

## Augusta Vinall Richardson — TEMPLATE/SKETCH

*Random (re)View*, 30 Oct 2023



Augusta Vinall Richardson, *Criss cross*, 2023, cardboard, wood, screws, tapes, paper back, tissue paper and glue, 285.00 x 90.00 x 21.00 cm (photo: Christopher Crocker)



Augusta Vinall Richardson, *Crushing rectangles*, 2023, paper, steel and paper tape, 180.00 x 188.00 x 30.00 cm (photo: Christopher Crocker)



Augusta Vinall Richardson, *Fold*, 2023, cardboard and masking tape, 33.00 x 15.00 x 8.00 cm (photo: The Commercial)



Augusta Vinall Richardson, *TEMPLATE/SKETCH*, 2023, stainless steel, rivets, cardboard, tissue paper, wax, masking tape, multiple objects, overall dimension: 122 x 130 x 87cm (photo: Christopher Crocker)



Augusta Vinall Richardson, *Untitled (black box)*, 2023, found box, cardboard, tape, tissue paper and glue, 25.00 x 21.00 x 9.00 cm (photo: The Commercial)

Best known of late for her cast & fabricated geometric sculptures built from eccentric units tottering, stacked or else tightly packed, often with the formative, impure textures of cut & join haunting the final forms, Augusta Vinall Richardson first came to our notice during her student days. From her early collage & fabric panels that indicated a certain Arte Povera/quasi-minimalist trajectory we can now trace her generative sensibility on through recent cardboard & tape pieces - not maquette's as such but probable first steps on the road to a final fixing in a bronze or aluminium casting process or in folded welded steel. In *TEMPLATE/SKETCH* currently at CAVES, Melbourne, she exhibits a diverse suite of these exploratory works - taped & cardboady first generations that may or may not be ultimately touched & torched by the molten, or pressed into steely service. A twin-towering work of alternating plinths & platforms suggests a weird cartoonish melding of Franz West & Donald Judd by way of cat scratching-towers, whilst close by a relaxed tumble of boxes attempt a mutually-supporting gravity-defying act. Several smaller assemblies gather together on a steel table (another blocky work amusingly squeezed below) each exploring variations on boxed/stacked/compressed form, one flirting with a chocolate boxy decorative thru deployment of patterned paper, another feeling as proper for radical scaling up. A super little wall work, made with a handful of cuts, cubes & (kinda) pentahedrons evokes the fractal of early cubism, it's ephemeral corrugated cardboard as honest a 'modernist' material as could be.

Particularly likable is how the artist eschews pure geometrics or clean 45 degree angles in her abstractions - in emphatic idiosyncratic rejoinders to a type of monumental masculine sculpture prevalent some decades back - instead coaxing her elements to lean in on or away from each other, in a manner that make them very personable. Helpfully, an accompanying publication featuring her conversations with senior artist Rose Nolan, touches on generative anxiety & the questions of material vs surface & form, encouraging us to further reflect on that thorny concept of the 'finished'.