38 cm

**\$ 6,000**

In a style reminiscent of Giuseppe Arcimboldo's still life heads, I have constructed a figure made from the replicated discards and detritus of my own life. In a pliable but tessellated manner, this technique builds a narrative within the form. Is a person made from what they desire and consume or are they revealed by the mess and waste they leave behind?

Courtesy of Olsen Irwin



## 7. WENDY BLACK

### *Father's Pencils*

Wood, graphite

12 x 5 x 4 cm

**\$ 4,500**

This small assemblage of my father's carpentry pencils resembles the architecture of modern skyscrapers, when in fact he constructed houses by hand. The surface patina of the hand tools trigger a memory of the hand, and in holding these "hand me down" tools, I am communicating with him still.

## 8. SERENA BONSON

### *Wangarra spirit*

Polished high relief aluminium

60 x 8 x 6 cm

**\$ 2,950**

Serena Bonson lives in Maningrida, Arnhem Land. She has been carving and painting her Wangarra spirits for seven years. Wangarra inhabit the An-mujolkuwa clan waterhole, and are reborn as new members of the clan. The birth of a child is always announced in a dream, when the spirit of the new child makes itself known to the child's father.

Courtesy of FireWorks Gallery



## 9. MARK BOOTH

25.150-88°

PVC pipe, nylon screws, low sheen acrylic paint

63 x 80 x 78 cm

**\$ 3,750**

My sculpture is concerned with the appropriation of ready-made components and their formation through systematic processes of repetition and pattern. The colour scheme and markings obliquely reference nature, but the synthetic paints render it completely artificial. Camouflage is removed from its normal context: accentuating the modular configurations by disguising them, paradoxically, in a conspicuous manner.



## 10. ELI BRAGA

### *MYRIAD*

Found and personal objects, cable ties, glue

30 x 40 x 80 cm

**\$ 4,600**

MYRIAD reflects the untold thousands of objects/utensils that daily swarm our lives. Eli Braga has developed sculptures with personal objects, found or purchased at discount stores. These sculptured characters attract attention for their recognisable parts, and yet are surprising as a single artistic object.



## 11. FLEUR BRETT

### *My Primitive Self*

Recycled cotton and wool yarn (bobbin ends), tapestry thread,

recycled cardboard

30 x 27 x 22 cm

**\$ 1,560**

This woven work explores identity and is part of a larger body of work that looks at the various roles women play. Some aspects of our own lives are more defined than others. Here the figure is abstracted resembling a more primitive fertility god or symbolic bust.





## 12. ROMA BUTLER

*Mingkiri kutjara (two mice)*

Tjanpi (wild harvested grasses), raffia, acrylic yarn

58 x 20 x 32 cm (each piece)

**\$ 1,485**

Roma created these mingkiri kutjara (two mice) recently after being inspired by the nightlife of Perth. She was visiting from her home community Wingellina in WA for the opening of the exhibition "Revealed, emerging Indigenous artists from Western Australia". The blue man mingkiri is dancing and the yellow kungka mingkiri is sitting down feeling shy.

Courtesy of Tjanpi Desert Weavers



## 13. ROSALIND BYASS

*Privacy #1*

Fabric, red mesh fruit bags, wool

38 x 34 x 10 cm

**\$ 950**

Following a recent trip to India, I was inspired to create a body of work on the subject of privacy. It pits the juxtaposition of the privacy of the individual with that of a society in which privacy is seemingly impossible to achieve.



## 14. PENELOPE CAMPBELL

*Heirloom In Time*

Recycled doilies, fabrics, laces, embroideries, hand stitching, polyfibre filling, replica fobwatches, lead weights, glue

7 x 20 x 20 cm

**\$ 1,000**

These five fob watches represent the now known five generations that have inherited a faulty gene. Emerging cellular shapes represent the hidden and insidious gene mutation, silently destructive. Normally closed and secreted within a pocket, the fob watch is now unable to close since the gene mutation has been revealed.



## 15. SOPHIE CARNELL

*The Family Silver/Unknown Shores*

Recycled sterling silver, bird claw, bird bone, bird feather, seaweed, driftwood, antique silver spoon, found wooden canteen

11 x 54 x 36 cm

**\$ 2,700**

'The Family Silver/Unknown Shores' is inspired by the silver cutlery canteen sets brought to Australia by the early settlers. The tidal detritus used in this collection of spoons represents the colonialists' unsettling confrontation with the new country. This landscape of foreign plants and creatures contrasted so starkly against the tamed English country gardens represented by the rose-finished silver spoon.



## 16. MICHELLE CAWTHORN

*Bud*

Pen and acrylic wash on 12mm BB grade Hoop pine plywood, brackets, screws

58 x 63 x 25 cm

**\$ 800**

We all have an inner landscape, a private space inhabited by our thoughts, dreams, memories and emotions. Sometimes we can access this space at will; sometimes little triggers take us there. These triggers provoke memories and couple in our subconscious to form new associations. *Bud* is an enduring manifestation of these couplings.



## 17. GLEN CLARKE

*Proposed Monument for Continuing Sustainability #010*

Plywood

26 x 40 x 10 cm

**\$ 6,500**

*Proposed Monument for Continuing Sustainability #010* is one of a series of works that attempt to celebrate the humble bicycle as a symbol of sustainability and responsible carbon footprint. The bicycle has a long history of successful human ingenuity and without doubt continue to symbolise human powered energy.

Courtesy of Brenda May Gallery



## 18. ADRIAN CLEMENT

*Play*

Lego

40 x 10 x 10 cm (each component of four is 10 x 10 x 10 cm)

**\$ 800**

Adrian Clement seeks to embody the simplicity of childhood and a beginner's mind by producing projects that favour an experiential reading. *Play* is a series of non-objective sculptures made using custom-ordered Lego pieces. The title is derived from the origins of the word Lego, which comes from the Danish phrase 'leg godt', meaning 'play well'.



## 21. TRACEY DEEP

*Shadow Mist*

Wire, feather string

80 x 45 x 75 cm

**\$ 2,900**

Shadow Mist is inspired by the Australian landscape, its delicate poetic playful shapes, graphic textures and raw natural array of tones, the whimsical intricacy of bush flora, against the harsh dry rugged landscape. It is a celebration of our inspiring Australian bush & its vastness striking beauty in a mystical sacred spiritual landscape.



## 19. MELISSA COOTE

*Heart C*

Bronze with a black patina slightly polished

8 x 8.5 x 10.5 cm

**\$ 3,000**

This human sized heart fits and sinks perfectly into the soft and forgiving parts of a hand. Weight is a very important element in all my work, both sculptures and paintings. The weight, the 'hang', the fill of the blood in the hands, vaginas, hearts; the impact of weight and its' languid sensuality.

Courtesy of Jensen Gallery



## 22. JULIA DEVILLE

*Caesar*

Stillborn kitten, antique sterling silver & ivory chariot, rose cut black diamond's 0.80ct, uncut diamonds, glass case

23 x 21 x 56 cm

**\$ 7,900**

In the art of taxidermy, gesture is paramount; hence for jeweller, taxidermist and vegan, Julia deVille, the most considered aspect of creation is composing her subjects to find a balance between pathos, humour and dignified realism. She combines precious gems and metals with antique 'ready-mades' to challenge our disregard for and consumption of both wild and domesticated fauna.

Courtesy of Sophie Gannon/Jan Murphy



## 20. MATT DABROWSKI AND THE MANY HANDS OF GLAMOUR

*The Milk of Stormtroopers*

Full 375ml aluminium soft drink can shot by a 0.224" rifle

14.5 x 13 cm

**\$ 2,800**

This artwork is an exemplar for creativity harnessed for pernicious purposes. Nearly all technological developments are initiated for the purpose of war. In 1795, Napoleon offered 12,000 francs to devise a way of preserving food for his army and navy. This provided the stimulus and resources for technological development. In 1810, the can was conceived.



## 23. HOLLY DORMOR

*The Visit*

Fabric Frog skin leather Found object (cement brick)

37 x 24 x 31 cm

**\$ 1,750**

The Visit explores the relationship between city dwellers and the wilderness. As apartment blocks grow skyward, connecting with nature becomes a carefully curated interaction. Whether it's the acquisition of a landscape painting, a mounted elk, or cut flowers in a vase, we seize upon the natural environment and force it within our own.



## 24. LISA GILES

*Peaceful Cul-de-sac*

Origami folded, recycled pages of real estate magazines

15 x 25 x 25 cm

**\$ 250**

*Peaceful Cul-de-sac* is part of the SOLD series which examines real estate as a quasi-religion and the worship of the great Australian dream - home ownership. Each origami folded structure is made with the pages of real estate magazines, which conflate bedrooms, bathrooms and parking as contemporary deities and their promise of an enlightened future.



## 27. HWANHEE KIM

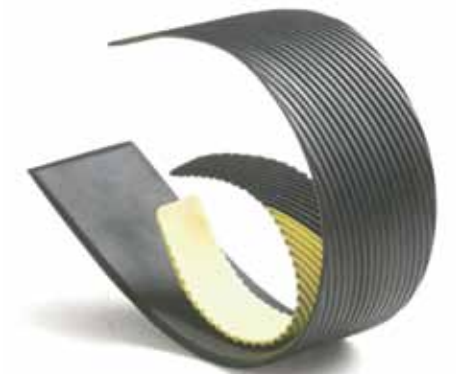
*Diameter 9 (3:2 series)*

Snapshot photographs

9 x 7.5 cm

**\$ 2,200**

*Diameter 9* is a part of my recent series 3 : 2. The series title stands for the most common aspect ratio in photography. Hundreds of snapshot photographs are collected and then reassembled by intuition and geometric balance. I attempt to clarify the fragile relationship between individuals' cherished memories and its mass-produced hardcopies.



## 25. TITANIA HENDERSON

*Lines*

Bronze, bone china porcelain

23 x 31 x 10.8 cm

**\$ 5,800**

Embracing form and void, translucency and opacity, line and light, my sculptural practice is characterised by the pursuit of pure perception. Where my previous exclusively bone china configurations poignantly resonate with the vulnerability of life, the present configurations incorporate bronze to explore strength and solidarity, and thereby encourage meditations upon community, culture and the landscape.

Courtesy of Karen Woodbury Gallery



## 28. ANITA LARKIN

*Cricket Balls*

Moulded leather, linen thread bronze, synthetic turf, felted wool

9 x 9 x 60 cm

**\$ 3,000**

The works I make often talk about the peculiarities of human experience. There is an undertone in this particular work of women's social justice issues. The life of a cricket ball must be hard, being so often whacked with a bat. Yet, it also receives much caressing, rubbing, and kissing for good luck.

Courtesy of Defiance Gallery



## 26. FIONA HUESTON

*Circle*

Paper, fishing line

Diameter 35cm

**\$ 300**

*Circle* consists of over 400 individually cut and handmade origami Fortune Teller forms made from white paper glued together with ethylene vinyl acetate and manipulated into a circle to create the final structure. The piece took over 50 hours to create.



## 29. ROCKET MATTLER

*Shim*

Brass

18 x 15 x 11 cm

**\$ 2,000**

*Shim* is the celebration of an item used on a daily basis within the building industry. I combined a 3mm and a 5mm shim, machined them out of brass and welded together to form a playful arrangement which emphasizes the beauty of the every day.





### 30. KENDAL MURRAY

*Game, Claim, Exclaim!*

Mixed media assemblage

36 x 14 x 19 cm

**\$ 5,000**

*Game, Claim, Exclaim!* is an artwork that has been created with fragments of a larger world, the gardens that can be seen to be growing within, and from the artwork, are also designed as symbolic spaces, worlds within worlds, referring to more than can be seen.

Courtesy of Arthouse Gallery



### 33. ANITA REAY

*Cornucopia! or Horn of Plenty (a farmer's dream)*

Ceramic porcelain, underglaze, coloured glaze clear glaze

33 x 14 cm

**\$ 2,200**

Just the right amount of sunshine, the right amount of rain, and just enough wind to pollinate the crops provides a bountiful harvest. Australian farmers have to contend with prolonged drought and hot dry winds followed by flooding rains that wash precious top soil away. A farmer's life can reap rewards, but can sometimes be a difficult one.



### 31. JOHN NICHOLSON

*Mal*

Plastic

57 x 60 x 14 cm

**\$ 5,000**

While creating real world objects I am always thinking of the endless possibilities within the digital world.

Courtesy of Sarah Cottier Gallery



### 34. HUSEYIN SAMI

*Untitled (Long Stack) 2015*

Household acrylic paint, plastic lid

35 x 20 x 21 cm

**\$ 1,200**

My practice to date has centred extensively on the field of painting and developing numerous activities that have iteratively engaged with the process of making paintings. These progressive pursuits have explored the material of household paint into studies of colour, form and materiality in an attempt to define a unique material language of painting.

Courtesy of Sarah Cottier Gallery



### 32. ROBERT OWEN

*Symmetria #37*

Painted stainless steel

62.5 x 72.5 x 65.5 cm

**\$ 9,000**

Courtesy of ArcOne

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.



### 35. ALLI SYMONS

*Parasitosis (i)*

Reinvented tray, cotton crochet

32 diameter x 5 cm

**\$ 300**

Parasitosis; they live and invade upon other organisms, all-pervasive and indiscriminate in their burden on the primary body leaving it lifeless and destitute of spirit.





### 36. KATHY TEMIN

*Orange Cube, 2015*

Synthetic fur, synthetic filling, wood, steel

70 x 70 cm

**\$ 13,000**

I am interested in the themes of identity, memory, art history and suburbia. I use unconventional materials that include synthetic fur to make soft sculptures. I combine oppositional ideas such as the outside inside, remembrance with play and minimalism with sentimentality. Courtesy of Roslyn Oxley9 Gallery



### 39. CARMEL WALLACE

*Daphne*

Fiberglass & plastic, recycled manufactured leaves

12.5 x 77 x 14.5 cm

**\$ 2,450**

*Daphne* was inspired by the myth of Apollo and Daphne. Daphne is transformed into a Laurel tree so she can escape the advances of Apollo. In a contemporary environmental context, the recognition of our relationship with the natural world and the interconnectedness of all life forms underpin the development of solutions to current issues.



### 37. ANNETTE THAS

*Phoenix*

Wool, silk, metal

70 x 70 x 55 cm

**\$ 1,968**

*Phoenix* combines two significant motifs from experience in the Australian landscape: sheep's wool and the element of fire. The figure of the Phoenix itself symbolising the death-rebirth cycle, in this particular case, the regenerative power of the Australian flora, rising out of the ashes after the raging bushfire.



### 40. GUAN WEI

*To The Origin 2*

Porcelain

46.5 x 27.3 cm

**\$ 9,000**

Back to the origin: Chaotic and overloaded modern life brings anguish, confusion and exhaustion to people. It is time to free our hearts from this increasingly frenetic lifestyle, and go back to the origin. Like the stars in the sky, let us experience infinite freedom and happiness. Courtesy of Martin Browne Contemporary



### 38. MICHELLE USSHER

*Ugo*

Glazed porcelain, epoxy putty, hand dyed pom poms, powder coated steel

75 x 50 cm

**\$ 10,000**

*Ugo* had a partner called Camilla. They were a couple made from porcelain who sung an operetta together, which they did twice and shortly afterwards Camilla left. A bittersweet romance. I relate to palpable narratives that transcend history throughout time. Courtesy of Station Gallery



### 41. ANTHEA WILLIAMS

*Fur Ball with Powerful Intent*

Coke, sheep's wool

22 x 21 x 22 cm

**\$ 500**

*Fur Ball with Powerful Intent* is a humorous work that allows for simultaneous attraction and repulsion by use of tactile, contrasting material (raw sheep's wool and foundry coke), and by alluding to regurgitation or vomiting both in the title and spherical form.



#### 42. BELINDA WINKLER

*Brink #2*

Bronze, steel, rare earth magnets  
61 x 16 x 16 cm

**\$ 7,000**

*Brink # 2* explores the physical and perceptual aspects of the tension of this point of balance, investigating risk and stability, movement and inertia, organism and vessel. Charged with anticipation, *Brink # 2* creates a space of tension where gravity and precarious balance find a tentative equilibrium.

Courtesy of Bett Gallery



#### 43. YIORYIOS

*SOH11 - Purple, White, Orange & Blue*

Acrylic painted on aluminium  
42 x 57 x 43 cm

**\$ 850**

Yioryios transforms sturdy aluminium into architectural painted sculptures that embody an innate sense of power, dynamism and speed.



### Environmental Schools Sculpture Prize:

**19 - 30 October, 9.00am - 4.30pm**

The Environmental Schools Sculpture Prize provides an opportunity for local school children to creatively express their concerns and ideas on an environmental theme through sculpture.

Come and see the imaginative takes on this year's theme 'Patterns in Nature'.

Get creative this year with our  
**FREE talks, workshops  
and activities**

All activities will take place at **Woollahra Council, 536 New South Head Road, Double Bay.**

For further information please call 9391 7135, email [sculpture@woollahra.nsw.gov.au](mailto:sculpture@woollahra.nsw.gov.au)

For bookings and the latest information on our community programs, please visit

**[sculptureprize.woollahra.nsw.gov.au/events](http://sculptureprize.woollahra.nsw.gov.au/events)**



### Artist Talks

**Saturday 10 October, 2 - 4pm**

Join 2015 finalists in conversation with host Professor Ian Howard, about their work, inspiration and process.

Finalists taking part in the talks include:

Anita Larkin, Belinda Winkler, Fiona Hueston, Fleur Brett, John Nicholson, Kendal Murray, Lisa Giles, Mark Booth, Melissa Coote, Michelle Cawthorn, Tracey Deep and Veronica Andrus-Blaskievics, and Yioryios.

If you can't make it to this event, recorded highlights from the talks will be shared on [sculptureprize.woollahra.nsw.gov.au](http://sculptureprize.woollahra.nsw.gov.au)

**Bookings essential**



### Woollahra Small Sculpture Prize at night

**Thursday 15 October, 6 - 8 pm**

Come along to this special after-hours viewing of the Woollahra Small Sculpture Prize Exhibition featuring special guest finalists Fiona Hueston and John Nicholson.

**Bookings essential**



## An evening of Art and Architecture

**Wednesday 21 October at 6 - 8pm**

Join Woollahra Small Sculpture Prize 2015 judge Penelope Seidler AM and Chair of the Woollahra Small Sculpture Prize Committee, Cllr Anthony Marano as they discuss sculpture today, and its environment, with a focus on commissions in public space and collaborative work.

**Booking essential**



## Tea Topics with Lisa Giles

**Friday 23 October, 10am – 11.30am**

Finalist Lisa Giles shares insights on her entry in the Prize as well as details of her arts practise. A hands on Tea Topic set amongst the 2015 Woollahra Small Sculpture Prize exhibition.

**Booking essential**

## Weekend Family Workshops



## Weaving and surface design techniques

**Sunday 11 October, 1 – 3pm**

Join Woollahra Council Artist in Residence Edwina Straub as she teaches techniques to weave your own fabric and learn how to embellish it with surface design.

Materials provided or bring your own. Suitable for the whole family.

**Booking essential**



## Crochet with Waste

**Saturday 17 October , 1 – 3pm**

Angela Van Boxtel will teach you modern crochet to create funky objects from waste materials found around. Waste materials included are video tape, plastic bags and old t-Shirts. Learn basic skills and get advice on how to design home products as baskets, coasters, wall hangings, carpets or fashion items as jewellery and bags.

Materials provided or bring your own. Suitable for the whole family.

**Booking essential**



## Three dimensional paintings

**Sunday 18 and Sunday 25 October, 1 - 3pm**

Join Woollahra Council Artist in Residence Julia Kennedy Bell to create your own three dimensional painting. This workshop will teach a series of paper folding and cutting techniques to illustrate how paper sculptures can be made. Materials provided. Suitable for the whole family.

**Booking essential**



## Fish Sculptures

**Saturday 24 October, 1 - 3pm**

Angela Van Boxtel will help you create your own fish sculptures exploring weaving with plastic shopping bags and marine debris.

Materials provided or bring your own. Suitable for the whole family.

**Booking essential**

All activities will take place at **Woollahra Council, 536 New South Head Road, Double Bay.**

For further information please call 9391 7135, email [sculpture@woollahra.nsw.gov.au](mailto:sculpture@woollahra.nsw.gov.au)

For bookings and the latest information on our community programs, please visit

**[sculptureprize.woollahra.nsw.gov.au/events](http://sculptureprize.woollahra.nsw.gov.au/events)**

## The 2016 Woollahra Artist in Residence Program is now calling for artists

Take advantage of an exciting opportunity to access a creative community, meet other artists and support your own career development. The 2016 Woollahra Artist in Residence Program will provide up to four rent-free, non-residential unfurnished studios at the EJ Ward Paddington Community Centre for six to nine month terms.

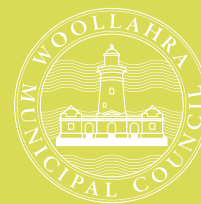
In return for rent-free use of the studio space the resident artist will devise and deliver a community engagement project reflecting an aspect of life in the local area.

Applications will be accepted until Wednesday 11 November 2015.

For more details or to apply visit **[woollahra.nsw.gov.au/air](http://woollahra.nsw.gov.au/air)**



# Introducing **Woollahra in Spring**; a season of vibrant arts and culture



Woollahra Council would like to thank the following **2015 sponsors and supporters of the Woollahra Small Sculpture Prize**

The Woollahra Small Sculpture Prize is just one of many events that's part of **Woollahra in Spring, a season of arts and culture**, showcasing our vibrant and creative community throughout the beautiful local area.

During September to November 2015 the east harbourside locations of Paddington through to Vaucluse are coming alive with all that's great about our area; be it art exhibitions, theatre, craft workshops, Library Tea Topics and Writers and Readers events, local tours and walks, or recognising home-grown talent.

Grab one of the Woollahra in Spring guides and experience the vibrant and creative local community at some of the **events** or take yourself on a **DIY Art Walk**.

Guides can be found at local retailers and Council locations or as an e-magazine online - great for browsing on your phone while on the go.

[woollahra.nsw.gov.au/spring](http://woollahra.nsw.gov.au/spring)

Pictured (top to bottom)

**Double Bay Street Festival**,  
Sunday 1 November

**A Day in the Country at Saint Cloche Gallery**,  
7 - 22 November

**Interchange Festival of contemporary dance**  
13 - 15 November

**Bush Tucker Walk**  
Saturday 21 November



## Principal Sponsor

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