



the woollahra small sculpture prize



35. JULIE RRAP
One Hand Making the Other Hand (Instrument Series)
Cast aluminium and powder-coated steel
50 x 36 x 25cm
\$15,000
This work uses hands to create a relationship between gesture, performance and sculpture. It suggests a process in motion, captured like a photographic still. It also suggests that the artist's hand, or creative will, can recreate itself. Rendered in aluminium it emphasises the hand as an instrument much like a medical apparatus or technical tool.



36. ANDREW SOUTHALL
Untitled
Wood and acrylic paint
21 x 39 x 30 cm
\$1,000



37. SUSANNA STRATI
Needlework #2
Acrylic, steel, paper, graphite, interfacing, lead, silk.
80 x 41 x 41 cm
\$7,000
Exploring my grandmother's grief upon losing my grandfather, I mimicked my grandmother's actions. In her heartbreak she made hundreds of dresses from the same pattern, a daily meditative ritual. Using inherited sewing pins my practice was structured, focusing each hand movement, to communicate sadness. The cubic container is a metaphor for the body, pain and sorrow.



38. CYRUS TANG
Encyclopedia Vol 9
Cremated book ashes, book cover, acrylic case.
21 x 21 x 29 cm
\$2,600
I seek to portray absence as presence, because what disappears leaves a residue. Here, a 1950s children's encyclopaedia set has been burnt. In Asian philosophy, burning is a process of transformation and communication allowing offerings to transcend this world. In this framework, the burning act is not final but rather a changing of form; a positive transition.



39. DANIEL TEMPLEMAN
Missing Corners 2015 edition of 3 + 2AP
Bronze
32 x 55.5 x 36.5 cm
\$15,000
Missing Corners began as an exploration of implied form. As the plans of the sculpture overlap, the corners dissolve and the overall dynamic becomes that of a continuum. By imploring movement through parallax, the sculpture explores the correlation of impression and assumption as it asks the mind to fill in the gaps.



40. SHERNA TEPERSON
Birdsong Mnemonics (Variation 3)
Acrylic on 300gsm watercolour paper
29 x 48 x 48 cm
\$3,300
City songbirds sing louder and higher than those in the bush to communicate above anthropogenic noise. This collision between escalating noise and the search for a zone of inner calm, is this work's focus. Paper octahedrons form a molecular configuration, superimposed with a web of fluoro orange: a visual agitation or 'noise'.



41. CRAIG WADDELL
Hooters
Resin, oil paint, glass eye, wooden board
22 x 30 x 23 cm
\$4,500
My animal-hybrids or 'mutants' grew out of an interest in recycling studio waste. Sculpting left over oil paint from paintings, I recycle and transform a traditionally two-dimensional material into a three-dimensional one. The intention is to explore genetic engineering and selective breeding implications, and compare the role of artist and scientist.



42. JASON WATERHOUSE
The Amoebic Ozito
Ozito orbital sander, styrene, polyester resin, enamel paint
35 x 40 x 23 cm
\$1,200
The Amoebic Ozito is part of an ongoing investigation into the innate potential of things. Ubiquitous objects undergo a series of sculptural interventions resulting in a hybridized article that occupies an uncanny space between the past and present, the natural and the manufactured.



43. JUREK WYBRANIEC
Clear Black (Panels 1 & 2)
Laser etched acrylic, wood, polymer paint
51.5 x 45 x 32.5 cm
\$4,000
References to cinema and its relationship to the everyday are reassessed in these works; in particular the interaction between aural, visual and spatial perceptions. *Clear Black, (Panels 1 and 2)* engages materials sourced from film. Captions reference character tone/manner of voice, rather than dialogue/monologues - along with significant music or sound effects.



44. TETSURO YAMASAKI
Morph ◊ → ◦ (*Morph No.6*)
Steel, wood, bamboo
25 x 26 x 25cm
\$2,500
A dewdrop on a leaf, a soap bubble... in so many things in our universe, I take interest in the efficient "circle" which I believe has special meaning. Here I have inserted wedges of bamboo between blocks of wood to produce triangular gaps. In so doing, the original square shape of the exterior is pushed out to make it circular.



45. YIORYIOS
SOH - Black, Chromium Oxide Green, Ultramarine Blue & Pink
Aluminium and acrylic paint
61 x 64 x 63cm
\$1,650
My work was inspired by the inside pillars of the Sydney Opera House. Exploring the inherent values found within its abstraction, I deconstructed the building, stripping it of functionality and leaving only raw shapes. Manipulating these patterns/shapes I have created a seamlessly fluid sculpture that is almost painterly in form.



46. PETER ZAPPA
Alberto's Bike
Stainless steel, lacquer, acrylic plastic, paint.
39 x 38 x 20 cm
\$2,250
Alberto's Bike loosely references Alberto Giacometti's 1950 minimalist sculpture *Le Chariot*, reconfiguring its geometry into a stylised bike. Combining traditional metal forging with modern plastic, the hammered frame references Giacometti's textured bronzes, the ovoid wheels and triangular seat adding contemporary boldness. I imagine it as a two dimensional vehicle designed for three dimensional space travel.

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15 to 30 October 2016
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As 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.

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The 2016 finalists

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1. WALTER AUER
Composition in Yellow
Terra Sigillata, ceramic stain
27 x 40 x 25 cm
\$2,000

For years I have been obsessed with petrifying objects, including soft toy teddy bears, using Terra Sigillata, an extremely fine clay slip. Focusing on the discarded, I reflect changing human values, the search for the new, and the loss of love and affection as we race toward the next thing.



4. STEPHEN BENWELL
Statue, Blue Arm
Ceramic
27 x 9 x 9 cm
\$7,000
My idea is the human figure, done in the classical manner but with a contemporary portrait, even a psychological one, of how we appear today. The work is ceramic, built hollow, with colour added through the use of fired glazes.



2. LUCY BARKER
Blue Gum
Spotted gum and enamel paint
70 x 16.5 x 16.5cm
\$1,800

Blue Gum highlights the grief and trauma associated with the relentless and permanent destruction of the local native habitats of Sydney.



5. STEPHEN BIRD
Saturn Eating a Man's Leg
Clay, pigment and glaze
67 x 35 x 28 cm
\$6,000

My ceramic forms idiosyncratically re-interpret the mass-produced 18th and 19th century ornamental souvenirs from the British Midlands. While these pieces appear traditional at first glance, the subjects are always subversive responses to contemporary aspects of popular culture, history, war, violence, politics and religion, within universal themes such as love, death, birth and life.



3. DEL KATHRYN BARTON
To Feel
Bronze
35 x 35 x 35cm
\$30,000

To Feel is a work describing the body boundary confusions I struggled with as a child. I often felt that the energies in my body overpowered me physically and emotionally. In time I was able to harness these energies in my creative practice, find more groundedness and live with less fear.



6. LAUREN BRINCAT
My Name From Your Mouth
Harmonica, brass, found wood
20 x 20 x 10 cm
\$7,000

My Name From Your Mouth celebrates the notes which you speak to someone - one's love for another. The mouth organ's breath exhales a song, like hearing your name for the first time. Every time. That sound is revered. Cherished. Desired. Craved. That single song balances on a pedestal.



7. SEB BROWN
Untitled (Cluster)
 Sterling silver, enamel paint, pingpong ball. Variable sizes
\$3,000

An ongoing critical enquiry into support structures, visual merchandising and museum displays, an ambiguous cluster of shapes questioning notions of functionality. Using techniques employed in contemporary jewellery the artist's hand is present, the process sometimes evident in the outcome.



8. DAVID CAPRA
Teena's Bathtime: Eau De Wet Dogge
 Glass, label, fragrance, embossed card
 20 x 20 cm
\$90

Eau De Wet Dogge is a fragrance with a difference, celebrating Teena the dachshund's infamous cleanse; a sometimes embraced, sometimes dreaded ritual depending on Teena's mood. Moist fur, soap suds and soil unite at the base to give a uniquely musky charm. Sour top notes of slobber and dog breath add alluring nuance.



9. KRIS COAD
Journey Series #6
 Porcelain
 18 x 40 x 30cm
\$2,500

Journey... what do we take... what do we need..... run... There is a moment between what was and what is to come, an immeasurable space between two things as they transition into and between one to the other. The gap, the breath, the space between... These pieces are an expression of this moment.



10. ALAN CONSTABLE
Not Titled
 Ceramic and glaze
 9.5 x 15 x 12.5 cm
\$900

Alan Constable's work reflects a life-long fascination with old cameras, which began at age eight shaping replicas from cereal boxes. The internationally exhibiting artist's colourful clay sculptures clearly show his fingerprints on their 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)
 Pigmented acrylic
 40 x 62 x 28 cm
\$3,800

Borrowing processes from architectural thought, my practice utilises acts of painting to transform, construct and alter environments, objects and surfaces. Colour is used as a 'common' agent to navigate between opposing forces, where the central concern exists around space, and my preoccupation with its utilisation as a 'medium'.



12. PHIL COUSINS
Dangerous Entanglement
 Mills & Boon novels, steel, copper wire and lacquer.
 60 x 30 x 30 cm
\$1,200

Using recycled materials, this work continues my exploration of the rhythm and texture of repetition and the visual and emotional responses this evokes. Creating a sense of writhing, organic movement, Mills & Boon novels (including *Dangerous Entanglement*) add a layer of meaning by evoking a world of overblown romanticism and soft porn.



13. CAROL LEHRER CRAWFORD
Dvora
 Italian scagliione alabaster on a wooden base
 38 x 28 x 26 cm
\$9,500

Dvora evolved organically - a continuation of my work and immersion in interlocking organic forms. I never decide the outcome of a sculpture before I start carving. Each piece of stone has its own personality and working is a slow conversation that allows each sculpture to emerge.



14. JAN DOWNES
Gathering
 Porcelain
 14 x 48 x 14 cm
\$780

Gathering the elements of living that offer me comfort and solace - community, nature, sea, light, shelter - these forms are based on remembered and imagined places. I was thinking about forms and lines in nature, in particular shells, the ephemeral vessels of home for sea creatures, assembled together as a community.



15. LYNDA DRAPER
Apparition
 Ceramic, various glazes
 74 x 40 x 15 cm
\$3,500

My work explores psychological scenarios often representing a journey within the dualities of life and death, reality and fantasy, past and present. I am interested in the relationship between the mind and material world and the related phenomenon of the metaphysical. Creating art is a way of attempting to bridge the gap between these worlds.



16. SHANE FORREST
Caution
 Acrylic paint, reclaimed cardboard, paper and wood
 38 x 16 x 14 cm
\$450

Is this work about an innate interest in entropic forces and the struggle to maintain order, or do I just like things that go bang?



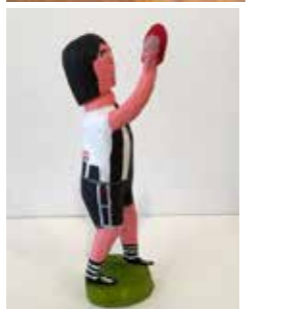
17. LOUISE HASELTON
Asymmetric Engagement
 Cast concrete, acrylic perspex, spools with wool.
 40 x 29 x 7 cm
\$3,850

I'm interested to see if the simple act of presenting something cast-off, can be restorative. It's very satisfying to scrounge for unloved materials/objects and resuscitate them, simply through giving them new company; to point to another life or function. The potential of things can lie latent and be animated through a simple act.



18. PHILIP JARVIS
Today I Left the Left Side of the Brain on the Stool
 Used staples, stool
 72 x 35 x 30 cm
\$10,000

Today I left the left side of the brain on the stool. All my life I've had it talking at me, for me and about me. What was happening in the past what is going to happen in the future. Procrastinating over and over. God I'm sick of it. I want my mind to expand to a new neverland.



19. DINNI KUNOTH KEMARRE
Football Player Collingwood #10
 Synthetic polymer paint on Bean Tree (Erythrina vespertilio).
 48 x 16 x 10 cm
\$2,400

Here I have carved one of my favourite footy players, Scott Pendlebury. I love watching him play. I have lived in the Northern Territory my whole life, caring for the land and maintaining ancestral connections through the Dreaming. My wife and I go out looking for the right trees to make our sculptures.



20. GLENDA KENT
Bared
 Silicon, vitrified glass shards, soft toy
 28 x 22cm x 16 cm
\$1,500

Once a reassuring comforter of past hurts and pains and provider of security, a teddy bear's soft furry warm coat is replaced with sharp, cold, hard, fragile shards of glass and overlaid with words from a protective adult: 'look, but don't touch'. My childhood memories dissipated as the work progressed. No longer a special friend to cuddle, it now wears protective heavy armour.



21. LOUISE KERR
Little Darling
 Hemp twine cotton thread, paint, clay and horse hair.
 31 x 16 x 16 cm
\$1,600

Little Darling reflects my love of dogs. Companions, friends and guardians for millennia, they have been utilised throughout art's history. My practice is process-driven - documenting observations and ideas in visual diaries. Hand-sewn to produce a 3D form, once completed the form was treated with paint, 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 search for fragments of the past and now. I find the parts that start to talk. They tell the tales of old and retold like the tides that bring the same, however never the same. So *Neptune's Daughter* rolled up out of the parts and shone golden in the land light.



23. OWEN LEONG
Force Field (Amygdala)
 Plaster, gilded brass
 43.5 x 45 x 31.5 cm
\$6,500

Force Field (amygdala) visualises the body's energy meridians as armour. Named after an organ deep within the human brain responsible for emotional learning and memory, the sculpture is a life cast of my own body encased in a golden armature. Inspired by the coordinates of acupuncture meridians, it maps the force field of healing energy.



24. ROCKET MATTTLER
Self
 Timber - Oregon
 18 x 22 x 6.5cm
\$2,000

The central core symbolises our origin. The edges form the bounds of time.



25. HUGH MCLACHLAN
Deflating Form
 Highly polished stainless steel and blackened steel.
 60 x 40 x 15 cm
\$5,800

Deflating Form is a sculpture about possibilities, real or imagined, in a state of flux. Ideas, relationships, grand dreams sagging and deflating, even the support of a crook cannot stop the slow decline. The sculpture is made from highly polished stainless steel so we can see our reflection when we contemplate the piece.



26. ROSE NOLAN
Big Words-INFORMATION AS ORNAMENT
 Laser cut and thermally folded Perspex
 26 x 62 x 60 cm
\$6,500

This work is a ribbon of thermally folded laser cut Perspex that continues my interest in developing art objects that utilize text as material object - 'found' text that is derived from the everyday - and methods of construction that have the potential to disrupt expectation and to engender complex readings.



27. JAMES PARRETT
M-fortyone
 Marine grade stainless steel
 52 x 48 x 25 cm
\$8,500

M-fortyone, like all my sculptures, is guided by the aesthetic potential of the circular form. Specifically with this work I am trying to convey movement in my own style. The arcs, like the critical and chaotic point in any wave, flow but also create a subtle, awkward tension at the same time.



28. KIRSTEEN PIETERSE
Immortal Mountain
 Lacquered steel with stainless steel
 46 x 46 x 16 cm
\$7,000

Immortal Mountain is inspired by Shan shui (literally "Mountain-water"), a style of traditional Chinese landscape painting usually centering on mountains shrouded in cloud. In China, mountains have long been seen as sacred, the homes of immortals and close to the heavens. This sculpture shifts the focus to modernity; laser-cut steel, engineered wedges.



29. RODNEY POPLER
Endangered (Grebes)
 Glazed ceramic
 65 x 20 x 20 cm (each)
\$12,000

This work is from a series of ceramic sculptures based on my Endangered Species theme. *Endangered (Grebes)* is a free standing work of Tasmanian water birds. The Grebe species is under threat from loss of habitat and environmental damage.



30. LOUIS PRATT
Loss
 3D printed plastic, steel, paint
 80 x 24 x 24 cm
\$6,700

Loss is a human traveler in a digital world. He has been digitalized and then decimated. His identity truncated for only necessary meta data.



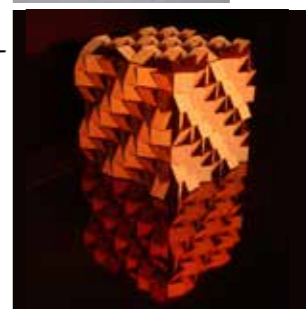
31. TODD ROBINSON
Psychic Staircase
 Balloon: cast hydrocol, SLS print, automotive lacquer Base: MDF, steel, plywood veneer. 55 x 21 x 28 cm
\$4,500

This work is from a series featuring balloons that droop and slump as the force of gravity appears to bear down on them. Exploring presence, materiality and audience reception, I'm interested in the physical sensation of vulnerability experienced by vertigo, and the psychology of architectural features like stairs and landings.



32. ANDREW ROGERS
I Am
 Stainless steel
 65 x 31 x 25
\$46,000

We're all individuals possessing the sanctity of a singular life and the ability to express ourselves. We're also part of society. *I Am* is a metaphor for that relationship. The organic ribbed outer surface contrasts with the delicately polished interior, reminding us that individuals make our world a place of justice and compassion.



33. ALAN ROSE
Lightcube
 Wood, Perspex, LED lights
 70 x 45 x 30 cm
\$1,500

This cube, made up of 145 small wooden blocks, is a light-activated kinetic work creating seemingly infinite colour patterns depending on the viewpoint. The intention is to set up a moment of fascination, while the viewer attempts to decipher the work. It is in this moment that art happens.



34. JOAN ROSS
The Right to Roam
 Transparent images, clear plastic, mini inflatable Air Dancer, electric/rechargeable battery fan.
 60 x 60 cm
\$7,500

During an artist residency in Scotland I looked into their *Right to Roam* laws allowing people access to anyone's land. It's particularly interesting in terms of Australian Colonisation and land claims. Using a high vis floor and out of control Air Dancer as a metaphor for colonisation, I'm questioning land ownership in a contemporary way.