



Welcome to the 5th annual Helen Lempriere National Sculpture Award. The 2005 exhibition, comprising 29 works from Australian artists, is the result of the efforts of many committed individuals and groups, delivering this most significant overview of contemporary sculpture. The artists who submit their concepts for assessment rely on the integrity of our Judging Panel. We have been honoured to have the involvement of three outstanding individuals, Geoffrey Parr, Tony Bishop and James Ross, who have given their time to be a part of the 2005 Lempriere Award. The judges met twice over the 12 months to firstly review the 212 submissions from which the 29 finalists were selected. They then reconvened once the exhibition was in place to select the eventual winner. Each judge is diligent, committed and respectful of the extreme efforts of the artists. Their deliberation is careful and measured, and although they are obliged to arrive at a decision for one winning work, we anticipate that the range and scope of the exhibition will promote debate.

Sculptors exhibiting in the Lempriere Award are to be congratulated for their endeavours. The level of talent amongst Australian sculptors continually overwhelms me and the 2005 collection has further enhanced this view. Opportunities for sculptors to work in the outdoor environment has increased over the last five years and with it has led to a greater understanding of the scale needed to deliver the artistic concept to the viewing audience. Visitors will observe this shift to larger, more substantial works, which manage to successfully coexist in the historic gardens of Werribee Park for the months of March and April.

The Lempriere Award and exhibition is the result of many strong partnerships between business and the arts.

I warmly thank the individuals from each company associated with the exhibition for their continued support and genuine interest in the growth of this event. Together they make a huge impact.

This year, the partnership between Perpetual, as the Trustees of the Helen Lempriere Bequest, and Parks Victoria, the provider of Werribee Park, has strengthened. Both institutions are to be congratulated for their vision and continued commitment to the Award.

On behalf of the team at Robertson Arts Projects, I know you will find this exhibition challenging, comprehensive and compelling.

Anne Robertson
Award Manager

The Helen Lempriere Story



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 *plein 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 *plein 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 \$145,000 package, which includes an \$80,000 cash scholarship, together with a \$25,000 professional development package, for the winning artist.

There is also a \$25,000 Wyndham City Council acquisitive prize for one work the Council considers as an appropriate addition to its public art collection in the City of Wyndham, subject to suitability. 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:

- 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)
- 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)
- Perpetual Trustees Private Clients Division: financial planning advice to the value of \$5,000

The \$6,000 Mansion Hotel Popular Choice Award is presented to the sculpture that most captures the imagination of the voting public during the exhibition. The winners of the Popular Choice Award will be announced at the conclusion of the exhibition. Three Commended prizes of \$3,000 each will also be awarded.

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 in the Weribee Park Sculpture 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 2005 Award are:

•Mr. Tony Bishop

Tony Bishop lives and works in Adelaide. He has exhibited extensively, participating in *The Field* National Gallery of Victoria, *Sculpturescape* Mildura, *Perspecta* Art Gallery of NSW. He was commissioned to make designs for marquetry, New Parliament House, Canberra. In 2000 he completed the *Fossil Forest – Gateway to Adelaide Public Sculpture*.

He has contributed widely to the visual arts as former Deputy Chair, Visual Arts Board Australia Council; Inaugural Chair, Art for Public Places in South Australia; Member of the Australian Artists Fellowships and Board member of the Art Gallery of South Australia.

He currently holds the position of Chair, South Australia School of Art, Art Advisory Committee, University of South Australia. He teaches at the Western Australia Academy of Performing Arts at Edith Cowan University. In 2003 he was awarded the Australian Council for Universities Art and Design Schools Fellowship.

•Professor Geoffrey Parr

A long-time resident of Hobart, Professor Geoffrey Parr was born in Earlwood NSW in 1933. His art practice goes back to the 1950s with his first solo show taking place in the mid 1960s.

During 35 years as a tertiary art teacher, Parr held a number of teaching and administrative positions at the Tasmanian School of Art. In 1990 he was appointed to the Inaugural Chair in Art at the University of Tasmania.

Upon retirement at the end of 1998, the University of Tasmania appointed Parr Professor Emeritus and the Australian University Art and Design Schools awarded him their Inaugural Fellowship. He is presently an Honorary Research Associate of the University of Tasmania and a supervisor to PhD candidates in Art.

Parr's current art practice is predominantly in digital media and he is the present Chair of the Board of Contemporary Art Services Tasmania. Artworks by Parr are held in the public collections of the National Gallery of Australia, Museum of Contemporary Art (Sydney), Art Gallery of South Australia, National Gallery of Victoria, Tasmanian Museum and Art Gallery, University of Tasmania Fine Art Collection, Queensland Art Gallery, Queen Victoria Museum and Art Gallery and the Geelong Art Gallery.

•Mr. James Ross

James Ross is a painter and curator, and has exhibited extensively and been involved in organising numerous exhibitions of New Zealand art: 1978 – *Six Figurative Painters*, Barry Lett Galleries; 1984 – *Facilitator/Curator of NZ/NY*, 22 Wooster Street, New York; 1991 – *Facilitator for Distance Looks Our Way – Ten NZ Artists*, an exhibition that toured Spain, The Netherlands and New Zealand.

Along with numerous exhibition catalogues, Ross has also edited many books on New Zealand cultural topics: 1989 – *Co-facilitator and Co-editor with Lawrence Simmons of Order and Intuition* (on the work of Gordon Walters); 1993 – *Co-editor of Writing a new Country* (festschrift for Dr. E.H. McCormick); 1994-97 – Edited 3 books on the Gibbs Art Collection.

In 2003, Ross edited a book on *The Farm*, where he was curator for projects with international sculptors such as George Rieckey, Marijke de Gooijer, Eric Orr, Sol LeWitt, Daniel Buren and Richard Serra among others.

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
- Ann Lewis, AM
- Robin Solomon, National Manager – Estates and Trusts, Perpetual Private Clients
- William Nuttall, Director, Niagara Galleries
- Anne Robertson, Director 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's support of The Helen Lempriere National Sculpture Awards 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 most renowned 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 recognised with over 40 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 2005 Award exhibition has involved the installation of the works of all thirty finalists.

Wyndham City Council

The City of Wyndham will continue to support the Lempriere, by presenting the Wyndham City Council Acquisitive Prize, valued at \$25,000. The chosen work will be permanently placed within the City precinct. The Council has also assisted with promotional activities.

Minc Communications

Minc is a boutique marketing communications company specialising in advertising, PR and promotional solutions for premium lifestyle brands. Clients include The Mansion Hotel, Shadowfax Winery, Langton's Restaurant and the Helen Lempriere National Sculpture Award, just to name a few.

Professional Development Package

- Rogen International
- Publicis Communication
- Perpetual Trustees Private Clients Division

All organisations provide support for the professional development package awarded to the winning artist (see 'The Award').



Richard Goodwin –
Prosthetic Apartment B

A displaced, adapted rowing scull, inverted to form a protective roof, reads as an architectural framework as well as sculptural object. Its originality and relevance challenges Australians in the 21st Century.

Wyndham City Council
\$25,000 Acquisitive Prize

Matthew Harding – *Symbiosis*

A series of dandelion-like structures, representing the frailty of existence, new life and hope.

Commended

Phin Murphy, Marie Sierra
and Jim Sinatra – *meme*

Meme, a collaborative 4-part site specific tree installation, resonances abound as the intensely reflective tape wrapped objects are glimpsed in and among the tree foliage. "Meme", the French word for "same" creates a sparkly playful dialogue between nature and culture, organic and high tech forms.

Arthur Wicks – *Surface Tension*

Wicks' "boatman series" kinetic work, complete with boathouse, rowers and double image water reflections, moves with clunking grinding accompaniment creating a tension in contrast to the calm waters of the Werribee Park lake.

Michael Bellemo and Cat Macleod –
2 Cocoon

2 Cocoon, a collaborative work, suggests both protection and exposure with rough hewn verticals rupturing the black ovoid structure. A reinforced engineered armature backed by deep resolve underpins the apparently chaotic delicacy of the surface.

Previous Winners

- 2001 Karen Ward *Hut*
- 2002 Nigel Helyer *Meta Diva*
- 2003 Gary Wilson *Untitled*
- 2004 Richard Goodwin
Prosthetic Apartment B

The Popular Choice Award

The works voted the most popular by visitors to the exhibition were; Matthew Harding's *Symbiosis*, David Murphy's *Unfurling Fibonacci* and Louisa Dawson's *Itinerary/Itinerant*.

Each artist received \$5,000 to further his or her skill and knowledge with respect to sculpture.

Zoe Amor

Michael Bellemo and Cat Macleod
Ben Booth
Robert Bridgewater
Sue Buchanan and Eli Giannini
Matt Calvert
Louisa Dawson
Gary Diermendjan
Sebastian Di Mauro
William Eicholtz
Mandy Gunn
Deborah Halpern
Paul Hay
Hanna Hoyne
David Jenz
Greg Johns
Patrick Jones
Alexander Knox
Rowena Martinich
David Murphy
Mel O'Callaghan
Charles Robb
Ian Russell
Gregory Sukroo
Heather B. Swann
Laurens Tan
Mike Taylor
Neil Taylor
Jason Waterhouse

We are enormously grateful to this year's shortlisted artists for their commitment to this project. Selected from 212 applicants, they have invested greatly – emotionally, physically and financially – in this exhibition. The quality of their work fully reflects this commitment.



Stefano Di Mauro
1969/2004

Galvanized steel, astroturf
209 x 214 x 110 cm

Louisa Dawson
Temporary Displacement

Temporary Displacement 2004

skip container, tiles, swimming pool ladder
265 x 220 x 130 cm

This work *Temporary Displacement* is a skip or building rubbish container which has been converted into a swimming pool. It is tiled on the inside in an aqua colour 'Soft Azure'. The skip-swimming pool also has a typical pool ladder and water depth signs, as seen in normal public swimming pools. Its external material remains as the normal rusty container typical of skips as they stand waiting for garbage and building junk, before being hoist away onto a truck, emptied out and re-used the next day.

This work is a humorous investigation of displacement of the functions of everyday and easily-recognised objects. The rubbish container, with its lowly status and unkempt appearance, is compared to the luxury item of a swimming pool, with its solitary function of recreation, and its problems of water usage and cleaning with chemicals.

This work – a schwimmbad – developed during my studies in Dresden Hochschule für Bildende Künste, which is a city that was virtually destroyed from the allied bombing in 1945 and later was a part of the former Eastern Germany. At present the city is being renewed and restored to 'the West'.

Education

- 2004 Guest Student, Academy of Art, Dresden, Germany (Hochschule für Bildende Künste)
- 2003 Master of Fine Arts, BFA College of Fine Arts, Sydney
- 2001 Bachelor of Fine Arts (Hons), College of Fine Arts, Sydney

Selected solo exhibitions

- 2001 *Travel*, Kudos Gallery, Sydney

Selected group exhibitions

- 2004 *Jahresausstellung, Hochschule für Bildende Künste*, Dresden, Germany
- Helen Lempriere National Sculpture Award*, Weribee Park, Victoria
- 2008 *Where the Small Walk Tall*, The annual 6' Miniature Sculpture Show 2008, Defiance Gallery, Newtown, Sydney
- Kaleidoscope*, Homeless Persons Week, Tap Gallery, Sydney
- 3D, Space 3, Chippendale, Sydney
- 2001 *Helen Lempriere Traveling Art Scholarship*, Artspace, Woolloomooloo, Sydney
- Appliance*, SOLARCH (Solar Research Station), University of NSW, Little Bay, Sydney
- Sculpture by the Sea*, Bondi, Sydney
- Travel*, The Lounge, Casula Powerhouse Arts Centre, Western Sydney
- National Tertiary Art Competition*, Wattspace, Newcastle

Selected grants/awards/commissions

- 2004 Ian Potter Cultural Trust Grant, The Ian Potter Foundation
- Popular Choice Award, Helen Lempriere National Sculpture Award
- 2003 Second Prize, Waverley Youth Art Award
- 2001 Support for emerging artists, *Sculpture by the Sea*
- Grant and Sponsorship Scheme, College of Fine Arts, Sydney
- First Prize, Artsparts UNSW Student Union Art Competition

Publications

In addition to appearing in exhibition catalogues, the work of Louisa Dawson has appeared in articles in the *Sydney Morning Herald*, *The Age* and she has been interviewed for *ArtsToday* (ABC Radio National).

Acknowledgments

I would like to acknowledge the generous help and support of Dirk Waldik, Professor Bosslet and the Hochschule für Bildende Künste Dresden, The Ian Potter Cultural Trust, Kroll Internationale Spedition, PCI Augsburg, Deutsche Steinzeug Agrob Buchtal, Dresden Stadtwerk, Neil Sandwith – Sparkling Pool & Spa Centre, Weribee, Jocelyn Pixley, Christopher Dawson, Mary Still and Sam Dawson.

Gary Deirmendjian
inner

inner 2005

true yellow block sandstone, stainless steel, reinforced concrete base
290 x 220 x 220 cm

The work is a monumental sandstone installation. It aims to evoke and question the tensions between one's objective and subjective realities that are always contextually anchored – the former striving for perspective and the latter for engagement. It seems that any full pursuit of one must come at the expense of the other – the first clouding emotion and the latter judgement.

Viewers, their movement around, toward, into and out of the work, as well as their physical and aesthetic interaction with the work, are assigned a central role in deriving meaning.

The medium of sandstone itself is of some significance here. It is perhaps the most patient and humble of materials, formed simply of sand particles bound in a little clay and pressed under great sedimentary weight over hundreds of millions of years. It is absorbent, unable to be polished and yet is greatly expressive, responding sensitively to the slightest changes in moisture and light. For this artist such notions put sandstone forward as an efficient metaphor for encapsulating the story of human arrival and its endangered virtues of humility and compassion. It is thus additionally helpful to express *inner* through sandstone.

Education

- 2004 Master of Fine Arts (Sculpture), National Arts School, East Sydney, NSW, (currently undertaking)
- 1990 Bachelor of Aeronautical Engineering (Honours), University of New South Wales, Kensington, NSW

Selected solo exhibitions

- 2004 *sandstone – soul of the city*, CP Photogalleries, East Sydney, NSW
- 2003 *gary deirmendjian – Recent Sculpture*, Maunsell Wicks Gallery, Woolahra, NSW

Selected group exhibitions

- 2004 *Acquisitive Sculpture Award & Exhibition*, University of Western Sydney, Macarthur, NSW
- Tactile Art*, Object Gallery: Australian Centre for Craft & Design, Surry Hills, NSW (short listed)
- Silk Cut Award for Linocut Prints*, Glen Eira City Gallery, Melbourne, Vic
- 2003 *9th East Coast Sculpture Show*, Thursday Plantation grounds, Ballina, NSW
- 2002 *Sculpture by the Sea*, Bondi – Tamarama coast line, Bondi, NSW
- Woolahra Small Sculpture Prize*, Woolahra Council Chambers, Sydney

Selected grants/awards/commissions

- 2005 *LIFE*, major public art commission, Sydney Harbour Foreshore Authority and TransGrid, City of Sydney approval, installation June 2005, Ultimo, NSW
- chasm*, permanent collection, University of Western Sydney, Macarthur, NSW
- 2003 *divine proportion*, winner – main acquisitive prize, 9th East Coast Sculpture Show, Ballina, NSW
- 2002 *us*, permanent collection, Macquarie University, Marsfield, NSW
- she*, winner – people's choice award, Woolahra Small Sculpture Prize, Woolahra, NSW
- Sydney Sandstone* – photographic collection, permanent collection, City of Sydney, Sydney, NSW

Publications

In addition to appearing in exhibition catalogues, the work of Gary Deirmendjian has featured in articles, reviews and interviews in print, radio and television. These include *The Sydney Morning Herald*, *The Daily Telegraph*, *Artreach*, *Architecture Australia*, *Radio National*, *ABC Radio*, *2UE* and *Starline NSW & New Dimensions* programs on ABC TV, amongst others.

Gary Deirmendjian is the co-author and photographer of *Sydney Sandstone*, (Craftsman House, 2002) a large format photographic book with essay contributions by Tim Flannery, Shirley Fitzgerald, Philip Cox and James Broadbent.

Acknowledgements

I wish to acknowledge the generous sponsorship of NSW Department of Commerce, provided in the form of Yellow Block sandstone and large scale processing.

In particular, I wish to thank Ron Powell (Manager, Government's Centenary Stonework Program) for his efforts in making the sponsorship possible.

From the Department's Heritage Services, I thank Warren Pearson (Manager), Mark Adamson (Project Officer), James Gardner (Production Manager), Lew McDonnell (Stock Controller) and their team of masons for facilitating the production of the work and their generous assistance. Furthermore, I wish to thank Tyron Toby (Stonemason) for his direct and invaluable input in making the work possible.

Kindly supported by

NSW Department of Commerce

Blast.gwb.jh 2004
galvanized steel, astroturf
269 x 214 x 118 cm

Blast.gwb.jh offers a whimsical thwarting of traditional notions of sculpture. Astroturf has been used and offers a dialogue between the real and the artificial, and extends the nature culture debate. My work alludes to the ritualistic Australian pastime of mowing the lawn, as well as to the traditional European art of topiary despite ecological arguments for the creation of native environments in our urban backyards.

The shape is anthropomorphic and organic. It bears a resemblance to a large green phallus and a rocket. The title is reminiscent of a website address, a reference to the 'dot.com' culture that has become a significant part of contemporary life. However, it is a pun and a deliberately furtive comment about the current political climate. More specifically, it refers to the close diplomatic relationship between Australia and the United States and our involvement in Iraq as suggested by the initials of the country leaders.

Blast.gwb.jh takes on the character of a weapon, nonetheless a benign perhaps impotent missile. It reflects the foolishness of war, 'big boys playing with big boys' toys'.

Education

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

Selected solo exhibitions

- 2004 *Suburban Abstractions*, Dianne Tanzer Gallery, Melbourne
2003 *Turf Sweet*, Dianne Tanzer Gallery, Melbourne
2002 *Pivot*, White Box Gallery, Griffith University, Gold Coast, Queensland
2000 *Floccus*, Brisbane City Gallery, Brisbane City Hall, Queensland
1999 *Respirare*, Institute of Modern Art, Brisbane

Selected group exhibitions

- 2004 *Melt*, British School at Rome Gallery, Italy
Temperature: Contemporary Queensland Sculpture, Museum of Brisbane, Queensland
2003 *The McClelland Survey and Award*, McClelland Gallery, Langwarrin, Victoria
2002 *The Shape of Air*, Plimsoll Gallery, University of Tasmania, Hobart
Transit Narratives, Centro Per La Cultura Ele Arti Visive, Treviso, Italy
2001 *National Sculpture Prize and Exhibition*, National Gallery of Australia, Canberra
Woolahra Sculpture Prize and Exhibition, Woolahra Municipal Council, Sydney
1998 *Enjoin*, GSIS Museum, Manila, Philippines

Selected grants/awards/commissions

- 2003 *Finalist*, The McClelland Survey and Award, McClelland Gallery, Langwarrin
Finalist, Helen Lempriere National Sculpture Award, Werribee Park, Victoria
Major Public Art Commission, Drift, Queensland Government, Brisbane
2002 *Public Art Commission*, Chat, Consolidated Properties, Brisbane
Selected - Sculpture by the Sea, Bondi, Sydney
2001 *Winner*, Woolahra Sculpture Prize, Woolahra Municipal Council
1999 *New Work Project Grant*, Australia Council

Publications

In addition to appearing in exhibition catalogues, the work of Sebastian Di Mauro has featured in *Between Material*, Morrell, T. & Magon, J., Sebastian Di Mauro and Queensland Government, 1998, *Fibre & Shadow: Spirituality in Australian Contemporary Art*, Drury, N. & Voigt A., Craftsman House, 1996 and *Respirare*, Artlink, Carol, L., 1999.

Represented By

Dianne Tanzer Gallery, Melbourne

The Comrade's Reward 2004

polymer cement, steel,
solar charged lights
300 x 180 x 140 cm

The Comrade's Reward takes the form of a traditional allegorical garden sculpture. This popular nineteenth century genre is reinterpreted in an eclectic and contemporary way as it deliberately references antiquity and unfashionable ideas of heroism and folly within a camp and knowing artifice.

The homoerotic revelry of the nude farmhand, his manhood coyly obscured, mischievously taunts accepted standards of taste and art history as he strides to take his place, and his reward, among the great male figures of European sculpture, refusing to be bound by the conservative and sexless mores of contemporary art.

The sculpture transforms as twilight falls and the coloured gemstone 'crop' lights up and luminesces within the sculpture. This work embraces solar technology and is fully self-contained, recharging during daylight hours and shimmering at night, surrounding and enchanting our comrade with fireflies or fairies - perhaps this is his reward?

Although the title obviously references an undermined socialist ideal, this work considers a world of constructed values and delights in the inevitable passing of the seasons. The harvest motif and the integral link with the land is wittily acknowledged in this sculpture filled with joy, empathy and delicious sensuality.

The Comrade's Reward is a contemporary sculpture imbued with classical form and history but informed by current philosophies and art theory. He reaps what has been sown before him, and thus his reward.

Education

- 1994 Bachelor of Fine Arts, Monash University, Melbourne
1982 Associate Diploma Ceramic Design, Caulfield Institute of Technology, Melbourne

Selected solo exhibitions

- 2000 *Solo Sculpture Show*, Smyrnios Gallery, Prahran, Victoria
1998 *Solo Sculpture Show*, Smyrnios Gallery, Prahran, Victoria

Selected group exhibitions

- 2004 *New O Cubed Midsummer*, Counihan Gallery, Brunswick, Victoria
2003 *Passage*, Contemporary Sculptors Association, St Kilda Botanical Gardens, St Kilda, Victoria
2001 *Sculpture by the Sea*, Bondi Beach, Sydney, NSW

Selected grants/awards/commissions

- 2002 *Lady of Justice*, Sculpture commission for Victorian County Court, William St., Melbourne, Daryl Jackson and Assoc. and Liberty Group
2000 *3 Service Figures*, Army, Airforce, Navy, Over life size cast aluminium Korean War Memorial, Canberra, AKWVG
1999 *Bradman Plaque*, Portrait of Donald Bradman, Sydney Cricket Ground, Sydney
1998 *Peoples choice Award*, Gasworks Outdoor Sculpture Prize, Gasworks Arts Park, Port Melbourne, Victoria
1996 *Farmyard Still Life*, Royal Melbourne Showgrounds, Victorian Government Pavilion, Peter Corrigan and Associates

Publications

In addition to appearing in exhibition catalogues, the work of William Eicholtz has featured in articles and reviews in *The Age* newspaper.

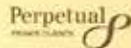
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The Helen Lempriere National Sculpture Award is funded by the Lempriere Bequest managed by Perpetual Trustees and is proudly sponsored by:



Rogen



J. K. FASHAM 3 DEEP DESIGN

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Published by
The Helen Lempriere National Sculpture Award
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Melbourne Victoria 3000 Australia
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web: www.lempriere.perpetual.com.au

Printed in Australia
ISSN 1446 3571

Exhibition dates
1 March – 8 May 2005

Note to the reader

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

Steering Committee

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William Nuttall
Anne Robertson

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3 Deep Design

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Ross Bird

Retouch

Visualthing

Printing

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Location of works



