

A black and white photograph of a garden path leading through dense foliage and trees. The path is paved and curves slightly to the right. The background is filled with various plants, including a large bush of white flowers on the left and several palm-like plants in the center. The overall scene is a lush, natural setting.

**The Helen
Lempriere
National Sculpture
Award**

**The Helen
Lempriere
National Sculpture
Award 2003
Werribee Park,
Victoria, Australia**

I am delighted to welcome you to The Helen Lempriere National Sculpture Award for 2003.

After only three years, The Helen Lempriere National Sculpture Award has become a much anticipated event on the national visual arts calendar – an event widely perceived as having contributed to a resurgence of interest in the medium of sculpture in Australia.

None of this would have happened but for the far-sighted vision and generosity of Keith Wood, whose bequest, honouring his wife, Helen Lempriere, provides the funding for the Award. From the beginning, the development of the Award to its current status as one of the finest art prizes in this country has also been inspired by the energy and commitment of the Manager of the Award, Anne Robertson, Director of Robertson Arts Projects. The strong partnership between the Award and Parks Victoria's Mansion at Werribee Park provides a unique setting for the presentation of the shortlisted sculptures, within the Mansion's Guilfoyle-designed gardens. Two of our other sponsors – the award-winning Mansion Hotel and Shadowfax Wines – provide facilities, and a backdrop for the exhibition, that are universally acclaimed by art critics and the visiting public.

The Award selection and the two-month exhibition of the shortlisted works are supported by a distinguished five-member judging panel and by a team of professionals who commit their talent to this prestigious event.

I congratulate all who have contributed to the Award in 2003, and thank them for giving us all the chance to view, in the delightful open-air setting of Werribee Park, sculpture by so many outstanding Australian artists.

Graham Bradley
Managing Director
Perpetual Trustees Australia Limited



Helen Lempriere (1907–1991) was a leading Australian painter, who was most prolific between the 1930s and the 1970s. Lempriere was born into a wealthy and cultivated Melbourne family and was related both to the Tasmanian portraitist Thomas Lempriere and to Dame Nellie Melba.

When Lempriere decided on art as a career, she elected to follow the precepts of the antimodernist school of dark tonal painting inspired by Max Meldrum (1875–1955). She studied initially with Archibald (A. D.) Colquhoun and in 1930 with Justus Jorgensen, subsequently playing an active role in the building of the first stage of Jorgensen's artists' colony, Montsalvat, with which she was closely associated for ten years. During that period, apart from painting, she made a number of sculptures, including a female torso that was to be located in a fountain, a gargoyle, and two stone cherubs on the Montsalvat Great Hall.

Lempriere also made prints (a number of which have been acquired by the National Gallery of Australia), painted lively watercolours, and made many pencil sketches of birds and animals.

Lempriere painted her first significant tonal picture in 1935. By 1938, however, when she executed *plain air* landscapes in the drought-stricken region of Yea, her palette was brighter, her style more impressionistic. A July 1940 painting of the family house and garden at Lilydale revealed the artist's continuing preference for strong, bright colours and a more developed interest in the fall of light on the subject. Lempriere was by now deeply attracted to impressionism for *plain air* studies, although she continued to paint tonal portraits.

On 15 June 1945 Lempriere married Keith Wood, moving with him to Sydney in 1946 after his discharge from the army. The artist's work was by this time confident and distinctive. A 1945 self-portrait, while exhibiting characteristically 'Meldrumite' dark tonalities, was also charged with a striking realism.

Over the next forty years Lempriere's paintings and works on paper were acquired not only by the National Gallery of Australia but also by the Art Gallery of New South Wales, Queensland Art Gallery and the Tasmanian Museum and Art Gallery, not to mention many private collectors in England, France, the Netherlands, Germany and Australia. Indeed, Lempriere is one of the few Australian painters to establish an international reputation in the 1950s and 1960s. Even so, the relatively limited acceptance of women artists in this country in the years following World War II saw her paintings rarely exhibited in Australia during this period, though she mounted more than twenty solo exhibitions in Europe, England and the United States.

Lempriere produced a considerable body of paintings during the extended periods she spent overseas. Many of these pictures addressed issues of Australian national identity, through references to Aboriginal themes and narratives.

Lempriere was particularly interested in the relationships between the protagonists in these narratives and the land.

The unsigned preface to the catalogue for a 1963 exhibition of Lempriere's work, at Galerie Furstenberg, Paris, reads:

'It is most important to note that she does not attempt to illustrate [A]boriginal cults or legends ... She seeks to emphasise their mystic qualities and to translate them into [European] visual experiences'.

In 1966, after many years of travel and working abroad, Lempriere and Keith Wood settled permanently in Sydney. Lempriere continued to paint and exhibit, in 1976 mounting at David Jones's Art Gallery an extensive exhibition of energetic and intensely coloured marine abstractions, their subject matter drawn from Heron and Green Islands on the Great Barrier Reef.

After several years of serious illness, Helen Lempriere died on 25 November 1991. The Helen Lempriere Bequest, established five years later from the estate of Keith Wood, has made possible The Helen Lempriere National Sculpture Award, dedicated to the advancement of Australian sculptors.

Source: Prof. Joan Kerr

The Bequest

Perpetual Trustees is delighted to be trustee of the Helen Lempriere Bequest, which presents The Helen Lempriere National Sculpture Award. The Award was developed to realize the charitable aspirations of Keith Wood and Helen Lempriere.

Keith Wood was keen to make a significant philanthropic contribution to the arts, and one that would endure long after he died. In the last years of his life he conferred with many artists about how his intended gift might best assist the growth and development of artists' talents. He discovered that, although there was a great deal of philanthropic support for painters, there was very little support for artists working in the field of arts and crafts. He therefore stipulated in his will that an art prize honouring the memory of Helen Lempriere should be established to support artists working in three-dimensional art forms.

At the discretion of Perpetual Trustees, a program to achieve the purpose of the will was developed. It was decided that the creation of The Helen Lempriere National Sculpture Award would honour the philanthropic aspirations of Keith Wood and Helen Lempriere, while creating new opportunities for artistic excellence in Australian sculpture.

The Award

The Helen Lempriere National Sculpture Award is a \$120,000 package, which includes an \$80,000 cash scholarship, together with a \$25,000 professional development package, for the winning artist. Under the terms of the Helen Lempriere Bequest (1996), the Award scholarship of \$80,000 provides the winning artist with the opportunity to materially advance his or her knowledge and skill with respect to sculpture.

The professional development package is an innovative component of the Award, intended to assist the winning artist with negotiating business and commercial life. The components of this package are:

- from Rogen International: a tailored commercial communication development plan, designed to assist the artist with negotiating major commissions; promoting his or her work in international markets; communicating effectively in media interviews; and presenting himself or herself effectively in applications for grants or sponsorships (value \$10,000)
- from Publicis Communication: design services, copywriting and artwork, intended to assist the artist with creating a folio of pages (printed or electronic) that professionally represents his or her work for promotional and publicity purposes (value \$10,000)
- from Perpetual Trustees Private Clients Division: financial planning advice to the value of \$5,000

The \$15,000 Fasham Popular Choice Award is to be shared between the three works that most capture the imagination of the voting public during the eight-week exhibition of the works shortlisted for the Award. The winners of the Fasham Popular Choice Award will be announced at the conclusion of the exhibition.

The sculpture nominated by the judges to receive The Helen Lempriere National Sculpture Award will become part of the Lempriere Collection and will be permanently sited at Parks Victoria's Wernebee Park.

The Judges and the Steering Committee

The Judges

The vision of the judging panel is paramount in the selection of the finalists for the Award. The judges for the 2003 Award were:

•Rick Amor

Rick Amor is one of Australia's most distinguished contemporary artists.

Born in 1948, Amor grew up in the seaside suburb of Frankston in Victoria. He graduated from the Caulfield Institute of Art in 1965, and went on to complete an Associate Diploma of Painting at the National Gallery Art School in 1968.

Amor initially made his mark as a political cartoonist and satirist for the trade union movement. However, these days he is best known, and highly sought after, for his evocative seascapes, resonant urban landscapes, and uneasy paintings of the industrial landscape of inner-city Melbourne.

In a career spanning three decades, Amor has held over thirty solo exhibitions and participated in more than eighty group shows. In addition, the Visual Arts/Craft Board of the Australia Council has awarded him three overseas residencies, in studios in London, New York and Barcelona.

In 2000, Amor travelled to East Timor as the Official War Artist appointed by the Australian War Memorial to produce a series of works marking Australia's historic involvement in East Timor's emergence as an independent nation. In 2002, Amor completed a portrait of Nobel laureate Peter Doherty, for the National Portrait Gallery, Canberra.

Rick Amor's paintings, prints and sculpture are held in every major public collection in Australia, in many private collections, and in numerous collections overseas, and he is the subject of the 2001 book *The Solitary Watcher: Rick Amor and His Art*, by Gary Catalano.

•Robert Owen

Since graduating from the National Art School, Sydney, in 1962, Robert Owen has had an extensive career in art, both in Australia and overseas.

He has held over twenty-five solo exhibitions and participated in more than fifty group exhibitions in Australia and Europe, and in 1978, along with John Davis and Ken Unsworth, he represented Australia at the 38th Venice Biennale, *From Nature to Art*.

Owen has been the recipient of numerous public commissions and is represented in collections throughout Australia, as well as at the British Museum, London; the Stedelijk Museum, Amsterdam; the Israel Museum, Jerusalem; Olympic Sculpture Park, Seoul; the National Museum of Western Art, Tokyo; and the Museum of Modern Art, New York.

Robert Owen was Associate Professor of Sculpture at RMIT University until 2001 and received the 2002 Australia Council Emeritus Award for an outstanding contribution to the visual arts.

•Ross Searle

Ross Searle was appointed to his current position as Director of the University Art Museum, University of Queensland, in 1996. Previous to this, he was Director of the Perc Tucker Regional Gallery in Townsville, a position he held for ten years, and one that saw the Perc Tucker Regional Gallery rise to national prominence, due to its fine exhibition program and the consolidation of its collection, with many important new acquisitions.

Ross Searle has also worked in key positions in regional galleries in both Victoria and New South Wales. He has made both a national and an international contribution to the development of significant exhibitions and art publications.

•Dr Gene Sherman

Dr Gene Sherman has extensive specialist knowledge in art history and theory, literary theory, and French and English literature. She spent seventeen years teaching, researching and lecturing at tertiary level, as well as initiating and contributing to many publications.

Since 1986, she has developed Sherman Galleries as one of Australia's major private art galleries. She initiates, organizes and promotes all projects undertaken by Sherman Galleries, working with an in-house staff of ten, including the Director, William Wright, and a number of in-house consultants.

Together with her husband, Brian Sherman, Gene Sherman also supports various art activities within the local community, including student awards for sculpture at Sydney's College of Fine Arts (until 2001); scholarships for MA students, also at the University of New South Wales; an annual Artbox Inc. prize for young artists; a studio at Bundanon; and a contemporary Australian art research room at the Power Institute library, University of Sydney.

•Bridget Smyth

As Executive Director Design - City Architect for the City of Sydney since September 2001, Bridget Smyth directs Sydney's Civic Improvements Program, managing the design of a portfolio of projects that covers public parks, public buildings, urban spaces, infrastructure and public art.

Smyth, as Director Urban Design and Games Look, with the Olympic Co-ordination Authority (1996-2001), was responsible for the urban design, architecture, landscape architecture and public art for the Sydney 2000 Olympic Games.

From 1990 to 1996, Smyth held a senior design role with the largest urban infrastructure project underway in the United States – the US\$14 billion Central Artery/Tunnel Project, Boston. She managed the project's public art program (US\$15 million), initiating major public art projects as an integral component of the city of Boston's new infrastructure.

Dridget Smyth holds Bachelor of Planning and Design and Bachelor of Architecture (Hons) degrees from the University of Melbourne, and a Master's in Design Studies (Urban Design) from Harvard University's Graduate School of Design. She is a recipient of the Max Kelly New South Wales Government Architecture Award 2001, and of international and national design awards, and has contributed widely to design and architecture publications.

The Steering Committee

The development of this Award and exhibition has benefited from the guidance and wise counsel of the Steering Committee, whose members are:

- Nigel Caswell, Manager, Strategic Planning, Parks Victoria
- Jan Cochrane-Harry, General Manager, Perpetual Philanthropic Foundations
- William Nuttall, Director, Niagara Galleries
- Anne Robertson, Manager of The Helen Lempriere National Sculpture Award and Director of Robertson Arts Projects

Parks Victoria

Parks Victoria recognizes the potential benefits of arts projects in outdoor settings. There are several examples of Parks Victoria's highly successful pursuit of this vision. These include:

- the Environmental Sculpture Park on Herring Island, on the edge of the Melbourne CBD – a stimulating collection of sculptures created *in situ* by Australian and international artists
- Westgate Park Sculpture Trail
- Summer Exhibition Programs at the Herring Island Art Gallery
- an ongoing Artist in Residence Program in the parklands of the Yarra Valley

Parks Victoria is pleased to support The Helen Lempriere National Sculpture Award as part of an ongoing commitment to encouraging the display of environmentally sensitive artworks in Victoria's parks. Art used in this way becomes a means of attracting to the parks people who might perhaps not otherwise visit. Thus, a wider cross section of the community become aware of the existence and significance of Victoria's parklands. At the same time, the works bring to the parks a new and exciting experience for visitors enjoying more traditional activities such as barbecues and picnics.

Werribee Park

Werribee Park is one of the most prestigious precincts controlled by Parks Victoria, providing a spectacular and culturally significant setting in which to view works of art.

The Mansion Hotel at Werribee Park

The Mansion Hotel, located within the grounds of Werribee Park, has been a great supporter of the Award, as the official venue for all events associated with it. The contemporary design and unique style of The Mansion Hotel are in perfect keeping with the Award exhibition, and it is hoped that all visitors to the exhibition have an opportunity to enjoy The Mansion Hotel's many luxurious boutique facilities.

Shadowfax Wines

Situated in great wine country, in the heart of beautiful Werribee Park, Shadowfax is one of Victoria's newest boutique wineries, producing a range of super premium wines. Shadowfax proudly provides the wine for all events associated with the Award.

3 Deep Design

3 Deep Design provides highly crafted and intelligent design solutions for Australia's leading companies and individuals in the manufacturing, education, and arts and cultural sectors. The studio has been recognized with over forty national awards for excellence in visual identity design, installation/exhibition design, publishing, and event branding. 3 Deep Design is proud to be associated with The Helen Lempriere National Sculpture Award and will continue to provide challenging and inspirational design solutions.

J. K. Fasham

A metal fabricator for the past thirty years, this company has built and installed major sculptures for many of Australia's leading sculptors. J. K. Fasham's sponsorship of the 2003 Award exhibition has involved the installation of the works of all twenty-two finalists.

Wyndham City Council

The City of Wyndham will continue to support the Award with the acquisition of one of the shortlisted works from the exhibition, for permanent placement within the City precinct. The Council has also assisted with promotional activities.

Professional Development Package

Rogen International, Publicis Communication, and Perpetual Trustees Private Clients Division provide support for the professional development package awarded to the winning artist (see 'The Award').



The recipient of The Helen Lempriere National Sculpture Award for 2002 was New South Wales artist Nigel Helyer for his work *Meta-Diva*. The Chairman of the 2002 judging panel, Dr Gerard Vaughan, said that the judges, in selecting *Meta-Diva* as the winner, appreciated its aural-technological connection with a wetland landscape, and the powerful comment that the work makes with respect to important global issues, including the environment and our relationship to it. The judges also considered *Meta-Diva* to be elegant in its siting, materiality and technology, and acknowledged Nigel Helyer's contextual references both to water plants and to a broader imagined environment of the generic wetland.

Nigel Helyer has a doctorate from the University of Technology, Sydney (1996); a Master's degree in Environmental Media from the Royal College of Art, London (1979); and a BA (Hons) in Sculpture from the Liverpool College of Art (1974). In his career as a sculptor and sound artist, he has participated in numerous national and international exhibitions, received various awards and fellowships, and undertaken many international artist residencies.

Commendations

I.O.U., a work by Mikala Dwyer, was highly commended:

I.O.U. is a magical, dreamlike and mesmeric work in a stunning setting. A beautiful, minimalist, surprising, surreal sculpture, it absorbs and reflects the landscape. Reflected light works like a positive shadow that amplifies and reflects nature.

Three works were selected for special commendation:

Brigit Heller: *Prophecies*

'This monumental work demonstrates wonderful craftsmanship. Especially significant are the sensory elements that flow from the choice of materials. They are tactile and also appeal to the sense of smell that comes from tar used as a preservative. The sculpture is dignified and allows the viewer to move between its elements; reducing its static element. Viewed from near or afar, the work blends naturally into the parkland landscape.'

Charles Robb: *Splint*

'The figure of the fallen hero has a powerful visual impact, depicting the vulnerability of spiritual elements in human tragedy. Charles's use of the bandage wrapped around the fallen Anzac figure on the classical cenotaph pedestal holds the viewer's attention and demands that we contemplate the human tragedy associated with war. *Splint* is a poignant, powerful and arresting sculpture depicting a sensitive issue that claims the attention of all Australians.'

Julie Rrap: *Declining Nude (Leftovers)*

'This work demonstrates a highly intelligent use of a reverse sculpture that is playfully interactive. It is at the same time formal and classical, making one think about the relationship between painting, sculpture and space. The viewer is actively engaged and encouraged to create the sculpture in the mind from the figures sitting in Manet's painting. A beautiful work in a classical bronze material.'

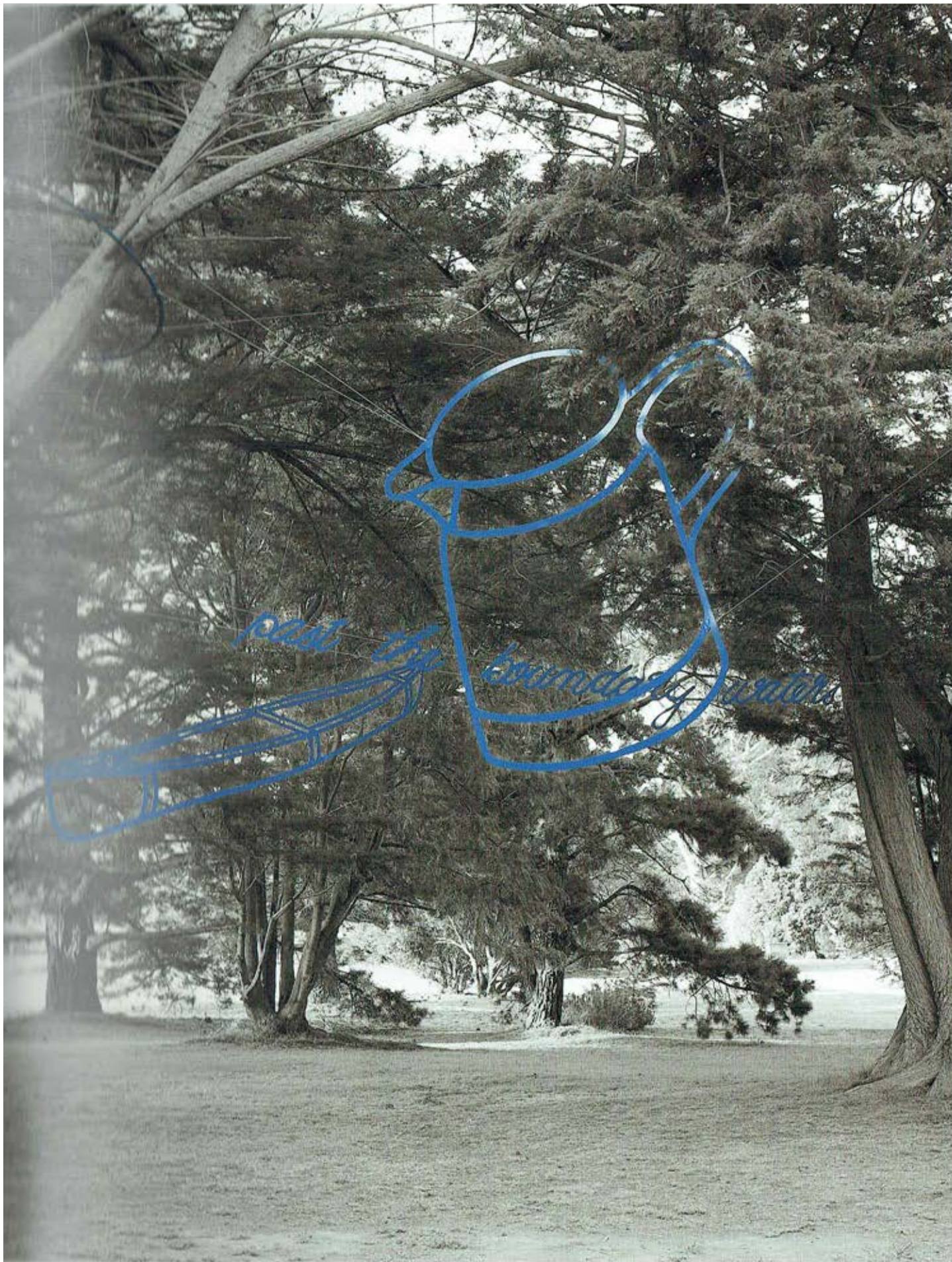
The Popular Choice Award

The works voted the most popular by visitors to the eight-week exhibition, and on this occasion coinciding with the works commended by the judging panel, were Mikala Dwyer's *I.O.U.*, Brigit Heller's *Prophecies* and Charles Robb's *Splint*. Each artist received \$5000 to further his or her skill and knowledge with respect to sculpture.

Geoffrey Bartlett
Dean Bowen
Robert Bridgewater
Lynn Miller Coleman
Sam Collins
Justine Cooper
Sebastian Di Mauro
Fiona Foley
Mathieu Gallois
Richard Goodwin
Matthew Harding
Shelly Kelly
Yvonne Kendall
Warren Langley
Vera Möller
Fiona Orr
Mark Stoner
Heather B. Swann
John Veila
Nicole Voevodin-Cash
Arthur Wicks
Gary Wilson

We are enormously grateful to this year's shortlisted artists for their commitment to this project. Selected from 203 applicants they have invested greatly – emotionally, physically and financially – in this exhibition. The quality of their works fully reflects this commitment.

The Helen Lempriere National Sculpture Award 2003 Award Finalists



Gaston Di Mauro
past the boundary markers, 2003
oxidized aluminium,
space steel with
glass, 300 x 250 x 5 cm;
x 400 x 5 cm; 5 x 240 x 5 cm;
x 400 x 5 cm

Represented by
Dianne Tanzer Gallery, Melbourne

Sebastian Di Mauro
past the boundary waters

past the boundary waters 2003
powder-coated aluminium,
stainless steel wire
4 pieces: 300 x 250 x .5 cm;
45 x 480 x .5 cm; .5 x 240 x 5 cm;
63 x 480 x .5 cm

past the boundary waters is a development from a body of artwork that investigates the metaphysical. I am interested in the materiality of the everyday, the textures of the worlds around us, the ways these worlds shift: from work to play, from home to home, across the borders – the stories of our lives. Cycles of death, decay and regeneration are played out across the nature/culture divide.

The juxtaposition of text and simple shapes is layered with meanings and narratives, drawing our attention to our constant state of flux and the journey we have embarked on, by offering a glimpse of the big picture through words and personal imagery.

Education

- 1996 Master of Arts (Visual Arts),
Monash University, Melbourne
- 1991 Graduate Diploma of Arts
(Visual Arts), Monash University
(Gippsland campus, Gippsland,
Victoria)
- 1987 Bachelor of Arts, Queensland
College of Art, Brisbane

Selected solo exhibitions

- 2002 *Pivot*, White Box Gallery, Griffith
University (Gold Coast campus,
Southport, Queensland)
- 2000 *Floccus*, Brisbane City Gallery,
Brisbane
- 1999 *Respirare*, Institute of Modern
Art, Brisbane
- 1997 *Manifestations*, Beatty Gallery,
Sydney
- 1996 *Skin*, Ipswich Regional Gallery,
Ipswich, Queensland

Selected group exhibitions

- 2002 *The Shape of Air*, Pimsoll
Gallery, University of Tasmania,
Hobart
- Transit Narratives*, Centro per
la Cultura e le Arti Visive,
Treviso, Italy
- 2001–02 *National Sculpture Prize and
Exhibition*, National Gallery
of Australia, Canberra
- 2001 *Woolahra Sculpture Prize
Exhibition*, Woolahra Municipal
Council Chambers, Sydney
- 1998 *Enjoin*, GSIS Museum, Manila
- Selected grants/awards/commissions**
- 2002 Commission for Consolidated
Properties, Brisbane
- Selected, Sculpture by the Sea*,
Bondi Beach Walk, Sydney
- 2001 1st place, Woolahra Sculpture
Prize, Woolahra Municipal
Council, Sydney
- 1999 Australia Council Grant
(New Work)

Publications

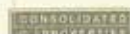
In addition to appearing in exhibition catalogues, the work of Sebastian Di Mauro has featured in articles and reviews in *Artlink* and *Eyeline*. Sebastian Di Mauro's work is also included in: Nevill Drury & Anna Voigt, *Fire and Shadow: Spirituality in Contemporary Australian Art*, Craftsman House, Roseville East, New South Wales, 1996. The artist has also contributed to the following publication: Sebastian Di Mauro, Timothy Murrell & Jane Magon, *Between Material*, Queensland Government, Brisbane, [1998].

Acknowledgements

My thanks to Consolidated Properties, Ronstan, and Urban Art Projects. I would also like to thank Thomas Justice, Ian Harris, Sam Di Mauro, Matthew Tobin and Dan Tobin.

Represented by

Dianne Tanzer Gallery, Melbourne



Fiona Foley
Mangrove Pods

Mangrove Pods 2001
aluminium, steel
9 pieces: various heights
(max. 215 cm); various widths
(max. 38 cm); all .3 cm thick

This work has been created after many years of observation of our coastal environment. Skirting Hervey Bay is this intense mangrove system, which is a sanctuary for breeding fish stocks and for protected species such as dugong, and a place where indigenous artefacts can still be found. Although at times difficult to access, the mangroves have been a source of wonderment and inspiration over the years.

Fiona Foley has effected an even more startling transliteration. She has drawn the outline of the seeds ... scaled up from around 30 centimetres to 2 metres ... Foley honours the mangrove community as a natural and cultural site for the Badjala. No longer modest and ephemeral objects from the natural world, the mangrove seeds become imposing sculptures for exhibition, or as art works in public spaces. The humble mangrove is now suddenly, strikingly and strangely beautiful. (Julie Ewington, *Pir'ri-Mangrove*, Queensland Art Gallery, Brisbane, 2001)

Education

- 1987 Diploma of Education,
University of Sydney
- 1986 Bachelor of Visual Arts,
Sydney College of the Arts
- 1983 Certificate of Arts, East
Sydney Technical College

Selected solo exhibitions

- 2002 *Wild Times Call*, Roslyn Oxley9
Gallery, Sydney
- 2001 *Pir'ri-Mangrove*, Queensland
Art Gallery, Brisbane
- River of Corn*, Contemporary
Art Museum, University of South
Florida, Tampa, Florida, USA
- Niagara Galleries, Melbourne
- 2000 *invisible voices* (venues
throughout Queensland)

Selected grants/awards/commissions

- 2001 Commission for Australian
National University, Canberra
- Commission for Brisbane
City Council
- Commission for Parliament
House, Canberra
- 1995 Lloyd Rees Award
(Outstanding Urban Design)

Publications

In addition to appearing in exhibition catalogues, the work of Fiona Foley has featured in articles and reviews in *Art and Australia* and *World Sculpture News*. Fiona Foley's work is also included in: Ben Genocchio, *Fiona Foley Solitaire*, Piper Press, Sydney, 2001; Olu Ogube, *Fresh Cream*, Phaidon, London, 2000.

Acknowledgements

My thanks to Daniel Tobin, Urban
Art Projects.

Represented by

Roslyn Oxley9 Gallery, Sydney; Niagara
Galleries, Melbourne; Andrew Baker
Gallery, Brisbane

Mathieu Gallois
Caravan – a vernacular motif of marginal existence

Caravan – a vernacular motif of marginal existence 2002

clear acrylic, aluminium
 195 x 160 x 380 cm

This work consists of a generic caravan, made entirely out of clear acrylic resin – a totally three-dimensional, life-size, see-through simulation of a real caravan, which the viewer can walk around and peer into.

Caravan is an extension of the concerns explored in my recent full-scale works, most notably *Frontier*, 1998, and *Drive Thru*, 2001, where a replica suburban house and fast-food outlet, respectively, were fabricated in polystyrene. Materially, the use of clear acrylic more fully articulates the anti-material(istic) 'object as non-object' subtext that has been an abiding theme of my art practice.

The caravan, as a motif of transitory, marginal existence (a vehicle that is also a home, a state in between states, without status), alludes to the body's suspension and displacement in contemporary life.

Education

- 2002– Master of Fine Arts candidate, Goldsmith College, London
- 1996 Bachelor of Visual Arts (Hons), Australian National University (National Institute for the Arts), Canberra
- 1991 Bachelor of Arts (Design), Hobart Art School

Selected solo exhibitions

- 2002 *Flight 934-B*, Australian Embassy, Paris
- 2001 *Flesh*, Experimental Art Foundation, Adelaide
Portrait of an Aeroplane, Casula Powerhouse Arts Centre, Sydney
- 2000 *Flight 934-B*, Centre for Contemporary Photography, Melbourne
- 1998 *Frontier*, Campbelltown Neighbourhood Development, Sydney
Game Show, 200 Gertrude Street, Melbourne

Selected group exhibitions

- 2001–02 *National Sculpture Prize and Exhibition*, National Gallery of Australia, Canberra
Suburbia, Art Gallery of Peel, Toronto
Christopher Thomas: New Curators Project – Contemporary Furniture, JamFactory, Adelaide
- 2001 *Ephemeral Art Projects*, Canberra Contemporary Art Space, Canberra
Helen Lempriere National Sculpture Award, Weribee Park, Weribee, Victoria
Helen Lempriere Travelling Arts Scholarship, Artspace, Sydney
- 1996 *Floride*, Canberra

Selected grants/awards/commissions

- 2002 Anne & Gordon Samstag International Visual Arts Scholarship, University of South Australia, Adelaide
- 2001 Special commendation, *Helen Lempriere National Sculpture Award*, Weribee Park, Weribee, Victoria
 Special commendation, *Helen Lempriere Travelling Arts Scholarship*, Sydney
- 2000 Australia Council Grant (New Work)

Publications

In addition to appearing in exhibition catalogues, the work of Mathieu Gallois has featured in articles and reviews in the *Adelaide Review*, the *Age*, *Art Almanac* ('Artist Profiles'), the *Australian Broadsheet*, *C International Contemporary Art*, *Monument*, *Photofile*, *Sculpture* and the *Sydney Morning Herald*; and on 'Sunday Afternoon with Andrea Stretton' (ABC TV) and 'Arts Today' (ABC Radio National). Articles by the artist have appeared in *Art Monthly* and *LIKE Art Magazine*.

Richard Goodwin
Carapace

Carapace 2002–03
 steel, paint
 235 x 420 x 510 cm

Carapace continues my inquiry into structures that explore the relationship between the body and architecture. This sculptural installation builds on the legacy of two other car works, in particular *Exoskeleton Car*, 1997, which I completed in Kassel, Germany, as part of *Innenseite*, a satellite exhibition for *Documenta 10*. *Exoskeleton Car* created a connection between the cloth-filled car and the exhibition space, via an umbilical cord. The aim was to link private and public space by means of a prosthetic attachment to the building.

Carapace has involved the dismantling of a car, and the reassembly of its parts – in the form of a building within a park. The work thus subverts the usual function of parkland, provoking ideas about habitation. Within the park setting, *Carapace* speaks to the viewer about possible histories and about improvised habitation. *Carapace* is an exoskeleton for the body.

The car has been taken off the road to be placed in the park. With the wheels and engine removed, the resulting structure invents new spaces and forms, with familiar shapes. Although it appears habitable, the installation plays with conventional ideas of architecture and is more provocative than functional. Leaving us to imagine what histories might have led to its current configuration as sculpture.

Education

- 1999 Master of Architecture, RMIT University, Melbourne
- 1978 Bachelor of Architecture (Hons), University of New South Wales, Sydney
- 1975 Bachelor of Science (Architecture), University of New South Wales, Sydney

Selected solo exhibitions

- 2002 *Taxi-Dermis 2*, Christine Abrahams Gallery, Melbourne
- 2001 *Exoskeleton*, Boutwell Draper Gallery, Sydney
- 1997 *Exoskeleton: Recent Works, Sculptures, Wall Pieces*, Annandale Galleries, Sydney
- 1994 *PARAsite/FOLLicite: A Prosthetic Architecture for Public Space*, Art Gallery of New South Wales, Sydney
- 1992 *Exoskeleton*, Roslyn Oxley9 Gallery, Sydney

Selected group exhibitions

- 2001–02 *National Sculpture Prize and Exhibition*, National Gallery of Australia, Canberra
- 1997 *Australian Perspectives*, Sydney
Innenseite, Kassel, Germany
- 1995 *Distance*, Prefectory Museum, Tokyo; Gallery Sowaka, Kyoto
- 1991 *Australian Perspectives*, Sydney

Selected grants/awards/commissions

- 2003 Australian Research Council Research Grant
- 2001 Cement and Concrete Association Award
 2nd place, Woollahra Sculpture Prize, Woollahra Municipal Council, Sydney
- 1985 National Sculpture Award
 Third International Drawing Triennial Award, Kunsthalle Nürnberg, Nuremberg, Germany

Publications

In addition to appearing in exhibition catalogues, the work of Richard Goodwin has featured in articles and reviews in *Architectural Review*, *Art and Australia* and *World Sculpture News*.

Acknowledgements

With special thanks to Jill and Peter Lloyd.

Represented by

Christine Abrahams Gallery, Melbourne; Boutwell Draper Gallery, Sydney

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Rogen



Perpetual
PRIVATE CLIENTS

shadowfax wines

J. K. FASHAM

3 DEEP
DESIGN

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Note to the reader

The capitalization of titles of works in this catalogue reflects, wherever possible, the preferences of the individual artists.

Locations of works

