

INGE KING: CONSTELLATION

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

Solar rings II

2008

stainless steel

Private collection, Melbourne

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

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

1994.5

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

S1-1985

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

The Commonwealth Industrial Gases Limited, Fellow, 1981AC1-1981

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

Totem

1982

black enamel paint on steel

Commonwealth Bank Art Collection, Melbourne

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

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

Gallery 8, Level 2:

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

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

Untitled

2013

collage of cut fibre-tipped pen on paper

Collection of the artist, Melbourne

Untitled

2013

collage of cut fibre-tipped pen on paper

Collection of the artist, Melbourne

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, 20092009.76

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

Grahame King

Australia 1915–2008

Untitled

1951

oil on composition board

Collection of Norman Rosenblatt, Melbourne

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

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

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

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

Captive

1965

bronzed steel

Collection of the artist, Melbourne

Winged image, second version

1964

bronzed steel

National Gallery of Victoria, Melbourne

Presented by the AMP Society, 1971

A9-1971

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 large-scale 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

Level 3:

*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

Forearm band

c. 1957

sterling silver, copper

Collection of the artist, Melbourne

Bird, pendant

c. 1961

sterling silver, turquoise

Private collection, Melbourne

Brooch

1963

sterling silver

Collection of the artist, Melbourne

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

2013.695

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?

Stairs, between Level 2 & Ground Level:

Sentinel, maquette

1999

red and blue synthetic polymer paint and black enamel paint on steel

Private collection, Melbourne

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?