

Title of Work *FUEL FOR THOUGHT*

Materials (list all materials used in work)

Bronze, industrial metal pipes, metal flanges, bolts, modern car wheel, filled rubber tyre, 44 gallon stainless steel drum, concrete block (concealed)

Measurements (all measurements must be in centimetres)

Height (cm) 150

Width (cm) 200

Depth (cm) 64

Diameter (cm) 220

Approximate weight (kg) 70 (excluding concealed concrete block)

Description of Work (maximum of 250 words to describe the concept)

An assemblage installation of sculpted bronze hands that join an oil-pipe to a car wheel on a drum; the pipe arises vertically from the ground and turns at a right angle. From the end of this pipe a delicate forearm and hand extend in a gesture that suggests the passive supplying of oil from underground. Out of the hub of the wheel secured to the drum, a muscular forearm emerges, its large hand gripping the index finger of the smaller hand in a gesture symbolizing the extraction of earth's resources. The delicate arm represents the earth and the muscular arm, the grasping aspect of human nature, taking for the wheels of industry and giving back no replenishment. The 'one-way' link connecting the wheel and the pipe depends on the index finger of Earth's hand alone – it represents the fragility of our dependence on the world's limited resources.

The pipe appears to emerge from the depths; a concrete block secured to its end and embedded below ground-level anchors the whole sculpture without diminishing the illusion of instability. The hands are positioned at eye level for accessible viewing. A hidden bolt secures the car wheel to the top of the drum. Permanent filler in the tyre prevents deflation.

I have explored the use of hands and gestures as metaphors for human actions in my bronzes and sculpture-assemblages that are often inspired by idioms and sayings, e.g., *IT CUTS BOTH WAYS* on permanent exhibition in The National Building Museum (Washington DC).

Are there any specific installation and handling requirements for the work?

An area of flat dry ground/grass is required according to the dimensions of the assemblage.

How would you utilise the Award funds?

Building on my long-standing use of the human form as a means of expression in my sculpture, I would utilize the Award to further develop my knowledge of anatomy and enhance my skill in rendering the human figure. I would accept the invitation of Anatomy Professor Gunther von Hagens to study at his Institute for Plastination at Heidelberg in Germany (or at Dalian in China). Plastination is a unique technique for preserving whole human dissected bodies and provides a particular opportunity to study the musculature of the whole body as opposed to detached embalmed specimens. As a figurative sculptor, my studies at the Institute would improve my knowledge of the underlying structure and function of the human body. This will enable me to enhance my expression of movement. The drawings and maquettes that I produce will form the basis for creating works that combine this new knowledge with my already developed sculptural skills, to express contemporary issues that concern humanity.

Photographs included YES (as 8 jpegs)

Drawings included YES (as 3 jpegs)

Are jpeg image(s) included? YES (total of 11 jpeg images)

(if more than one jpeg image please send one at a time with your name attached)

Representing Gallery

Gallery Name Josef Lebovic Gallery

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I certify that the above information is correct and that I am an Australian citizen or have been resident in Australia for a period of 12 months prior to 29th August 2003. I certify that the entry is my original work and my bona fide property. I have read and agree to abide by the published conditions of entry of the Helen Lempriere National Sculpture Award and Exhibition.

Artist's Name Susan Dorothea White

Date 27 August 2003