All works by Inge King unless otherwise stated:

Inge King
born Germany 1915, arrived Australia 1951
1944–50 worked and exhibited under the name Inge Winter
Ground Level:

I think I am satisfied. One is never quite satisfied, but I think I have achieved something. I feel I have been quite fortunate in my life.

Inge King

Since arriving in Australia in 1951, Inge King has been a major contributor to the development of sculpture in this country and now holds a distinguished place in Australian art history. King has been practising for almost eight decades, during which she has exhibited consistently in solo exhibitions and participated in many group exhibitions both within Australia and internationally. Her work is held in many of Australia’s public collections and through her numerous commissions she has become one of Australia’s best known and most prominent sculptors. King’s career as an artist is an extraordinary story of determination, commitment and remarkable longevity. She began her art education in Berlin in 1937, crossed the North Sea to study in London, continued her studies in Scotland, moved back to London after graduating, and travelled to the United States before settling permanently in Australia, where she continues to work more than sixty years later. Her life story would not be complete without acknowledging the role that Grahame King, her husband and dedicated companion, played from 1947 onwards. Their relationship, which began soon after they first met at the Abbey Arts Centre, London, was a rare example of collaboration and partnership. They were married in 1950 and their lives and careers were closely interlinked until Grahame’s death in 2008.
Inge King: Constellation is a celebration of Inge’s remarkable life. Including an installation of Grahame’s work, the exhibition also acknowledges the significance of his artistic practice and, in particular, the supporting role he played in King’s career.

**Link III**  
2007–08  
stainless steel  
Collection of the artist, Melbourne

**Celestial rings I**  
2014  
stainless steel  
Collection of the artist, Melbourne

**Rings with orange**  
2009  
black and orange enamel paint on steel  
Collection of the artist, Melbourne

**Summer solstice**  
2011  
stainless steel  
Collection of the artist, Melbourne
**Celestial rings IV**
2012
stainless steel

Collection of the artist, Melbourne

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**Solar rings II**
2008
stainless steel

Private collection, Melbourne

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**Rings of Jupiter (3)**
2006
stainless steel

National Gallery of Victoria, Melbourne
Purchased with funds from the Victorian Foundation for Living Australian Artists, 2006 2006.157

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**For Kids**

Jupiter is a planet with rings of gasses around it, and it shines brightly in the night sky. This sculpture of Jupiter shines because it is made out of polished stainless steel. You can walk around Rings of Jupiter (3) and see it from different angles. Each time you move you will see a different view.
Escalator landing, between Ground Level & Level 2:

Awakening, maquette I
1984–85
stainless steel

Private collection, Melbourne
Level 2:

Silent gong
1989
black and blue enamel paint on steel

Collection of Irving Laffner, Melbourne

Crimson mandala
1987–88
black and red enamel paint on steel

Bendigo Art Gallery, Victoria
Purchased with the assistance of the Commonwealth Government through the Visual Arts/Craft Board of the Australia Council, The Sidney Myer Fund and the Frances and Harold Abbott Foundation through the Sandhurst Trustees Limited

Black wall
1976
black enamel paint on steel

Collection of the artist, Melbourne
Black magic
1984
black enamel paint on steel

National Gallery of Victoria, Melbourne
Purchased, 1985

Open stage
1982
black and red enamel paint on steel

Collection of the artist, Melbourne

Untitled (Potter Foundation Award), maquette
1980
black enamel paint on steel, aluminium base

National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of

Echo
1975
black enamel paint on steel

Collection of the artist, Melbourne
Grand arch, third version
1988–95
black enamel paint on steel, aluminium and black enamel paint on steel base, edition of 4

Collection of the artist, Melbourne

Black sun, maquette, third version
1974
black enamel paint on steel, ed. 1/3

National Gallery of Victoria, Melbourne
The Joseph Brown Collection.
Presented through the NGV Foundation by
Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004
2004.241

Black sun, maquette, first version
1974
black synthetic polymer paint on Balsa wood

Collection of the artist, Melbourne

Black sun, maquette, second version
1974
black synthetic polymer paint on cardboard,
black synthetic polymer paint on composition board base

Collection of the artist, Melbourne
BHP Steel Award, maquette 1
1979
black enamel paint on steel

Collection of the artist, Melbourne
When I have the maquette there I decide whether it’s good enough to enlarge. Just because I make a maquette, it doesn’t mean it will be enlarged. It may not work on a large scale. I used to draw for my sculptures but then I felt it inhibited me, so I stopped drawing. Sometimes I draw afterwards. Sculpture for me is still three-dimensional and you have to work in the round, so I have to plan for it in a three-dimensional way.

Inge King

The idea of making a maquette to determine the ideal size for her sculpture was a critical aspect of King’s creative process. She had often worked in this way in the past – the boulders series, for example, involved smallscale versions that were used as ‘working drawings’ for the finished works – but from the 1970s onwards all of her work has been predicated on this method of working.

For Kids

A maquette is a small model for a larger sculpture. Inge King wanted to make many large sculptures and had to make sure they looked just right. Maquettes helped her do this. This one is made of balsa wood. How many Black sun maquettes can you find?
Sails, maquette
1972
black enamel paint on steel

Collection of the artist, Melbourne

Curves
1971–72
black enamel paint on steel

Collection of the artist, Melbourne

Skyhook, maquette
1972
black enamel paint on steel

Private collection, Melbourne

Forward surge, maquette, second version
1973–74
painted steel

Geelong Gallery, Victoria
Gift of Dr and Mrs Bruce Munro, 1983 1983.76.a-e
The 1970s was a very important period in my career. I was in my fifties and felt for the first time I had unfolded.

Inge King

In 1969 and 1970 the Kings spent three months travelling through Europe and the United States. Almost immediately upon their return a change in Inge’s practice and working methods was apparent. Whereas her 1960s work was heavily textured and often overtly expressive, these new sculptural forms were more simple, more precisely constructed and their surface treatment more refined. Inge also became much more determined to create large-scale works. While throughout her career she had often conceived her work on a monumental scale, it was not until the 1970s and 1980s that this ambition began to be realised.

In 1973 King held an exhibition at Melbourne’s Powell Street Gallery entitled *Maquettes for Monumental Sculptures*. It presented eleven works, including *Curves, 1971–2, Sails, maquette, 1972, Skyhook, maquette, 1972*, and the first maquette for the 1976 sculpture *Forward surge*. This was an important exhibition that represented King’s recommitment to creating large-scale sculptures, and it made a strong statement about how she conceived of and wanted her work realised. Works were exhibited as maquettes to invite commissions, and as such were not for sale.
For Kids

This is a maquette or model of a very big sculpture. Several versions were made to make sure a big version could be made successfully. And it was! The largest sculpture was shaped and cut by engineers and metal workers. You will find the biggest Forward surge on the lawn of the Arts Centre, not far away on St Kilda Road. It is there for all of us to enjoy.

Homage to Greece
1987–88
bronze

Private Collection, Sydney

Small totem
1987–88
bronze, edition of 2

Collection of the artist, Melbourne

Twelve minus one, maquette
1981–82
black enamel paint on steel, aluminium base

Collection of the artist, Melbourne
Between walls
1981
black enamel paint on steel, synthetic polymer paint on aluminium base

Collection of the artist, Melbourne

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Totem
1982
black enamel paint on steel

Commonwealth Bank Art Collection, Melbourne

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Grahame King
Australia 1915–2008
Ann Rado
born Australia 1935
Jim Allen
born Australia 1925

Midnight meditation
published by Zimmer Editions, Melbourne
2000
artists’ book: colour lithograph on concertina page, booklet of 4 typed pages,
cardboard cover, stapled binding, edition of 12 plus 3 unique copies

Private collection, Melbourne

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Hanging sculpture, third version  
2002  
red and blue synthetic polymer paint and black enamel paint on aluminium  
Collection of the artist, Melbourne

For Kids

Inge King tried new ideas for her sculptures. This hanging one is made from a lightweight metal called aluminium and has a touch of painted colour. It is also very smooth.  

Compare different sculptures. Find things that are the same and things that are different between them. Which ones do you like the best? Why?

Off the edge  
2002  
patinated bronze  
Collection of the artist, Melbourne

Guardian angel  
1995  
blue, red and black enamel paint on steel  
Deakin University Art Collection, Melbourne  
Purchased, 1997  
1997.42
Daedalus
1991
blue synthetic polymer paint on patinated bronze, edition of 3

Collection of the artist, Melbourne
I was never a pure abstractionist and I never worked to a rigid theory either.

Inge King

Inge King’s work of the 1990s is characterised by a return both to figuration and to a process of collage involving a medley of abstract shapes. Some of these works were assembled from cut steel; however, most involved the use of cast bronze, a material she had not worked with in a major way since her early cast figures of the 1940s. The technique King used in the creation of these forms was very much an extension of the process of assemblage that distinguished her 1960s work. The process allowed King to create figurative sculptures using purely abstract elements and this, along with the fabrication method, this particularly suited her aesthetic. Throughout the 1990s and up until around 2003 she produced a large number of sculptures in this manner.

Forest
1996
patinated bronze, wooden base

Collection of the artist, Melbourne
Shearwater, maquette I
1994
blue and red synthetic polymer paint on patinated bronze, black synthetic polymer paint on wooden base

Collection of the artist, Melbourne

Singing angel
2003
patinated bronze

Collection of the artist, Melbourne
Grahame always said artists are lucky people: they can work until they drop – and that was quite true for him.

Inge King

Grahame King was a printmaker and painter who became a leading figure in the promotion and development of fine art printmaking in Australia. He was also Inge’s devoted partner from 1947 until his passing in 2008 at ninety-three years of age. In 1947 Grahame travelled to London and was one of the first Australian artists to occupy a studio at the Abbey Art Centre. He met Inge not long after he arrived, although it was almost two years before they became a couple and another year until they married. Using the Abbey as a base, Grahame travelled widely in Europe, where he saw exhibitions of works by some of the major postwar European and American modernists. By 1949 this exposure and his association with Inge, who had already begun incorporating the influence of Abstract Expressionism into her work, combined to cement Grahame’s commitment to moving into abstraction. On returning to Melbourne with Inge in 1951 he became increasingly interested in abstraction, and by the beginning of the 1960s he had discarded figuration altogether. His works *Untitled*, 1951, and *Medieval motifs*, 1952, are examples of an early commitment to non-representational art. By the mid 1960s Grahame had established a reputation as one of Australia’s most important printmakers. He was also an active campaigner for printmaking and in 1965 became a member of the committee which led to the establishment of the Print Council of Australia.
He later became its president. Grahame also played an instrumental role in the creation of the Australian Print Workshop, Melbourne, and was appointed a founding artist member of the institution in 1983. Grahame exhibited his work regularly and held many joint exhibitions with Inge. Their final exhibition together was at McClelland Gallery and Sculpture Park, Melbourne, in 2004. Grahame continued to spend time in his studio at Warrandyte until a few months before his death.

**Untitled**

1989

Collage of torn coloured paper, gouache and synthetic polymer paint

National Gallery of Victoria, Melbourne

Presented through The Art Foundation of Victoria by Professor Jenny Zimmer, Member, 1996 1996.509

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**For Kids**

Inge King has torn paper into shapes to make this collage. They are squares and rectangles that you find in some of her sculptures. Just as she plans her sculptures by moving the shapes around, King moved the shapes on the paper and experimented to make her picture just right. Can you find a sculpture including shapes like these?
**Untitled**  
2013  
collage of cut gouache on paper, charcoal, gouache and fibre-tipped pen  

Collection of the artist, Melbourne  

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**Untitled**  
2013  
collage of cut fibre-tipped pen on paper  

Collection of the artist, Melbourne  

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**Untitled**  
2013  
collage of cut fibre-tipped pen on paper  

Collection of the artist, Melbourne  

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**Grahame King**  
Australia 1915–2008  

**Eclipse**  
1996  
synthetic polymer paint on photo-stencil on canvas on board  

Private collection Melbourne
Grahame King
Australia 1915–2008

The shearer
1946
oil on canvas

Art Gallery of Ballarat, Victoria
Purchased with funds from the Ferry Foundation, 2009 2009.76

Grahame King
Australia 1915–2008

Medieval motifs
1952
synthetic polymer paint on composition board, triptych

Art Gallery of Ballarat, Victoria
Purchased with funds from the Colin Hicks Caldwell Bequest, 2009 2009.75.a-c

Grahame King
Australia 1915–2008

Italian composition
1951
oil on composition board

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by the artist, Fellow, 1998 1998.159
Grahame King  
Australia 1915–2008  

**Ritual offering**  
1960  
oil on composition board  

National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by the artist, Fellow, 1998  
1998.160  

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Grahame King  
Australia 1915–2008  

**Untitled**  
1951  
oil on composition board  

Collection of Norman Rosenblatt, Melbourne  

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Grahame King  
Australia 1915–2008  

**Gothic tracery**  
1962  
colour lithograph, ed. 22/25  

National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Mr Grahame King, Member, 1995  
1995.506  

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Grahame King  
Australia 1915–2008

**Rain spirit no. 1**  
1962  
lithograph printed in brown ink, ed. 9/21  
National Gallery of Victoria, Melbourne  
Purchased, 1962  
1232-5

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Grahame King  
Australia 1915–2008

**Crater**  
1963  
colour lithograph, ed. 12/24  
National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Mr Grahame King, Member, 1995  
1995.508

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Grahame King  
Australia 1915–2008

**Blue poem**  
1975  
colour lithograph, ed. 2/12  
National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Mr Grahame King, Member, 1995  
1995.513
Grahame King  
Australia 1915–2008

Aise  
1980  
colour lithograph, ed. 4/12

National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Mr Grahame King, Member, 1995  
1995.514

Grahame King  
Australia 1915–2008

Solstice  
1973  
colour lithograph, ed. 24/25

National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Mr Grahame King, Member, 1995  
1995.511

For Kids

Solstice happens twice a year. It marks the shortest day in winter (when the sun is furthest from earth) and the longest day in summer (when the sun is closest to earth). Solstice is also the name of this print by artist Grahame King. Grahame was Inge’s husband and they shared many ideas and helped each other to make art. If you look on the ground floor you will see a sculpture by Inge that is named Summer solstice.
Grahame King
Australia 1915–2008

_sculptural forms_
1961
monotype

Private collection, Melbourne

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**Captive**
1965
bronzed steel

Collection of the artist, Melbourne

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_winged image, second version_
1964
bronzed steel

National Gallery of Victoria, Melbourne
Presented by the AMP Society, 1971 A9-1971

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**Tenement**
1964
bronzed steel painted black

National Gallery of Victoria, Melbourne
Presented through The Art Foundation of Victoria by Inge King, Fellow, 1997 1997.234
Caged bird, maquette
1963
bronzed steel

Collection of the artist, Melbourne

Magician
1959
bronze, edition of 2

National Gallery of Victoria, Melbourne
Purchased, 1961 492-D5
Herb Henke, our neighbour from across the road, was one of those super engineers. He made welders – arc welders. So he made an arc welder for us that Grahame exchanged for a painting. And he taught me how to weld.  

Inge King

In 1959 King acquired an electric welder and learnt how to weld steel. For the next ten years she worked with enormous energy using this newfound technique and material. The works of this period are constructed from pieces of flat steel combined to create threedimensional forms, their joins and surfaces expressively textured with beads of molten metal formed as a result of the arc of the welder and the cutting action of oxyacetylene.

In 1969 King held her first Australian solo exhibition at Powell Street Gallery, Melbourne. Here she exhibited works from her ‘boulders’ series, the major body of work King made during the late 1960s. In many ways these works were the culmination of her exploration of Abstract Expressionistic form begun in 1960. The series was inspired in part by the rugged Albany Coast of Western Australia, where she had spent time teaching in 1967. King was intrigued by the way the rocks balanced, and it was this that she set out to capture in her work. Her response was a series of large welded steel cubes poised in relation to each other, often stacked one on top of the other.
Crossbar Café, Level 3:

Wall sculpture I
1968
red enamel paint and polyurethane lacquer on steel

McClelland Gallery and Sculpture Park, Langwarrin
Gift of the artist, 1996 1996.04

Rings around the Moon
2011
stainless steel

Collection of the artist, Melbourne
I see the Celestial Rings series as being very positive, they are life-affirming works.

Inge King

In 2004 Inge King began a series of sculptures that are the major component of her recent practice. These cosmic-themed sculptures combine the artist’s long-term interests in assemblage with a new view of the organic and dynamic nature of the universe. In the most recent group of largescale works in this series, King favours the use of stainless steel to suggest lightness and the swirling matter of the universe. King has commented that the series was inspired by images of space exploration and the new high-resolution and digitally enhanced images of space provided by increasingly sophisticated satellite technologies. Stainless steel, with its slightly scoured and light-reflective surface, was the perfect medium with which to achieve the vibrant, celestial effect she desired.

For Kids

Some sculptures are made to be placed on or near buildings. They can go inside or outside, and can be part of the building’s design. This wall sculpture has shapes inside a frame, similar to a picture. What type of building do you think it would suit?
Wall sculpture
1978
black enamel paint on steel

Collection of the artist, Melbourne

Wall sculpture
1963
bronzed steel

Collection of the artist, Melbourne
My time in the United States was wonderful: it gave me new freedom; it was as though ballast had fallen off me – a European ballast.

Inge King

King’s first solo exhibition, held at the London Gallery in March 1949, included drawings and sculptures she had made while at the Abbey Art Centre. Immediately following this she departed London to travel and experience art developments in other parts of Europe and the United States. King had received a travelling scholarship which enabled her to spend several months in France. Later in 1949, until April 1950, she spent time in the United States, and the experience was to have a profound impact. There King witnessed developments in Abstract Expressionism through the work of Jackson Pollock, Mark Rothko and Barnett Newman. She also became aware of the sculptural steel assemblages of David Smith at this time. Although the influence of these experiences began to show in King’s work from the time she returned to London, it wasn’t until almost ten years later, once she was established in Australia, that King was able to fully explore abstraction and the possibilities of assemblage in welded steel.
Flight arrested
1964
black enamel paint on steel

McClelland Gallery and Sculpture Park, Langwarrin
Purchased with assistance from the Visual Arts Board, Australia Council, 1976 1976.05

Double boulder
1968
black enamel paint on bronzed steel

Art Gallery of Ballarat, Victoria
Gift of the artist under the Cultural Gifts Program, 20052005.77

For Kids
Outback Australia is an ancient place. There are huge rocks and boulders there that tilt, balance and sometimes sit on top of each other. After a holiday in the outback, Inge King made sculptures about the rocks. Their works’ surfaces are rough and you can even see some of the joins where the pieces are welded together. Of course, in nature the rocks are solid and heavy, but in this sculpture they are hollow inside. Do you remember a special place where you had a holiday?
Screen
1964
bronzed steel

Collection of the artist, Melbourne

Icon
1964
bronzed steel, wooden base

Collection of the artist, Melbourne

Knight in armour
1963
bronzed steel

Private collection, Melbourne

For Kids

Instead of drawing plans for sculptures, Inge King experimented by making small versions of them. She would piece together metal, card and wooden shapes. When she was happy with what she had put together or assembled, she made her final piece from metal. Knight in armour stands up straight and looks very strong. Have you ever assembled blocks to make something?
Italian landscape  
1963  
bronzed steel  

Collection of the artist, Melbourne  

Bird symbol  
1963  
bronzed steel  

Collection of the artist, Melbourne  

Shell sculpture, maquette  
1963, dated 1965  
bronzed steel  

Collection of the artist, Melbourne  

Norman keep, maquette  
1964  
bronzed steel  

Collection of the artist, Melbourne  

Screen, maquette  
1962  
bronzed steel  

Collection of the artist, Melbourne
Dark angel
1961–62
black enamel paint on steel

Collection of the artist, Melbourne

Monitor, maquette
1966
bronzed steel, synthetic polymer paint on wooden base

Collection of the artist, Melbourne

Neolithic landscape
1966–67
bronzed steel

Collection of the artist, Melbourne

Eisenwald
Iron forest
1969
polyurethane lacquer on steel

Collection of the artist, Melbourne
Bird fountain, maquette
1957
black synthetic polymer paint on wood and steel,
yellow and blue synthetic polymer paint on wire mesh,
red synthetic polymer paint on paper, thread
Collection of the artist, Melbourne

Jewellery Cases, Level 3:

When we came here I started off by making jewellery. We had a good friend in London, Alan Davie, who had supported himself by making jewellery, and in the Scottish art schools there were metal-smithing courses. So I had done a bit at art school, not very much, not even enough to say I was a jeweller, but I knew I could design and it was one way to try to earn a living. So I went to RMIT and enrolled in classes, which taught me the basics. I knew that what I wanted to do was important, I quite enjoyed it and when the children were small I didn’t feel like working on a large scale, so that sort of design was quite nice. Also, people liked buying my rings, earrings and bangles and other things I made. And they would buy the earrings off my ears. They would say, ‘I love those’, and I would say, ‘You can have them’, and because we were short of money I did it until 1962.

Inge King
Inge King’s jewellery practice represents a significant, albeit lesser known or acknowledged, aspect of her early career in Australia. Her initial motivation for creating jewellery was financial, and the confined studio space she shared with Grahame meant that the first pieces she produced were of modest scale through necessity. King’s sculptural jewellery became very popular and when exhibited was well received by critics and reviewers. While she continued to make small pieces throughout her career, jewellery formed the largest part of her creative output between 1951 and 1962.

For Kids

Pieces of jewellery can be seen as very small sculptures. Inge King made many pieces of jewellery to sell. They were very popular with fashionable women. Some of her ideas for these pieces came from the art of ancient Mexico. Making small pieces meant she did not need a big space to work in. The jewellery is made from different metals that she learnt to join together. Describe your favourite piece of jewellery on display.

Brooch

c. 1952
sterling silver, copper

National Gallery of Victoria, Melbourne
Gift of Betty Blunden, 1989  D23-1989


**Bracelet**  
c. 1957  
sterling silver, milk opal  

Collection of the artist, Melbourne

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**Forearm band**  
c. 1957  
sterling silver, copper  

Collection of the artist, Melbourne

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**Bird, pendant**  
c. 1961  
sterling silver, turquoise  

Private collection, Melbourne

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**Brooch**  
1963  
sterling silver  

Collection of the artist, Melbourne

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**Pair of earrings**  
c. 1955  
sterling silver  

Collection of the artist, Melbourne
Pair of earrings
c. 1955
sterling silver

Collection of the artist, Melbourne

Ring
c. 1960
sterling silver

Private collection, Melbourne

Ring
c. 1955
sterling silver, copper

Private collection, Melbourne

Necklace
c. 1960
sterling silver

National Gallery of Victoria, Melbourne
Purchased NGV Foundation, 2013

Pendant
c. 1955
sterling silver, gold, garnet, pearl, diamond

Collection of the artist, Melbourne
Ring  
c. 1972  
sterling silver  
Private collection, Melbourne

Pair of earrings  
c. 1955  
sterling silver, copper  
Private collection, Melbourne

Bracelet  
c. 1952  
sterling silver  
National Gallery of Victoria, Melbourne  
Presented through the NGV Foundation by Diana Morgan, Member, 2001  
2001.300

Amulet bracelet  
c. 1960  
sterling silver  
Private collection, Melbourne
Pendant
c. 1954
sterling silver, boulder opal, gold, platinum

Collection of the artist, Melbourne

Level 3 continued:

Figure in the wind
1959
gold enamel paint on plaster, black enamel paint on wooden base

Collection of the artist, Melbourne

Sisters
1957
black and gold enamel paint on plaster

Collection of the artist, Melbourne

Head
1944
oak

Collection of the artist, Melbourne
Reclining torso
1947
marble

Collection of the artist, Melbourne

Bush family, maquette
1960, cast 1989
patinated bronze, wooden base, edition of 6

Collection of the artist, Melbourne

For Kids
Inge King moved to the bush near Melbourne to live. This model of a bush family is cast with a metal called bronze. The metal is melted and poured into a mould to make the shape.

How many people are in Bush family?

Sculptural form
1958
cast aluminium, wooden base

Collection of the artist, Melbourne
**Ballet of the strangers**  
1959, cast 1989  
patinated bronze, edition of 6  
Collection of the artist, Melbourne

**Portrait of a bird**  
1948  
Partridge wood  
University of Melbourne Art Collection, Melbourne  
Gift of the artist, 1983  
1983.0011.000.000

**Treeform**  
1948–49  
English Boxwood  
Collection of the artist, Melbourne

**Flower dancer**  
1948  
sandstone, wooden base  
National Gallery of Victoria, Melbourne  
Presented through The Art Foundation of Victoria by Inge King, Fellow, 1997  
1997.233
For Kids

Inge King came from Europe to live in Australia sixty-three years ago. She was a modern artist. *Flower dancer* was carved from stone when she lived in England. King sometimes looked at the world around her for ideas. In her art she often changed what she saw so that things did not look realistic. Do you think *Flower dancer* is a good name for this sculpture? Why?

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Stairs, between Level 2 & Ground Level:

Sentinel, maquette
1999
red and blue synthetic polymer paint and black enamel paint on steel

Private collection, Melbourne

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For Kids

Along the freeways of Melbourne there are many different sculptures. Artists have been commissioned or asked to make them especially for that place. The large version of this sculpture is thirteen metres tall. It is made from steel and is very strong. You may have seen it on the Eastern Freeway, watching over the traffic. Do you have a favourite freeway sculpture? What is it?