



2001–2019

Acquisitions Collection





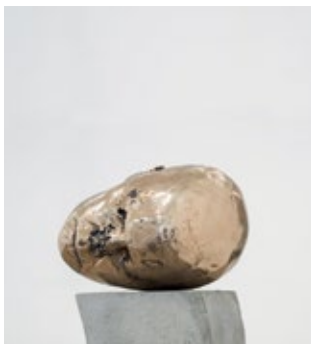
Acquisitions Collection

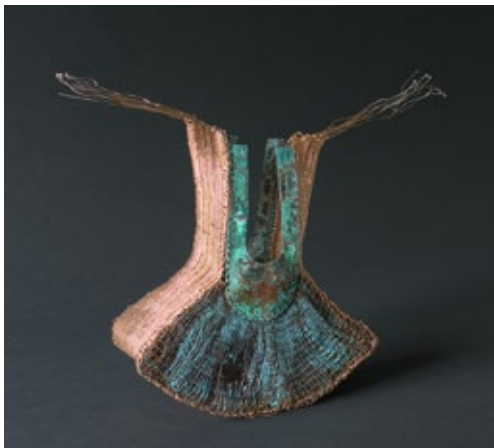
Established in 2001, the Woollahra Small Sculpture Prize attracts strong support from artists, collectors and critics and is the first national acquisitive prize for an original, freestanding sculpture of up to 80cm in any dimension.

Over 500 entries from Australian and international artists are received annually and approximately 45 finalists' works are exhibited 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.







2019

Winner (Top)

Merran Esson, *Autumn On The Monaro*

Special Commendation (Middle Left)

Benjamin Jay Shand, *Array 3*

Highly Commended (Middle Right)

Jess Leitmanis, *Spouts from which to drink*

Highly Commended (Bottom)

Jackson Keita, *Braggadocio*

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 Council Chambers

Jan King
Leda

2002

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



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.

Judged by:

Rachel Kent

Curator of Contemporary Art,
MCA and Roslyn Oxley, Gallerist,

Roslyn Oxley

Roslyn Oxley9, Paddington.

plastic

80 x 80 x 60 cm



Located at Woollahra Council Chambers

Bruce Slatter Smashing

2004

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 Tunncliffe

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 Council Chambers

Louis Pratt

The Ambassador's Skull 3.1

2006

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 Council Chambers

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 bet the inspiration for Kendall's new work, but with very personal significance.

curtain material,
string, glue

42 x 38 x 75 cm

Judged by:

Laura Back

Curator of Art,
Australian War Memorial

John McPhee

Art Consultant



Located at Woollahra Council Chambers

Adam Cullen

Pegasus Flying over Sydney

2008

shells, bullets, wood, metal,
blue tongue skin, chrome

40 x 50 x 28 cm

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



Located at Woollahra Council Chambers

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

2010

paper
7 x 6 x 4 cm

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



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 horisontal 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.

Perspex, screen, video,
steel, castors

50 x 40 x 25 cm

Judged by:

Dr Gene Sherman AM

Executive Director,
Sherman Contemporary
Art Foundation

Professor Ted Snell AM

Chair of the Visual Arts Board
Australia Council.



Located at Woollahra Council Chambers

Thor Beowulf

The Carbon Credit Machine

2012

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.

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

2014

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 Belle Property, Double Bay

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

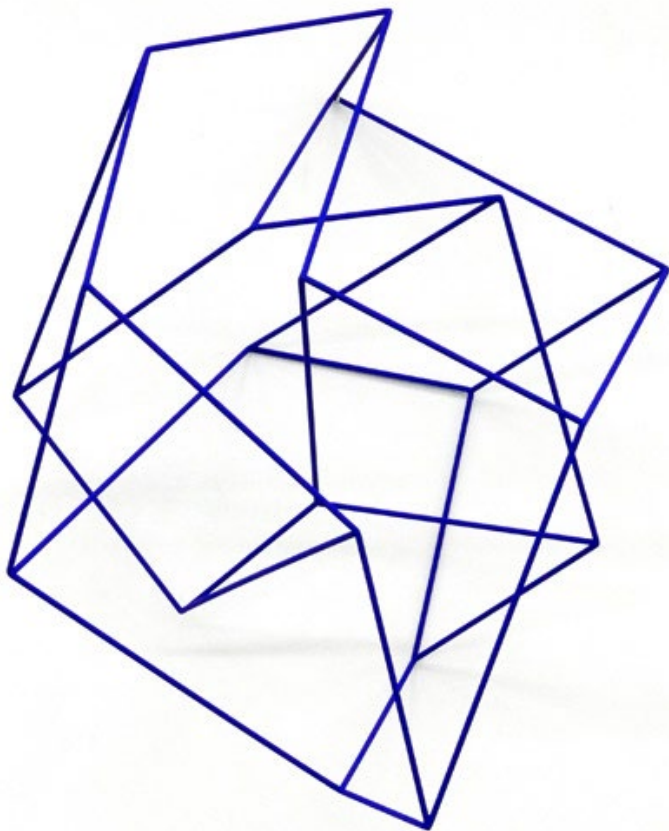
Director of the Art Gallery of NSW

Penelope Seidler AM

Arts Patron and Director of Harry Seidler & Associates

Barbara Flynn

International Curatorial Advisor



Located at Woollahra Council Chambers

Todd Robinson Psychic Staircase

2016

balloon: cast hydrocal, SLS
print, automotive lacquer

base: MDF, steel,
plywood veneer

55 x 21 x 28 cm

Psychic Staircase (2016) is a sculptural work originating from an ongoing series of balloon inspired sculptures featured in *Oooh* and *Experiments in Natural Philosophy*.

These feature balloons that droop and slump as the force of gravity appears to bear down upon them. The series explore sculptural presence, materiality and conditions of audience reception.

In conceiving this particular work, I am interested the physical sensation of vulnerability that one experiences through the feeling of vertigo, as well as the psychology surrounding particular architectural features such as stairs and landings.

The work is cast directly from a latex balloon and finished with automotive lacquer.

The balloon is balanced precariously on top of a model staircase. Notably the stairs are not realistically proportioned but rather distorted, with very narrow treads, emphasising the sense of isolation.

Judged by:

Wendy Whiteley OAM

Ambassador for the visual arts

Rhonda Davis

Senior Curator at Macquarie
University Art Gallery

Barry Keldoulis

CEO and Group Fairs Director
of Art Fairs Australia).



2017

Sanné Mestrom Self Portrait (Sleeping Muse)

A major conceptual thread running throughout my art practice is the critique of 'value' in the ecology of the art world: the way that value is gained and lost in the most elusive ways in art ecologies. My version of Brancusi's 'Sleeping Muse' is very much de-monumentalised; the original sculpture of my face and head had been kicked around the back yard like a football by my cheeky dog Charlie, who also chewed its nose and ears off.

I love that as the piece became increasingly battered, it simultaneously became increasingly 'muse'-like, in the Brancusian sense – the edges had been affected by the chaos of daily life: softened and rounded out by the sheer force of living. Needless to say, I chose to cast it just as I found it.

Judged by

Djon Mundine OAM

Curator, Writer, Artist and Activist

Roslyn Oxley OAM

Gallerist and Arts Benefactor

Alexie Glass-Kantor

Executive Director of
Artspace Sydney and Curator
of 'Encounters' at Art Basel,
Hong Kong

bronze

30 x 20 x 20cm



Located at Woollahra Council Chambers

Tim Silver

Untitled (When Lilacs Last in the Dooryard Bloom'd 02)

2018

Porcelain, enamel, acrylic

34 x 44 x 20cm

Working with materials that change over time, Silver's work forms a poetics of decomposition, an entanglement with rupture and destruction as processes of making, where decomposition is figured not as the antithesis of composition but as an aesthetics of (dis-)organisation.

Time is present as a dialogue with history – in *Untitled (When Lilacs Last in the Dooryard Bloom'd)*, Silver produces a series of porcelain busts of himself reproducing Bruce Nauman's iconic *Self Portrait as a Fountain* (1966-67). Silver's reference to Nauman, which is in turn a reference to Duchamp's iconic *Fountain* sculpture (1917), extends a conversation on the history of contemporary art between artists across different time periods, locations and contexts.

The busts have then been tagged and graffitied by different groups of 'youth', a moment of collaboration that indexes the modern public bathroom as a site of anonymous mark making and a playful meditation on the history of conceptual art and the status of the readymade.

Excerpt from Catalogue Essay
by Andrew Brooks, 2016

Judged by

Amanda Love

Director Loveart,
Independent Art Advisory

Michael Lynch AO CBE

Australian Arts administrator,
former Director of Sydney
Opera House and former CEO of
West Kowloon Cultural District
Authority, Hong Kong



2019

Merran Esson Autumn On The Monaro

Autumn is a sign of change on the land, a signal that summer is ending. The colours of autumn are best seen in the European trees planted in groups throughout the Monaro area of NSW, or in the rolling hills of Tumbarumba, and all journeys in between. In the landscape the purpose of these trees is to create shade from the hot summer sun and protection from the winter winds. They are the passing images that become familiar, revealing themselves in the creative processes that inform

this art. They realise an abstract simplification that triggers one's own sensations.

Fired ceramics
30 x 70 x 70 cm

Judged by

Professor Ross Harley
Dean of the Faculty of
Art & Design and UNSW
Chair of Arts and Culture

Louise Herron AM
Chief Executive Officer,
Sydney Opera House

Tim Ross
Design and Architecture Advocate,
Broadcaster, Author and Comedian



Located at Woollahra Council Chambers



Woollahra Council Chambers
536 New South Head Road,
Double Bay NSW Australia

For more information visit
sculptureprize.woollahra.nsw.gov.au