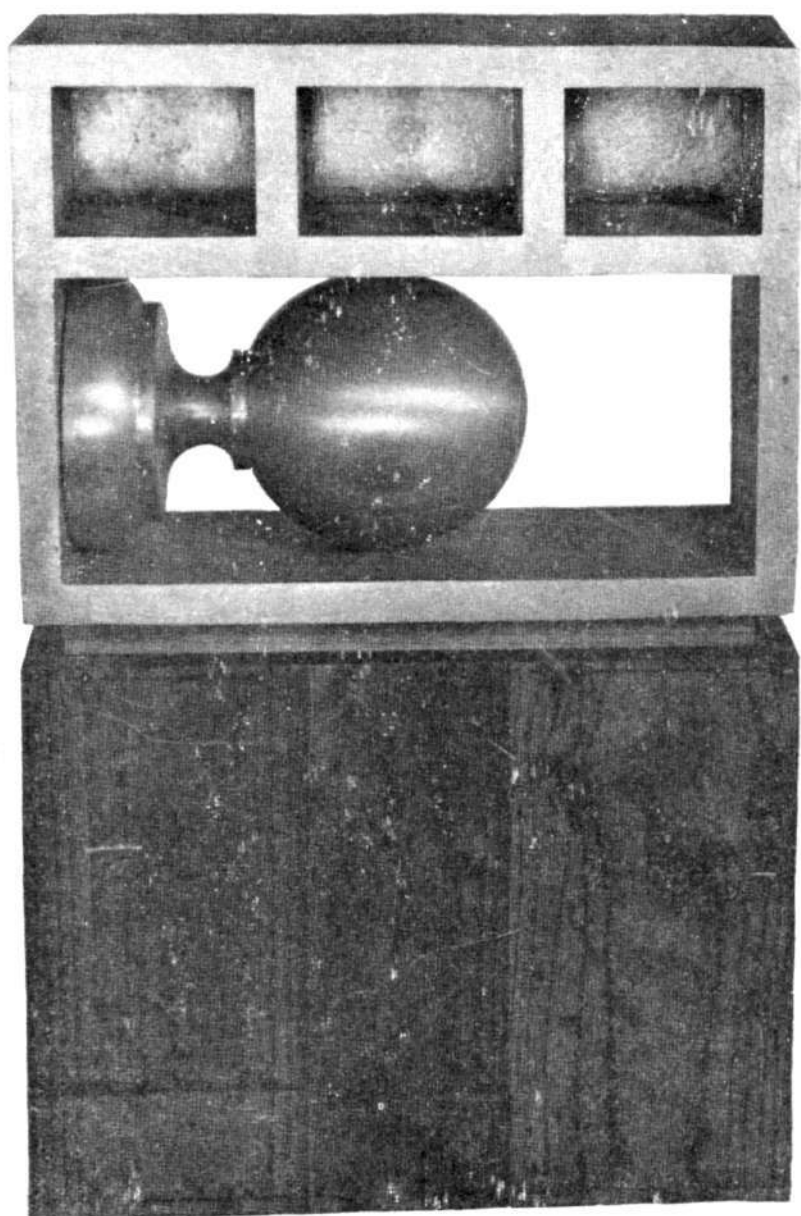


AUCKLAND CITY ART GALLERY FESTIVAL EXHIBITION 1966

# Recent New Zealand Sculpture



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## Recent New Zealand Sculpture

It is not easy for the inexperienced to comprehend a group exhibition of modern sculpture.

He is confronted by a complexity of objects — organic and geometric, humanized and abstracted, idealized and dissected.

Where can he begin to understand?

It would appear that the first step is to look at the materials — stone, wood, bronze, aluminium, plastic, cement, etc.

We are all inextricably bound by and associated with materials. All objects, ourselves included, are of the earth.

Look then and examine the material qualities of these objects. Notice how the materials have been handled by the sculptors.

One can see that some have been melted and cast, some beaten, others chiselled, filed and polished, others cut, fitted together and assembled. The objects themselves bear the marks of their making and we can imply the tools and processes used to make them.

This in itself can be a source of pleasure. In different ways, we are all makers. We can therefore vicariously participate in the making processes that have engaged the sculptors.

This leads to a second step.

Every material has its own characteristics — hence its own aesthetic properties and values.

Our response to wood is not the same as our response to cement. This is a visual and tactile sensation we learn from infancy.

The intrinsic character of the material itself should be respected. We cannot, or rather should not, impose upon material those functions which are not proper to its substance. This is a basic and universal tenet of good sculpture.

Now we begin to see that the shape and form of a piece of sculpture is very much determined by its material.

It is in this area that much experimental work is being done. The advent of synthetic materials is demanding of the sculptor a new understanding and new techniques.

However, now that we are looking at shape and form, the vast world of emotional, associational and intellectual experiences begins to operate.

Form is a means of expression. All the arts strive to attain effectiveness of form.

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Form is a means of expression. All the arts strive to attain effectiveness of form.

Form is a product of man's creative ingenuity. Whilst as stated, the material itself has a fundamental bearing on the physical aspect of the form, the meaning of the form is determined by the artist.

It is just here that the artist struggles to communicate — to make the intention of the form clear to the observer.

To make and construct his form in such a way that it affects the spectator. That the sculptured form arouses a response in the mind of the person looking at the work. The form may not be fully apprehended at first but it should excite attention as a preliminary for further comprehension.

Today we are witnessing another struggle in the long history of the plastic arts.

With the reforming of world societies; with new concepts of space-time slowly taking hold of the imagination of mankind; sculpture may once again become the great vehicle whereby these ideas are embodied — made concrete and comprehensible for all to see.

G.C.D. May 1966

*Appreciation is expressed for the interest and work of members of the New Zealand Society of Sculptors and Associates, in making this exhibition possible*

*Sizes are given in inches*

#### TANYA ASHKEN

Born England 1939. Studied Central School of Art and Crafts, London 1958-61. Works in Wellington.

1 SEA BIRD  
rewa rewa h.13½ 1965

2 TWO STANDING FORMS  
bronze h.9 1962

3 ROLLING BIRD  
marble h.8½ 1963

#### PAUL BEADLE

Born Hungerford, England 1917. Studied Cambridge Art School, Central School of Arts and Crafts, London, studio of Alfred Southwick R.B.S., London 1935-1940. Works in Auckland.

4 ANDOR MESZAROS, SCULPTOR AND MEDALLIST  
bronze medallion dia. 7 1960

5 REACH FOR THE STARS  
bronze medallion dia. 4 1962

6 SEATED FIGURE  
bronze h.5 1964

7 WHIRLPOOL  
bronze medallion dia. 4 1965

**8 SEVEN CHESS PIECES**

bronze: King h.4½; Bishop h.5½; Castle h.4½; Knight h.5;  
Pawn-Pikeman h.2¾; Pawn-Bugler h.2½; Pawn-Crusader h.3½

**ARNOLD WILSON**

Born Ruatoki, Bay of Plenty 1928. Studied Elam School of Fine Arts 1949-54. Works in Auckland.

**9 GOSSIPS**

wood h.60 1966

**10 GROWTH FORMS**

wood h.72 1966

**11 TUMATAUENGA**

wood h.60 1966

**12 RHYTHMIC FORMS (KOWHAI-WHAI)**

wood h.36 1966

**PAUL DIBBLE**

Born Thames 1943. Studied Elam School of Fine Arts 1961-65. Works in Auckland.

**13 STILL LIFE**

aluminium h.35½ 1965

**ALISON DUFF**

Born Invercargill 1914. Studied Christchurch and Sydney 1932-38. Works in Auckland.

**14 TWO PEOPLE IN A BUS**

ciment fondu h.46 1960

**15 PORTRAIT OF MY FATHER**

cement h.20 1964

**16 ANIMA**

ciment fondu h.60 1965

**17 PORTRAIT OF MY MOTHER**

bronze h.11 1965

**18 TUI**

brass h.44 1966

**19 TUI NUI**

steel h.51 1966

**E. KINDLEYSIDES**

Born Mangere 1944. Studied Elam School of Fine Arts 1962-66. Works in Auckland.

**20 ANTI ANTHROPOS**

bronze h.15 1966

**MOLLY MACALISTER**

Born Invercargill 1920. Studied Canterbury College School of Art 1936-39. Works in Auckland.

**21 MAN IN CLOAK**

ciment fondu h.21 1964

**22 POLYCHROME FIGURE**

plaster h.29 1965-66

### TERRY POWELL

Born England 1944. Studied Elam School of Fine Arts 1961-65.  
Works in Auckland.

23  $\frac{1}{2}$  FOR 6d  
aluminium and wood h.18 1965

24 1 FOR 3/6  
aluminium and wood h.24 $\frac{1}{2}$  1965 [cover]

### LYNDON SMITH

Born Australia 1927. Studied Elam School of Fine Arts 1953-57.  
Works in Auckland.

25 WOMAN WITH GUITAR  
bronze h.19 1965

26 SEATED FIGURE  
bronze h.9 $\frac{1}{2}$  1965

27 STANDING FIGURES  
bronze h.9 1965

### WARREN VISCOE

Born Auckland 1935. Studied Ontario College of Art, Elam  
School of Fine Arts 1963-65. Works in Auckland.

28 NINE PREGNANT MOONS  
kauri h.23 $\frac{1}{2}$  1965

### BERNARD WOODCOCK

Born Bay of Islands 1945. Studied Elam School of Fine Arts  
1962-65. Works in Auckland.

29 MASK I  
bronze h.10 1965

30 MASK II  
bronze h.13 1965