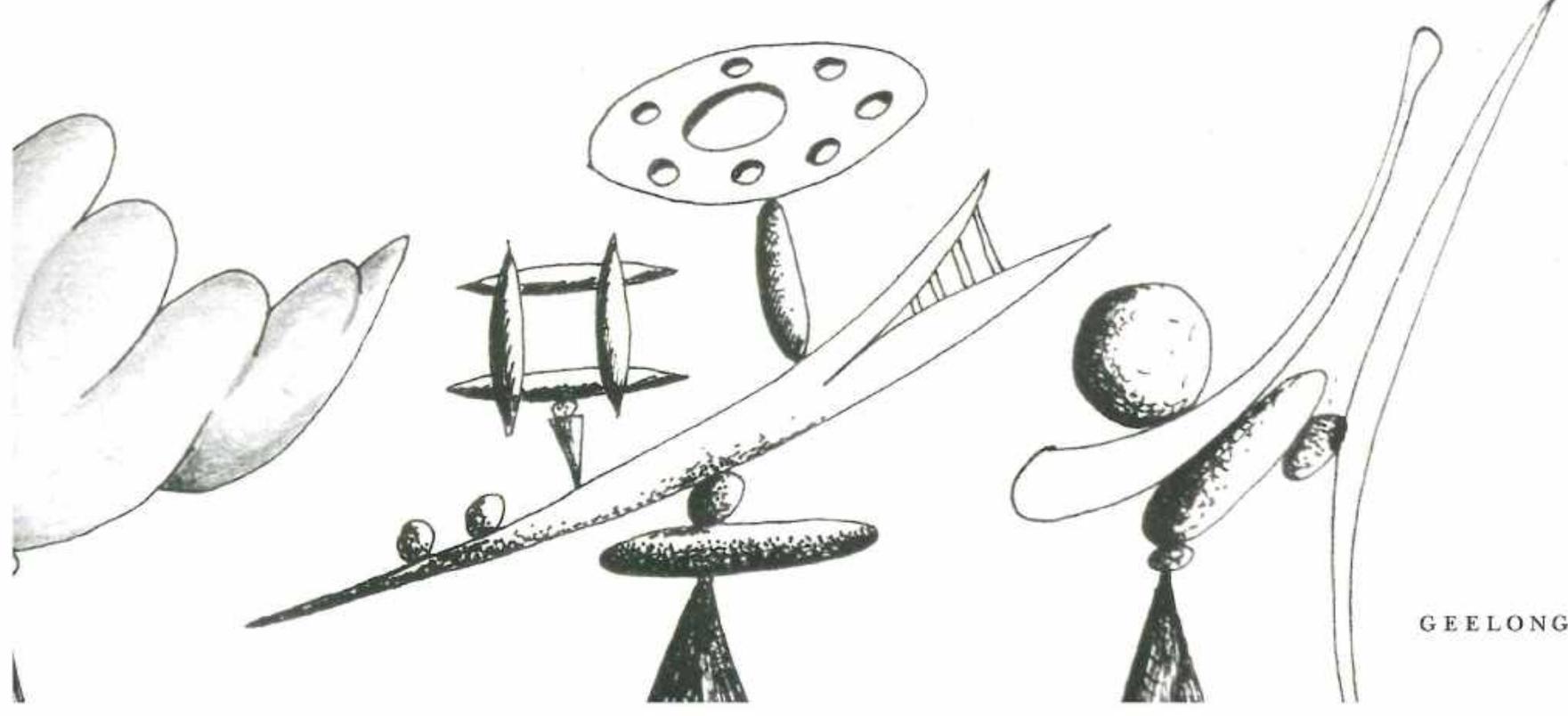
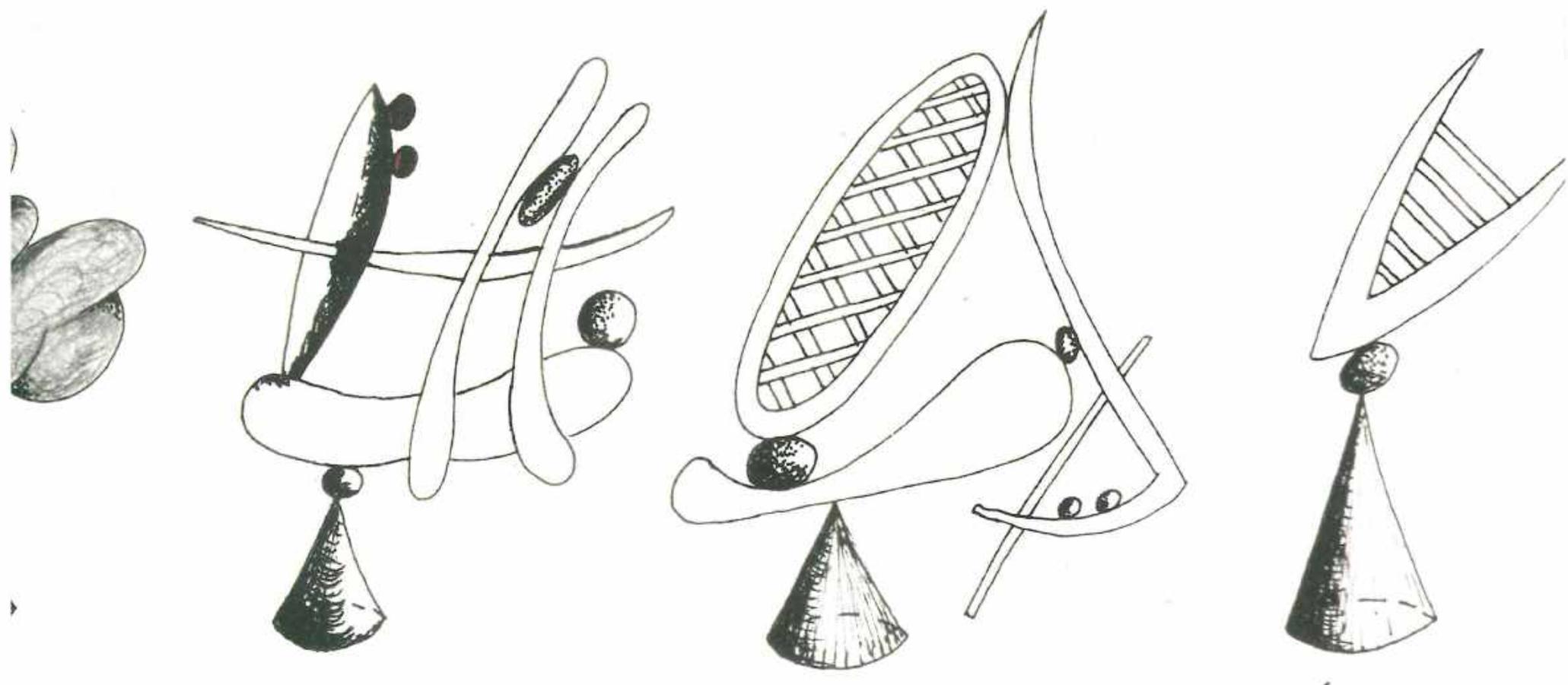
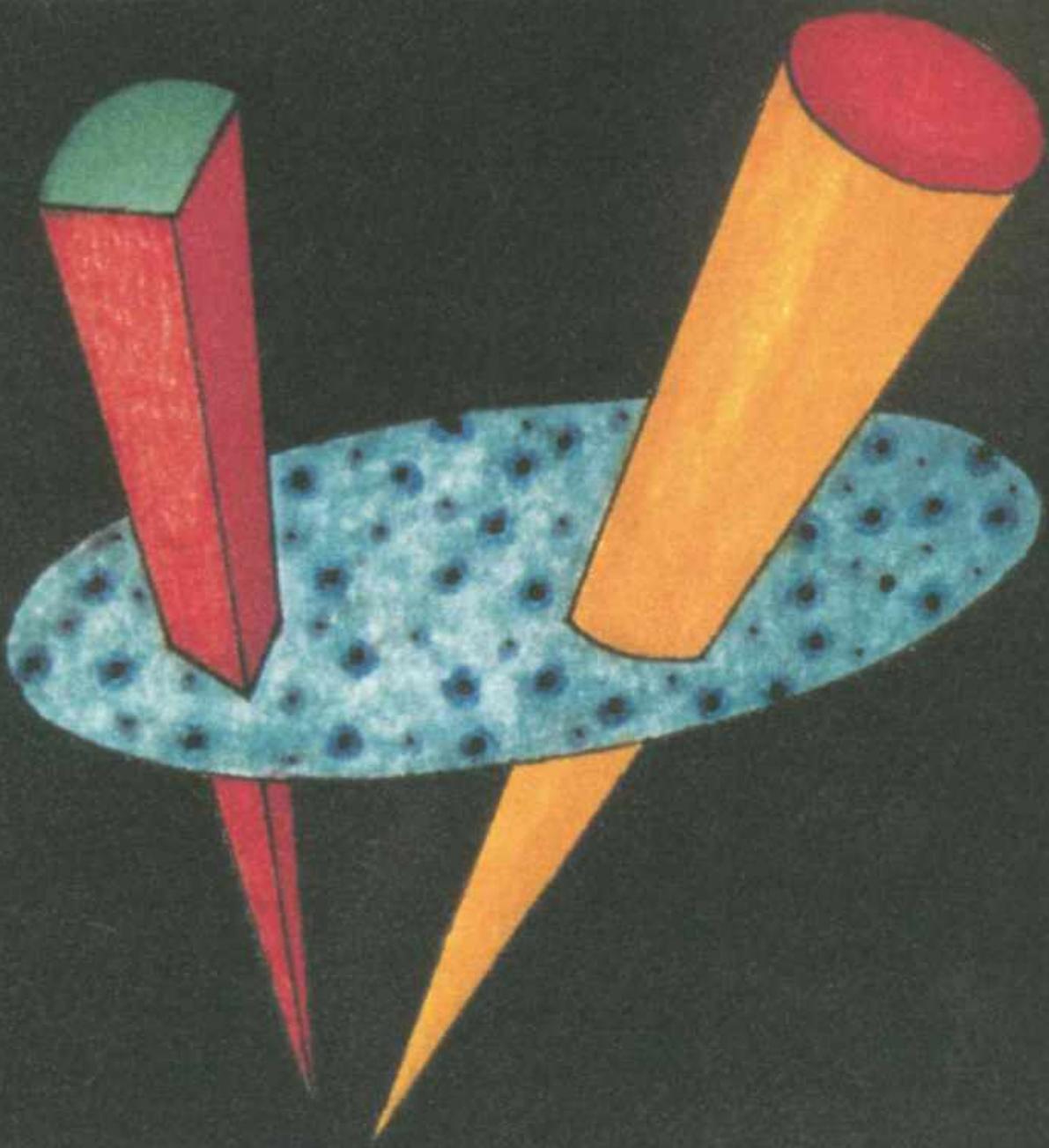
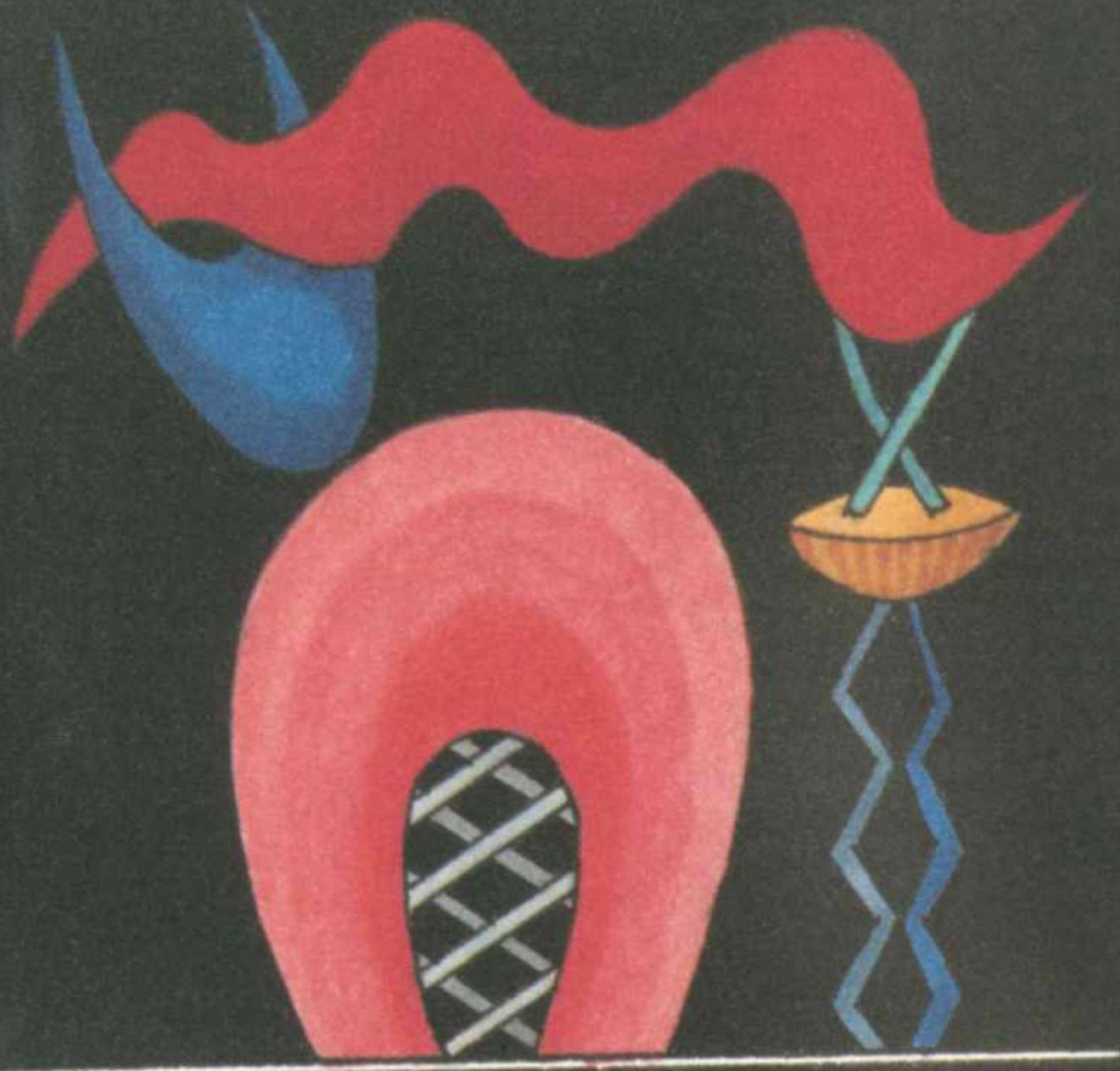


A. Dall'Ava





A. Dall'Ava

Augustine Dall'Ava SCULPTURE & DRAWINGS
1983 - 2003



INTRODUCTION

*'What a variety of forms and colours are there, amid the purple and olive wreaths of wrack, and ... ribbons of the Zostera ... What are the delicate green-grey scimitars... (and) the tapering brown spires? What the tufts of delicate yellow plants like squirrels' tails, and lobsters' horns, and ... the groups of grey bladders, with something like a little bud at the tip ... (and) what, oh what, are the red capsicums?'*¹

This wide-eyed line of inquiry is not calculated to elicit meaning in the sculpture of Melbourne artist Augustine Dall'Ava although it could, conceivably, come close to serving this purpose. In fact, these are the words of 19th-century English writer Charles Kingsley commending the 'mysterious delights' and 'highest enjoyments' of the 'boundless world of wonders' that await discovery 'along every sea-beach'. A far cry from the rigour and tone of modern art criticism and theory? Perhaps not quite as much as first impressions suggest.

While Kingsley's gentle interrogation should not be taken too seriously as a basis for interpreting the spiky, scalloped, and orb-encrusted sculptures of Augustine Dall'Ava, his words are keenly evocative, all the same, of the cavalcade of biomorphic motifs that infiltrate the artist's finely choreographed forms and structures. If Kingsley hardly strikes the modern reader as being the kind of person to have a natural empathy with progressive art in general and contemporary sculpture in particular, at least his *Wonders of the Shore* – the source of the quote used above – is illustrated with fine coloured lithographs of marine phenomena such as molluscs, sea anemones, shells, and eels – images of a curious surrealist aspect.

Indeed, the sheer strangeness and intricate detail of these illustrations calls to mind the dreamlike

'marine landscapes' of the French surrealist painter Yves Tanguy; while, in turn, Tanguy's signature imagery provides a compelling precedent for Dall'Ava's own unmistakable compositions conceived 'in the round'. Notable for its style of lyrical abstraction, Dall'Ava's sculpture is further distinguished by its emphatic colour, precise detail, and for the use of metal casts of 'found' natural objects, some of which resemble, coincidentally, Kingsley's red capsicums.

Dall'Ava's assembled sculptures became increasingly formal and geometric in the late eighties and throughout the nineties, and his engagement with materials became more complex and demanding at the same time – both in terms of the methods of working these materials and the juxtaposition of natural with industrial media. Nonetheless, his sculpture always retains a connection with the 'mysterious delights' of Kingsley's 'boundless world of wonders'.

This abiding interest in the realm of natural history, with the forms and patterns of nature, applies also to the later works with their schematic syntax and vocabulary. Dall'Ava's sculpture speaks to us with a quiet but assured eloquence of the sensual qualities of natural as well as industrial materials, even when these materials are painted in primary colours or svelte black. Similarly, when other works allude to the larger components of a landscape – clouds, rocks, the tapering shapes of conifers – such allusions are made in a schematic way.

Obviously enough, Dall'Ava's sculpture does not evoke natural forms or landscape-in-general in the way that, say, Moore's or Hepworth's sculpture does. Nor is Dall'Ava concerned with mass or volume, or even with the notion of the 'void', in the way that Moore and Hepworth are concerned with these values. Dall'Ava's sculpture deals chiefly with spatial dynamics, and it does so with lean structures conceived rather in the manner of an early Giacometti assemblage such as the famous *The Palace at 4 a.m.*,² or in the manner of a Calder mobile, or even occasionally in a style reminiscent of aspects of Joseph Cornell's boxed tableaux. As with a Calder mobile, Dall'Ava's palette is mostly restricted to primary colours offset against impassive black, and while the visual impact of Dall'Ava's colour is arresting, its use is sparing and finely judged. Similarly, as with Giacometti's assemblage, Dall'Ava's 'lean structures' are the matrices that support smaller, suspended forms including 'found' objects and carefully crafted 'discrete objects of desire'.

There is something of Brancusi too in certain of the austere, later works (eg cat. nos. 56, 57, 58) with their emblematic format, inscrutable hierarchy of elements, and rapt attention to edge, spine and surface. These works are architectonic, and they reflect architecture's current fascination with gleaming metal finishes, and their juxtaposition with cut, dressed and laminated stone. In the tradition of Brancusi,

Dall'Ava's later works ponder the critical relationship of the scale of the work in concert with that of the viewer.

In respect of Dall'Ava's sources of inspiration, and beyond the obvious influence of natural form and pattern, we can identify the altogether different but no less compelling influence of the creative legacy of certain early modernists, and most notably the work of

¹ Charles Kingsley, *Golden Age of the Woodmen of the Shore*, Macmillan, London, 1876, reprinted 1893, pp.63-4.

² While the common idiom given to Clive Hamilton's assemblage is straightforwardly descriptive, the equally romantic and admiring riles of Dall'Ava's sculptures serve chiefly as a means of simple identification only. There are several exceptions, however, where titles allude to specific friends and family members or to travel and residency destinations.

³ Sue Ann Galbally's catalogue essay for Dall'Ava's one-person exhibition (2002) titled *Joan's Cell Knew A Sculptural Secret 1969-2001*, at Stonington Studios Museum of Art, Deakin University, Victoria, 2002, p.12.

⁴ Robert Hughes in *Colin Lanceley*, Colonial House, Sealath, NSW, 1987, p.11.

⁵ William Grant, *The Surrealists*, Tames and Hudson, London, 1972, p.27.

⁶ George Heard Hamilton, *The Italian History of Art: Painting and Sculpture in Europe 1680-1816*, Pelican Books Ltd., New York, 1973, p. 160.

⁷ Sarah Coxworth, *Surrealism Art*, Thames and Hudson, London, 1969, pp. 77-79.

GEOFFREY EDWARDS
Director, Geelong Gallery

artists associated with the Surrealist movement. If we consider Dall'Ava's characteristic motifs – crossed bars, cones and spheres, crescents, a trellis-like grid, elongated drops, a scalloped 'cloud' form, cleft 'sticks', and zigzag sections – we recognise various art-historical points of departure including, most conspicuously, the paintings of the Catalan artist Joan Miró, the coloured relief sculptures of Jean Arp and, as mentioned previously, the dreamlike compositions of Yves Tanguy.

However, when we come to the context of Australian contemporary art, Dall'Ava's sculpture presents us with something of an enigma as far as citing comparable bodies of work is concerned. Ann Galbally has drawn a comparison with certain of Robert Klippel's wood assemblage works of the late-forties,¹ and indeed Dall'Ava's drawings and collages underscore this connection. To some extent, Colin Lanceley's low-relief assemblages of the mid-eighties suggest a parallel in relation to Dall'Ava's work of the same time (eg cat. no.12), especially in relation to the colour, vitality and sense of *joie de vivre* of that work, as well as its combination of 'found' and 'traditional' materials. Writing of Robert Klippel's assemblage works, Robert Hughes has noted how they conveyed 'an air of exquisitely sustained tension and complication'.² Dall'Ava's compositions also create a sense of risky equilibrium that often involves gravity defying feats of poise and counterpoise (eg cat. no.4).

There are broad parallels also with the sculpture of Dall'Ava's two closest contemporaries – Geoffrey Bartlett and the late Anthony Pryor – with both of whom he studied at RMIT and later shared studios in Fitzroy and Brunswick. While all three artists developed characteristic and entirely independent styles, their work shares an abiding interest in materials and the conventions of their working. Similarly, the work of all three is notable for a poetic combination of geometric with organic forms, and a kind of overall muscular grace.

The focus in this exhibition on Dall'Ava's work after 1983 serves to identify a clear transition at this time in the artist's work, chiefly in relation to composition. Previously, he made large, Japanese-style wooden screens with grid and lattice elements. A major example of the idiom, titled *An Obscure Vision*, was awarded the 1981 Ian Potter Sculpture Commission at the National Gallery of Victoria. The earliest work in this exhibition, the small two-panel screen (cat. no.1) reveals only a trace of the heavy geometry of the preceding work, while anticipating the 'latter-day surrealism' and richly 'pictorial' language of Dall'Ava's sculpture of the ensuing decade.

After 1983, Dall'Ava abandoned the strict geometry and rectangular frameworks of his large screens in favour of the acrobatic and visually exhilarating structures for which he is best known today. Colour also became an increasingly important aspect of Dall'Ava's practice, sometimes being applied to the wood and stone and later abraded to reveal and accentuate the underlying grain of the wood or texture of the stone (eg cat. no.33). The screens of previous years had been constructed chiefly from timber that was left unpainted in line with the austere joiner's aesthetic of the works.

Painly, Dall'Ava's sculpture stands apart from much of the conceptual and screen-based practice of the present moment.

His language has been refined over many years and remains in a state of vigorous and invigorating evolution. His commissions for sculpture in public places have been hard won and his reputation has been made as an artist of the first rank and for whom compromise of any kind is out of the question. Because Dall'Ava works in a deeply considered and technically painstaking way, his *oeuvre* – including the sculpture and the drawings (both finished and working drawings) – is not large, but it is acclaimed as one of the most sophisticated achievements in Australian art today. Dall'Ava's practice is a deeply serious matter for the artist, and yet his sculpture is undeniably jubilant and lyrical in character. His language is highly schematic but we are captivated by subtle allusions to natural forms and to human movement and gesture.

It has been said of the relief sculpture of Jean Arp, that the artist was 'a student of nature, not in the sense of scenery but of the individual forms of branches, roots, grasses and stones... He looked on them in his own simplification as symbols of growth and change.'³ A similar assessment is appropriate for Dall'Ava and his sculpture. Indeed, there is further relevance to Dall'Ava's practice in another reference to Arp as a leader in abstract art who 'never lost touch with nature in its power to replenish human life and feeling.'⁴

Finally, if Tanguy's vaporious illusions represent that artist's dreamy 'escape in to the marvellous',⁵ then perhaps Dall'Ava's achievement in spatial dynamics, colour and organic form represents a buoyant rococo spirit recast in contemporary dress. However we approach this body of work, and however we choose to interpret the achievement it represents, it remains that the Geelong Gallery is honoured to present this major survey of drawings and sculpture by Augustine Dall'Ava as a highlight of the Gallery's 2008 exhibition program.



Australian National Korean War Memorial, Canberra 1997 – 2000
 (in collaboration with Les Kossatz, Sand Hiesel and David Bullpitt)
 Korean granite boulders, stainless steel, concrete, glass
 12 x 33 x 22m

¹ Dr Jean Battersby, *Art and Airports?*
Clap Arts International, No. 31, 1998, pp. 9-14

² Augustus Dall'Ava in conversation with the author 22/11/2003

THE CHALLENGES OF COMMISSIONS

Those people who, over the years, visited Pinacotheca in Richmond or Australian Galleries in Collingwood and saw his exhibitions of sculpture could easily have come to the conclusion that Gus Dall'Ava worked best on an intimate, domestic scale. It is possible that very few would have thought that, in the mid-nineties, he would carry out one of the biggest sculptural installations in Australia.

In 1990 the Board of the Federal Airports Corporation made a courageous decision to allocate 1% of the cost of new buildings to the purchase of works of art and employed Dr Jean Battersby to implement the program. As she stated later 'This was not an exercise in interior decoration. It was to result in an important national art collection.'¹ With great enthusiasm and flair Battersby changed the character of airports at Alice Springs, Darwin, Brisbane, Melbourne and Sydney. She approached Dall'Ava in 1995 and offered him a commission at Melbourne Airport, knowing that the selected space – a spacious circular drum clad in copper sheeting, nearly three stories high and diagonally intersected by an escalator – was a particularly challenging site. Drawings failed to convey the complexity of the spatial relationships so, in order to clarify his ideas for presentation, Dall'Ava constructed a three dimensional maquette with objects suspended from the sky light.

A casual comment by one of the airport staff, 'Don't forget we are in the business of flying,' reinforced ideas that had begun to form in the artist's mind – the work should convey a sense of space with identifiable objects related to the solar system and air travel. The final work is an exciting collection of forms that suggest clouds, sun and moon, planets, lightning, a boomerang, a rocket and a propeller. Using very bright primary colours of red, blue, yellow plus black and white, the installation successfully competed with the enclosing copper walls. It was a daring assemblage of objects hanging in space – colourful, vibrant and immaculately crafted – a work of the twentieth century that was accessible to a wide spectrum of people.

Regrettably, after privatisation, the new owners of Melbourne Airport didn't share Battersby's enthusiasm for the visual arts and a considerable number of works were removed, including Dall'Ava's huge *Spatial Penetration*, which was rather ignominiously put into storage. To find a new home for this work which required ample space was not an easy task, but eventually an ideal location was found – the vast Atrium of the Glen Murcutt Building on the Lilydale Campus of Swinburne University. Whereas this spectacular work had been rather hidden away at the airport it is now proudly hanging in an area frequented by staff and students at the university. Surrounded as it is by glass walls on three sides, it floats and soars in a lofty, airy space.

Another commission also came to an unexpected conclusion, one that the artist certainly did not anticipate. From approximately 80 entries 12 artists were selected to prepare considered designs for the Australian National Korean War Memorial in Canberra and the serene and simple abstract design of Gus Dall'Ava and Les Kossatz was the entry finally selected. Over the period 1997–2000 they worked in collaboration on the large-scale symmetrical installation, which consisted of a slender 12 metre high obelisk – like a phoenix rising from the ashes – two white concrete walls partly enclosing a simple altar and a phalanx of stainless steel rods representing the 339 soldiers who had died in action in Korea. The forms were minimal, the symbolism was understated and the mood quietly contemplative. As Dall'Ava recollected,

'We had designed a memorial that was white, stark and severe – which is how the

From left to right

N.E.W.S. 2001

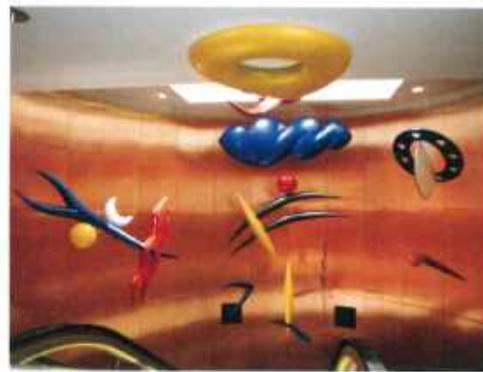
painted stainless steel, painted aluminium, black granite
Collection of Michael R. Buxton

Spatial Penetration 1995

painted fibreglass, painted wood, aluminium, stainless steel
ht.10m, diam.10m

Distilled Knowledge 2000

painted steel, black granite
365 x 275 x 90cm
Collection of Deakin University



Australian soldiers found the environment in Korea – but the committee couldn't cope with not having figures.² Reluctantly, after their design had been accepted and the maquette completed, the two artists were obliged to make a major change to meet the wishes of the commissioning body who were still thinking of memorials in terms of the nineteenth century. Realistic depictions of a soldier, airman and a sailor were added. A Melbourne sculptor, William Eicholtz, was employed to model the three figures, which he did very skillfully, but the subtle symbolism and the minimal forms were compromised.

With 80 entries for the Korean War Memorial and only one commission, it is clear that when expressions of interest are called for a project many artists spend a great deal of time preparing drawings and maquettes with generally no commensurate financial recompense. Just sometimes, however, luck is on the side of the artist. Dall'Ava made a bid for one of the numerous sculptural projects associated with the Docklands development, and though unsuccessful here, he was fortunate that his maquette attracted the attention of Michael Buxton, a major collector. He may not have been able to construct the 15 metre high version as planned for the Docklands but he has seen his sculpture fabricated in stainless steel and placed in a superb garden setting at the sea-side resort of Portsea. Entitled *N.E.W.S.* it literally has arms that point in the four cardinal directions and painted in brilliant colours of red, yellow, blue, black and white it appears as a vibrant nautical beacon – as colourful as festive flags blowing in the breeze.

The forms that constitute *N.E.W.S.* are similar to the forms that Dall'Ava has used in his studio works – cones, pyramids, spheres, triangles and half circles – but without the addition of organic elements such as bananas, pears and red peppers, which he has frequently used in the past. The composition emphasises the symmetrical as compared with an earlier fascination with the complexities of asymmetrical structures, seen most recently in the series *If Only Carl Knew*, 1989–2001, which was shown at the Deakin University Gallery in 2002.

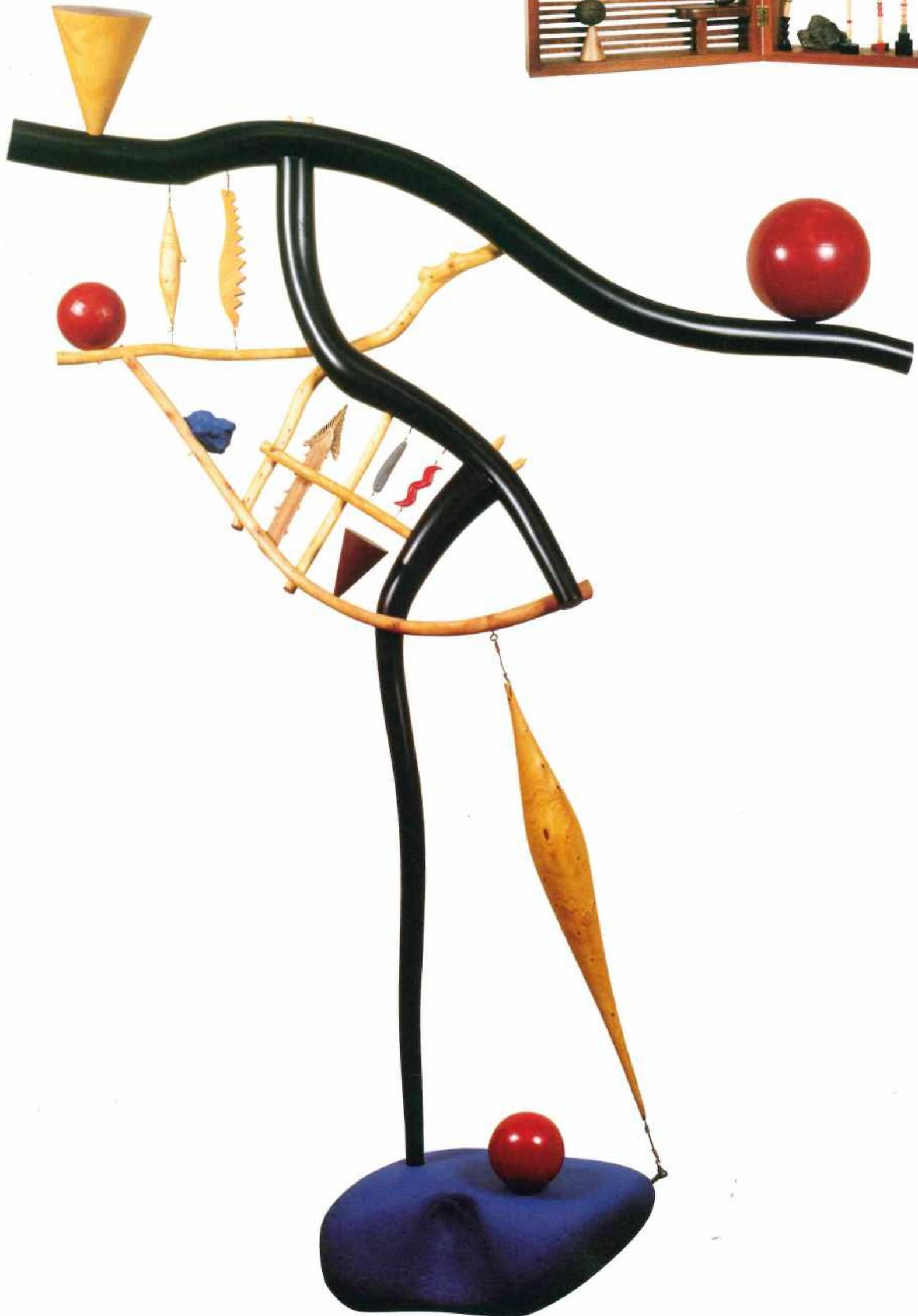
Two recent commissions for very public locations, one for the Pacific Power Building in Sydney and the other for the Burwood Campus of Deakin University, have led the artist to simplify his vocabulary of forms and strengthen the basic structure. In both cases the main element is a tall vertical triangular pyramid, with recessed triangular areas on the sides (using similar forms as both positive and negative elements). The Sydney work is topped with a golden bronze sphere balancing a sweeping blue half circle while the Deakin structure has a half sphere in black granite supporting a vigorous zig zag in painted steel. As befits a university campus, the sculpture which is entitled *Distilled Knowledge*, had a symbolic meaning – the upward pointing structure represents evaporation, the hemi-sphere suggests a cloud while the zig zag implies falling rain. Situated beside the base is another black granite half sphere – a receptacle for gathering the distilled water. The parallel reading is to understand the gathering of knowledge, the spread of information throughout the world and the distillation of that knowledge within the universities.

However one reads these two most recent public commissions, it is very clear that Gus Dall'Ava is showing an increasing interest in geometric forms and in assemblages of simple clarity – the experience of the Korean Memorial was, after all, not all negative, for the slender triangular pyramid has become a recognisable motif and the starting point for these two recent and very successful commissions.

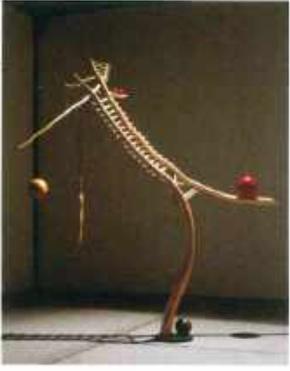
KEN SCARLETT



01



12



04



11



13



17



19



21



38



43



46



45



47



27



33



52



53



57



56



58



51



CATALOGUE

Unless otherwise indicated, all works are from private collections.

1. *Two ways* 1983
Mahogany, fruitwood, painted wood, stainless steel, brass, stone, glass, and gouache on paper
35 x 84 x 10 cm
2. *Panayiota's rock* 1983
Huon pine, Pencil pine, fruitwood, rocks, stainless steel, linen thread
71 x 61 x 9 cm
3. *Sojourn* 1983
Pencil pine, fruitwood, stainless steel, copper, stone, seedpod, linen thread
234 x 84 x 69 cm
4. *Balls to you too* 1984
painted and natural wood, fruitwood, Huon pine, bronze, copper, steel, linen thread
234 x 218 x 102 cm
5. *Rococo* 1984
painted wood, olive wood, oak, cork, brass, stone, linen thread
108 x 46 x 32 cm
6. *Zoey's Peace* 1984
painted wood, olive wood, stone, copper, linen thread
44.5 x 23 x 25.5 cm
Collection of Geoffrey and Vicki Bartlett
7. *Totem No.9* 1985
painted and natural wood, painted stone
42 x 25.5 x 23 cm
8. *Totem No.12* 1986
painted wood, painted stone
52 x 29 x 14.5 cm
9. *Cock 3* 1986
painted wood, painted stone
54 x 24 x 20.5 cm
10. *Red, black & white* 1985
painted wood, forged steel, linen thread
274 x 58.5 x 30.5 cm
11. *Red, black & blue* 1985
painted wood, forged steel
259 x 109.5 x 46 cm
12. *Blue to black* 1985
painted wood, copper, brass, steel, stainless steel, stone, section of a palm branch
183 x 135 x 48 cm
Collection of Vicki Petherbridge
13. *Blue X* 1986
painted wood, forged steel
279.5 x 112 x 35.5 cm
14. *Original sin No.2* 1986
painted wood, painted stone, forged steel
243 x 71 x 33 cm
15. *Original sin No.3* 1986
painted and natural wood, painted stone, forged steel
243 x 68.5 x 38 cm
16. *Burial mound No.9* 1986
painted and natural wood, shell, stone
45 x 43 x 37 cm
17. *Brief encounter* 1987
painted wood, painted and unpainted stone
63.5 x 44.5 x 27 cm
18. *Ecco* 1987
painted and natural wood, painted and unpainted stone
74.5 x 75 x 40.5 cm
19. *Burial mound No.13* 1987
painted and natural wood, painted and unpainted stone
49 x 56 x 29 cm
20. *Twist of fate* 1988
painted wood, stone, forged and copper-plated steel
56.5 x 50 x 35.5 cm
21. *Close to the bone* 1988
painted wood, stone, forged and copper-plated steel
76 x 48 x 23 cm
22. *Twist and bark* 1988-89
painted and natural wood, bronze, steel, stone
312.5 x 152.5 x 91.5 cm
23. *Victim of flattery* 1989
painted wood, stone, forged steel
84 x 71 x 30.5 cm
24. *If only Carl knew No.3* 1989
painted wood, stone, forged steel
84.5 x 33 x 40.5 cm
25. *Resurrection No.1* 1989
painted wood, stone
133 x 38 x 30.5 cm
26. *Resurrection No.2* 1990
painted wood, bronze, stone
137 x 29 x 23 cm
27. *If only Carl knew No.19* 1990
painted and natural wood, steel, stainless steel, granite, painted and unpainted stone
159 x 137 x 57 cm
28. *Some peace of mind* 1991
painted wood, stone, steel
102.5 x 40 x 20 cm
29. *Aeolus* 1991
painted wood, stone, steel
103.5 x 41 x 18 cm
30. *Entropy for Tony No.2* 1992
painted wood, Huon pine, stone, steel, bronze
118 x 81 x 26.5 cm
Collection of Joseph & Marisa Capogreco
31. *Measure of hope* 1992
painted and natural wood, stone, steel
124.5 x 59 x 22 cm
32. *Slow time* 1992
painted wood, stone, steel
175 x 47.5 x 20 cm
33. *No sense/no target* 1992-93
painted wood, marble, bronze, stone
140 x 44.5 x 39.5 cm
34. *Marking time* 1990-93
painted and natural wood, stone, copper
407 x 109 x 40 cm
35. *Sophia's Piece (Starry night over Omi, NY)* 1993
painted and natural wood, steel, linen thread, stone
102 x 68.5 x 30.5 cm
36. *Mediterranean prelude No.4* 1994
painted and natural wood, stone, marble, shell, seed pod, linen thread
66 x 61 x 15 cm
37. *Spatial penetration No.4* 1994
painted wood, stone, marble
96.5 x 47 x 18 cm
38. *Equatorial crossing* 1995
painted and natural wood, bronze, stone, marble, azure quartzite, linen thread
93.5 x 132 x 16.5 cm
39. *Beacons for the Yarra (maquette)* 1996
painted and natural wood, painted cardboard, aluminium
41 x 122 x 20 cm
N.B. This maquette – and its accompanying proposal – was a collaborative initiative with the sculptor Les Kossatz.
40. *Transcendent iridescence* 1996
painted wood, painted stone, marble
120 x 87 x 15 cm
41. *Mediterranean prelude No.6* 1996
painted wood, painted stone, marble
73.5 x 57 x 16.5 cm
42. *Mediterranean Resonance* 1996-97
marble, travertine, painted and natural wood, painted and unpainted stone
114 x 179 x 18 cm
43. *Gathering resonance* 1997
painted and natural wood, painted and unpainted stone, marble, stainless steel
119.5 x 127 x 18 cm
44. *Work in knowledge* 1997
painted and natural wood, painted and unpainted stone, marble
64 x 58.5 x 42 cm
45. *Mediterranean prelude No.8* 1997
Jarrah, painted and unpainted stone, marble
64.5 x 62.5 x 20 cm
46. *Auto type character* 1998
painted wood, painted and unpainted stone, stainless steel, seed pod
92.5 x 49.5 x 26.5 cm
47. *Matter of the universe No.3* 1998
marble
43 x 40 x 9.5 cm
48. *Spacial penetration* 1999-2000
marble
106 x 66 x 12 cm
Collection of Pietro Capogreco
49. *Conversation No.1* 2000
marble, painted and unpainted stone, painted wood, azure quartzite, stainless steel
165 x 74 x 74 cm
50. *Initiation (maquette)* 2000
painted wood, painted cardboard and steel
38.5 x 16 x 10 cm
51. *Alula No.1* 2000
painted and natural wood, marble
58 x 27.5 x 14 cm
52. *Alula No.2* 2000
wood, painted stone, marble
56 x 29 x 15 cm
53. *Alula No.3* 2000
painted wood, painted and unpainted stone, marble
65 x 21 x 15.5 cm
54. *N.E.W.S. (maquette)* 2001
painted wood
75.5 x 45 x 38 cm
Collection of Michael R. Buxton
55. *Conversation No.6* 2001-02
painted wood, marble
68 x 45 x 45 cm
56. *Phase one* 2001/02
granite, stainless steel
156.5 x 71 x 40 cm
57. *Phase two* 2001/02
granite, stainless steel
160 x 53 x 40 cm
58. *Phase three* 2001/02
granite, stainless steel
141 x 79 x 40 cm
59. *Silent whispers* 1998-02
marble, travertine, stone
107.5 x 151.5 x 28 cm
60. *If only Carl knew No.37* 2002
painted and natural wood, painted and unpainted stone, marble, steel
88.5 x 49 x 30.5 cm
61. *Third dialogue* 2002
painted wood, painted and unpainted stone, marble, stainless steel
71 x 117 x 23 cm
62. *Conversation No.7* 2002
painted wood, painted and unpainted stone, marble
78.5 x 64.5 x 64.5 cm
63. Untitled project for sculpture at Docklands, 2003
coated inkjet print
64. Selection of working and finished drawings and sketchbooks (including drawings on wood panels) 1983 – 2000

AUGUSTINE DALL'AVA

Born in Grenoble, France in 1950, Augustine Dall'Avà came to Australia with his family in 1955. The family settled initially in Cairns, Queensland. Following his secondary education, Dall'Avà was engaged in various occupations before enrolling in a Diploma of Fine Art at the Royal Melbourne Institute of Technology where he specialised in sculpture. From 1983 he lectured in sculpture at the Caulfield Institute of Technology (later renamed the Chisholm Institute of Technology) and RMIT. In 1990 Dall'Avà was appointed Lecturer in the Sculpture Department at Monash University. He held this position until 1996 when he devoted himself to full-time studio practice. Widely represented in public and private collections throughout Australia, Dall'Avà has exhibited regularly in Australia and overseas and most recently has worked on major sculpture commissions in Melbourne, Sydney and Canberra. Dall'Avà holds a Diploma in Fine Art (Sculpture) from RMIT and a Master of Fine Arts degree from Monash University.

COMMISSIONS

- 2000**
Deakin University, Melbourne campus, Victoria
- Pacific Power, Sydney
- 1997-2000**
Australian National Korean War Memorial, Canberra (with Les Kossatz, Sand Hesel and David Bullpitt)
- 1995**
Melbourne International Airport
- 1981**
University of New South Wales
Ian Porter Sculpture Commission,
National Gallery of Victoria, Melbourne
- ### AWARDS
- 2001**
Visual Arts Export Strategy
- 1996**
John David Mooney Foundation,
Chicago, U.S.A.
- 1993**
ART OAH, New York
- 1984**
Visual Arts Board Studio, Tuscany, Italy
- 1982**
The Alice Prize, Alice Springs
- 1979, 1975**
Australia Council, Visual Arts Board Grant

SOLO EXHIBITIONS

- 2002**
If only Carl Knea, Stonington Stables
Museum of Art, Deakin University
- 1999, 1994**
Australian Galleries, Melbourne
- 1997, 1993, 1990**
Australian Galleries, Sydney
- 1993**
Chicago International Art Exposition,
U.S.A.
- 1990, 1988, 1987, 1986, 1984, 1982**
Pinacotheca Gallery, Melbourne
- 1985, 1983**
Macquarie Galleries, Sydney
- ### JOINT EXHIBITIONS WITH GEOFFREY BARTLETT & ANTHONY PRYOR
- 1987**
Recent Sculpture, Anima Gallery, Adelaide
- 1979**
*The second and last, 108 Gertrude Street
Sculpture Show*, Melbourne
- 1978**
Recent Sculpture, Watters Gallery, Sydney
- Made in Fitzroy Exhibition No. 3,
Three Australian Sculptors*, Regional
Development Programme,
Visual Arts Board, Hobart
- 1977**
RMIT Gallery, Melbourne
- 1975**
108 Gertrude Street Studio Show, Melbourne
Realities Gallery, Melbourne

GROUP EXHIBITIONS

- 2003**
Against the grain, McClelland Gallery and
Sculpture Park, Langwarrin, Victoria
- 2002**
Focus on sculpture 2002, Axia Modern Art,
Melbourne
- Festival of sculpture*, Toorak Village,
Melbourne
- Central Goldfields Sculpture Prize*,
Central Goldfields Art Gallery,
Maryborough, Victoria
- 2001**
Wall Constructions, Smyrnios Gallery,
Melbourne
- 2001**
Colour Smyrnios Gallery, Melbourne
Woolahra Sculpture Prize, Sydney
- 2000**
*Regeneration - Sculpture and Paintings
from the Permanent Collection*,
McClelland Gallery, Victoria
- Fine Paintings, Sculpture and Tapestry*,
Australian Galleries, Sydney
- Easter 2000 Sculpture Show*, Qdos Gallery,
Lorne, Victoria
- The Importance of Being Small*,
Deliance Gallery, Sydney
- 1999**
Paintings and Sculpture, Australian Galleries,
Melbourne and Sydney
- Cinderella's Gems: Art and the Intellectual
Mission, 20th Century Australian Art from
Nine University Collections in N.S.W.*
- We Are Australian*, Victorian Arts Centre,
Melbourne
- Sculpture*, Australian Galleries, Sydney

From left to right

The artist at the Arthur Boyd studio in Parataio, Italy, 1984

The artist at his East Brunswick studio, 2000



1997 - 98

Notations, Victoria University Gallery, Melbourne

1997

House and Garden Sculpture, Heidelberg, Austin and Repatriation Medical Centre

1997

Australian Galleries, Melbourne

The Japan Inspiration, Art Gallery of Western Australia, Perth

1996

Fifth Australian Contemporary Art Fair, Melbourne

Tolario Galleries in association with United Overseas Bank Ltd., Singapore

Australian Galleries, Sydney

Art Chicago 1996, Chicago, USA

1995

Australian Galleries, Melbourne

S.O.F.A. *Miami Exposition*, Miami, USA

1994

Fourth Australian Contemporary Art Fair, Melbourne

1993

Art Chicago, The New Pier Show, Chicago, USA

Sight Regained, Fred Hollows Foundation and Ivan Dougherty Gallery, Sydney

ART - OMI, New York

Sur Real, (with Les Kossatz), Monash Studios, Melbourne

Just Sculpture, Ballarat Fine Art Gallery, Victoria

1992

Third Australian Contemporary Art Fair, Melbourne

A tribute to Anthony Pryor, Realities Gallery, Melbourne

Hollows, Sight Regained, Westpac Gallery, Melbourne

Group Sculpture Show, Meridian/Australian Galleries, Melbourne

1990

Graeme Sturgeon Memorial Fund, Powell Street Gallery, Melbourne

Eltham Art Awards, Victoria

Sculpture and Drawings, Australian Galleries, Melbourne

Second Australian Contemporary Art Fair, Melbourne

On-Site, Sculpture in City Spaces, City of Melbourne

Gold Coast City Art Prize for Sculpture, Gold Coast City Art Gallery, Queensland

1988

Mildura Sculpture Triennial, Mildura Arts Centre, Victoria

Pinacotheca Group Show, Pinacotheca, Melbourne

Episode 1, Caulfield Arts Centre, Victoria

A Group Show, Melbourne

1987

Sculpture III, The Lewers Bequest and Penrith Regional Art Gallery, Penrith, NSW

Third Australian Sculpture Triennial, Heide Park and Art Gallery, Victoria

1986

Sculpture, Wollongong City Gallery, NSW

1985

Mixed Sculpture, La Trobe Valley Arts Centre, Victoria

Hugh Williamson Prize, Ballarat Art Gallery, Victoria

1984 - 85

Two Australian Sculptors, (with Anthony Pryor) Schema Gallery, Florence, Italy

1984

Australian Sculpture Now, National Gallery of Victoria, Melbourne

Second Australian Sculpture Triennial, Melbourne

Sculptors as Craftsmen, Meat Market Craft Centre, Melbourne

1982

Eighth Mildura Sculpture Triennial, Mildura Arts Centre, Victoria

1981

August Works, Meat Market Craft Centre, Melbourne

The Alice Prize, Alice Springs

First Australian Sculpture Triennial, La Trobe University, Melbourne

Jan Potter Sculpture Commission, National Gallery of Victoria, Melbourne

1980

Some Contemporary Australian Sculpture, Newcastle Region Art Gallery, NSW

1979

Caulfield Invitation Sculpture Exhibition, Caulfield Arts Centre, Victoria

1978

Seventh Sculpture Triennial, Victorian Arts Centre, Melbourne

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National Gallery of Australia, Canberra; Burnie Art Gallery, Tasmania; McClelland Gallery, Victoria; National Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Australian National Korean War Memorial, Department of Veterans' Affairs, Canberra; Deakin University Art Collection, Victoria; Parliament House, Canberra; State Bank of New South Wales, Sydney; Swinburne University, Victoria; University of New South Wales, Sydney; Victorian Arts Centre, Melbourne; Arbank, Arthur Andersen Chartered Accountants, Melbourne; Chifley Tower, Sydney; Collins Place, Melbourne; Conflict Management, Melbourne; Design Works Australia, Melbourne; Tullamarine International Airport, Melbourne; Mercer, Melbourne; Pacific Power, Sydney.

The artist is represented in private collections in Australia, Europe and the U.S.A.

Close Observation
Untitled drawing
(detail of page from one
of the artist's sketchbooks),
ink on paper, 1997

Inside First Flat
Untitled drawing (detail)
ink on paper, 1999

Inside Back Flat
Untitled drawing (detail)
gouache and collage on
Chinese paper, 1999

Geelong Gallery: Gollings-Pidgeon
Photographer: Viki Petherbridge
Printed by: Monotype Workshop Pty
ISBN: 0-9579994-4-7

This catalogue is published
by Geelong Gallery on the
occasion of the exhibition
Augustine Dall'Ava -
Sculpture & Drawings 1961 - 2001
15 April - 1 June 2003.

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ACKNOWLEDGMENTS

In mounting this exhibition and preparing the accompanying catalogue, the Geelong Gallery wishes to acknowledge with gratitude the generous assistance and enthusiastic co-operation of the various people and organisations named below. Each has made a contribution to the project that is of a crucial nature. For this support we express our sincere appreciation.

First of all, we must thank most emphatically the artist himself and his partner, the photographer Viki Petherbridge, both of whom have been unfailingly supportive during all phases of the project from its inception many months back to its realization today. The photographs reproduced in this catalogue were taken over a number of years by Viki Petherbridge to whom we are grateful for allowing us to select images from her archive for use in this publication.

We roundly applaud Rachel Tongé at Gollings-Pidgeon for the excellent and stylish design of the catalogue and, as on numerous previous occasions, we sincerely thank David Pidgeon for his keen involvement in the whole initiative.

For his catalogue essay on Augustine Dall'Ava's public commissions, we are grateful indeed to Ken Scarlett, a writer

and curator who has been, for so long now, such an effective advocate for contemporary Australian sculpture that his *imprimatur* is acknowledged in the warmest of terms.

In terms of generous support for the enterprise as a whole, I am especially pleased to record our thanks to The Andrew and Michael Buxton Foundation. Michael Buxton's championing of contemporary Australian art in general, and contemporary Australian sculpture in particular, well deserves renewed acknowledgement here. We thank also the Four Points Sheraton Hotel, Geelong for its valuable assistance with the exhibition, and in doing so we acknowledge the personal interest and support of Simon De Jong, Marketing Manager at the hotel.

Naturally, our heartfelt thanks are due to all lenders to the exhibition, with thanks in particular to Pietro Capogreco, Marisa and Joseph Capogreco, Viki Petherbridge, Geoffrey and Vicki Bartlett, and Michael Buxton.

The Geelong Gallery's annual exhibition program is generously supported by our major sponsors who are Shell, Mercedes Benz - Geelong City Motors, Nagle & Co. Chartered Accountants, and Costa's. To each of these organisations we are grateful indeed.

GEOFFREY EDWARDS

Director, Geelong Gallery

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