

Public Sculpture In Australia

The notion that the practice of abstraction was confined to Western Europe while a stereotyped form of figuration defined the art of the Eastern bloc continues to dominate art historical accounts of public sculpture of the post-war period. This book offers a number of alternative readings, and demonstrates strategic uses of figuration and abstraction across East and West. Encompassing sites of memory (including war memorials and Holocaust memorials), state, civic and corporate sculpture, as well as temporary and unexecuted projects, the book shows that persuasive advocates of figuration were to be found in the West, while in the East imaginative experiments in abstraction were proposed in the name of Social Realism. Presenting fresh insights into sculptural practice in the period between 1945 and 1968, this book brings together a wide range of authors, some of whom have never before been published in English. Their essays are complemented by extracts from documentary texts, which give a flavour of contemporary debates, and a biographical section includes entries on many sculptors who will be unfamiliar to an English-speaking audience.

This definitive history of gold and silversmithing in Western Australia has been masterfully compiled by Dorothy Erickson, the first person to be awarded a PhD in Fine Arts from the University of Western Australia. *Gold & Silversmithing* tells the story of the Western Australia's many talented gold and silversmiths. It examines the stylistic, social, and economic milieu in which the works were created. Featuring over 500 full color photographs, *Gold & Silversmithing* is a beautiful coffee table book that merges fashion, history, and cultural identity. *A Companion to Public Art* is the only scholarly volume to examine the main issues, theories, and practices of public art on a comprehensive scale. Edited by two distinguished scholars with contributions from art historians, critics, curators, and art administrators, as well as artists themselves. Includes 19 essays in four sections: tradition, site, audience, and critical frameworks. Covers important topics in the field, including valorizing victims, public art in urban landscapes and on university campuses, the role of digital technologies, jury selection committees, and the intersection of public art and mass media. Contains "artist's philosophy" essays, which address larger questions about an artist's body of work and the field of public art, by Julian Bonder, eteam (Hajoe Moderegger and Franziska Lamprecht), John Craig Freeman, Antony Gormley, Suzanne Lacy, Caleb Neelon, Tatzu Nishi, Greg Sholette, and Alan Sonfist.

This book brings together leading scholars and practitioners to take stock of the frictions generated by a tumultuous time in the Australian art field and to probe what the crises might mean for the future of the arts in Australia. Specific topics include national and international art markets; art practices in their broader social and political contexts; social relations and institutions and their role in contemporary Australian art; the policy regimes and funding programmes of Australian governments; and national and international art markets. In addition,

the collection will pay detailed attention to the field of indigenous art and the work of Indigenous artists. This book will be of interest to scholars in contemporary art, art history, cultural studies, and Indigenous peoples.

Volume 19 of the Australian Dictionary of Biography (ADB) contains concise biographies of individuals who died between 1991 and 1995. The first of two volumes for the 1990s, it presents a colourful montage of late twentieth-century Australian life, containing the biographies of significant and representative Australians. The volume is still in the shadow of World War II with servicemen and women who enlisted young appearing, but these influences are dimming and there are now increasing numbers of non-white, non-male, non-privileged and non-straight subjects. The 680 individuals recorded in volume 19 of the ADB include Wiradjuri midwife and Ngunnawal Elder Violet Bulger; Aboriginal rights activist, poet, playwright and artist Kevin Gilbert; and Torres Strait Islander community leader and land rights campaigner Eddie Mabo. HIV/AIDS child activists Tony Lovegrove and Eve Van Grafhorst have entries, as does conductor Stuart Challender, 'the first Australian celebrity to go public' about his HIV/AIDS condition in 1991. The arts are, as always, well-represented, including writers Frank Hardy, Mary Durack and Nene Gare, actors Frank Thring and Leonard Teale and arts patron Ian Potter. We are beginning to see the effects of the steep rise in postwar immigration flow through to the ADB. Artist Joseph Stanislaw Ostoja-Kotkowski was born in Poland. Pilar Moreno de Otaegui, co-founded the Spanish Club of Sydney. Chinese restaurateur and community leader Ming Poon (Dick) Low migrated to Victoria in 1953. Often we have a dearth of information about the domestic lives of our subjects; politician Olive Zakharov, however, bravely disclosed at the Victorian launch of the federal government's campaign to Stop Violence Against Women in 1993 that she was a survivor of domestic violence in her second marriage. Take a dip into the many fascinating lives of the Australian Dictionary of Biography.

From the Big Ant to the Giant Worm, Australia has Big Things across the country in every state and territory. Some are magnificent, some amusing and others just plain kitsch, but each recognises the contribution of local industry, fauna or characters to the Australian psyche. Big Things is a tribute to those who have dreamed up, built, visited or simply love Australia's oversized road attractions. *Writing the Australian Beach* is the first book in fifteen years to explore creative and cultural representations of this iconic landscape, and how writers and scholars have attempted to understand and depict it. Although the content chiefly focuses on Australia, the beach as both a location and idea resonates deeply with readers around the world. This edited collection includes three sections. *Forms of Beach Writing* examines the history of beach writing in Australia and in a number of forms: screenwriting, social media writing, and food writing. In turn, *Multiplicities of Australian Beach Writing* examines how forms of writing—poetry, travel writing, horror film, and memoir—engage with some specific beaches in Australia. And, finally, *Reading the Beach as a Text* considers how the beach

itself functions in cultural narratives: how we walk the beach; the revealing story of beach soccer; and the design and use of ocean baths. Given its scope, the collection offers a unique resource for scholars of Australian culture and creative writing, and for all those interested in Australian beaches.

This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the nation. Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement, its vexed relationship with money, and its mediation of the politics of identity and recognition, this study illuminates the mutability of Aboriginal art's meanings in different settings. It reveals that this mutability is a consequence of the fact that a range of governmental, activist and civil society projects have appropriated the art's vitality and metonymic power in national public culture, and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement. Throughout these examinations, Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art movement and which manifest the ethical conundrums that underpin the settler state condition.

Vol. for 1963 includes section Current Australian serials; a subject list.

This second edition of Historical Dictionary of Australian and New Zealand Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on leading films as well as many directors, writers, actors and producers.

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.

Authors Lisanne Gibson and Joanna Besley have selected over 200 of Queensland's diverse public cultural objects and placed them, for the first time, along the same continuum. Some old, some new. Some familiar, some forgotten. Some lost forever. These signposts on a cultural landscape provide a unique guide to Queensland's stories and histories. Monumental Queensland encourages us—whoever and wherever we are—to look more closely at the things around us and how they articulate our identity. It also asks us to consider why these objects continue to matter, and shows what can happen if they're not acknowledged.

exhibition catalogue for '13 Rooms', the 27th Kaldor Public Art Project in Australia, curated by Hans Ulrich Obrist and Klaus Biesenbach. Artists include: Marina Abramovi? Allora and Calzadilla John Baldessari Simon Fujiwara Damien Hirst Joan Jonas Xavier Le Roy Laura Lima Roman Ondák Tino Sehgal Santiago Sierra Xu Zhen Clark Beaumont

This handbook explores a diverse range of artistic and cultural responses to modern conflict, from Mons in the First World War to Kabul in the twenty-first century. With over thirty chapters from an international range of contributors, ranging from the UK to the US and Australia, and working across history, art, literature, and media, it offers a significant interdisciplinary contribution to the study of modern war, and our artistic and cultural responses to it. The handbook is divided into three parts. The first part explores how communities and individuals responded to loss and grief by using art and culture to assimilate the experience as an act of survival and resilience. The second part explores how conflict exerts a powerful influence on the expression and formation of both individual, group, racial, cultural and national identities and the role played by art, literature, and education in this process. The third part moves beyond the actual experience of conflict and its connection with issues of identity to explore how individuals and society have made use of art and culture to commemorate the war. In this way, it offers a unique breadth of vision and perspective, to explore how conflicts have been both represented and remembered since the early twentieth century.

Creating a successful sculpture requires an imaginative concept and a sound design that utilize the potential and avoid the limitations of the material and the process used in making it. Prior to a few decades ago, most sculptors were restricted to carving stone and wood or casting plaster, ceramics and bronze for their creations. Contemporary sculptors, however, are no longer bound by the limitations of these traditional materials and processes, and can now create works in sizes, forms and textures that could not have been achieved previously. Many modern sculptures are now made from materials ranging from steel and aluminum to plastics and composites using processes ranging from welding and adhesive bonding to molding and 3D printing. To fully utilize the full potential of such new materials, the sculptor needs to understand their points of strength, their limitations, and the most effective way of shaping them to achieve a given design. Although this book is written by a materials engineer, the subject matter is presented from the point of view of the sculptor with emphasis on the strengths and weaknesses of different materials, their resistance to weather conditions, natural color and possible surface textures, possible methods of shaping and joining, tools and equipment needed, and safety measures to take. Whenever possible, case studies are used to illustrate the sequence of processes and the cost elements involved in shaping a given material to create an actual work of sculpture.

HORIZON: GREG JOHNS, SCULPTURES 1970-2002 traces the ideas and career of the Adelaide-based artist from his first commission in the late 1970s through to participation in recent exhibitions in New York and Bahrain. The story is told by noted Adelaide writer and art critic, John Neylon of the Art Gallery of South Australia. His text examines all aspects of the artist's development as a creator of large-scale public sculptures and explains the philosophy that has

shaped the work. The reader is led through a rich array of ideas and images relating to the use of sculptural form as a language in which the works serve as metaphors for the human psyche and the natural/cosmic systems that define our world. A number of key sculptures are examined in detail - as are issues surrounding public art and its reception within the community. The processes of commissioning, creating and installing the sculptures are described along with intimate glimpses into the creation of each work as it proceeds from the artist's studio, to the engineering works where it is fabricated, and then on to its intended site.

This volume provides a comprehensive catalogue of all the historic sculptures and public monuments in Staffordshire and the Black Country, together with information on the sculptor, historical and artistic significance, commissioning agent and date of installation of each work.

A philosophical analysis informed by history, this work examines the reasons for the highly destructive behavior of the Red Guards in the early part of China's Cultural Revolution. By probing the political, educational, and psychological factors influencing the Red Guards, Jing Lin sheds light on how teenagers and young adults were able to justify violence in the name of class struggle and human rights. She concludes that non-critical, categorical thought, buttressed by the political and educational systems, was pivotal. Jing Lin introduces the work with a discussion of democratic and non-democratic thought, and of the Red Guards' views about class struggle, authority and justice. She then examines the theory behind Mao's totalitarian rule. Chapter Three is devoted to schools, and their decisive role in developing the Red Guards. The psychology of the Red Guards follows: Lin details how concepts of the proletariat, class enemies, and intellectuals nurtured habits of aggression and obedience. In concluding, Lin suggests how to foster critical and democratic thinking in Chinese education.

Public Sculpture in Australia Craftsman House (AU)

A Companion to Australian Art 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.

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.

For first year students in tertiary leisure studies programs, both Leisure Studies and Social Science. Australian Leisure 4e provides an introduction to and analysis of a broadly defined concept of leisure. It integrates Australian and international knowledge so that the book is an Australian interpretation, based largely on local sources, but which engages with relevant international research and theory. This edition has been extensively reviewed and updated and includes new chapters on social networks, global cultures and events. Leisure is not just sport, or the arts, or outdoor recreation, it is all these things and more, including tourism, gambling, hobbies, television watching, entertainment, play and doing nothing in particular. The purpose of the text is to illuminate leisure and its place in past, present and future Australian society. The text is designed to lead students into the subject and provide pointers to more detailed study, through discussion questions and guides to further reading.

A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works, movements, approaches, influences, and legacies of Modern Art. Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices, as well as the complexities of key artists such as Cezanne and Picasso, and those who straddled the modern and contemporary Looks at the historical reception of Modern Art, in addition to the latest insights of art historians, curators, and critics to artists, educators, and more

This book approaches Australo-German relations from comparative and interdisciplinary perspectives. It maps new pathways into the rich landscape of the Australo-German transnational encounter, which is characterized by dense and interwoven cultural, historical and political terrains. Surveying an astonishingly wide range of sites from literary translations to film festivals, Aboriginal art to education systems, the contributions offer a uniquely expansive dossier on the migrations of people, ideas, technologies, money and culture between the two countries. The links between Australia and Germany are explored from a variety of new, interdisciplinary perspectives, and situated within key debates in literary and cultural studies, critical theory, politics, linguistics and transnational studies. The book gathers unique contributions that span the areas of migration, aboriginality, popular culture, music, media and institutional structures to create a dynamic portrait of the exchanges between these two nations over time. Australo-German relations have emerged from intersecting histories of colonialism, migration, communication, tourism and socio-cultural representation into the dramatically changed twenty-first century, where traditional channels of connection between nations in the Western hemisphere have

come undone, but new channels ensure cross-fertilization between newly constituted borders.

Canberra's dual status as national capital and local city dramatically affected the rise of a unique contemporary arts scene. This complex story, informed by rich archival material and interviews, details the triumph of local arts practice and community over the insistent cultural nation-building of Australia's capital. It exposes local arts as a vital force in Canberra's development and uncovers the influence of women in the growth of its visual arts culture. A broad illumination of the city-wide development of arts and culture from the 1920s to 2001 is combined with the story of Bitumen River Gallery and its successor Canberra Contemporary Art Space from 1978 to 2001. This history traces the growth of the arts from a community-led endeavour, through a period of responses to social and cultural needs, and ultimately to a humanising local practice that transcended national and international boundaries.

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 book is an introduction and guide to the film of Australia and New Zealand. With entries on many exceptional producers, directors, writers and actors, as well as the films indicated above and many others, this reference also presents the early pioneers, the film companies and government bodies, and much more in its hundreds of cross-referenced dictionary entries.

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