

Public Sculpture In Australia

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"The New Sculpture in Australia"
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The Story of Australian Art, from the Earliest Known Art of the Continent to the Art of To-day
Australian Sculptors
New Sculpture
Australian Sculpture Now
Presence and Absence
British Art for Australia, 1860-1953
Rayner Hoff
Menagerie
Art in Australia
Australian Pictures and Sculpture
A Companion to Australian Art
Australian Art in the National Gallery of Australia
Fourth Australian Sculpture Triennial
Third Australian Sculpture Triennial
Guide to the Contents of the Western Australian Museum and Art Gallery
Australian Sculpture Triennial
Michael Hedger Andrew Sayers Karel Kupka William Moore Ken Scarlett Nevill Drury Graeme Sturgeon Deborah Edwards Matthew C. Potter Deborah Beck
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major sections include war memorials ranging from boer war and world war i memorials through to contemporary minimalism commemorative sculpture encompassing works relating to historical events royalty statesmen explorers and prominent humanitarians fountains and garden sculpture ranging from 19th century works through to sculptures in modern parks like those at expo and sydney s darling harbour corporate sculpture and works in public gallery collections

this comprehensive survey uniquely covers both aboriginal art and that of european australians providing a revealing examination of the interaction between the two painting bark art photography rock art sculpture and the decorative arts are all fully explored to present the rich texture of australian art traditions well known artists such as margaret preston rover thomas and sidney nolan are all discussed as are the natural history illustrators aboriginal draughtsmen and pastellists whose work is only now being brought to light by new research taking the european colonization of the continent in 1788 as his starting point sayers highlights important issues concerning colonial art and women artists in this fascinating new story of australian art

this illuminating study offers a new insight not only into the work of australian aborigines but into the nature and origins of art itself the accidents of history have enabled a stone age culture to exist for a time side by side with modern australian life but its art forms so wnderfully preserved and now enjoying a late flowering under the stimulus of interest from the outside world must soon vanish wiuth the beliefs and social organization from which they sprang it is fortunate that a writer of karel kupka s imaginative sympathy and understanding has been able to record them for the benefit of the twentieth century man the author s approach is essentially that of an artist rather than of an anthropologist but his conclusions are based on a sound knowledge of anthropological findings as well as on that personal contact so vital to a real understanding of the aborigines book jacket

artists featured are arthur ashby rodney broad peter d cole brigid cole adams michael esson jutta feddersen john gardner marea gazzard garry greenwood anton hasell joy henderson greg

johns ted jonsson inge king maria kuczynska polly maccallum alexis mckean michael nicholls roger noakes leslie oliver robert parr lyn plummer emanuel raft peter randall ann maree reaney colin reaney james rogers mona ryder manne schulze stephen skillitzi mary stimson alick sweet peter tilley tony trembath stephen trethewey george turcu john turier hossein valamanesh trevor weekes liz williams dan wollmering

catalogue of exhibition that sets new standards for its photographs of australian sculpture which has always played a minor role in our art traditions being often overlooked in favour of painting this exhibition may contribute to sculpture being seen in a more positive light

traditional postcolonial scholarship on art and imperialism emphasises tensions between colonising cores and subjugated peripheries the ties between london and british white settler colonies have been comparatively neglected artworks not only reveal the controlling intentions of imperialist artists in their creation but also the uses to which they were put by others in their afterlives in many cases they were used to fuel contests over cultural identity which expose a mixture of rifts and consensus within the british ranks which were frequently assumed to be homogeneous british art for australia 1860 1953 the acquisition of artworks from the united kingdom by australian national galleries represents the first systematic and comparative study of collecting british art in australia between 1860 and 1953 using the archives of the australian national galleries and other key australian and uk institutions multiple audiences in the disciplines of art history cultural history and museology are addressed by analysing how australians used british art to carve a distinct identity which artworks were desirable economically attainable and why and how the acquisition of british art fits into a broader cultural context of the british world it considers the often competing roles of the british old masters e g romney and constable victorian e g madox brown and millais and modern artists e g nash and spencer alongside political and economic factors including the developing global art market imperial commerce australian federation the first world war and the coming of age of the commonwealth

in the 1920s and 1930s rayner hoff was the most gifted and controversial public sculptor in australia best known for the sculptures and friezes that adorn sydney s anzac memorial including sacrifice at its centre after moving from london in the early 1920s hoff taught at and eventually ran the national art school as well as completing the anzac memorial sculptures which generated uproar when the catholic archbishop of sydney opposed two further works planned for the memorial he also designed the original holden lion badge won the wynne prize in 1927 and made firm friends with luminaries like norman lindsay hugh mccrae and mary gilmore this biography tells the story of hoff s life and work for the first time and how he spearheaded an australian sculpture renaissance and left a mark that is still keenly felt today

accompanying a major touring exhibition of the same name this elegant publication highlights the richness and breadth of contemporary indigenous sculpture in australia through the innovative work of 33 aboriginal and torres strait islander artists

a companion to australian art is a thorough introduction to the art produced in australia from the arrival of the first fleet in 1788 to the early 21st century beginning with the colonial art made by australia s first european settlers this volume presents a collection of clear and accessible essays by established art historians and emerging scholars alike engaging clearly written chapters provide fresh insights into the principal australian art movements considered from a variety of chronological regional and thematic perspectives the text seeks to provide a balanced account of historical events to help readers discover the art of australia on their own terms and draw their own conclusions the book begins by surveying the historiography of australian art and exploring the history of art museums in australia the following chapters discuss art forms such as photography sculpture portraiture and landscape painting examining the practice of art in the separate colonies before federation and in the commonwealth from the early 20th century to the present day this authoritative volume covers the last 250 years of art in australia including the early colonial high colonial and federation periods as well as the successive modernist styles of the 20th century and considers how traditional aboriginal art has adapted and changed over the last fifty years the companion to australian art is a valuable resource for both undergraduate and graduate students of the history of australian artforms

from colonization to postmodernism and for general readers with an interest in the nation's colonial art history

this broad sweeping survey of the national gallery's paintings sculptures drawings prints photographs and decorative arts and design collections features more than 400 works indigenous and non indigenous works are represented with iconic favourites such as sidney nolan's ned kelly series set alongside important but lesser known acquisitions the works are arranged in chronological order from 1770 to 2002 pre colonial and colonial through to art now insightful essays from over 50 artists curators and scholars range from personal reflections by artists discussing their own works to more discursive or critical commentaries placing works in their historical context

catalogue of the fourth australian sculpture triennial which was mounted in conjunction with the 1990 melbourne international festival of the arts exhibitions from five victorian venues are covered by essays biographical and catalogue information as well as quality black and white and colour photographs

exhibition of contemporary australian sculpture jointly presented by the national gallery of victoria the australian centre for contemporary art heide park and art gallery and 200 gertrude street in conjunction with the spoleto festival of three worlds

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