

# Augusta Vinall Richardson *Temporary Configurations*

Gertrude Contemporary  
Saturday 7 February –  
Saturday 21 March 2026

*Temporary Configurations* is a major new body of work by Augusta Vinall Richardson that examines the tensions between temporariness, permanence, autonomy and support. For the artist, these concerns are inseparable from both material and social conditions, operating within a socio-material field in which objects, bodies, and relations are entangled, propped up, sustained and understood through one another.

The exhibition presents sculptures in corten steel, bronze and stainless steel alongside wall-mounted works made of cardboard, rags, lunch bags, and glue. Once functioning as maquettes or templates for metal sculptures, these ‘temporary’ constructions are re-positioned here as fully resolved works, engaging with Celine Condorelli’s concept of the ‘fantasy of the object as freestanding’. [1] In a similar vein, the sculptural logic underpinning *Temporary Configurations* situates the provisional and the permanent in lateral dialogue, foregrounding support as both a legitimate subject and a necessary material condition, rather than something that ought to be concealed or withdrawn.

Commissioning curator: Brigid Moriarty

[1] See: Céline Condorelli, *Support Structures*, Berlin: Sternberg Press, 2009

*Temporary Configurations* is generously supported by the Henry Moore Foundation.

Gertrude is assisted by the Visual Arts, Craft and Design Framework, an initiative of the Australian, State and Territory Governments; and the Victorian Government through Creative Victoria.

Augusta Vinall Richardson (b. 1991) lives and works in Naarm Melbourne. Vinall Richardson works with cardboard and metals to create abstract, modular sculptures that function both as independent objects and as structures of their own support. Neither fully autonomous nor entirely provisional, her works enact a paradoxical impetus toward monumentality and fragility, permanence and impermanence, troubling conventional understandings of sculptural independence and the built environment. Drawn, stenciled, cut, folded, cast, and welded by hand in her studio, Vinall Richardson’s sculptures engage with and resist increasingly mechanised, tech-driven modes of contemporary artistic production.

Vinall Richardson completed a Master of Fine Art at Monash University in 2022 and has exhibited at the Museum of Contemporary Art, Sydney Australia, La Trobe Art Institute, Djaara Bendigo, and the 2024 Melbourne Sculpture Biennial.

Augusta Vinall Richardson is represented by The Commercial, Sydney.

## Artist acknowledgements:

The artist would like to acknowledge and thank the Henry Moore Foundation who have supported this project, and the skilled metal workers who have helped bring these works to life; Huw Smith, and the teams from Mal Wood Foundry and Custom Castings.



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List of works

1. *Column (Uses and means)* 2026  
Corten steel, bronze, patina, wax,  
lanolin, stainless steel fixings  
277 x 54 x 55.5 cm

2. *Column (Cut and cross)* 2026  
stainless steel, wax, stainless steel  
fixings  
196.5 x 47 x 40 cm

3. *One thing at a time* 2026  
stainless steel  
29 x 12 x 3 cm

4. *Column (Timepiece)* 2025  
cardboard, glue, rags, steel frame  
202 x 44 x 46 cm

5. *Portrait (Sad makeup)* 2025  
bronze, lacquer  
75 x 22.5 x 5 cm
6. *Seat* 2025  
corten steel, protective coating  
50 x 45.5 x 51 cm

7. *Seats* 2025  
corten steel, protective coating  
50 x 46 x 78.5 cm

8. *Maquette (Diamond)* 2025  
cardboard, glue  
20 x 17 x 7.5 cm

9. *Column (In place)* 2025  
cardboard, glue, brown paper lunch  
bags, brass Chicago screws, steel  
frame  
274 x 86.5 x 40 cm
- All works courtesy of the artist and The  
Commercial, Sydney.

