

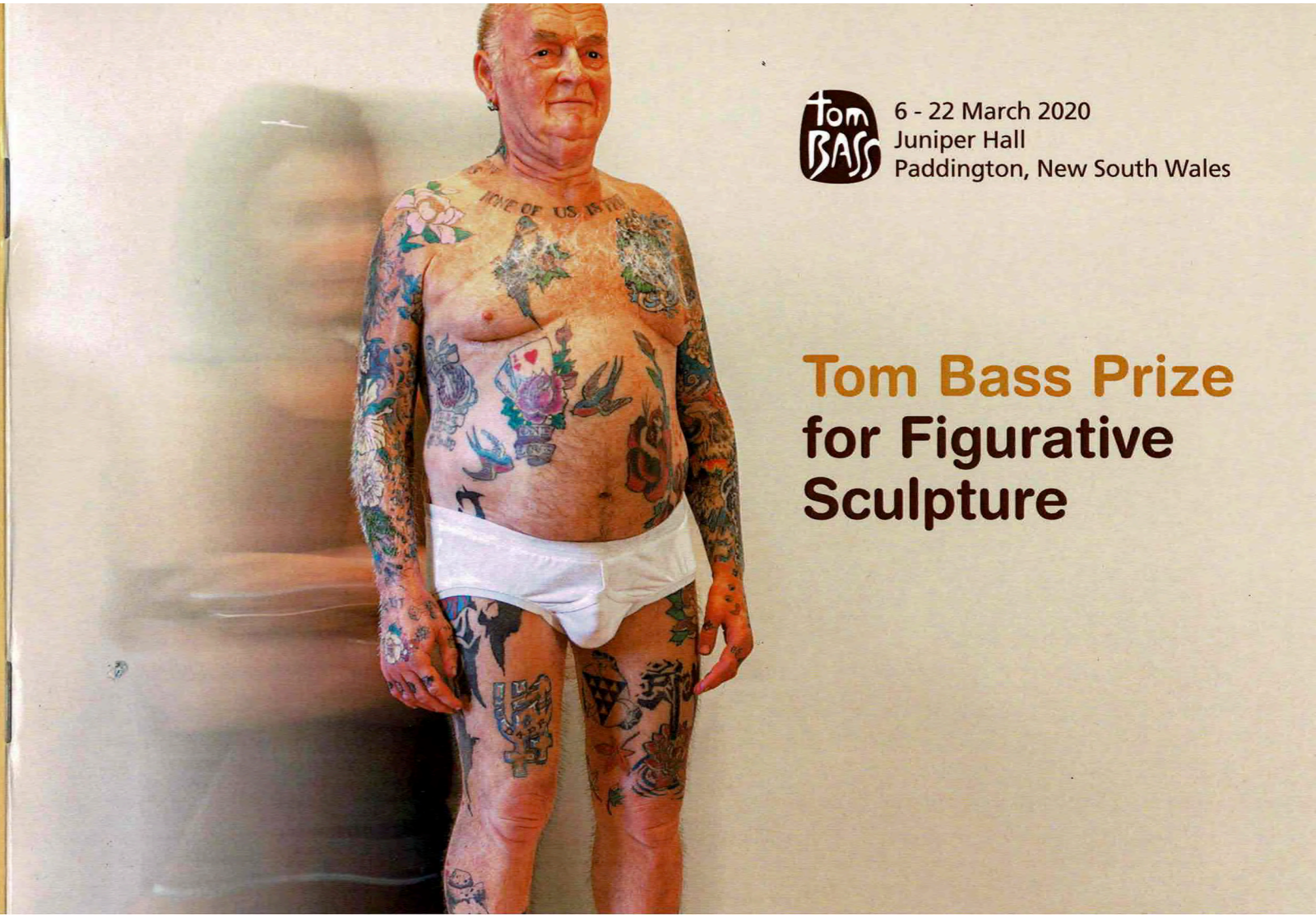
**Tom Bass
Prize for
Figurative
Sculpture**



tombassprize.com



6 - 22 March 2020
Juniper Hall
Paddington, New South Wales

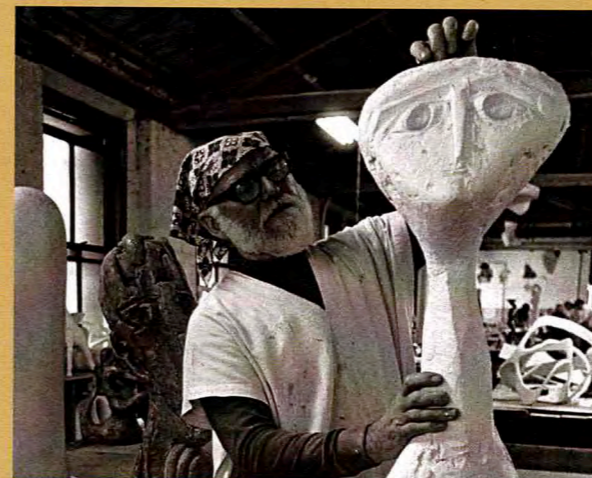


**Tom Bass Prize
for Figurative
Sculpture**



Cover Image: Paul Trefny, *The Artist*,
Mixed media, 120 x 30 x 25cm.
Winner of the Curator's Choice and People's Choice Prizes 2018.
Photo: Parker Blain.

Opening night 2016, Juniper Hall, Paddington



Welcome to the Tom Bass Prize for Figurative Sculpture for 2020.

The Tom Bass Prize celebrates the human form and its influence on today's sculptors. It is the only prize for figurative sculpture in Australia. We would especially like to welcome the 52 participating finalist sculptors from all over Australia whose contributions make this such an inspirational exhibition. This is the third time the Prize has been awarded – the inaugural exhibition was held in 2016.

The Prize was created to honour Tom Bass AM (1916-2010), one of Australia's pre-eminent public sculptors. It is an acknowledgement of the lasting impression Bass has made on the civic landscape in Australia.

The Tom Bass Prize Committee would like to thank our wonderful judges – Ingrid Morley, Alex Seton and Jennifer Turpin who have chosen a diverse and impressive range of finalists. A big thank you also goes to Wendy Black, the creative curator of the exhibition.

Thank you to the many sponsors, donors and volunteers who help make the Tom Bass Prize the great success it is – the contribution of many makes the whole! Together our collective attention to figurative sculpture has been raised – something very close to Bass' heart.

Who is Tom Bass?

Tom Bass AM (1916-2010) was born in Lithgow, NSW. After various jobs during the depression and army service during WWII, he began his career as a sculptor after graduating from the National Art School in 1948. Bass was greatly influenced by what he had learned from Dattilo Rubbo, whose art school he attended in 1937-40, and he also benefitted from being taught by Lyndon Dadswell. Bass was Dadswell's assistant in 1949-50, after which he taught at the National Art School until 1953. From 1951 to 1964, he held various executive positions with the Sculptor's Society, of which he was a founding member.

Works

Tom Bass' work as a sculptor has been concerned with communities, namely schools, universities, and government, corporate and religious institutions. In the late forties, Bass developed his philosophy of working as a sculptor in making totemic forms and emblems, namely work expressing ideas of significance to particular communities or to society at large. Examples of his work include *The Trial of Socrates and The Idea of a University* at Wilson Hall, Melbourne University, the winged figure of *Ethos* in Civic Square, Canberra, representing the spirit of the community and the *Lintel Sculpture* at the National Library in Canberra, representing the "idea" of Library.

Over a twenty-five year period, this concept of the totem remained virtually the single focus of his work and is clearly represented in Bass' many works in Australia and overseas.

To learn more about Tom Bass and his work please visit tombass.org.au

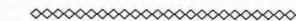
Prizes

THE TOM BASS PRIZE: \$15,000

HIGHLY COMMENDED: \$4,000

CURATOR'S CHOICE: \$2,000

CRAWFORD'S CASTING PEOPLE'S CHOICE: \$1,000



2018 Prize Winners

The Tom Bass Prize: Sophie Clague

Highly Commended: Alexander Esenarro Santafe

Crawford's Casting Youth Prize: Ben Langsam

Curator's Choice and Belle Property Double Bay People's Choice: Paul Trefry

2016 Prize Winners

The Tom Bass Prize: joint winners: Maudie Brady and Louis Pratt

Youth Prize: Claire Brown

Curator's Choice and People's Choice: Kym Frame

Judges

Ingrid Morley

Morley is an exhibiting sculptor, both nationally and internationally. A traditional atelier style training with Tom Bass Sculpture Studio School marked her initiation into sculpture in the 1990's.

Morley ran her own sculpture studio school from the late 1990's and was also lecturer in sculpture with the Sydney University's Centre for Continuing Education for 15 years.

Morley has received many grants, residencies and sculpture awards, including winner major prize Harbour Sculpture 2017, winner Swell Sculpture 2015, winner North Sydney Art Prize 2015 and winner Willoughby Sculpture Prize 2013 and 2011 (residents prize). Morley has been a finalist numerous times in Sculpture By the Sea, Bondi.

Alex Seton

Seton is an artist working in sculpture, photography, video and installation, best known for his use of marble carving. Recent work has used this lens to engage directly with contemporary political issues, such as Australia's treatment of asylum seekers, and questions of conflict and nationhood.

Seton has exhibited widely both nationally and internationally, his work is also held in public and private collections across Australia, as well as in international collections.

Seton was awarded a Grand Jury prize at the Fondation François Schneider 'Contemporary Talents' competition 2015. He has undertaken residencies in Australia and overseas. Seton is represented by Sullivan+Strumpf, Sydney and Singapore.

Jennifer Turpin

Turpin is a public artist with over 25 years' experience creating kinetic installations engaging water, wind and light as sculptural media. She studied with Tom Bass AM in the 1980s.

Dynamic and site-specific, Turpin's artworks operate at the interface of art, science, nature and the built environment. Many of the artworks are part of environmental restoration projects.

On the large scale works Turpin collaborates with her long time artist colleague Michaelie Crawford under their business Turpin Crawford Studio. Together they work with scientists, engineers, developers, architects and specialist designers to realise their innovative sculptural projects. Turpin Crawford Studio has created public works for governments and councils both nationally and internationally.

The 2020 Finalists

- Sue Appleby (ACT)
- Michael Armstrong (ACT)
- Chris Atichian (NSW)
- Steven Bellosguardo (SA)
- Stephen Bird (NSW)
- Wendy Black (NSW)
- Grace Blake (ACT)
- Jeremy Blincoe (VIC)
- Mark Booth (NSW)
- Helene Boyer (TAS)
- Amanda Bromfield (NSW)
- Sophie Clague (NSW)
- Bree Cribbin (NSW)
- Karl de Waal (QLD)
- Kylie Douglass (NSW)
- Christopher Edwards (TAS)
- William Eicholtz (VIC)
- John Forrester Clack (NSW)
- Todd Fuller (NSW)
- Karmyn Gibson (NSW)
- Kate Gorman (VIC)
- David Helmers (NSW)
- Sergio Hernandez-Merchan (NSW)
- Dave Hickson (NSW)
- Donald Kemarre Thompson (NT)
- Miroslav Kratyk (NSW)

- Owen Leong (NSW)
- Vanessa Leung (NSW)
- Dai Li (QLD)
- Lucinda McDonald (NSW)
- Dale Miles (NSW)
- Georgina Mills (SA)
- Misklectic (VIC)
- Jessica Murtagh (SA)
- Shane Nicholas (VIC)
- Mehrnoosh Nik Tavakoli (NSW)
- Sassy Park (NSW)
- Kirsten Perry (VIC)
- Carl & Eden Plaisted (NSW)
- Louis Pratt (NSW)
- Nuha Saad (NSW)
- Elif Sezen (VIC)
- Hiromi Tango (NSW)
- Sherna Teperson (NSW)
- Luke Thurgate (SA)
- Paul Trefry (NSW)
- Jacques van der Merwe (QLD)
- Johannes van Nunen (NSW)
- Carolyn V Watson (QLD)
- Susan Dorothea White (NSW)
- Tony Wong Hee (NSW)



Johannes van Nunen
Weightless Again, 2019

Vintage vessels, fabrics, leathers, objects, and balsa wood, twine, acrylic and latex
60 x 130 x 30cm
\$8,250

A human figure preserved in five 17th Century Apothecary like vessels. A soul somewhere between heaven and earth, floating midair on balloons of some sort. The embalmed, isolated figure carries memories gathered in life, waiting to go on a new journey. With a strong desire to feel free from responsibilities, stress and fear. To feel *'Weightless Again'*. It reflects biographically my own personal voyage relocating from the Netherlands to Australia.



Carolyn V Watson
Newlands

Epoxy clay, taxidermy foam form, spring steel rods, bees wax, ink, pastel primer
97 x 84 x 44cm
\$2,250

Watson's intuitive sculptural process centres on the balance between the addition of handmade elements and the slow, physical change that the original material undergoes. Appearing strange and otherworldly, *'Newlands'*, projects a familial bond. The simple act of protecting the other, heightens the compositional interaction and compassion between these two forms.



Carolyn V Watson
writhe

Bell jar, hand turned timber, epoxy clay, glass and porcelain spheres, cattle rib bone
50 x 25 x 25cm
\$2,150

Deliberately ambiguous and manifesting an unsettling strangeness, *'writhe'* is a playful experiment in expectation, an interplay between the real and artificial. Presented as a curiosity under glass, this specimen of forty-two intimately entwined, hand formed cocoons and a single rib bone, suggests a symbiotic relationship, a possible nurtured regeneration.



Susan Dorothea White
In the Grip of Caffeine

Gosford sandstone, concrete base, coffee beans
42 x 44 x 44cm
\$25,000

'In the Grip of Caffeine' is inspired by the artful rosetta pattern that a barista makes on the surface of a cup of coffee. The grain and colours in the sandstone resemble the texture of milky foam. The rosetta is transformed into a 3-dimensional carving. Swirls morph into hands that grip a face with a look of anticipation at the thought of enjoying a cup of coffee.



Tony Wong Hee
The leaving

Painted plaster, wood, fabric
51 x 14 x 19cm
\$2,500

Over the past few years I have worked with the idea of human displacement. The form of the singular, detached human figure speaks to me, allowing for a connection however fleeting.