



SS90

SCULPTURE
SYMPOSIUM 1990

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GOMBOC GALLERY SCULPTURE PARK

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ALAN CLARK
PETER DAILEY
STUART ELLIOTT
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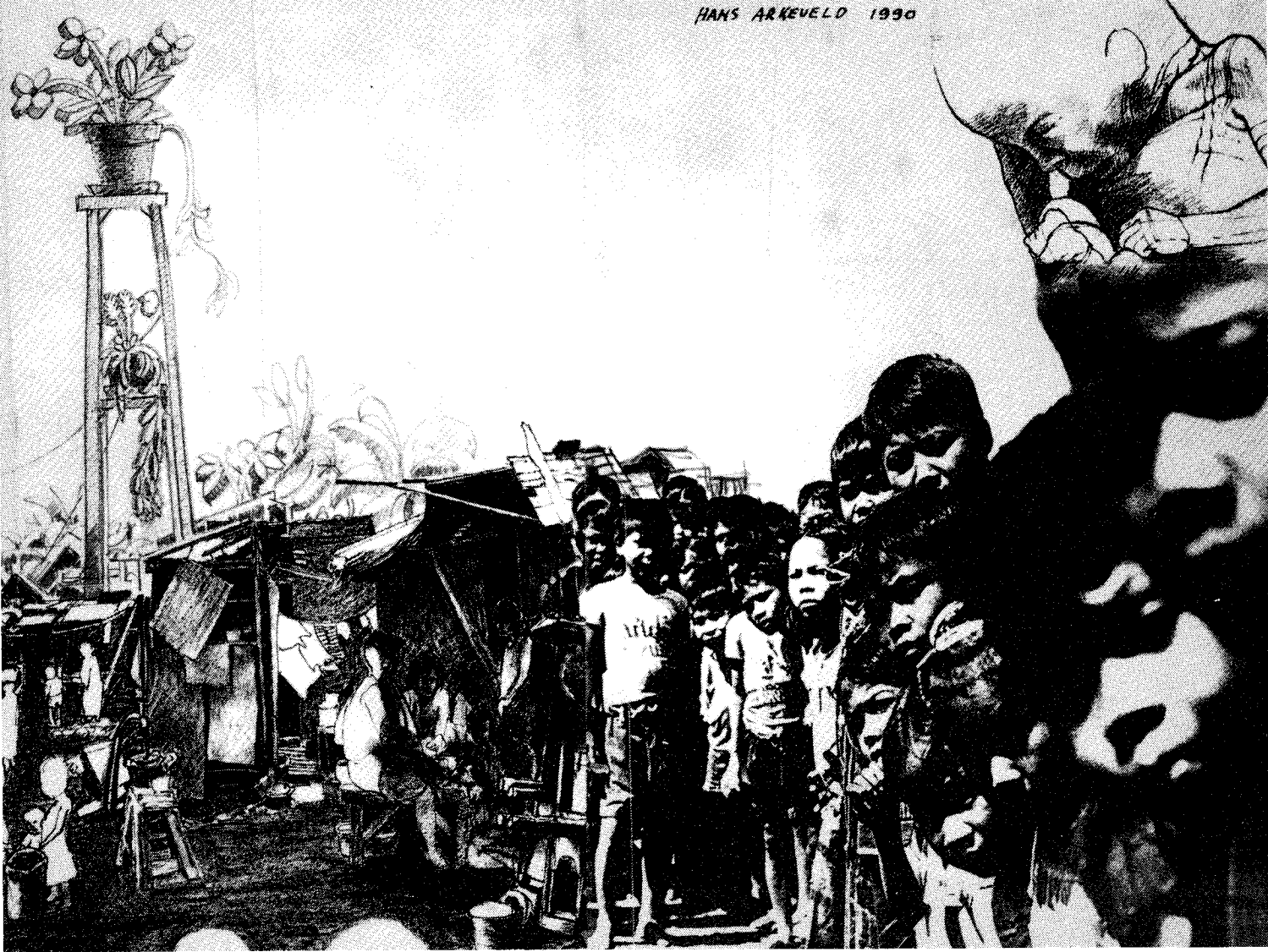
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FOREWORD

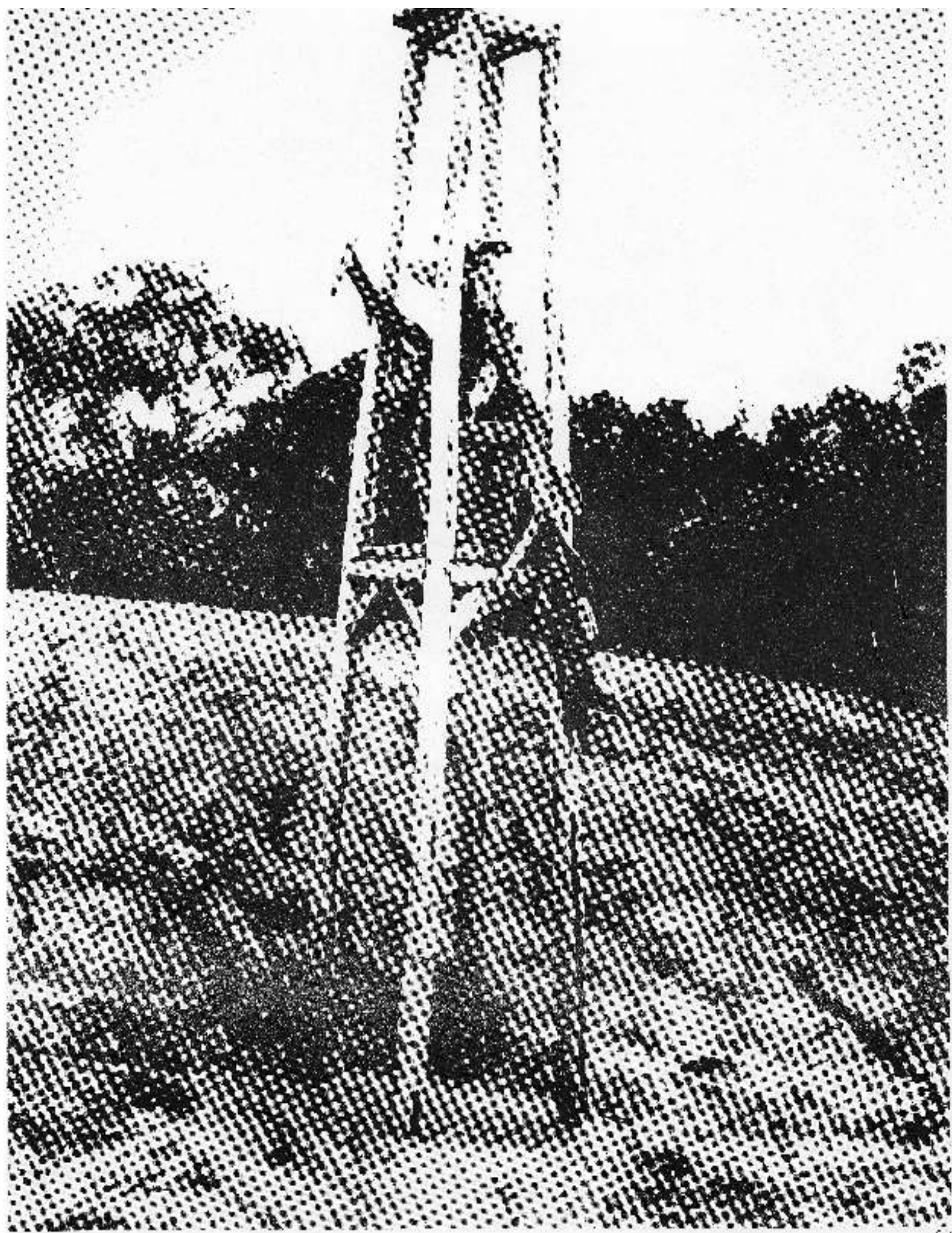
This inaugural Sculpture Symposium SS90 was generated by the Artists, with the aim to work in a common place for a common time to make Sculpture. The place, 4.5 hectares of land in Middle Swan, which forms the grounds of Gomboc Gallery. The time, February, 1990, saw Sculptors working on site, building as it turned out, large scale works, each responding to the outdoor environment. All these works are situated at various locations around the site. Initially two Artists from Singapore were involved, however, due to major public commissions Ng Eng Teng and Chong Fah Cheong were unable to participate, however, both are looking forward to the next Symposium, along with others, who were invited, but due to other commitments were unable to participate. This document serves as a record of the event.



When you walk around religious countries you always see shrines by the roadside or at the end of a field etc. and they constantly change with the contribution and decay of offerings. I particularly like the roadside Buddhist shrines, because they are like living sculptures without the aesthetic preciousness or the overbearing visual and emotional weight of Australian shrines.

So within a limited time and budget and taking into account the site, weather and material I had available, as well as being partly an experimental project. I thought it best not to be profound but enjoy making an object with shrines in mind which perhaps may be a catalyst for something either serious or light in the profound future.

Hans Arkeveld





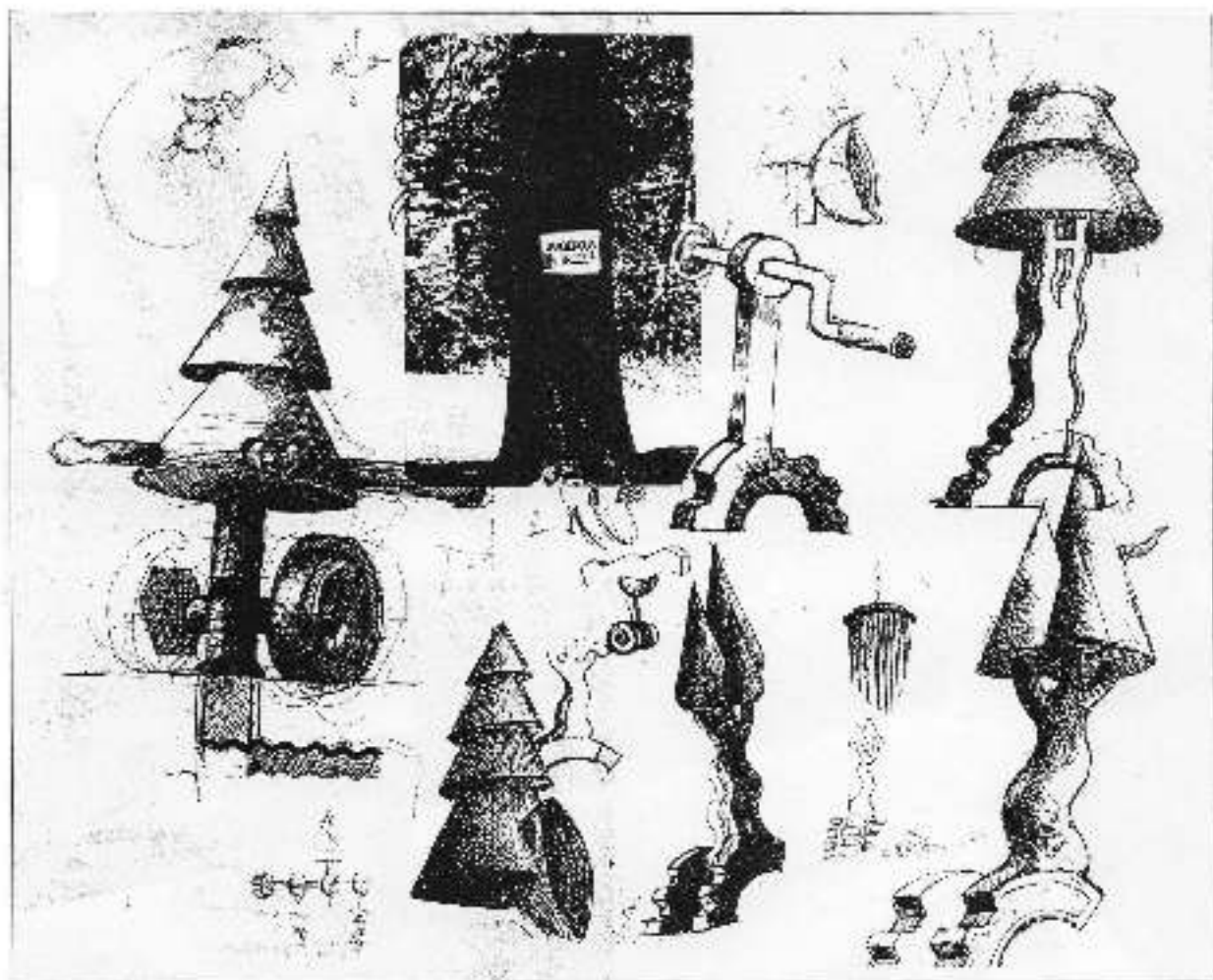
“No More Tears” was inspired by images coming out of Eastern Europe of crowds tearing down the huge heroic statues of the heroes of the revolution.

The effect of the difference in scale between the Sculpture and the people — The Icon the Iconoclasts — provided a potent image of the passage of time, the breaking of old established beliefs and an inevitable cyclic renewal of human spirit.

The fragmented human body parts are metaphors of interior processes of feeling, will, action and an understanding of our place and time.

Alan Clark



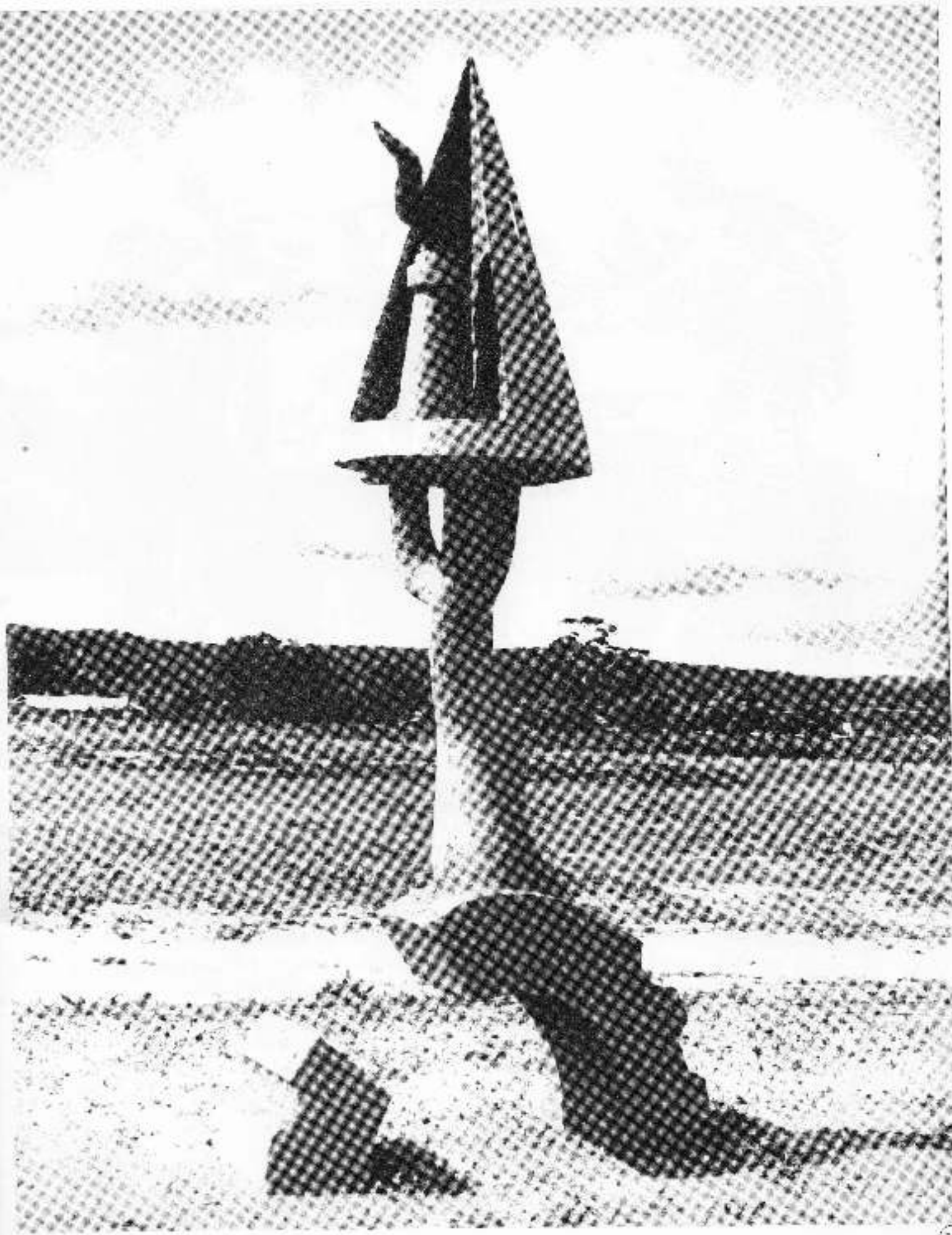


Sculpture Symposium 90 was an opportunity to work with and around other sculptors, on an unlimited scale and in an open environment.

Open Environment not only being the acres of land to choose for positioning of the finished sculpture. But also open environment being without the pressure of commercial constraints or the usual constraints placed on sculptors when doing public commission of this scale.

With this in mind I thought it appropriate to also experiment with a material I'd never used before in the construction of a piece of sculpture. That medium was cement fondu. With the limitations of such a medium unknown to me the overall form was kept to a minimum. My hope is that the learning opportunities which presented themselves to me in the early 1990 come again soon, and that other sculptors get to work in such a successful situation.

Peter Dailey



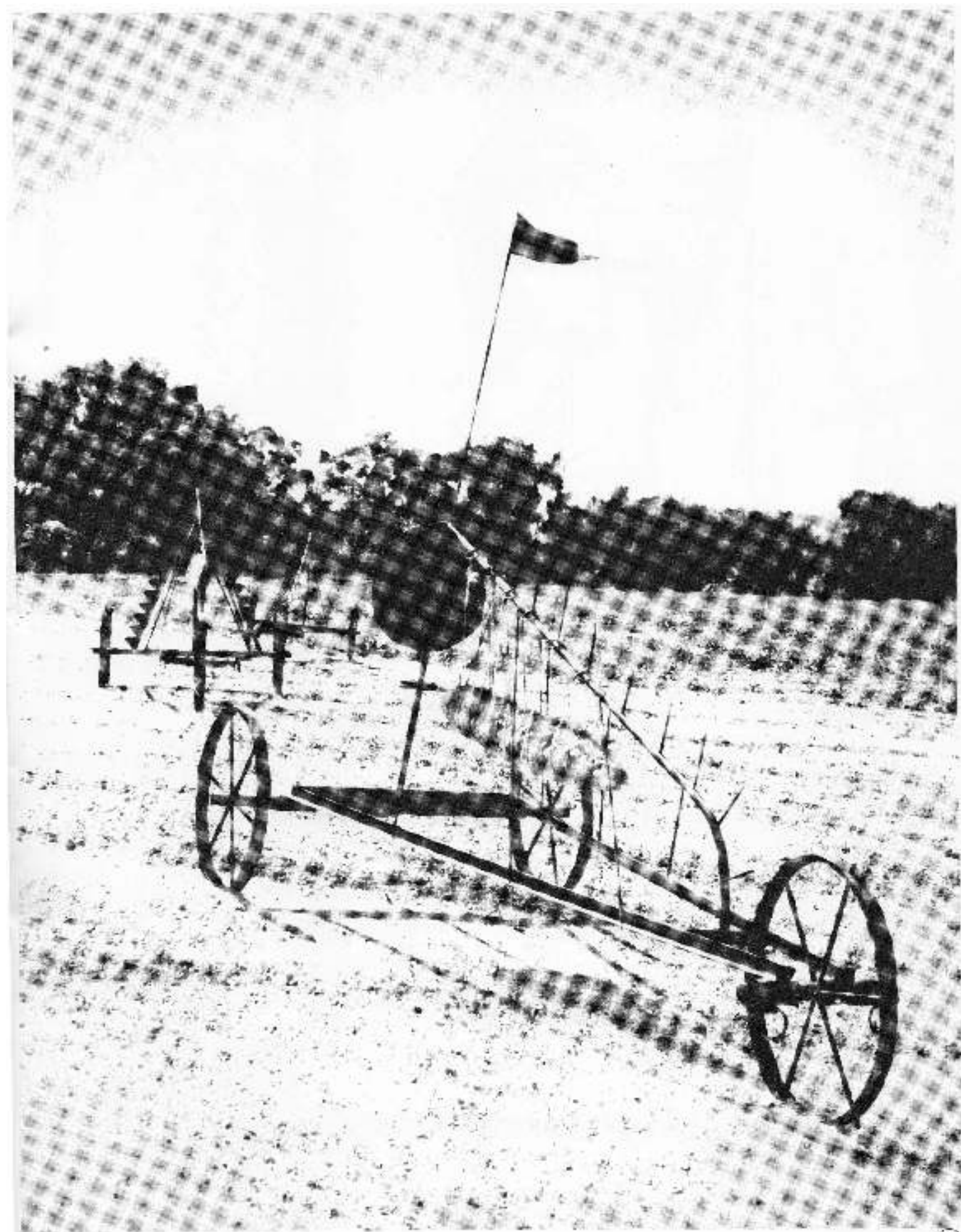


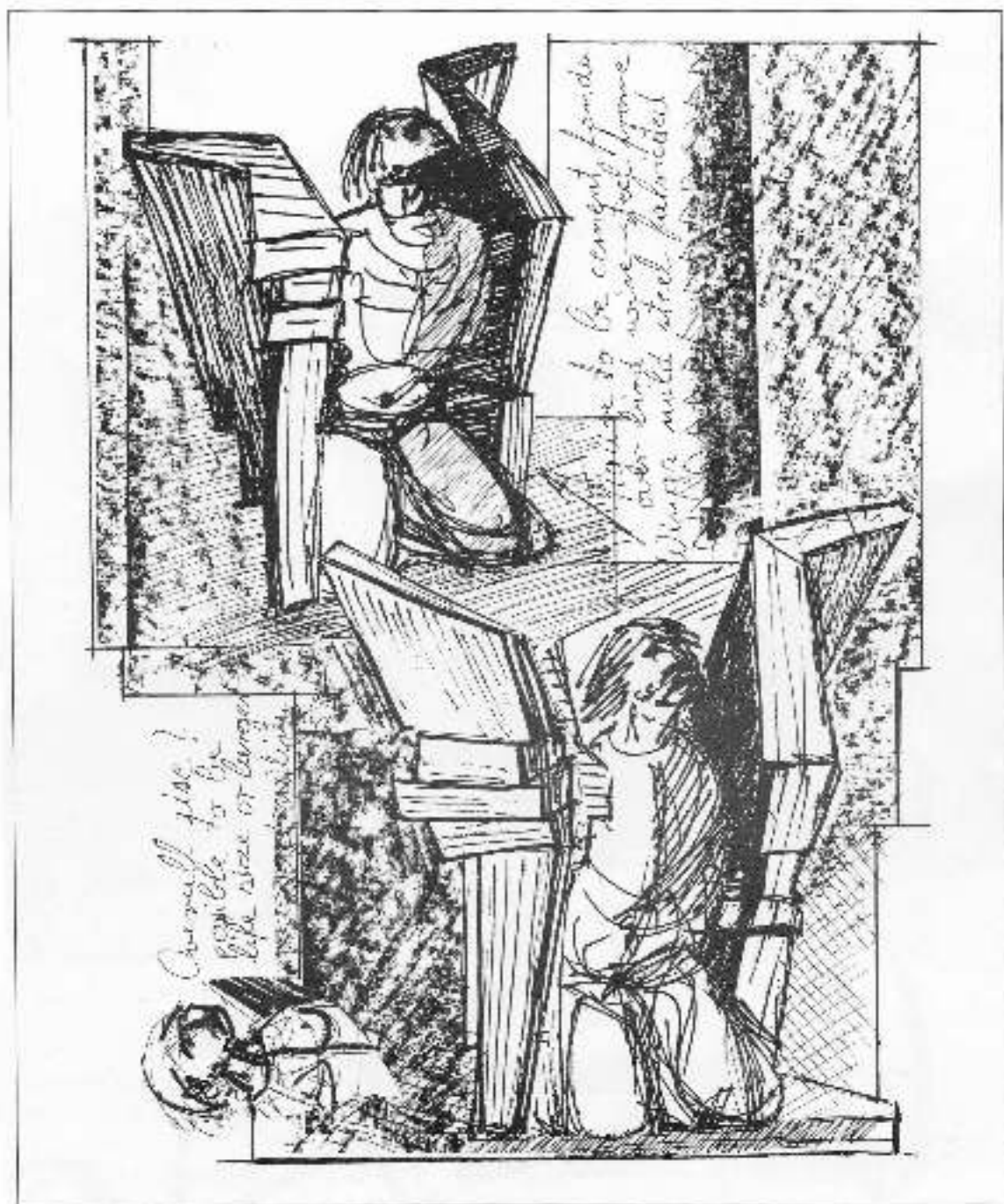
The Blind Perambulators are concerned with notions of entropy, inflexibility and pathos. The three wheeled structures are made of iron, although very tough and resilient, shaped in places in prods and dangerous spikes is ultimately precarious and quite fragile in the way it is assembled. Their pennants at first are proud and quite jaunty but soon disclose atrophication, a prosthetic erection unable to retract. The wheels, unyielding and brutal on closer inspection reveal not only a lack of bearing or even fixing, but ultimately not even the possibility of steering. They are unpowered so at best they could be towed and even then only in a straight line for a limited distance. Finally, their cargo so carefully cradled and guarded is simply a crude cloth bag full of weeds. The three machines are wired together roughly, ad hoc in almost a panicked marrialling.

The work was inspired by a painting of John Singer Sargent's. A group of WWI infantry beweaponed and steel helmeted stand in a line, their free hands clutching their neighbour's shoulder. They are blinded by gas.

They struck me as symbolic dinosaurs, isolated and marginalized by massive and fundamental change. Their predicament has never been more relevant.

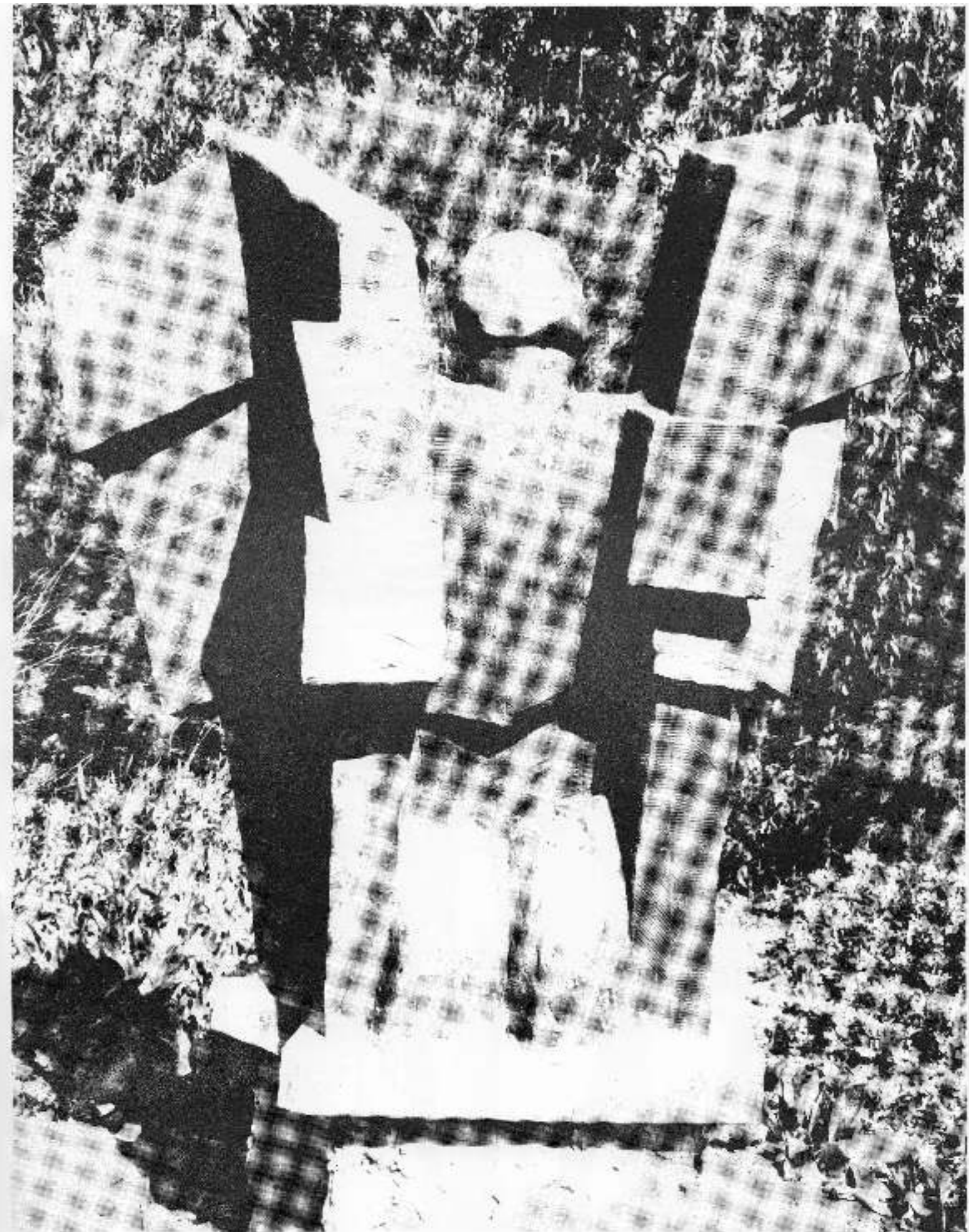
Stuart Elliott
SS90

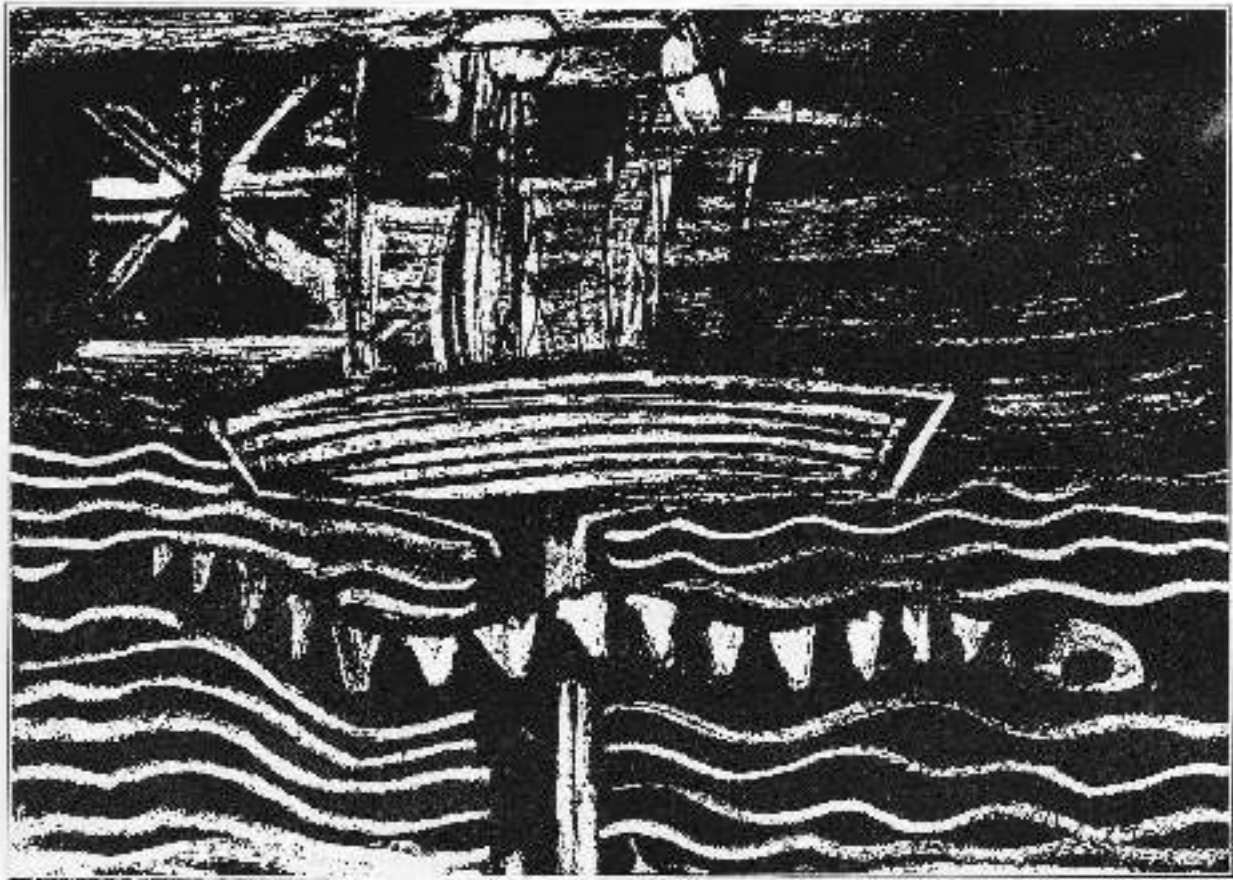




Since most of my work relates to human thoughts and emotions, I usually try to see life from a lighthearted and funny side. Although for my Symposium Sculpture on large scale, I have chosen more of a satirical piece depicting a man trying to take off on a flight of life, but the wings, whether political or environmental are just too demoralizing and suppressive, almost crushing the body, but not the will to fly.

R.M. Gomboc



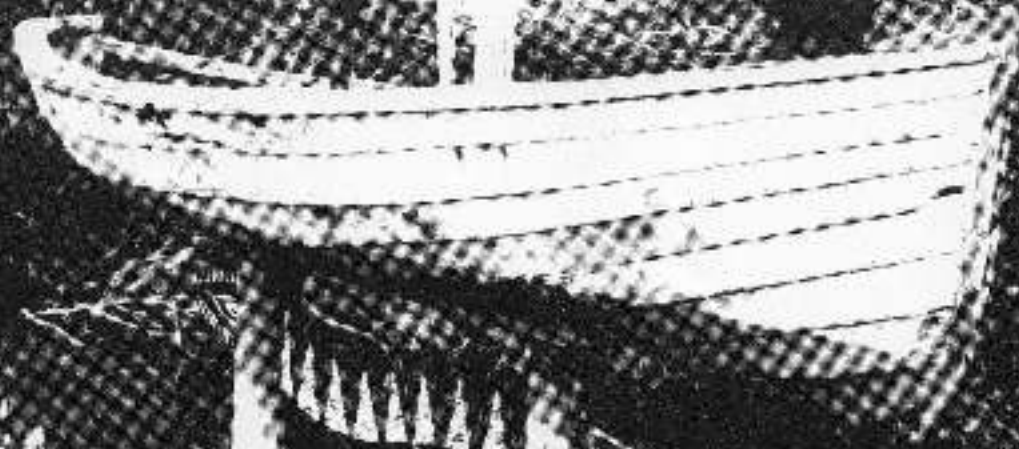


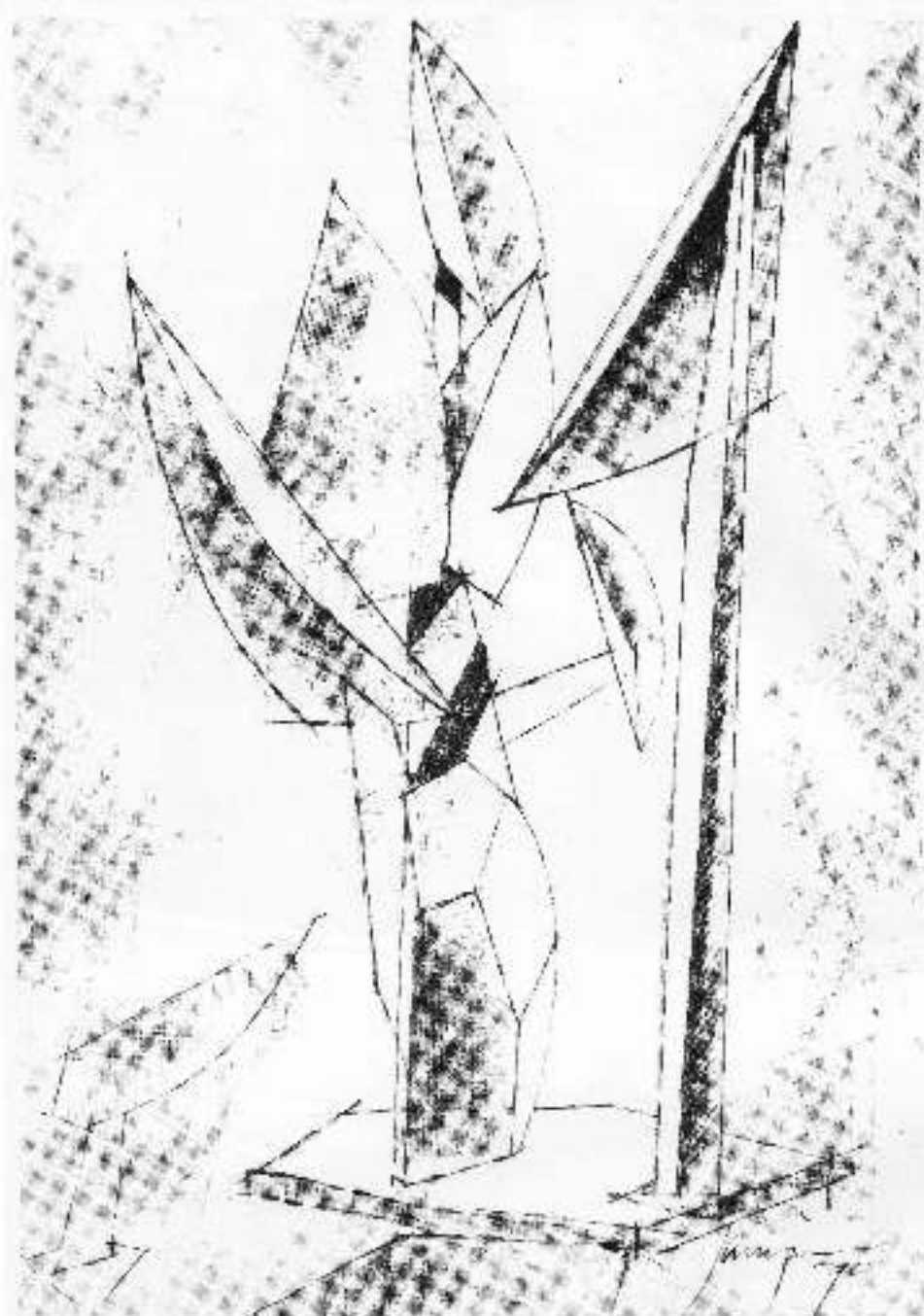
The opportunity provided by the Symposium to work on site, on a large scale has been a rewarding experience. The "river" Jane Brook, immediately attracted me as a potential site, I grew up on the River (the other end) and apart from these emotional attachments, the historical connections of the Swan Valley to our early colonial history have always interested me.

The idea of the boat, the figures, the serpentine mythology and the resultant conflicts, seemed to me an idea worth exploring in the context of being on site in the area, making a sculpture.

We should all acknowledge the enthusiasm, support and commitment of Terrie and Ron to the project and thanks for the long lunches.

Tony Jones



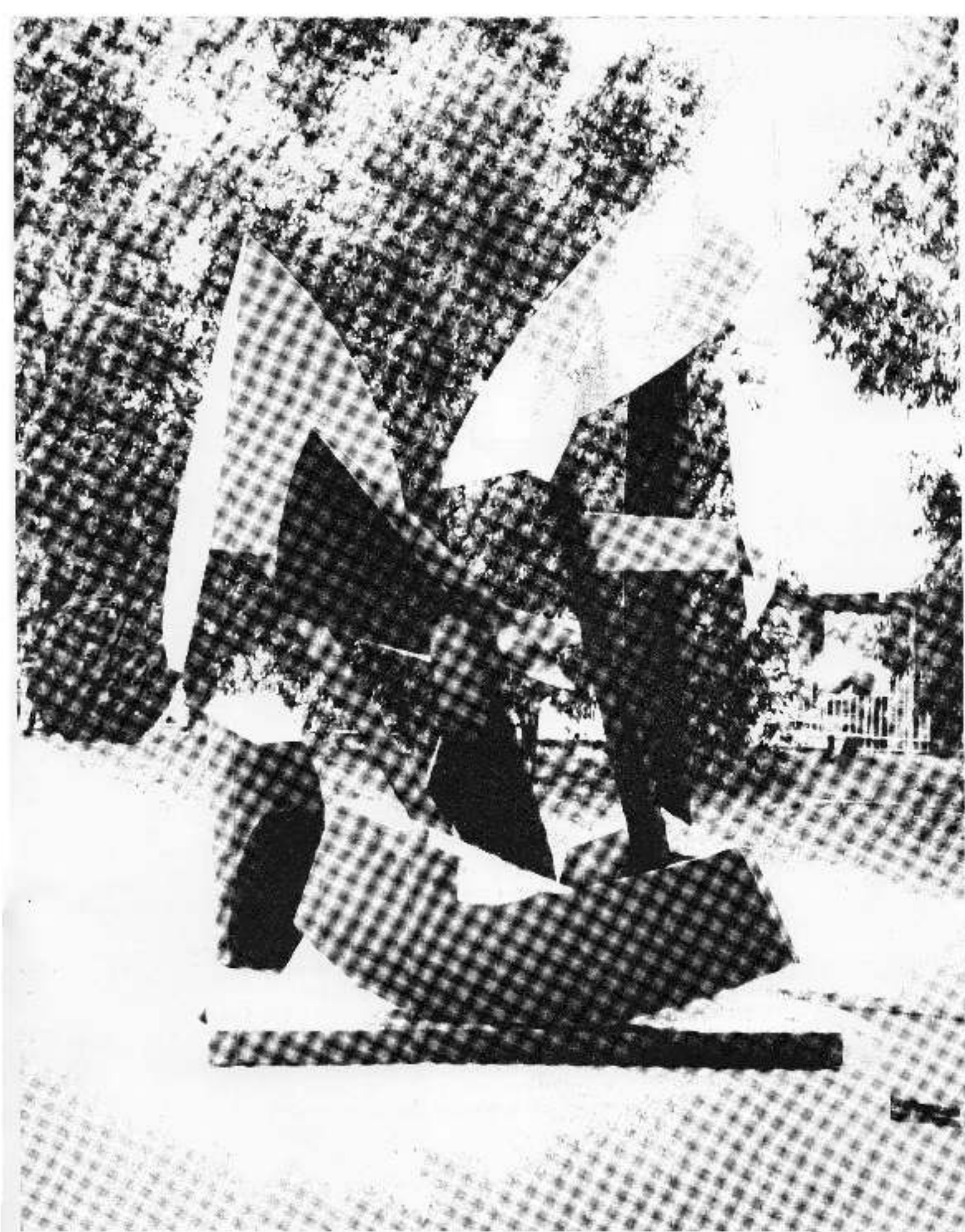


I have been involved in making pieces of sculptures since the sixties. In the early days I would make objects out of copper, such as birds about two feet high, or small beaten brass and copper figures consisting of heads on stands about six inches high. I also construct pieces out of found objects or pieces of objects. These would represent the essence of small animals, insects or mythical being, such as demons, could be visual puns or just objects I liked to look at.

In the early 1970s I made my first totally deliberate large steel plant form. "Iron Thicket" is currently owned by the Art Gallery of W.A., and has been on display at the Gomboc Gallery. This is the first of a series, based on shapes in space drawn from elements in the landscape, more specifically, shapes of shadows of eucalyptus leaves.

I make small maquettes out of copper and in conjunction with foundries make larger pieces in steel. Gomboc Foundry has assisted in making several a metre high, and two four metres high Plant Form 3 Versions 1 and 2.

Robert Juniper





Title: Earth Throne

Dimensions: 2.8m high x 1m x 1m

Materials: Brick, Cement and Oxide

During SS 90 my aim was to create a durable outdoor sculpture.

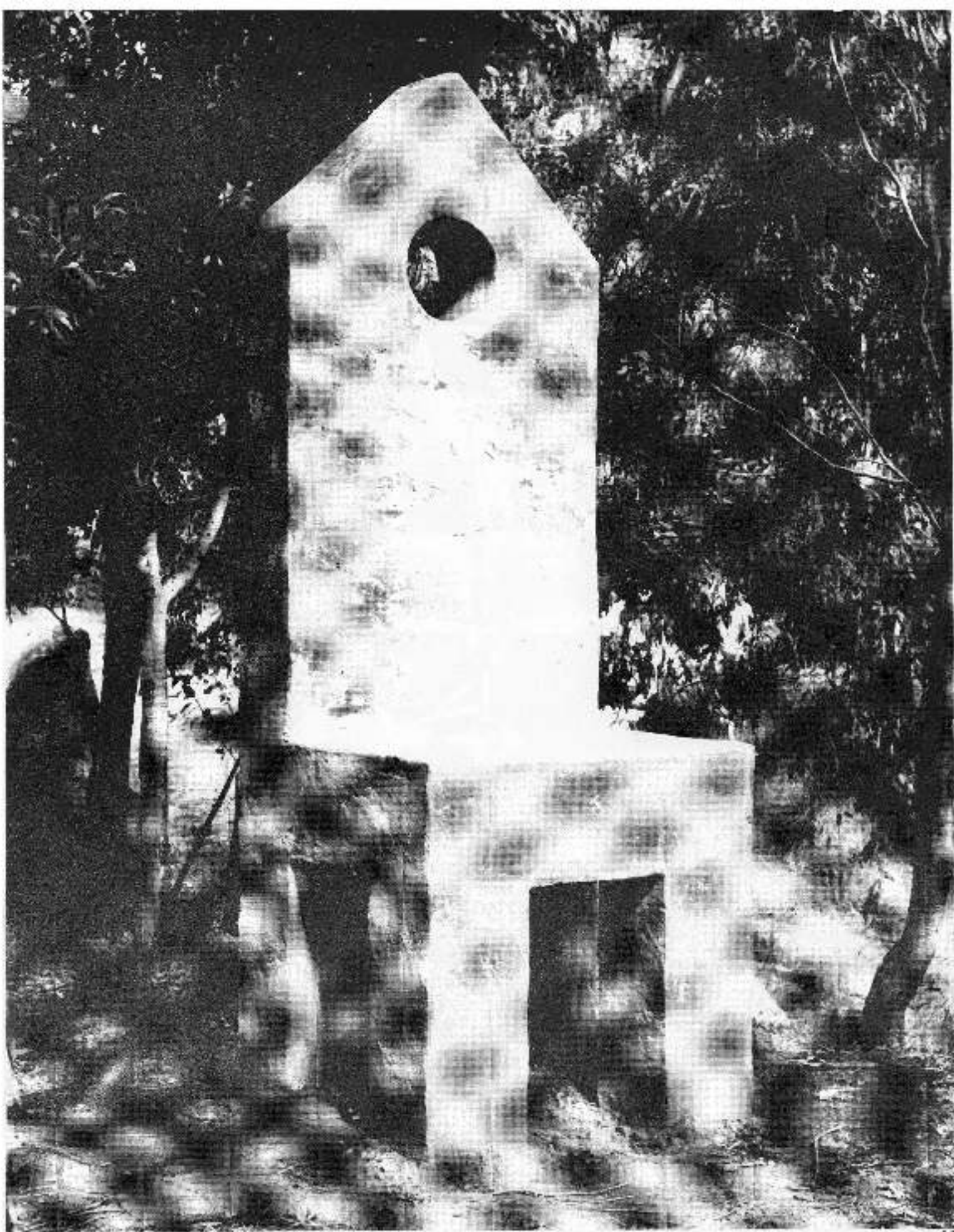
Previously my work had been destined for indoors and of a fragile nature.

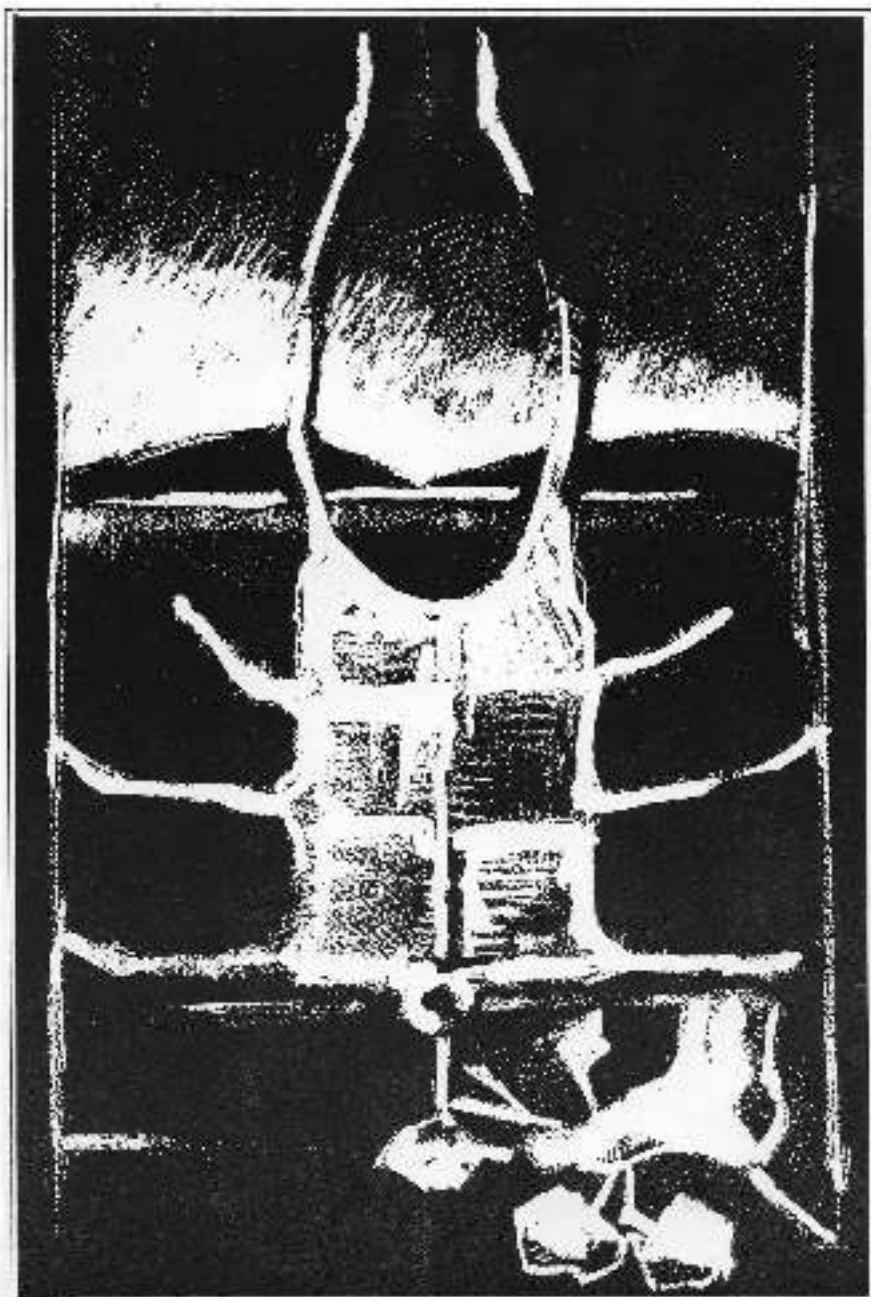
In 1987 for my first solo show, I created a series of thrones in cane and paper and although small in scale, I felt they had the potential to be monumental.

Re-using this familiar motif, I hoped to create a monumental feeling structure in an intimate environment. Hence the small group of trees was chosen in preference to the barren, exposed more dramatic site recently created at the rear of the Gallery. I wanted the piece to appear to have evolved out of the earth rather than be superimposed on it.

I feel that I have succeeded in what I set out to do, despite the temptation to be side tracked and construct an Oz Throne complete with corrugated iron roof.

Mary Knott

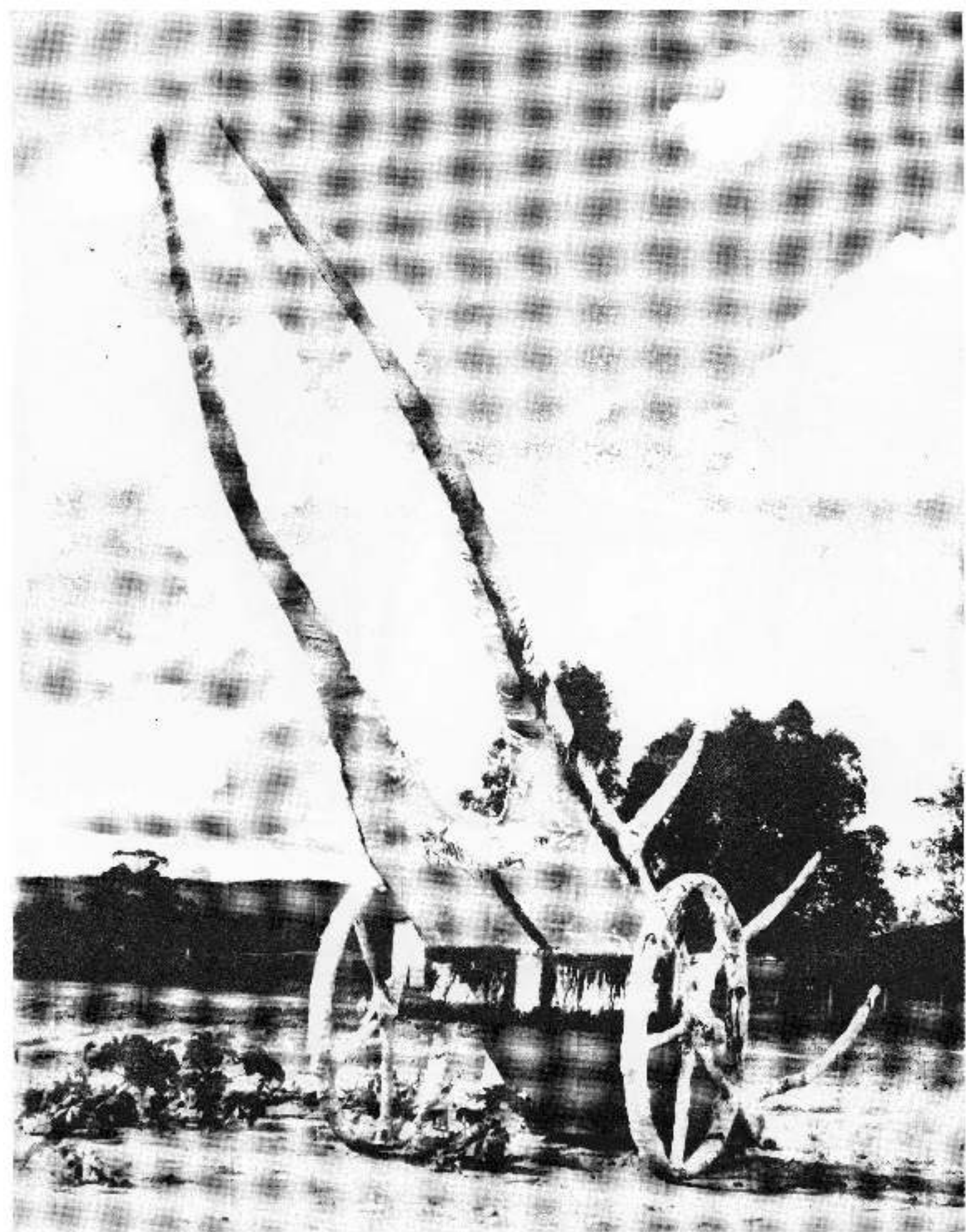


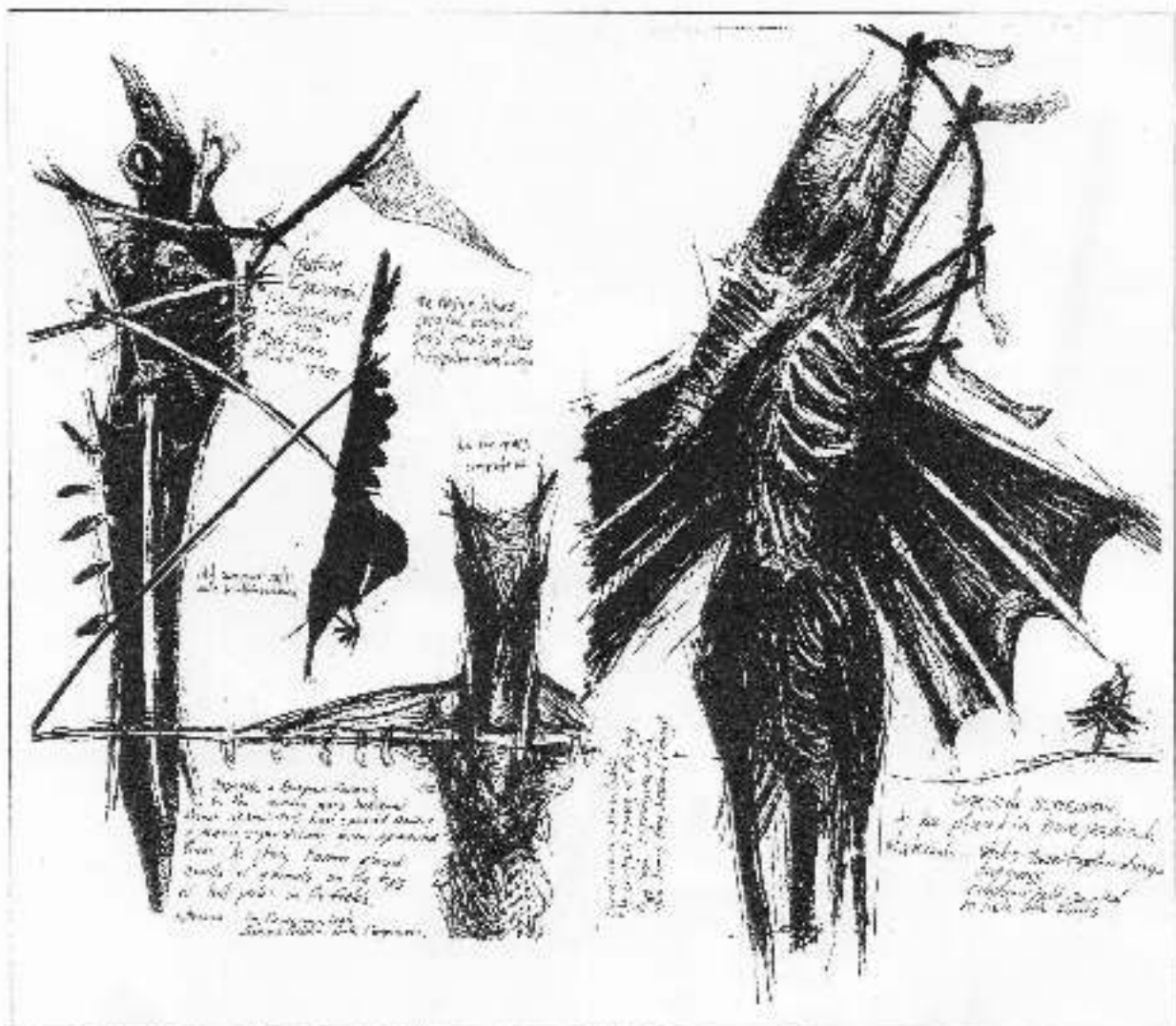


In general the desire to mark and shape our environment, for whatever reason, may be seen as an attempt, conscious or otherwise, to redefine our place in the world. Some marks acquire more significance and meaning depending on the context. Growing up in the south of Britain in a small rural community, I had many navigation beacons and markers. The church spire and town hall clock were visible and audible, from all around, trees, trenches, railway lines, all had individual character and purpose. On the side of a hill near by a giant white horse embossed in chalk, stone circles in farmers fields all joined by ancient walk trails, gave rise to great speculation. These all provided an almost genetic link with one's past.

When I think of Midland I remember the railway marshalling yard, the town hall clock, post office, abattoirs, military depot, vineyards. I wanted to make reference to these in my work for this project.

Recently, a friend responded by asking — "Will I make a white horse for the wagon next symposium?" Another friend said that it has become a small landmark in its own way.



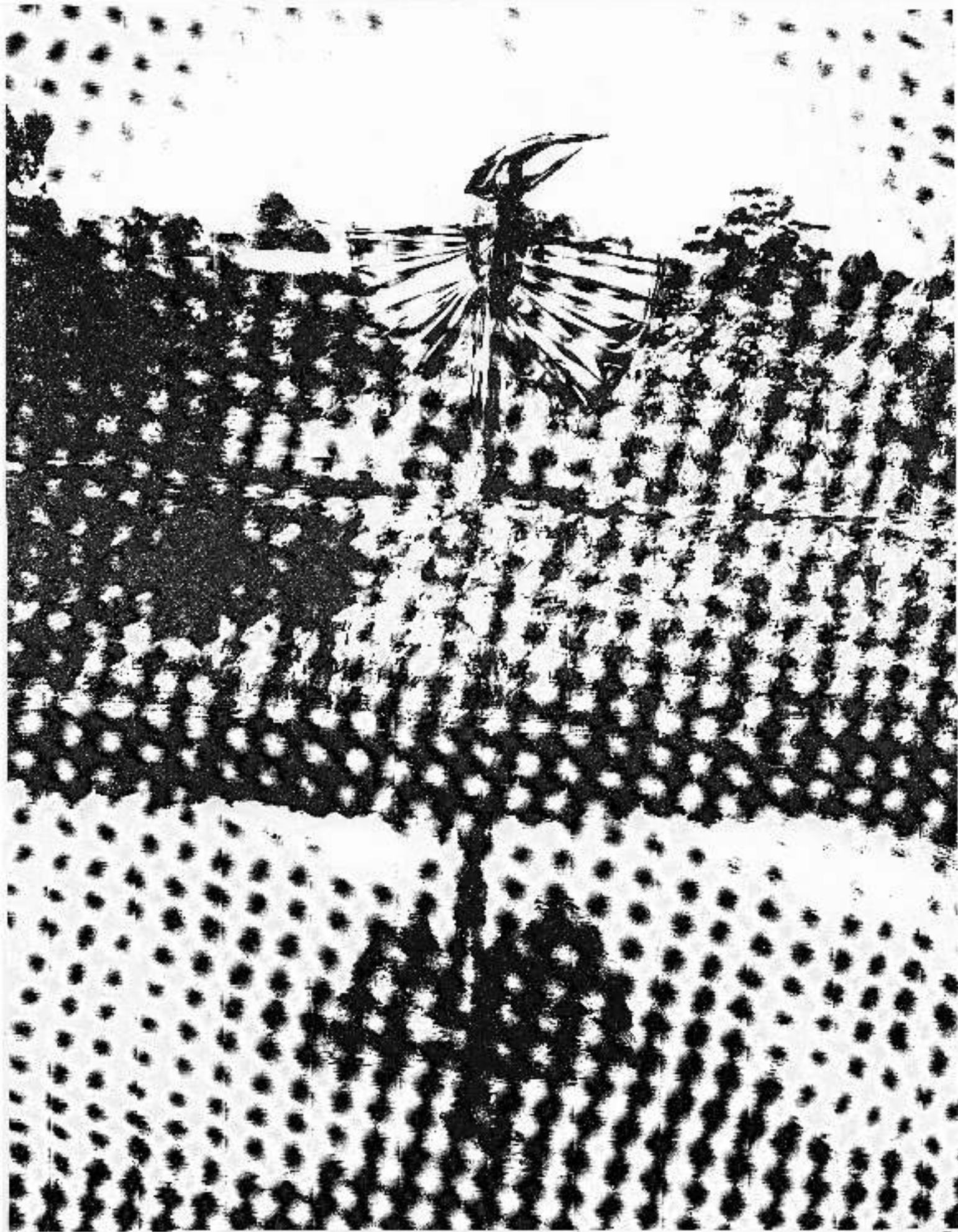


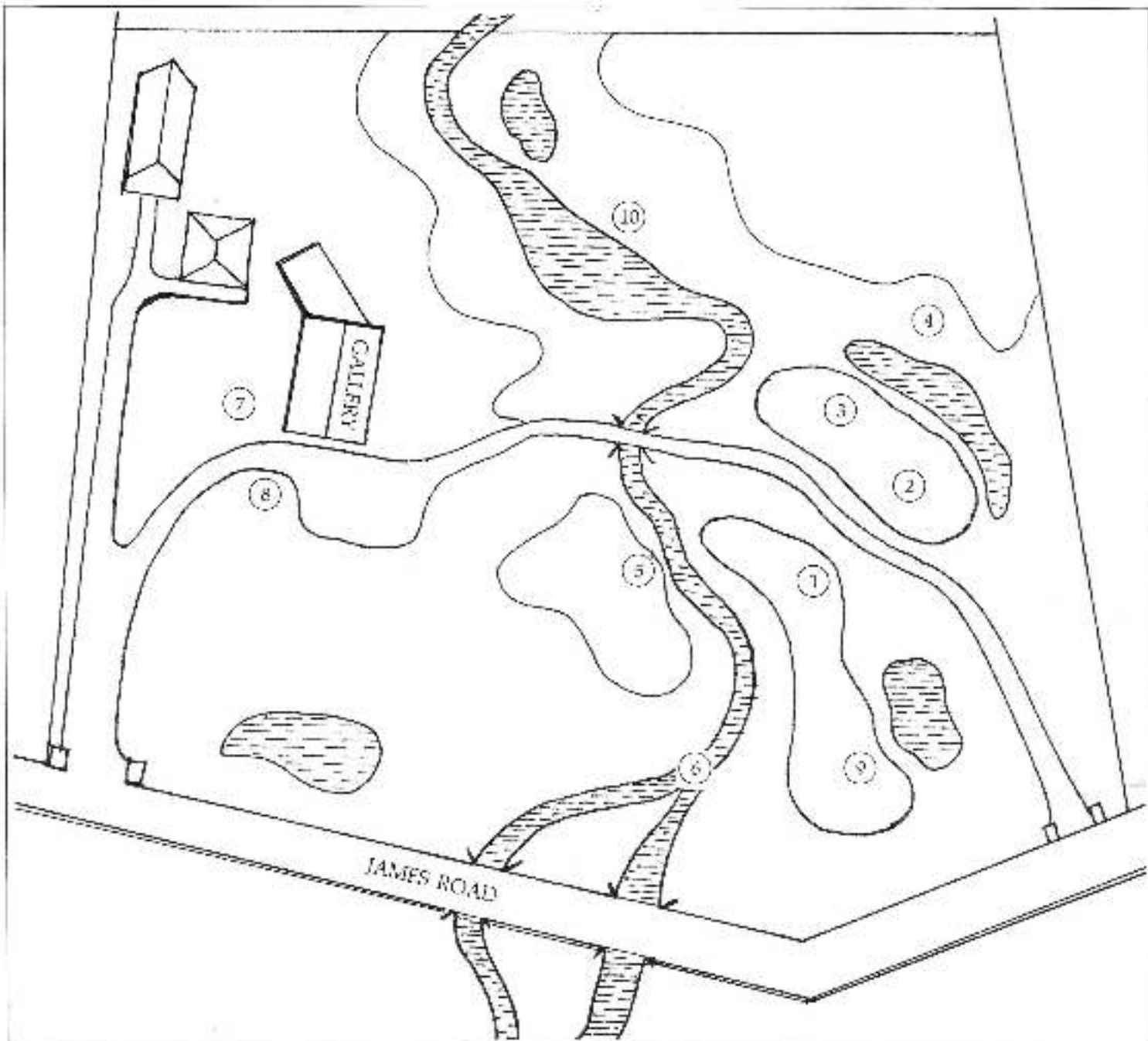
My piece came about through a childhood ambition to make scarecrows. Every afternoon I would be glued to the television as the scarecrows in European and English fields came to life. I felt it was about time we had our own scarecrows, hence my sculpture began.

I had originally planned on making several scarecrows, but realizing they had to compete with rain and strong winds I put all my efforts into one.

The canvas sheeting used in the piece was found in an old farmhouse, probably off harvesting machinery. I knew straight away I was destined to make a winged figure.

Cecile Williams





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