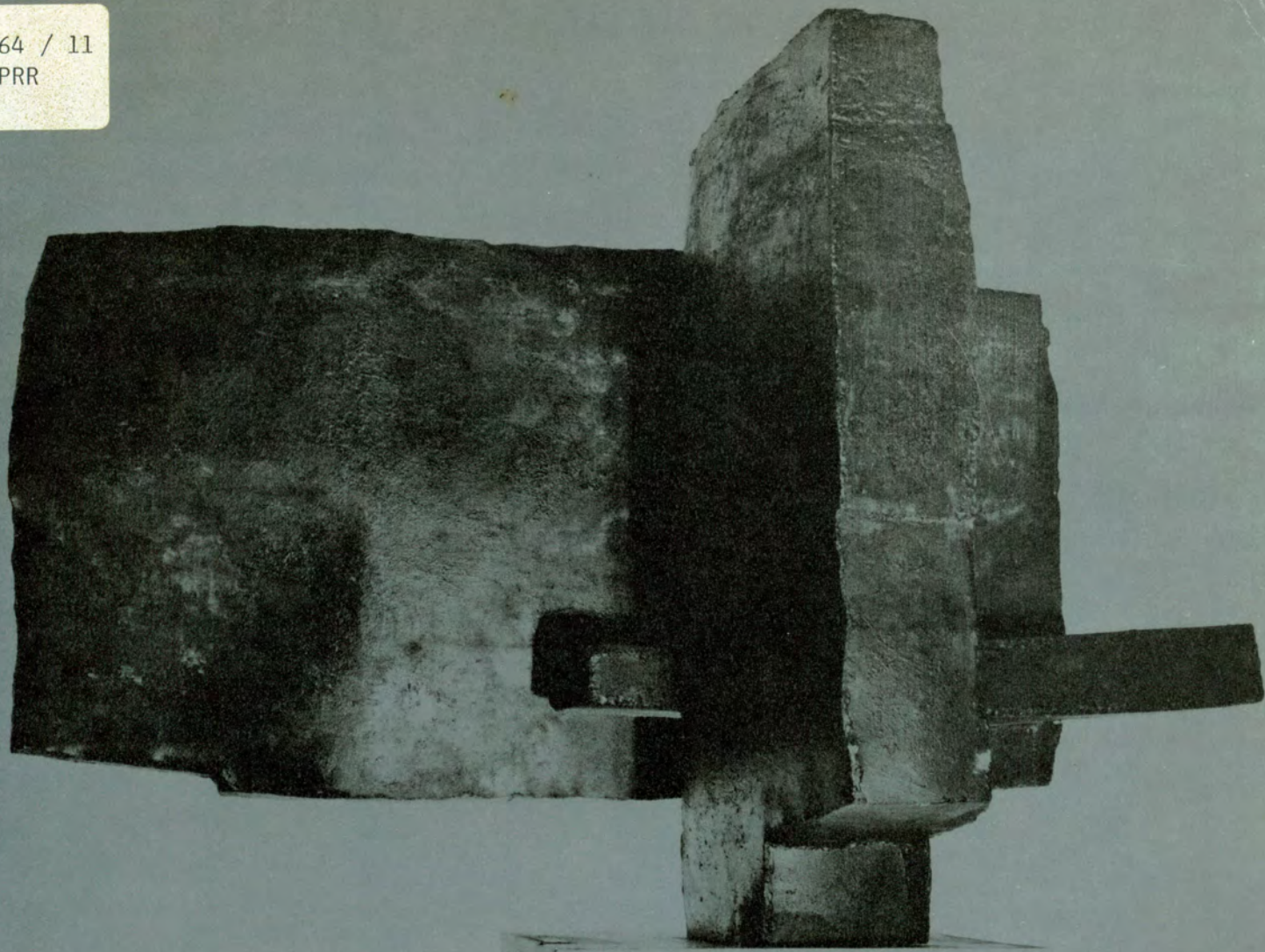


1964 / 11
PRR



RECENT AUSTRALIAN SCULPTURE

11/1264



“The important thing in creating is to leave a space open for the onlooker that he can introduce his own emotions through the inspiration of the work and have a chance to develop and incorporate that emotion with the art and complete the work through partnership with the original creator.”

Julius Kane.

RECENT AUSTRALIAN SCULPTURE EXHIBITION

This exhibition was proposed by the Conference of Directors of State Galleries and sponsored at their request by the Commonwealth Art Advisory Board. The exhibits were assembled at the National Gallery of Victoria for showing during 1964-65 in the State Capitals, Canberra and Newcastle. Private owners, The Trustees of the Galleries and the Artists who have lent their works are thanked cordially for their cooperation.



RECENT AUSTRALIAN SCULPTURE

If there ever was, before this one, an exhibition of Australian Sculpture to tour the State Galleries, it must have been a long time ago. In the meantime Australian painting has become so famous in Britain and Europe that it has an occasional reference even in that most conservative department of the mass communications system, the humorous weeklies. But the exhibitions by which this fame was established, notably the Tate and Whitechapel exhibitions, and even the more recent "Australian Painting Today" exhibition now in Europe, by some mysterious direction and in spite of protests, have ignored sculpture completely and the overseas visitors who have received Australian painting so cordially might be forgiven for believing that no-one here for all that our country is naturally a sculptural one, ever practised the art.

It is therefore opportune to review sculpture, which stands virtually neglected among us. And it is certain that there will be many who will be surprised both at the form this art has taken, and at the high degree of talent and dedication of the artists who practise it, behind our backs, as it were, while we have been looking at the fascinating daubs of paint.

This exhibition was begun as a historic survey of Australian sculpture as shown from the collections of the State Galleries. However, it soon became evident that there was no continuous element to unify such a show. Far from drawing upon the past, as Nolan, Boyd, Perceval, Rees, Olsen and other painters do upon Australian paintings of the 19th and early 20th centuries the sculptors of our time seem unable to use at all or even to appreciate the point of view, of Rayner Hoff, McKennal, Montford, Web Gilbert, Parker and those other highly accomplished sculptors whose work forms their heritage. It is evident, too, that there is a new spirit abroad in Australian sculpture,

a spirit generated in the last few years. Without the Mildura Sculpture Competition, which was held this year for the second time, we might still be unaware of it. For it requires some catalyst to produce new sculpture, and this notable event, which may soon reach international importance has provided just such a device.

This exhibition aims to show a cross-section of the active creative sculpture done in recent years, to show the abilities of the sculptors and to present their views, the more thoughtful because of the permanence of their form and the time and trouble their expression necessitates when you work in bronze or steel or cement or carved timber. A secondary aim is to compare by this means the work of Australian sculptors with the wonderful exhibition brought to Australia last year by the British Council, the "Recent British Sculpture" exhibition, which was enthusiastically received here by artists, students and public alike.

That exhibition gave us a glimpse for the first time of a large group of works of international standard, and the organizers of this exhibition have been guided by it in selecting the number of exhibits and the proportion of full-scale pieces, so that comparisons may be made the more easily. In addition to the works of contemporary sculptors, however, twelve panels are shown, of photographs of architectural and monumental sculpture, showing pieces from the early nineteenth century to today. In this way it was possible to show at least in token form the work of some of our senior decorative sculptors, whose commission schedules do not allow them to produce studio work for exhibitions. Special mention should be made of Margel Hinder, whose abstract sculpture in steel and bronze for the Western Assurance Company, Sydney, is still by far the best piece of architectural sculpture in the country, and of Lyndon Dadswell, whose inspired teaching is immediately responsible for a great deal of the upsurge of interest

in sculpture which makes this exhibition possible.

Norma Redpath's meteoric rise to power, demonstrated at her recent exhibition, is the result of devoted work and study. Her forms, strong yet delicately balanced, have enormous architectonic authority. The imaginative richness of her quite sizeable output suggests that she has vast resources of invention. Robert Klippel makes profound comments with his beautiful welded structures composed of the worn, tired wasted components of machines, the ingenuity of their design now quite irrelevant, their lives of incessant mechanical movement still expressed by their individual shapes, but their functions now locked silently one against the other. Clement Meadmore, the most ascetic stylist of Australian art, has found his audience here a little small for more than a precarious living, and has settled temporarily in the United States. His welded steel forms, of uncompromising simplicity and certainty are beginning to be appreciated as they should. In 1962 Australian art suffered the sad loss of two sculptors of fine quality with the deaths of Gerald Lewers and Julius Kane. Lewers' later work was mostly in the form of fountains, and one of these, perhaps the finest of all the fountains we have, is shown on one of the Photographic Backgrounds. The tragedy of Kane's loss will be seen in the great vigorous and heart-felt "Organic Forms", one of the few full-scale pieces by this artist. The "Center 5" group, Inge King, Lenton Parr, Vincas Jomantas, Clifford Last and Teisutis Zikaras, although all strongly individual, maintain a remarkably consistent level of quality, and exert great influence in Victoria. It is pleasant to welcome a new sculptor of ability, especially since his very recent exhibition has aroused unusual enthusiasm. George Baldessin brings a new acerbity to Australian art, and promises well. And the introduction by Flugelman of cast iron as a medium contributes something of interest in itself, the forms of his art being bold and unforgettably

expressive, entirely suited to this heavy rough material. Max Lyle, advancing strongly now, has entered the highest group of our sculptors with "Fire Bird".

The exhibition would not be complete without acknowledging portrait sculpture, and the more natural treatment of the human figure, which has been one of the staples of sculpture in all ages. In particular the work of Dowie and Luke shows that the tradition of Rodin and Daumier is not lost. They lack, thankfully, that "appalling appeal to public sentiment which so often disguises itself as figurative art". It is most regrettable that works by three artists of quality have to be excluded simply because of the fragility of their work which could not be expected to survive the rigours of seven thousand miles of cartage. Perceval's delectable angels and Donald Friend's witty commentaries on the Homeric legends would have added greatly to the enjoyment of the show. The third of these artists is Rudolf Kamenicky, a sculptor of great power and talent who cannot yet manage to have his fine plaster works translated into bronze. This underlines the most serious impasse of the lesser-known sculptor. It is surely time our community could produce people confident enough of their artistic judgments to underwrite such things.

Some serious blows to the profession of sculpture have fallen in this last year or so. Sculptors in both Sydney and Melbourne have had commissions revoked because of uninformed criticism of the designs; commissions for sculpture have been given to people of very dubious qualifications and have produced results which make us all writhe; projects of national importance in which a sculptor could give valuable advice have been taken up without consulting anyone with a sense of form.

But the associated arts of painting and architecture are both in depressed phases, and sculpture, whose health and vigour are shown in

this exhibition, should now come into its own. For painting, although still shrieking, is tired and needs air and refreshment. It has reached the stage where its shrill and abrasive notes of protest are at once demanding and surrendering. Architecture, too, is flaccid. Having abandoned the guiding principles of the Bauhaus and returned to imposed external form, the architect discovers that he has no sense of form. This is not surprising: since his training arises now from a technological and not an artistic tradition, his work is naturally characterised by those things you learn by thinking without feeling.

It has been noted that the painter, dissatisfied with his reduced role, but not daring to break out into content again, inevitably grasps at material as the only avenue of innovation, and it is not long before he is using texture and relief, the stuff of sculpture. And in the same way the sculptor has learnt much from the painter. The use of waxes, plaster, cloth, and a wide variety of techniques often brings to the surface something approaching a painting. Meadmore's surfaces in fact *are* elegant, muted abstract paintings. Norma Redpath's alternately polished and patinated bronze adds the quality of a picture to superb plastic forms. Clifford Last uses colour to bring soft growth out of hard polished timber.

But in the decadence of these two great arts sculpture remains relatively pure, and it is heartening to think that so many young artists, with so little in the worldly count to gain and so many heavy difficulties to overcome have produced this multiplicity of inventive and beautiful forms. If one may paraphrase Seuphor: "The time has come when the sculptor must again teach the painter and the architect how to sing . . ." "I believe that an architectonic sense and an element of poetic invention are necessary components of every work of art. It has seemed to me that these two elements are nowhere better unified, nowhere more felicitously combined, than in the sculpture of our time."

GORDON THOMSON

JULY 1964



1

Anita AARONS

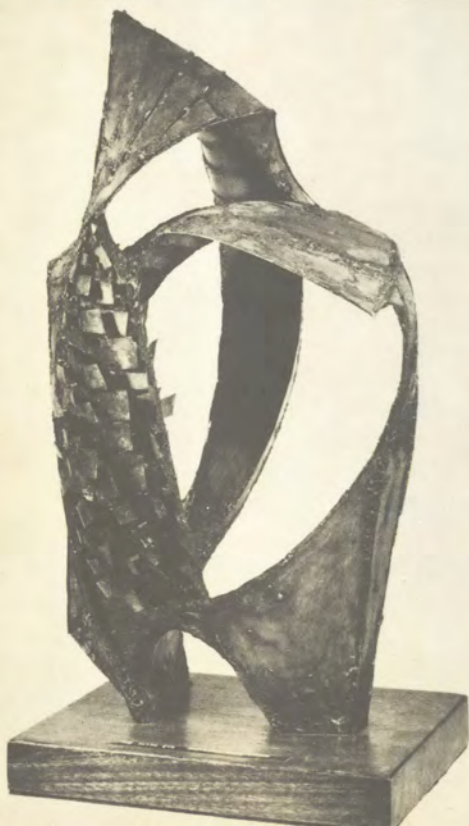
Born in Sydney 1913. Awarded Diploma of Sculpture after study at East Sydney Technical College. Designed and built the playground sculpture at Phillip Park, Sydney. Moved to Melbourne in 1955 and became well known as Art Teacher at Kindergarten Teachers' College and later introduced a revolutionary course of sculpture at Caulfield Technical College. Left for U.S.A. 1964.

- 1 MAQUETTE FOR MONUMENT
Height 10½" 1964 Bronze

Ruth ADAMS

Born 1918. Trained at Swinburne and Royal Melbourne Technical Colleges. Shared prize for smaller works in 1961 Mildura Prize for Sculpture. Work in National Gallery Melbourne and Geelong Art Gallery.

- 2 AMBIT
Height 36" 1964 Soldered Copper Sheet
- 3 THE THIRD EYE
Height 35" 1960 Soldered Sheet Metal
Kindly lent by the Trustees, National Gallery of Victoria.



2

Ian BOW

Born in Melbourne 1914. Studied Australia and Europe. Represented in State Galleries of Victoria and W.A.

- 4 OBJECT OF COMPASSION
Height 43" 1964 Aluminium

George BALDESSIN

Born Melbourne 1939. Studied painting Royal Melbourne Institute of Technology. 1958-61 Academy of Fine Arts, Brera, Milan under Marino Marini 1962-63. Exhibited in recent Mildura Sculpture exhibition.

- 5 DANCER
Height 68" 1964 Cement
Kindly lent by Mrs. Ruth McNicoll
- 6 FIGURE IN ENCLOSURE
1964 Bronze
Kindly lent by Paul Morawetz, Esq.

4



8



Owen BROUGHTON

Born 1922. Studied at National Art School, Sydney, and in Italy and France. Worked as assistant to Henry Moore and Barbara Hepworth in England.

7 ROD FORM
Height 124" 1964 Steel

John DOWIE

Born Adelaide 1915. Early art training at S.A. School of Art. Studied sculpture in London and Florence. Represented in the National Galleries of S.A. and Victoria.

8 PORTRAIT OF ELAINE WREFORD
Height 16" Bronze
Kindly lent by the Trustees, National Gallery of Victoria.

Herbert FLUGELMAN

Born 1923. Studied at National Art School Sydney, and Royal Academy, London.

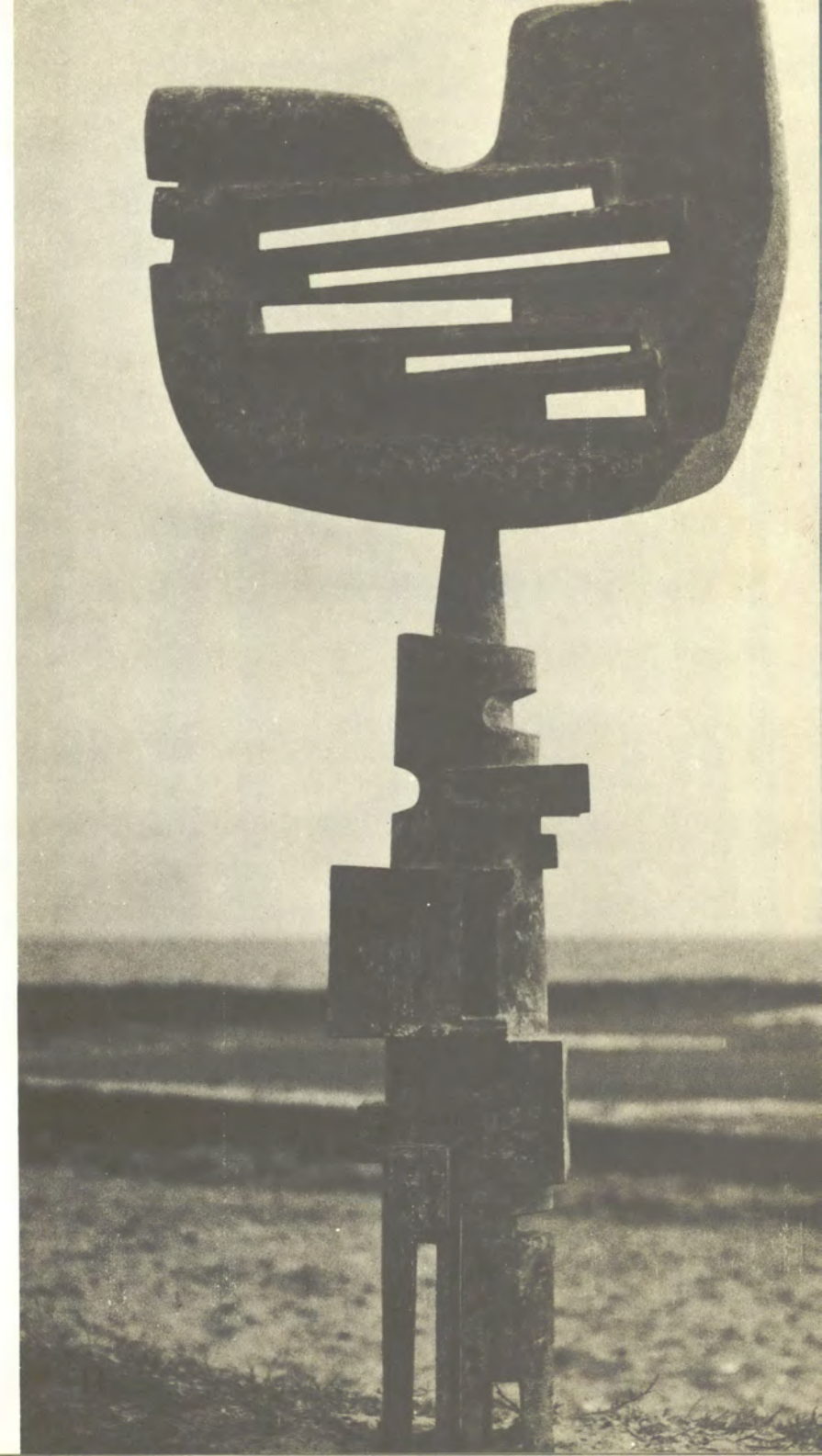
9 TORSO
Height 58" 1963 Cast Iron

II. "GUARDANT"

(BRONZE)

V. JOMANTAS

COLL.: MILDURA ART GALLERY





12. "THE GATE"

(RED PINE)

V. JOMANTAS

12

Hermann HOHAUS

Born in Silesia, Germany 1920. Studied at the Academy of Fine Arts in Munich. Is represented in Galleries of Munster and Baden-Baden (Germany) and several Australian Galleries.

- 10** KNEELING FIGURE
 Height 8" Bronze
 Kindly lent by the Trustees, National Gallery of Victoria.

Vincas JOMANTAS

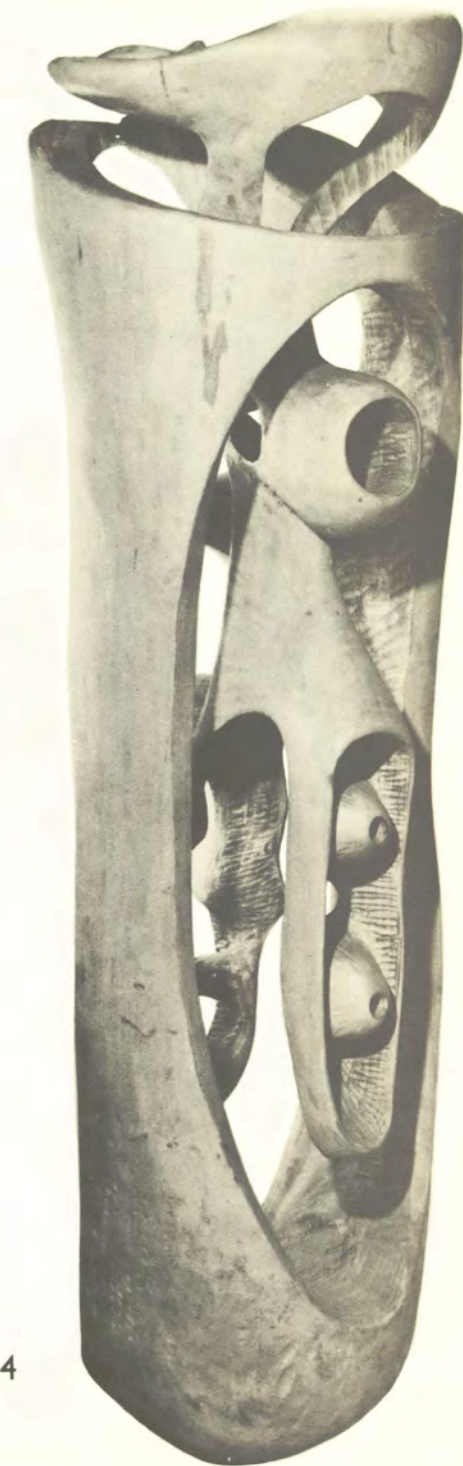
Born in Lithuania in 1922. Learned his art in his father's studio and at art schools in Lithuania and Munich. Came to Melbourne in 1949. His work is included in the National Gallery of Victoria and in private collections.

- 11** GUARDANT
 Height 51" 1963 Bronze
 Kindly lent by the Mildura Art Gallery.
- 12** THE GATE
 Height 72" 1963 Red Pine
- 13** SITTER
 Height 54" 1964 Bronze

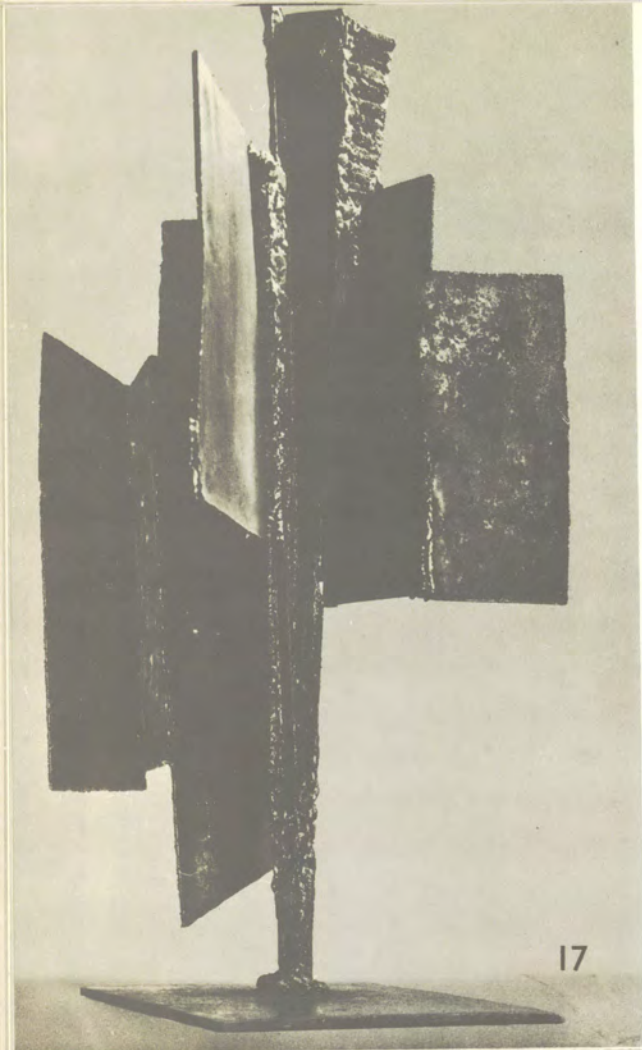
Julius KANE

Born Budapest 1921. Trained in Budapest and Munich. Came to Australia 1949. Awarded Canada Fellowship 1959, studied and travelled in Canada, U.S.A. and Mexico. d. Melbourne 1962.

- 14** ORGANIC FORMS
 Height 77½" 1962 Wood Carving
 Kindly lent by the Trustees, National Gallery of Victoria.



14



Inge KING

Born in Germany, came to Australia in 1951. Trained in Germany and in Great Britain in the classical tradition of carving in wood and stone. Travelled and exhibited in London, Paris and New York. In recent years she has turned to steel for her material, making extensive use of arc welding for fusing the metal and creating textures. Her works are included in the National Gallery of Victoria, Art Gallery Mildura, Frankston Teachers' College, University of Western Australia, Perth, as well as the Kym Bonython and other private collections.

15 GREAT GATE
Height 102" 1962 Steel

16 MAQUETTE FOR FOUNTAIN
Height 16" 1963 Steel and Copper

17 TREE FORM
Height 32" 1964 Steel

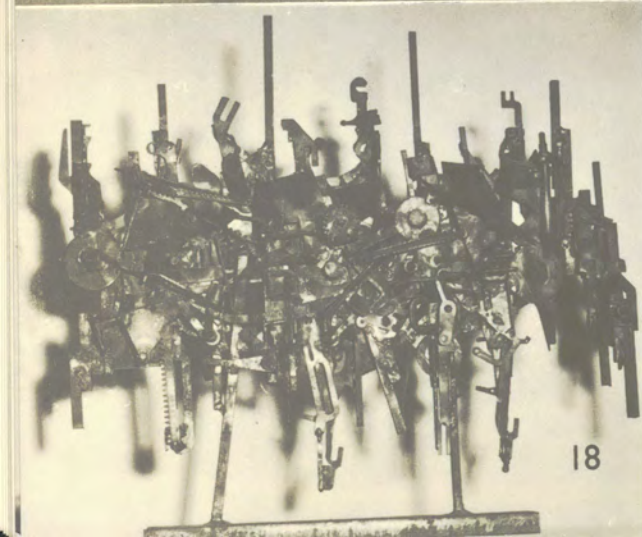
Robert KLIPPEL

Born in Sydney 1920. Studied at East Sydney Technical College and Slade School London. Exhibitions in London, Paris, New York, Sydney and Melbourne. Represented in State Galleries of N.S.W., Vic. and W.A.

18 STEEL JUNK SCULPTURE
Height 16" 1963

19 STEEL CONSTRUCTION
Height 72" 1961

20 STEEL CONSTRUCTION
Height 20" 1962
Kindly lent by Robert Hughes, Esq.



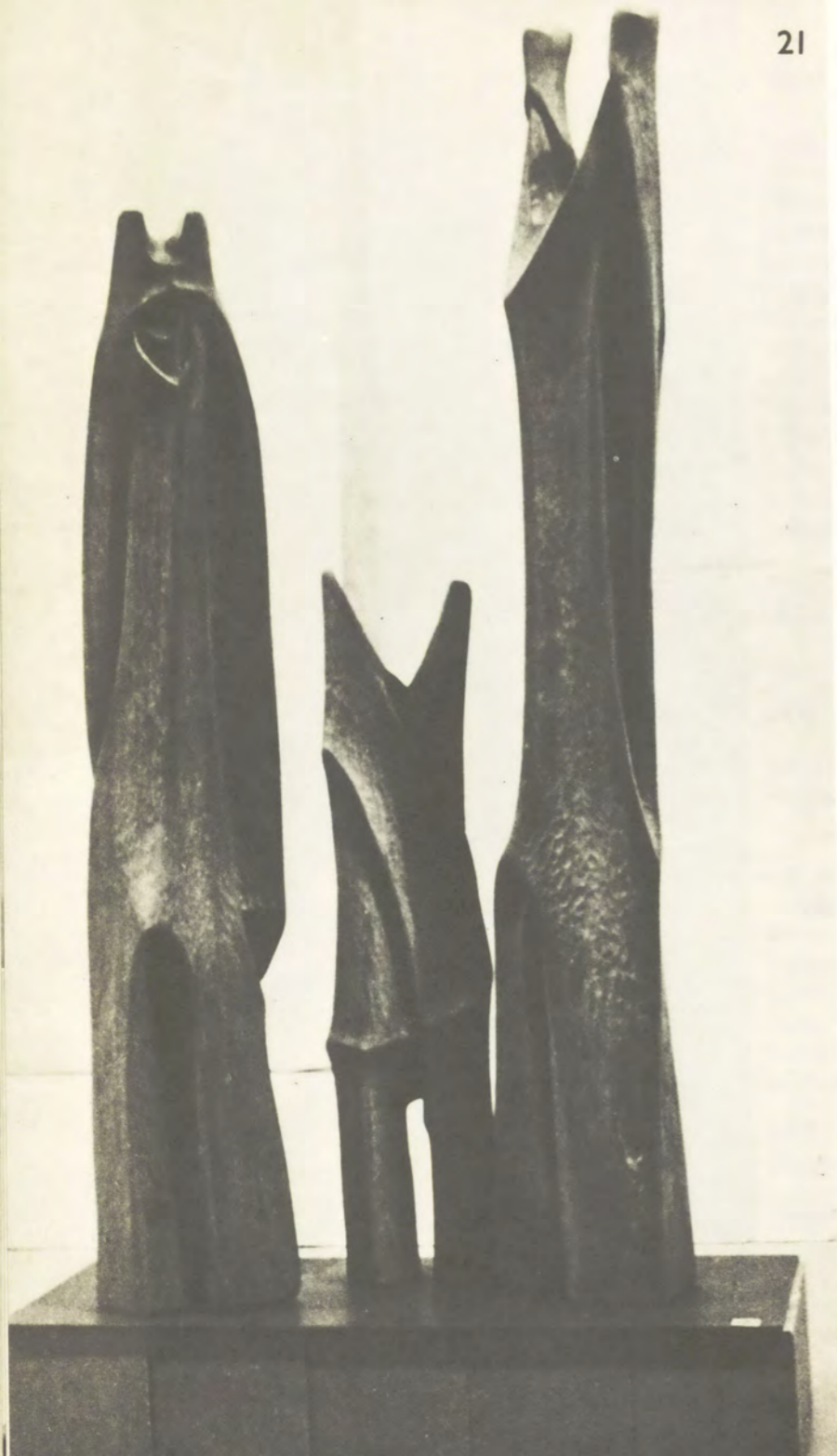
15. "GREAT GATE"

(STEEL)

INGE KING

PHOTOGRAPH: GEORGE TUGEN





21. "FAMILY GROUP"

(TASMANIAN OAK)

CLIFFORD LAST

**Clifford LAST**

Born in England in 1918, came to Australia in 1946. Studied in England and also here at Sydney and Melbourne Technical Colleges. His work has been bought for the National Galleries of Victoria, Kuala Lumpur (Malaya) and the Art Galleries of Castlemaine, Launceston and Newcastle.

- 21** FAMILY GROUP
Height 66" 1964 Tasmanian Oak
- 22** CROWN OF THORNS
Height 18" 1963 Blackwood
- 23** MONUMENT
Height 48" 1962 Blackwood

George LUKE

Born 1935. Studied at Royal Melbourne Institute of Technology and National Art School in London. Now living in Queensland.

- 24** DON QUIXOTE
Height 24" 1963 Ciment Fondu



22



24

Max LYLE

Born 1935. Diploma of sculpture Royal Melbourne Institute of Technology. Won Victorian Sculpture Prize 1954. Represented in Mildura and Geelong Art Galleries, Kym Bonython and Museum of Modern Art and Design of Australia Collections.

- 25** PHOENIX II
1962 Welded Steel
Kindly lent by The Museum of Modern Art and Design of Australia.

- 26** FIRE BIRD
Height 114" 1964 Welded Steel
Kindly lent by Mildara Wines Ltd.

Clement MEADMORE

Born Melbourne 1929. Studied industrial design at Royal Melbourne Institute of Technology. Took up sculpture afterwards (1951); specialized in welding from 1954. Commissions in Melbourne and Canberra.

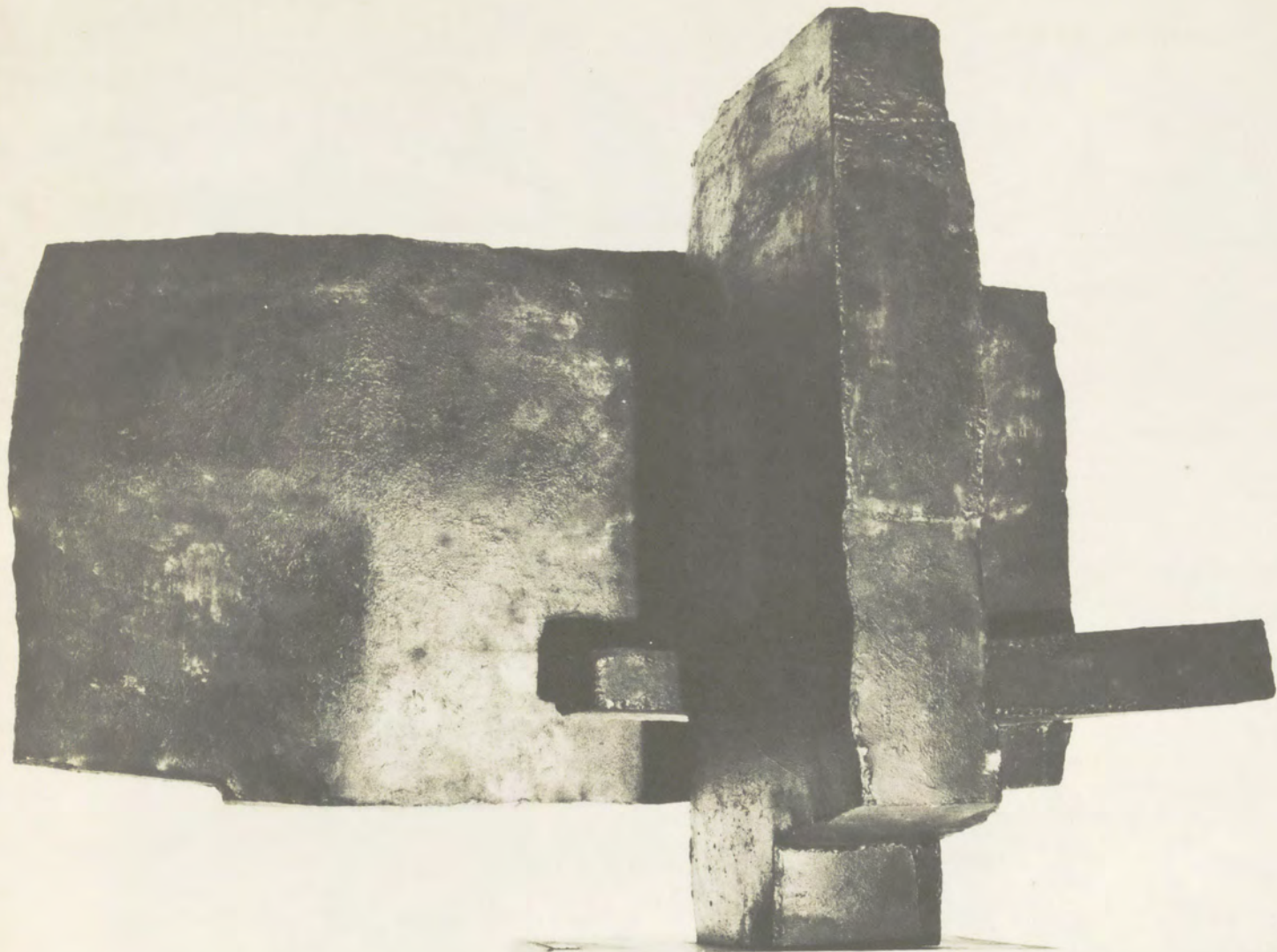
- 27** DUOLITH III
Height 49½" Steel
Kindly lent by the Trustees, National Gallery of Victoria.



25. "PHOENIX II" (WELDED STEEL)

MAX LYLE

COLL.: MUSEUM OF MODERN ART AND DESIGN



27

27. "DUOLITH III" (WELDED STEEL)

CLEMENT MEADMORE

COLL.: NATIONAL GALLERY OF VICTORIA

Lenton PARR

Born in Melbourne 1924. Studied at the Royal Melbourne Institute of Technology. Awarded the diploma of sculpture in 1954. Later worked in England for two years as an assistant to Henry Moore. Now a teacher of sculpture, design, etc. at the Royal Melbourne Institute of Technology. His works are included in the National Gallery of Victoria, West Australian Art Gallery, Mildura Art Gallery, Geelong Art Gallery, University of Melbourne, National University, Canberra, Geelong Teachers' College and Burwood Teachers' College. Various commissioned works in Victoria and Canberra.

28 HORUS
Height 36" 1963 Steel

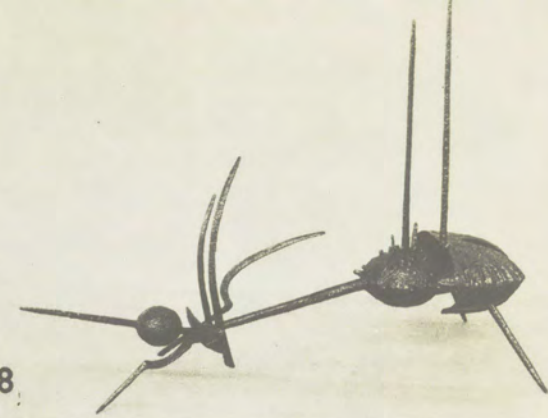
29 ORION
Height 28½" 1964 Steel
Kindly lent by the Trustees, National Gallery of Victoria.

30 SCULPTURE
Height 25" 1963 Steel

Bob PARR

Born in Adelaide 1923. Studied at Royal Melbourne Institute of Technology.

31 ALPHA OMEGA
Height 71" 1964 Copper Bronze



28



31



32



35

Norma REDPATH

Studied painting at Swinburne Technical College, Melbourne, and later sculpture at Royal Melbourne Institute of Technology. Her sculptures are included in a number of Australian and overseas collections and the National Gallery of Victoria owns one of her drawings. In 1958 she returned to Melbourne after a two-year period of study in Europe and in that year won, with a large relief carving in wood, a competition for a wall decoration at the Baillieu Library, University of Melbourne. In 1961 won the Mildara Prize Competition for a monumental sculpture (Mildura) and was also awarded an Italian Government Scholarship for study in a specialist field.

- 32** DAWN SENTINEL
Height 80" 1962 Bronze
Kindly lent by the Felton Bequests' Committee.
- 33** IMMORTAL WARRIOR
Height 144" Bronze
(Not available before September 1964)
- 34** HORSE BIRD & SUN
Height 30½" 1962 Bronze
Kindly lent by the Trustees, Art Gallery of N.S.W.

Leonard SHILLAM

Born in Brisbane 1915. Trained Technical College, Brisbane, Accademia di Firenze and Royal College of Art, London. Represented in State Galleries of Queensland and N.S.W. and public buildings in Queensland.

- 35** SEATED FIGURE
Height 12" 1962 Bronze

- 33.** "IMMORTAL WARRIOR"
UPPER LEFT

AND

- 34.** "HORSE BIRD AND SUN"
LOWER LEFT

NORMA REDPATH



33

34



36

Stephen WALKER

Born Australia 1927. Initial training Royal Melbourne Institute of Technology. Worked in England with Henry Moore. Won an Italian Government Scholarship in 1959. Awarded prize First International Exhibition, Saigon 1962; Australian official entry. 1963-64 studied and worked Prague, Czechoslovakia and Verona, Italy. Coll. Art Gallery of N.S.W., Queensland Art Gallery.

36 WIND ON THE BEACH
Height 23½" 1963 Bronze

37 RIVER AND SEA
Height 10½" 1964 Bronze

38 MEMORIES OF A TASMANIAN
LANDSCAPE
Height 54" 1964 Bronze

Lawrence WARE

Born 1915. Studied at Sydney Technical College.

39 BOARDRIDER
Height 13½" 1963 Cast Iron



39

Anthony WOODCOCK

Born 1928. Trained at Art Schools in Middlesex, the Central School of Art, London and the Borough Polytechnic, Southwark, London. Exhibited at Battersea Park. Works in public buildings.

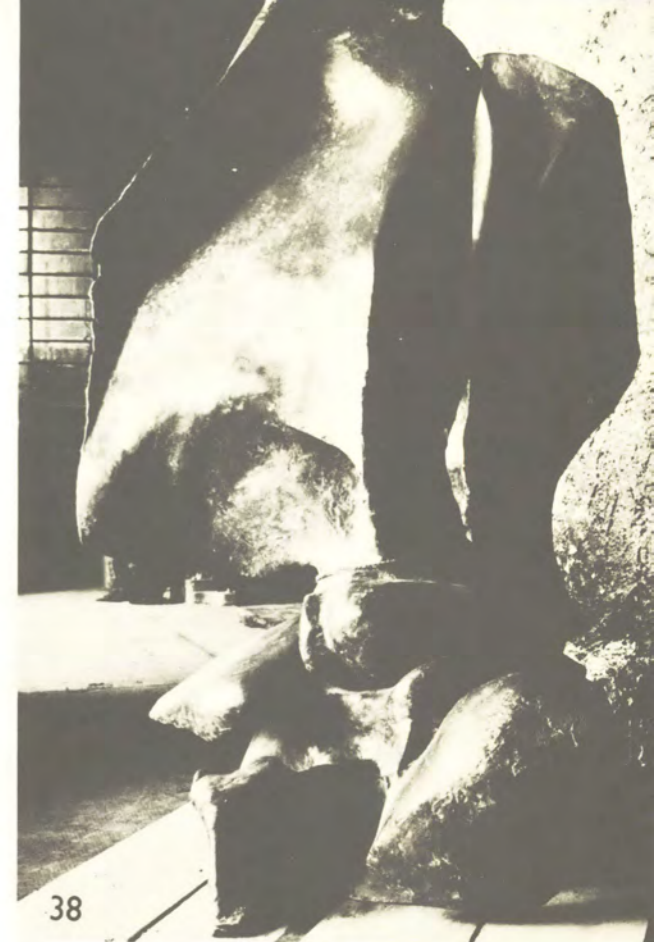
40 LE SOLEIL
Height 13" 1964 Bronze

Teisutis ZIKARAS

Born in Lithuania in 1922. Learned much in his father's studio in addition to his art school training. Later taught in Germany. Came to Melbourne in 1949, and teaches now at the Royal Melbourne Institute of Technology. He has won a prize for religious sculpture and has carried out several commissions. Has recently been commissioned to design and execute a fountain for a city square in Melbourne.

41 FIGURE
Height 24" 1964 Metalised Cement

42 ICARUS
Height 20" 1964 Metalised Cement



38



40

PHOTOGRAPHIC BACKGROUNDS

- 43 General Post Office, Sydney
- 44 General Post Office, Sydney
- 45 General Post Office, Sydney
- 46 Governor Phillip Memorial Fountain, Sydney Achille Simonetti
(born c. 1840, Fl. 1870's)
- 47 War Memorial, Sydney. Rayner Hoff (1894-1937)
- 48 Circe Sir Bertram Mackennal R.A. (1863-1931)
(Collection: National Gallery of Victoria)
- 49 Shrine of Remembrance, Melbourne. Paul Montford (1868-1938)
- 50 Matthew Flinders, Melbourne. Charles Web Gilbert (1869-1925)
- 51 Fountain, I.C.I. Building, Melbourne. Gerald Lewers (1905-1962)
- 52 Figure of 'Progress', Charles Birks Building, Adelaide. Lyndon Dadswell
(born 1908)
- 53 Fountain, R.A.C.V. Building, Melbourne. Tom Bass (born 1916)
- 54 Sculpture, Western Assurance Company Building, Sydney
Margel Hinder (born 1906)

