2. LUCY BARKER
Birdsong Mnemonics (Variation 3)
Acrylic on 300gsm watercolour paper
29 x 48 x 48 cm
$3,300
My idea is to combine painting and sculpture. I mix paint and paper to create a form. Colour, line and rhythm are the components. This work is a celebration of the human mind and the potential for human memory.

4. STEPHEN BENWELL
Saturn Eating a Man’s Leg
Steel, wood, bamboo
35 x 35 x 35 cm
$7,000
My idea is the human figure, done in the classical manner but at the same time a parody of things that are now mass-produced. In doing this I am trying to make the work contemporary, within universal themes such as love, death, birth and life.

5. STEPHEN BIRD
Saturn Eating a Man’s Leg
Clay, pigment and glaze
67 x 35 x 28 cm
$6,000
My idea is a large-scale figure of Saturn eating a man, made of clay and glazed. It is a contemporary parable, using classical sculpture references to make a statement about the nature of life and the human condition.

6. LAUREN BRINCAT
Blue Gum
Clay, plastic, paint
20 x 20 x 10 cm
$7,000
My idea is to create a large-scale figure of a man made of clay and plastic. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

1. WALTER AUER
Composition in Yellow
Terra Sigillata, ceramic stoneware
27 x 40 x 25 cm
$20,000
For years I have been interested in the colour yellow, using it in works and commissions. My idea is to create a large-scale figure of a man made of clay and plastic. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

2. JASON WATERHOUSE
The Amoebic Oizzo
Ozito orbital sander, styrene, polyester resin, enamel paint
35 x 40 x 23 cm
$12,000
The Ozito Oizzo is part of an ongoing investigation into the nature of the body as an instrument much like a medical apparatus or technical tool. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

3. DEL KATHYNN BARTON
To Feel Bronze
35 x 35 x 35 cm
$30,000
My idea is to create a large-scale figure of a man made of bronze. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

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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

39. DANIEL TEMPLEMAN
transcend this world. In this framework, the burning act is not transformation and communication allowing offerings to be received. In the framework, the burning act is not final but rather a changing of form, a positive transition.

38. CYRUS TANG
pattern; a daily meditative ritual. Using inherited sewing skills, I mimicked my grandmother’s actions. In her memory, I created a series of works exploring my grandmother’s grief upon losing my grandfather. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

37. SUSANNA STRATI
Needlework #2
Acrylic, steel, paper, graphite, interfacing, lead, silk.
80 x 41 x 29 cm
$7,000
Explores the notion of a gift given upon losing my grandmother’s filling. She believed it was her grandmother’s wish that I should have her belongings. For this work I have used everyday objects from the studio to create a series of works exploring the concept of memory and loss.

36. ANDREW SOUTHALL
One Hand Making the Other Hand (Instrument Series)
Bronze, lead, silk.
80 x 41 x 29 cm
$7,000
My idea is to create a series of works exploring the concept of memory and loss. Each work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.

35. JULIE RRAP
One Hand Making the Other Hand (Instrument Series)
Cast aluminium and powder-coated steel
50 x 36 x 25 cm
$5,000
The work uses hands to create a relationship between the artist and the viewer. The work is a commentary on the human condition, using classical sculpture references to make a statement about the nature of life and the human condition.
7. SEB BROWN
Unlilted (Cluster)
Unsilvered, enamelled paint, ping pong ball
Variable sizes
$3,000
An ongoing critical inquiry into support structures, visual merchandising and mass object, an ambiguous cluster of shapes questioning notions of reality. Using techniques employed in contemporary jewellery the artist transcends the process to sometimes evident in the outcomes.

8. DAVID CAPRA
Teena's Bathtime! Eau De Wet Dogge
Glass, label, fragrance, embossed cardboard
20 x 20 cm
$90
Eau De Wet Dogge's fragrance with a difference celebrating Teena the dachshund's infamous clean a scent overwhelmed sometimes dreadful smell (depending on Teena’s mood. Meat fat) soap and water and best at sea to give a properly 'dried-out' smell of the beaches and a new creation assembled together as a continuity.

9. KRIS COAD
Journey Series #6
Porcelain
18 x 40 x 30 cm
$2,500
Journey, what do we take, what do we need... see. There is a moment between what we need and what we choose to do, an immeasurable space between two things as they transition into and between other things. The gap is the breach, the space between.... These pieces are an expression of this moment.

10. ALAN CONSTABLE
Not Titled
Clay and ceramic
9.5 x 15 x 12.5 cm
$900
Alan Constable's work reflects a long fascination with real cameras, which happen to be eight frame reactions from the seen bases. The infra-red extensively enriching a colourful clay sculpture clearly shows how the surfaces, both a mark of the maker and a representation of the camera as an extension of the body.

11. EMMA COULTER
Construction #7 (Shifting Test Patterns)
Painted acrylic
40 x 60 x 28 x 2 cm
$3,850
Borrowing processes from architectural thought, my work reflects on the relationship between space and environment, objects and surfaces. Colour is used as a ‘common’ agent to navigate the two opposing forces, where the central concern exists around space, and my preoccupations with it utilised as a ‘medium’.

12. PHIL COUSINS
Dangerous Engagement
Mills & Boon novels, steel, copper wire and lacquer.
60 x 60 x 30 cm
$2,400
Using recycled materials, this work contains my exploration of the media and its effects and a celebration and emotional response this evokes. Creating a sense of which organic elements are utilised by man (such as Dangerous Engagement) add a layer of tension by evoking a world of overdrive conventional and soft punk.

13. CAROL LEHRER CRAWFORD
Dvora
Italian scaglione alabaster on a wooden base
38 x 28 x 26 cm
$9,500
Dvora was originally a composition of my work and experiences in interlinking organic forms. I now decide the outcome of a sculpture before i start carving. Each piece is considered and composed and I use this technique as my main tool.

14. JAN DOWNES
Gathering
Porcelain, sculpture, enamel
14 x 48 x 14 cm
$780
Gathering explores the elements of living that offer comfort and solace - community, nature, sea, light, shelter... these forms are a world I made up and imagined places I was thinking about forms and lives as nature, in particular shells, the natural transition of form for new creatures, assembled together as a continuity.

15. LYNDA DRAPER
Apparition
Valerie, various glasses
74 x 40 x 15 cm
$3,500
My work is deeply psychological in nature, often representing a journey within the dimensions of life and death, reality and fantasy. All of these are interwoven. I am interested in the relationship between the third and material world and the relationship of the material, Computers to a way of attempting to bridge the gap between these worlds.

16. SHANE FORREST
Caution
Acrylic paint, reclaimed cardboard, paper and wood
36 x 18 x 14 cm
$450
In my work I ainsie interest in extrinsic forces and the struggle to maintain order, or (at least the things that go bang!)

17. LOUISE HELSTON
Asymmetric Engagement
Cast concrete, acrylic perspex, spoked with wood.
40 x 29 x 7 cm
$3,850
I'm interested in using the simple act of presenting something cast off, can be restaged. It's very satisfying to intervene for unknown materials and compositions and restage them, simply through giving them new company to point at another building or into the other. The gap is the breach, the space between.... These pieces are an expression of this moment.

18. PHILIP HARMIS
Today I Left the Side of the Brain
Used staples, stool 72 x 25 x 35 cm
$10,000
Today I left the side of the brain on the street. All my life I had thinking at me, for me and about me. What was happening in the past what is going to happening the future. Projecting the mind and over-God. The sculpture is made to expand to a new relationship.

19. DINNI KUNOTH KEMARRE
Footdreamer Collingwood #10
Synthetic polymer paint on Bean Tree (Erythrina vespertilio).
48 x 16 x 10 cm
$2,400
Here I have arranged some of my favourite footy players, Scott Pendlebury (siblings) and the Hawthorn team in the Hawthorn Territory my whole life, caring for the land and managing awareness remains the most enjoyable. My work and Darryl will go out looking for the right time to make us sculptures.

20. GLENDA KENT
Bared
Italian, vitrified glass shams, soft toy
28 x 22cm x 16 cm
$1,500
Shams are ceramic sculptures of petals and holes and provider of security, and my soft heart warm errors are replayed in this hard and tough. Hard, soft and fragile glasses and overlapped with words from a protective adult, look... but don't touch. My childhood memories disguised as the work progressed. No longer a special friend to collect, it now aware. protection heavy insecure.

21. LOUISE KERR
Little Darling
Hemp, cotton thread, paint, clay and horse hair.
31 x 16 x 16 cm
$1,200
Little Darling reflecting my love of dogs. Compassion, friends and pets feature in my work. They have been utilised throughout art's history. My approach is process driven - discovering new ways in which to use existing ideas in visual idioms. Hand sewn to produce a 3D form, once completed the form was infused with pet's clay and horse hair.

22. NERISSA LEA
Neptune's Daughter
Found objects - natural and man made, glue, clay, cotton, gold leaf
18 x 10 x 20 cm
$700
I investigate the fragments of the past and now I find the parts that start to fall. These parts are all tied and restful like the sides that bring the same. I've Neptune's Daughter rolled up out of the parts and stone-gold in the sand like light.

23. OWEN LEON
Force Field (Amygda)
Plaster, gilded brass
43 x 45 x 31.5 cm
$6,500
Force Field (amygda) allows the body's energy meridians an armature. Named after an angular deep within the human brain responsible for emotional learning and memory, the sculpture is a cast of my fully body immersed in the body's energy meridians, it maps the force field of healing energy.

24. ROCKET MATTLER
Self Lightcub
Timber - Oregon
18 x 22 x 6.5 cm
$2,000
The central core symbolises our origin. The edges from the boards of time.

25. HUGH MCLAUCHLAN
Deafening Form
Highly polished stainless steel and blackened steel.
60 x 40 x 15.5 cm
$5,800
Deafening Form is a sculpture about possibilities, real or imagined. We're all individuals possessing the sanctity of a singular world and every one of us are part of organic society is in a metaphor for that relationship. The organic cellular nature surfons together with the delicately polished interior, reminding us that individuals make us a world a place of justice and compassion.

26. ROSE NOLAN
Big Word-INFORMATION ASSEMBLAGE
Laser cut and thermally folded Perspex
26 x 62 x 60 cm
$6,500
This cube, made up of 145 small wooden blocks, is a light-activated kinetic work creating seemingly infinite words. I'm interested in the physical sensation of vulnerability and the psychology of architectural features like mans and landings.

27. JAMES PARRETT
M-fortyone
Marine grade stainless steel
52 x 48 x 25 cm
$8,500
M-fortyone is an abstract form made by using all my sculptures, guided by the aesthetic potential of the circular form. Specifically with this work I am interested in new techniques developed by myself. The edges like the critical and chaotic point in any wave. But also create a subtle, awkward tension at the same time.

28. KIRSTEN PIETERSE
Imortal Mountain
Lacquered steel with stainless steel
46 x 46 x 16 cm
$7,000
Imortal Mountain is inspired by China's spiritual "Mountain-water", a style of traditional Chinese landscape painting, featuring mountainous forms in cloud. In Chinese mountains have long been seen as sacred, the home of the gods and the land of the dead. These sculptures shifts the focus to modernity - laser cut, engineered wood.

29. RODNEY PROROY
Endangered (Gribes)
Grazed ceramic
65 x 20 x 20 cm (each)
$12,000
This work is from a series of ceramic sculptures based on my Auckland Range forms. Gribes (beaver) is a Form evocative of its habitat, a series of abstracted forms under threat from loss of both habitat and environmental damage.

30. LOUIS PRATTS
Loss
3d printed plastic, steel, paint
8 x 24 x 20 cm
$6,700
Loss is a human traveler in a digital world. He has been digitised, disarticulated and his identity isolated for only necessary data entry.

31. TODD ROBINSON
Psychic Staircase
Balloon: cast hydrocal, SLS print, automotive lacquer Base MDF, steel, plywood veneer.
5.5 x 21.5 x 28 cm
$4,500
This work is from a series featuring balloons that drip and dump on the force of gravity appears to blow down on them. Entangling supports for the balloon and ribbon that react. I'm interested in the physical sensation of vulnerability, the psychology of architectural features like mans and landings.

32. ANDREW ROGERS
I Am
Stainless steel
65 x 33 x 25
$5,400
We're all individuals possessing the sanctity of a singular world and every one of us are part of organic society is in a metaphor for that relationship. The organic cellular nature surfons together with the delicately polished interior, reminding us that individuals make us a world a place of justice and compassion.

33. ALAN ROSE
Lightweight
Wood Perspex, LED lights
70 x 45 x 30 cm
$1,500
This work is made up of 245 small wooden blocks, is a light activated kinetic work creating seemingly infinite words in the viewers eye. The intention is set up a moment of fascination, while the viewer aware of our power. The form is in this moment that art happens.

34. JOAN ROSS
The Right to Roam
Transparent images, clear plastic, automotive lacquer Base MDF, steel, plywood veneer.
60 x 60 cm
$7,500
During an art residency in Scotland I looked at their Right to Roam legislation where everyone is allowed to roam (in some places) and do what they want. The work is nine 'whips' that visit the right to roam, symbolised by the cross, or the medieval cross.