



The Elements within Sculpture - 4 June to 15 July 2011

L A U R A I N E · D I G G I N S · F I N E · A R T

The Elements within Sculpture

Such Diversity

We have travelled a long way! The distance between the sculpture of Sir Bertram Mackennal (1863-1931) and the extraordinarily diverse works produced by contemporary Australian sculptors is virtually immeasurable. Some fascinating links, nevertheless, remain.

Bertram Mackennal was the first Australian artist to achieve great success overseas.* For most of his career he was resident in London where he was accepted by the establishment and enjoyed royal patronage. Furthermore, he was the first Australian elected to the Royal Academy, the first to have a work purchased by the Tate Gallery and the first Australian artist to be knighted. Influenced by Rodin, he became part of the New Sculpture movement in the UK where he practiced an idealised naturalism, which gave a new life to the classical tradition.

Essentially a modeller in clay, many of his works were subsequently cast in bronze, while others were carved in marble. Relying heavily on commissions and patronage, he produced a great number of portrait busts, memorials such as the regal Queen Victoria Memorial, 1897-1901, at Ballarat and a wonderful series of very sensuous female nudes: the National Gallery of Victoria has his arresting Circe of 1893 in their collection. The sexuality was made palatable to the attitudes of his period by the use of classical references, as with Vesta, 1900, in this exhibition.

Fascination with the female nude has not diminished, as can be seen in the works of Guy Boyd, Barbara Tribe and Peter Schipperheyn, whose sensitive depiction of *My Wife*, in particular, is close in style and spirit to the works of Mackennal. On the other hand, looking around the exhibition, one is also struck by the wide range of styles used to make statements about the human being. George Baldessin's female, arching backwards in a provocative pose, for instance, would have been too strong an image for Edwardian tastes and William Eicholtz's male figures engaged in playful games of the boudoir would certainly have been unacceptable. (While Mackennal had produced a striking figure of a nude male as an unlikely war memorial for Eton College, he was probably more at ease with the heroic patriotism of the bronze male figures he created for the Cenotaph, Martin Place, Sydney).

Bronze and marble were the materials traditionally chosen for memorials, and even though bronze could be given various subtle colours with different patinas, the materials were easily recognised. The truth to material dictum propounded by the early modernists, reinforced an acceptance of the qualities of each media. Times and attitudes, however, have changed and while Augustine Dall 'Ava uses the relatively traditional materials of wood, marble, slate and found stones, he has no hesitation in painting these forms in brilliant primary colours, and thus frequently imbuing them with a sense of joyous delight.



DEL KATHRYN BARTON 1972 -
I am loving you like this (version 2), 2008
bronze
edition 3/3
100 x 34 x 36 cm



WILLIAM EICHOLTZ 1962 -
Impossible Cornucopia 2007
polymer cement on polystyrene core, glaze
edition unique
350 x 140 x 110 cm

Gallery goers of the late eighteenth and early nineteenth centuries considered sculpture seriously; it was seen as a noble profession. Consequently, they would have been bemused by the light-hearted humour of Deborah Halpern's Cheeky Monkey or Dean Bowen's pair of sisters driving their sports cars, and the inclusion of Arthur Boyd's naïve School Boy Riding a Goat would indeed have caused confusion. As for Ricardo Idagi's Marlo Mask constructed in a range of natural materials - cane, raffia, mussel shells, hemp, string and cotton – almost certainly it would have been disregarded as art and most likely have been relegated to an ethnographical museum.

The range of materials used by sculptors nowadays is apparently endless. While the traditional materials of bronze, wood and stone are still in use, and related to the practices of modelling and carving, the process of construction has seen the introduction of a wider range of materials such as mild steel, corten steel, stainless steel and other metals as well as the use of recycled materials and found objects. No longer are we surprised by Rosalie Gasgoigne's ability to use anything from discarded drink crates to abandoned road signs or by Peter Blizzard's inclusion of found rocks.

Probably the most astonishing work in the exhibition...

The title of Blizzard's work, Stone Cloud, You Yangs, reveals another recent development - the inclusion of landscape as subject matter, now no longer the exclusive domain of painters. In the past, too, who would have thought that a sculptor such as Geoffrey Bartlett might consider either a Pineapple Beetle or a Prickly Pear to be suitable subjects for sculptural forms? And while Degas would have been happy with the title of Ron Roberson- Swann's Sur les Pointes - an appropriate title for any number of his depictions of ballet dancers - he would surely have found such abstraction totally inexplicable. His confusion would have been increased on viewing Inge King's work, Blue and Yellow, which doesn't even have a figurative title, it is purely a visually satisfying arrangement of three basic forms.

And as for Danilla Vassiliev's Dancing Figure! Probably the most astonishing work in the exhibition, this diminutive figure in Lilydale limestone is bursting with barely contained energy. Indisputably, the expressionistic distortions of this female figure are stylistically a long way from the classical beauty of Mackennal's Vesta of 1900.

We have indeed come a long way in the last 100 years!

Ken Scarlett

* With the possible exception of Rupert Bunny in Paris.



GEOFFREY BARTLETT 1952-
Prickly Pear 2003/04
cast marine grade aluminium, mild steel
edition: 1/6
222 x 93 x 74 cm



MICHAEL (MIKE) NICHOLLS 1960-
On the Shoulders of My Spirit 2009
Lemon scented gum with iron oxide
patina and white enamel paint
235 x 40 x 35 cm



ANTHONY PRYOR 1951-1991
Night Stalker 1991
 bronze, brass
 edition 2 / 6
 89 x 66 x 27 cm



GEORGE BALDESSIN 1939-1978
Performer 1972
 cast bronze,
 edition 3/9
 25.0 x 26.0 x 20.0 cm
 signed base: George Baldessin



GEORGE BALDESSIN 1939-1978
Reclining Torso c. 1972
 cast bronze
 edition 2/21
 6 x 29 x 9 cm



GEOFFREY BARTLETT 1952-
Pineapple Beetle 2003/04
 stainless steel, aluminium, copper, brass, iron bark
 166 x 29 x 29 cm



GEORGE BALDESSIN 1939-1978
Banquet 1976
 cast bronze
 edition 3/9
 26.0 x 26.0 x 31.5 cm
 signed base: George Baldessin



GEOFFREY BARTLETT 1952-
Shell (Single Horn on Wood) 2002
 copper, tin over lead, rosewood
 100 x 52 x 25 cm



ARTHUR BOYD 1920-1999
School Boy Riding a Goat 1952-54
 bronze
 edition 5/9
 78 x 38 x 30 cm
 signed rear leg: Boyd



GUY BOYD 1923-1988
Maquette for Swimmer Entering the Water 1984
 bronze
 edition 20/24
 23 x 10 x 8 cm
 signed base: Guy Boyd 20/24



DALE COX 1967-
Recent Find IV 2010
 resin, vinyl, synthetic polymer paint
 32 x 21 x 18 cm



STEPHEN BOWERS 1952-
True Blue: Large Cup and Saucer 2010
 earthenware, underglaze colour,
 clear earthenware glaze
 39 x diameter 80 cm
 signed base: Stephen Bowers



CAROLA (OLA) COHN 1892-1964
Seated Figure
 plaster
 23 x 14 x 18 cm
 signed base: Ola Cohn



STEPHEN BOWERS 1952-
Prospector's Skull 2010
 earthenware, underglaze colour,
 metallic stains, clear earthenware glaze
 13 x 17 x 13 cm



CAROLA (OLA) COHN 1892-1964
(Resting Youth)
 bronze
 19 x 19 x 7 cm
 signed base: Ola Cohn



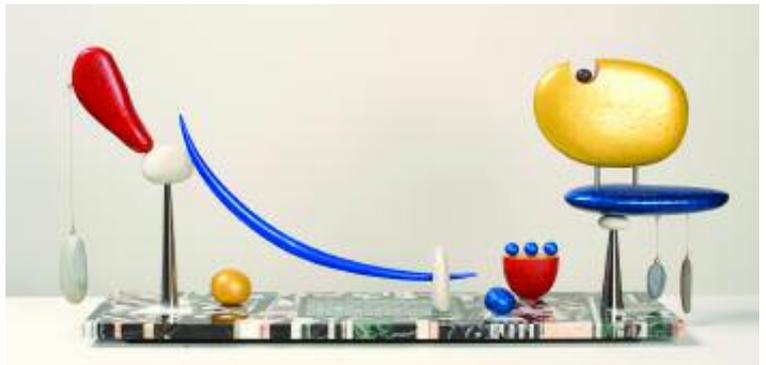
GUY BOYD 1923-1988
African Dancer 1966
 bronze,
 edition 1/6
 80 x 24 x 24 cm
 signed base: Guy Boyd 1/6



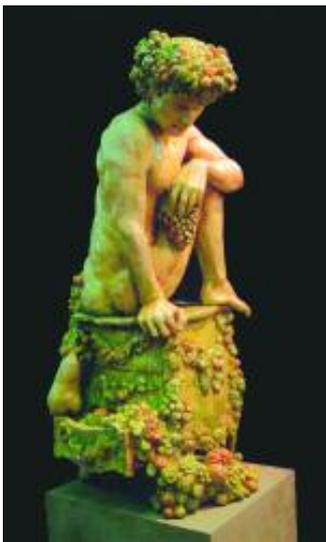
AUGUSTINE DALL'AVA 1950-
Nineteenth Dialogue 2006
 marble, Italian slate, travertine, stones, stainless steel
 45 x 147 x 24 cm



AUGUSTINE DALL'AVA 1950-
Conversation No 3 2000-01
 painted wood, marble, Italian slate, natural stones
 56.5 x 40 x 40 cm



AUGUSTINE DALL'AVA 1950-
Thirty Second Dialogue 2009-10
 marble, natural and painted stones, painted wood, stainless steel
 29.5 x 70 x 15.5 cm



WILLIAM EICHOLTZ 1962-
Huysman's Cornucopia 2007
 polymer cement on polystyrene core,
 synthetic glaze
 edition 8/8
 90 x 50 x 55 cm



ROSALIE GASCOIGNE 1917-1999
Side Show Parrots 1981
 weathered wood and paper
 63.5 x 48 x 10 cm
 signed base: RG 1981,
 inscribed Side Show Parrots



DIANNE COULTER 1948-
Trapeze Artist 1985-1993
 polychromed ceramic with gesso
 95 x 40 x 25 cm

RICARDO IDAGI 1957-
Malora Kub

The installation is comprised of the Malo Mask flanked by the two Beizam Tirig and then the eight Dari headdresses which represent each clan



Beizam Tirig
 one of a pair shown
 cane, raffia, mussel shells, hemp string,
 cotton and wood glue and white goose feathers
 124.1 x 73.4 cm



Malora Mask
 Turtle Shell, sea shells, calk string,
 bamboo feather and raffia
 145 x 110 x 47.5 cm



Dari
 one of eight shown
 cane, raffia, cotton and white goose feathers
 103.2 x 85.3 cm



DEBORAH HALPERN 1957-
Cheeky Monkey 2010-11
 ceramic and glass tiles on fibreglass
 114 x 73 x 63 cm
 signed lower right: Deborah D. Halpern

Cheeky Monkey reproduced courtesy of the
 artist and Mossgreen Gallery Melbourne



COLIN LANCLEY 1938-
Man and Woman 1961
 timber and gas rings
 59 x 22 x 22 cm



CLIFFORD LAST 1918-1991
 (*Maquette for Architectural Project*)
 bronze on composite base
 45 x 10 x 6.5 cm



CLIFFORD LAST 1918-1991
(Family)
 metal on stone base and patina
 36 x 27 x 14 cm



CLIFFORD LAST 1918-1991
(Untitled)
 bronze with patina on composite base
 26 x 17 x 10 cm



EDGAR BERTRAM MACKENNAL 1863-1931
Vesta 1900
 bronze
 26 x 11 x 10 cm
 signed base: MACKENNAL



CLIFFORD LAST 1918-1991
(Entwined Figures)
 bronze on composite base
 50 x 17 x 12 cm



CLIVE MURRAY-WHITE 1946-
 SD, 2009
 Chillagoe marble on granite base
 20.5 x 15 x 16 cm



EDGAR BERTRAM MACKENNAL 1863-1931
Silence 1894
 bronze relief
 33 x 27 cm
 signed lower right: Bertram Mackennal



PETER BLIZZARD 1940-2010
Stone Cloud, You Yangs 2005
 brass, found stone, artists aluminium melted
 motorbike engine after bushfire.
 edition unique
 76 x 55 x 25 cm
 signed base: Peter Blizzard 05



GODFREY MILLER 1893-1964
Female Torso 1938-40
 modelled, cast 1990
 bronze
 edition 7/12
 18.5 x 7.5 x 7.5 cm



DIANNE COULTER 1948-
Obelisk II 2006
 polychromed ceramic on rusted metal plinth
 166 x 44 x 44 cm



DEAN BOWEN 1957-
Big Sister 2009
 bronze
 edition 4/9
 16 x 61 x 10.5 cm
 signed base: Dean Bowen 4/9



BARBRA TRIBE 1913-2000
Malinee 1973
 bronze
 35 x 14 x 10 cm
 signed base: Barbara Tribe
 FRBS THAILAND 1973



DEAN BOWEN 1957-
Small Farmer 2007
 bronze
 edition 7/9
 36 x 35 x 12 cm
 signed base hat: Dean Bowen 7/9



DEAN BOWEN 1957-
Little Sister 2010
 bronze
 edition 1/9
 14.5 x 40 x 8 cm
 signed base: Dean Bowen 1/9



MAREA GAZZARD 1928-
Portara III 2005
 bronze on slate
 edition 2/5
 30.5 x 23.5 x 7.5 cm



ROBERT KLIPPEL 1920-2001
Opus 928, 1998
 painted wood
 52 x 42 x 15 cm



MICHAEL (MIKE) NICHOLLS 1960-
Generation Stick 1994
 steel
 286 x 32 x 36 cm



INGE KING 1918-
Blue and Yellow 1985
 painted steel
 37 x 62 x 20 cm
 signed base: IK



ROBERT JACKS 1943-
Starfish 2 1988 -2003
 bronze
 edition unique
 23 x 36 x 10 cm
 signed base: Jacks



ROBERT JACKS 1943-
Goddess 1958-60
 polished bronze
 artist proof
 63 x 18 x 25 cm
 signed base: Jacks 1958/1960 A/P



ANTHONY PRYOR 1951-1991
Doorway 1,2,3,4 1989
 relief bronze panels (two shown)
 edition 1/6
 59 x 34 x 2.5 cm



JOSIE KUNOTH PETYARR 1959-
Arkerr 2007
 synthetic polymer paint
 on carved wood
 66 x 22 x 22 cm



TRUDY RAGGETT KEMARR 1980-
Arkerr 2009
 synthetic polymer paint
 on carved wood
 41.5 x 13 x 12 cm



WILLIAM EICHOLTZ 1962-
Silverseal 2010
 modeling paste, synthetic glaze,
 Swarovski rhinestones and silverware
 edition unique
 38 x 26 x 13 cm



TRUDY RAGGETT KEMARR 1980-
Arkerr 2007
 synthetic polymer paint
 on carved wood
 40 x 15 x 15 cm



MICHAEL (MIKE) NICHOLLS 1960-
Walking with Ancestors 2006
 Yellow box
 103 x 64 x 25 cm



PETER SCHIPPERHEYN 1955-
My Wife 1980
 Carrara marble
 178 x 33 x 44 cm
 Signed base: artist monogram
 My Wife 1980



RON ROBERTSON - SWANN 1941-
Sur les Pointes
 painted steel
 88.5 x 68 x 47 cm



DANILA VASSILIEFF 1897-1958
Dancing Figure c.1950
 Lilydale marble
 29 x 18 x 10 cm



MANOLO RUIZ PIPO 1929-1999
(Female Torso) 1974
 timber
 84 x 24 x 12 cm
 signed verso: Ruiz Pipo 74



TERRY DHURRITJINI YUMBULLUL 1950-
Morning Star Pole 2008
 natural earth pigments on carved
 hardwood with feathers and string
 166 x 20 x 16 cm
 signed base: Yumbullul '08



NAWURAPU WUNUNMURRA 1952-
Group Of Three Mokuy
 natural earth pigments and
 adhesive on carved wood
 (1) 232 x 12 x 13 cm
 (2) 209 x 12 x 10 cm
 (3) 196 x 11 x 11 cm

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Gallery Hours: Tue - Fri 10am - 6pm
 Sat 1pm - 5pm Sun - Closed