



THE SCULPTORS SOCIETY BULLETIN

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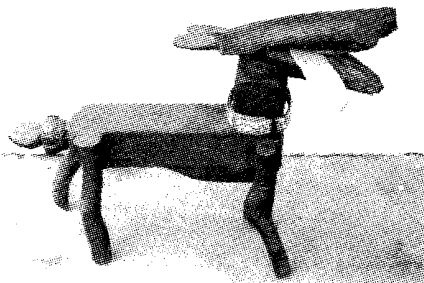
Awards, Awards, Awards.....

For years there have been no prizes to speak of for sculptors. Suddenly, within a year new national prizes, offering big money, are springing up city by city. First Melbourne got the Helen Lempriere Award. Then Canberra got the National Sculpture Prize. Sydney of course has had its coastal-hugging Sculpture by the Sea – and now has a new national award for an original freestanding small sculpture, initiated by Woollahra Council to support and promote artistic excellence.

The Woollahra Sculpture Prize is a Centenary of Federation event, to be launched at 6pm, on Friday 19th October 2001. The exhibition of finalists' work will then be on display in the Redleaf Council Chambers daily from 9am to 4pm, until Friday 2nd November.

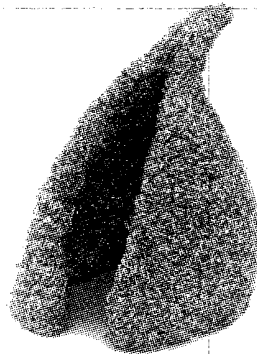
Judges Deborah Edwards (Curator Australian Art, AGNSW) and Ben Genocchio (National Art Correspondent for the Australian) had to narrow the highly competitive field of 233 to only 28 finalists. So who got in?

3 of the Woollahra Sculpture Prize finalists listed here are having a dream run with awards. Over the years **Geoff Harvey** has featured in many awards, as entrant and judge. Last year (2000) he was on the judging panel for Sculpture by the Sea and won the 3D section of the Willoughby Art Prize. This year, Geoff will be shown with the Woollahra Sculpture Prize. His work, *Napoleon 3* is pictured below.

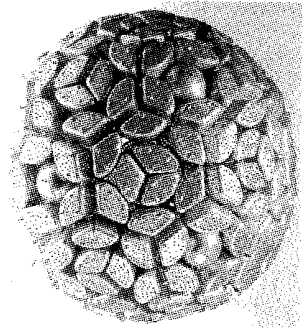


Sebastian Di Mauro is another Woollahra Sculpture Prize finalist – and two of his sculptures have recently been selected for the upcoming National Sculpture Prize and Exhibition at the NGA. Sebastian teaches at Queensland's Griffith University, working with installation, sculpture and painting, with great attention to use of materials.

Sebastian's selected "*Snare – Shimmer Suite*" (shown below) is made of stainless steel pot scourers and aluminium. It is part of a series developed from a larger body of work in which steel and carpet underlay was flocked to create a 'hairy' appearance. The inclusion of pot scourers in this smaller body of work 'glitters under light', thus enhancing and animating the form.



Fellow Queenslander and former Woollahra resident, **Donna Marcus** has recently also achieved award success. Donna was short-listed for the Helen Lempriere Award, will be a part of the National Sculpture Prize, and is now set to exhibit her work *Fullerene X* in the Woollahra Sculpture Prize. *Fall*, (pictured below) is another highly conceptual piece, constructed of 'retrieved' kitchenware.



Panel Debate: 6pm, Wed. 24th October 2001, Redleaf Chambers, Woollahra.

To celebrate a centenary of sculpture, Woollahra Council will also host a panel debate **'100 years of sculpture: Is that Sculpture?'**

Chaired by arts journalist and presenter, Andrea Stretton the panel will explore traditional versus contemporary notions of what 'sculpture' is, and why it matters.

Joining the judges on the panel are Marea Gazzard (*artist*), Janet Laurence (*artist*), Ron Robertson-Swann (*sculptor*) and Leon Paroissien (*senior arts administrator/Director*).

Ron works mainly with steel and is loosely dubbed a 'formalist', although he prefers the term 'synthetic cubist'. He has played an advisory role on numerous public arts bodies, and currently lectures at the National Art School.

Janet is a widely collected and commissioned artist, a Trustee of the Art Gallery of NSW, and currently completing a PhD in ephemeral architecture. Her early collage and installation work had an earthy, constructive dynamic. It has increasingly taken on a striking, architectural elegance. Has it become 'sculpture'?

Marea commenced her career as a ceramist, quickly building an international reputation. Similarly to Janet's, Marea's work has taken on increasingly architectural proportions. Marea has been awarded an MOA for her services to the crafts, was inaugural President of the Australian Craft Council and elected President of the World Craft Council, and has taught locally and internationally. She has been very much a party to shifting definitions between the 'arts' and 'crafts'.

Finally, Leon Paroissien has been an important figure in the direction of public art for over thirty years, not least through his roles as former Founding Director of the MCA, Director of the Visual Arts Board of the Australia Council, and Director of the Biennale of Sydney. Leon is currently the Editor of *Visual Arts and Culture: An International Journal of Contemporary Art*. He will provide some social/historic context regarding the role of funding and commissioning in our perceptions of what is and what is not 'sculpture'.

If you would like to join the audience of the panel discussion, please contact Michelle Bleicher on 9391 7135.