

Transition From



to

POP

and **BEYOND**

*Works From the early 1960s, 1970s
1980s, 1990s, 2000s up until 2017*

by **Ken Reinhard**

Exhibition from 23rd January to 23rd February 2019

Transition - From Abstraction to Pop and Beyond exhibition provides a selection of Ken Reinhard's artworks across over a half a century, which includes artworks of painterly abstract expressionism, Pop art mix-media and the later photographic montages. All his artworks are carefully rendered, displaying the calculating mind of the artist, where bright dominant primary colours, still-life and geometry are meticulously placed to balance the composition. His works has been described as: "crisply decisive, fastidiously positioned, vibrantly coloured and immaculately fabricated forms" (Pinson, Exhibition Catalogue essay, 2009). His artworks direct the eye to many pivotal points in the painting's composition, which is crowded with many different human-made concocted elements.

The early work is painterly, textured and collaged, often providing subject-matter that makes a point or has a cynical observation on society. The more recent work displays sharply rendered geometric shapes and bright exuberant colour, that is collaged to add dimension to the digital printed domestic still-life(s). There appears to be no specific message or meaning attached to this later work; their interpretation is left to the viewer to ponder. Many of the works capture the artist's immediate environment where designer chairs are in pride of place juxtaposed against dolls and bears that add a touch of childhood against the more serious staged items of domesticity. Space to ponder within the picture frame is not on offer in Reinhard's works, which are crowded compositions full of floating shapes, directional lines and colours that literally 'Pops' off the canvas. There is a sense of stillness in all his more recent work, where we witness non-animate objects positioned in waiting or posed to create character, which we see in the jointed bears collected by the artist's wife.

There are many hints to the interests of the artist including: cars, female nudes and designer chairs, the sprightly dolls and bears are a more recent compositional subject-matter in his work, that is in strong, stark contrast to the past living female models who were represented as cool as marble in past works. There are no specific moods or emotions expressed in the works; the compositional placements, bright colours and crowded scenes are impactful but not restful or calm. The works are heavily 'designed' with at times the geometrics shapes mimicking the solid forms of the chosen objects. Slippage of the frame to create the illusion of two works, 'the picture within the picture', adds a new visual 'cleverness' to the latest series of works. Reinhard's earlier sculptural pieces displayed in this exhibition bring his paintings into the third dimension as geometric abstract works that are cleverly placed within perspex boxes so they can be viewed from all directions.

Forms are as important to Reinhard as his flat shapes and directional lines. They give subject-matter to the paintings and add a dimension often lacking in his earlier work. Layers upon layers of surface imagery overlap creating new shapes and forms to the new work, where focal points are lost and the energy level of the colours is heightened. These are brave works that still have the Pop art mantra of using colours to shock, taking everyday objects and placing them into the higher realm of art, a witty dry sense of humour; here commercial application of line and shape is used to enhance the imagery like advertising in a magazine. The work's titles are descriptive so that the viewer does not entirely lose the purpose and focus of the composition, however as mentioned, the artist still leaves this up to the viewer, there is no literal interpretation offered.

Across the majority of Reinhard's work there is a consistency of theme since his 1960's Pop art works. He has never lost his matriculate eye to see the world in an organised state, pulled together with his carefully considered placement of line, shape and 'eye-popping' colour. There is so much that could be said about Reinhard's work, there is however, no doubt that he has made a major contribution to the history of Australian art with his large body of work that provides a lasting record of his unique and 'ahead of his time' vision. His artwork is a legacy of over 50 years of creative endurance, which is yet to reach the pinnacle of its success.

Dr Arianne Rourke, December 2018.



Still Life, 1963, Oil on Board, 122 x 91.5 cm



The Organizers, 1964, Oil on Board, 122 x 91.5 cm



A Mob of Galahs, 1964, Mixed Media on board, 183 x 122 cm



Portrait of a Hypochondriac, 1964, Acrylic on Hardboard, 76 x 76 cm



Burn, 1979, Mixed Media, 44.45 x 31.75 x 25.4 cm



Six Blocks and a Lollipop, 1979, Mixed Media, 25.4 x 31.75 x 25.4 cm



Alfa Roma, 1983, Photo print and Mixed Media on Canvas, 122 x 183 cm



Basle Workman, 1987, Photo print and Mixed Media on Canvas, 104 x 104 cm



Esprit in London, 1990, Digital Photo with Collage, 65 x 48 cm



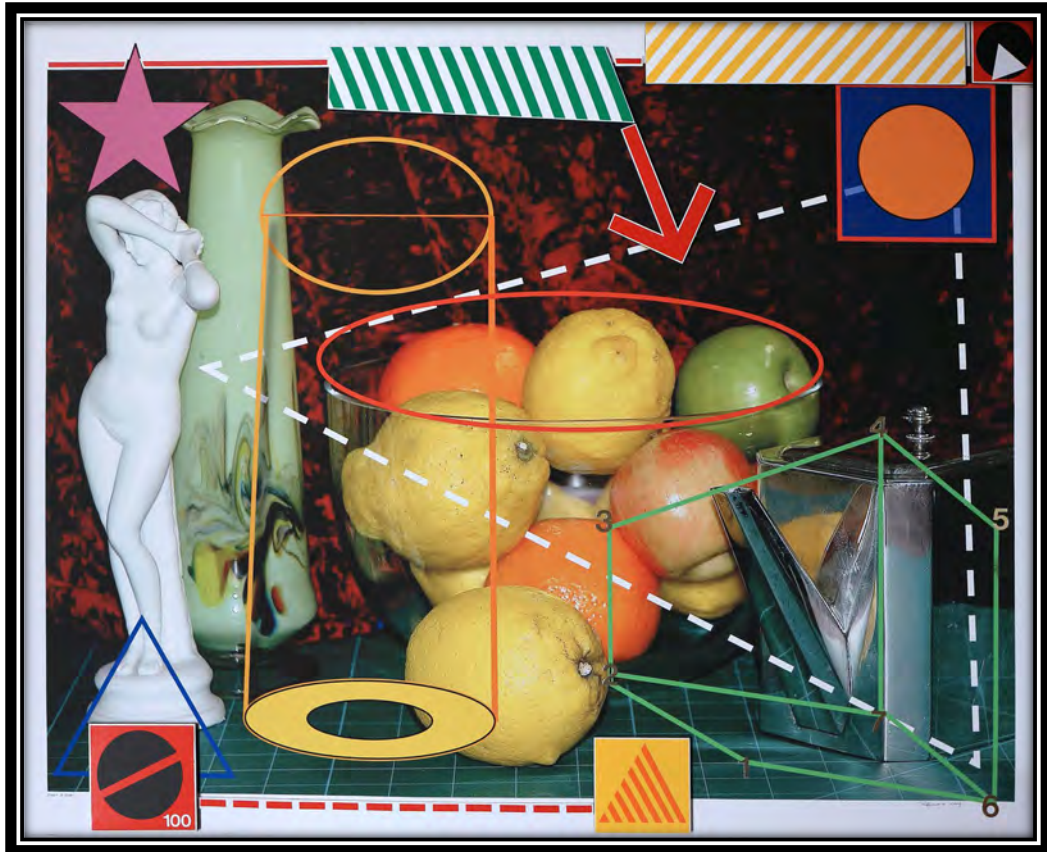
Campo Concept, 2001, Modified Digital Photo, 117 x 76 cm



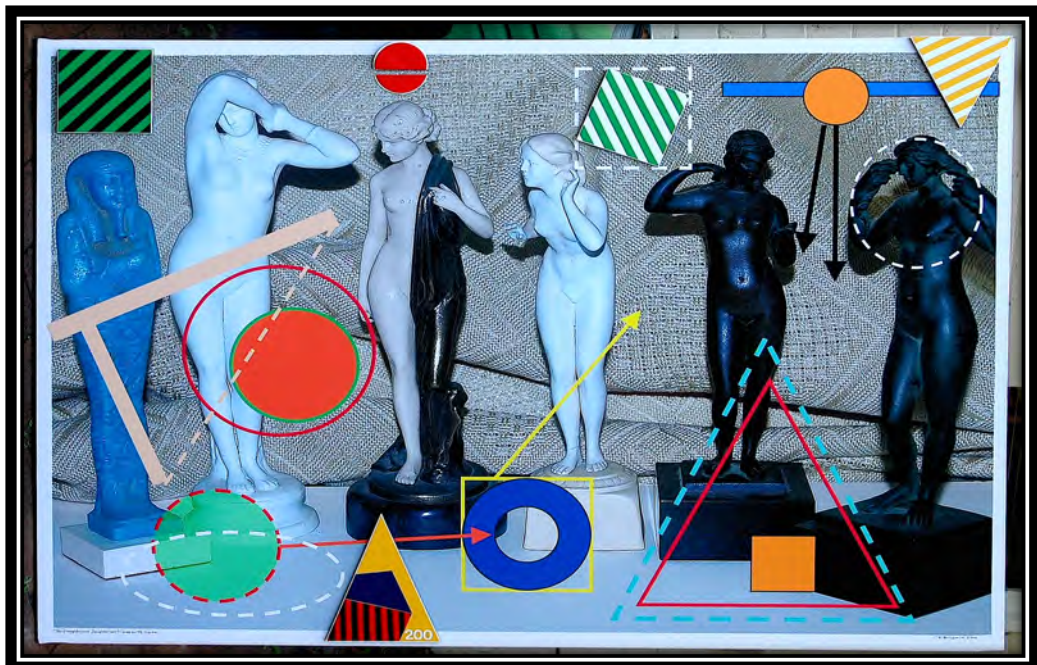
Bernard's Still Life, 2008, Digital Print/plus, 91.5 x 91.5 cm



Eve Thinks on her Toes, 2009, Modified Digital Print, 122 x 91.5 cm



She's a Star, 2008, Digital Print on Canvas, 122 x 96.5



The Draughtsman's Daughter and Friends on the Square, 2008, Digital Print on Canvas with collaged geometric elements, 91.5 x 137 cm



Red with Yellow Circle, 2009, Digital Print on Canvas, 91.5 x 91.5 cm



Signed Lexus, 2009, Modified Digital Print, 91.5 x 91.5 cm



Doll on a Blue Chair, 2016, Modified Digital Photo, 122 x 91.5 cm

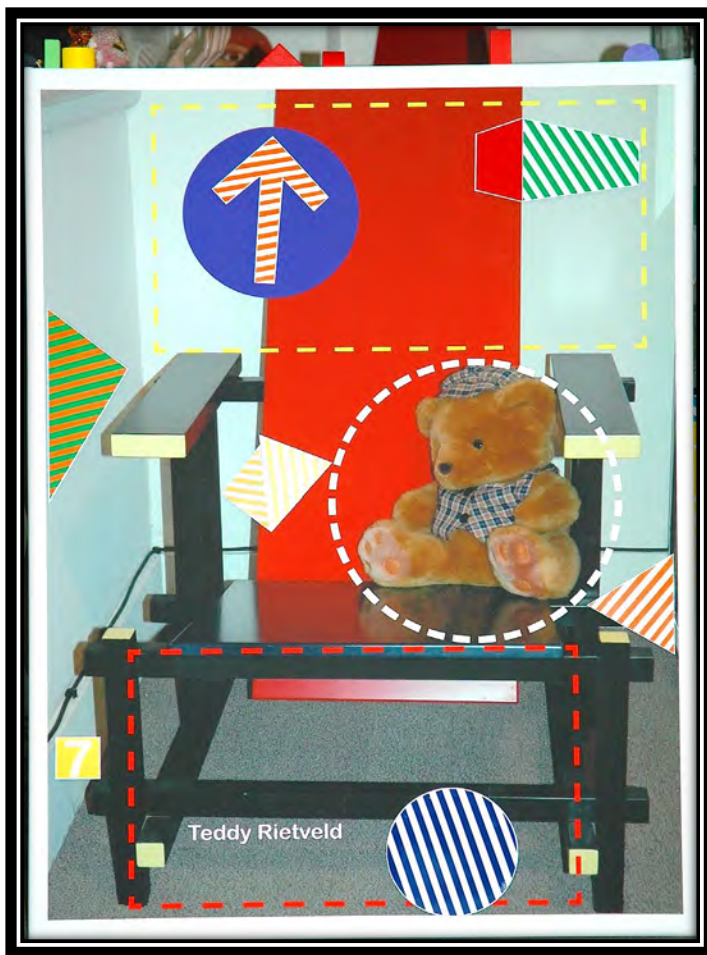
The above picture is from the suite of twenty one works which use reproduction designer chairs in conjunction with some dolls and bears, to provoke the viewer into seeking some logical interpretation to the images, when in fact the picture is a colourful, cheerful abstraction. KR.



Mackintosh Toys, 2016, Modified Digital Photo, 122 x 91.5 cm



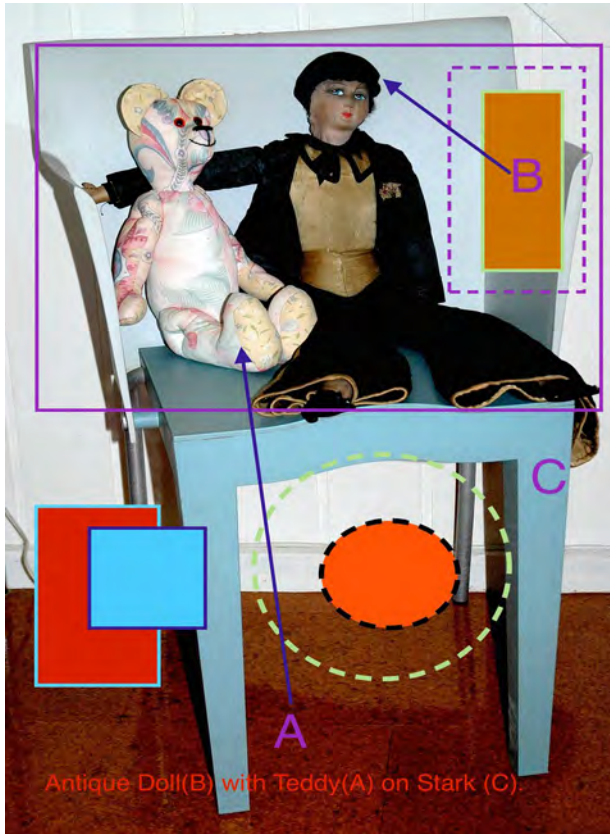
Bear on a Chair, 2016, Modified Digital Photo, 122 x 91.5 cm



Teddy Rietveld, 2016, Modified Digital Photo, 122 x 91.5 cm



Bears Playing on the Mackintosh, Modified Digital Photo, 122 x 91.5 cm



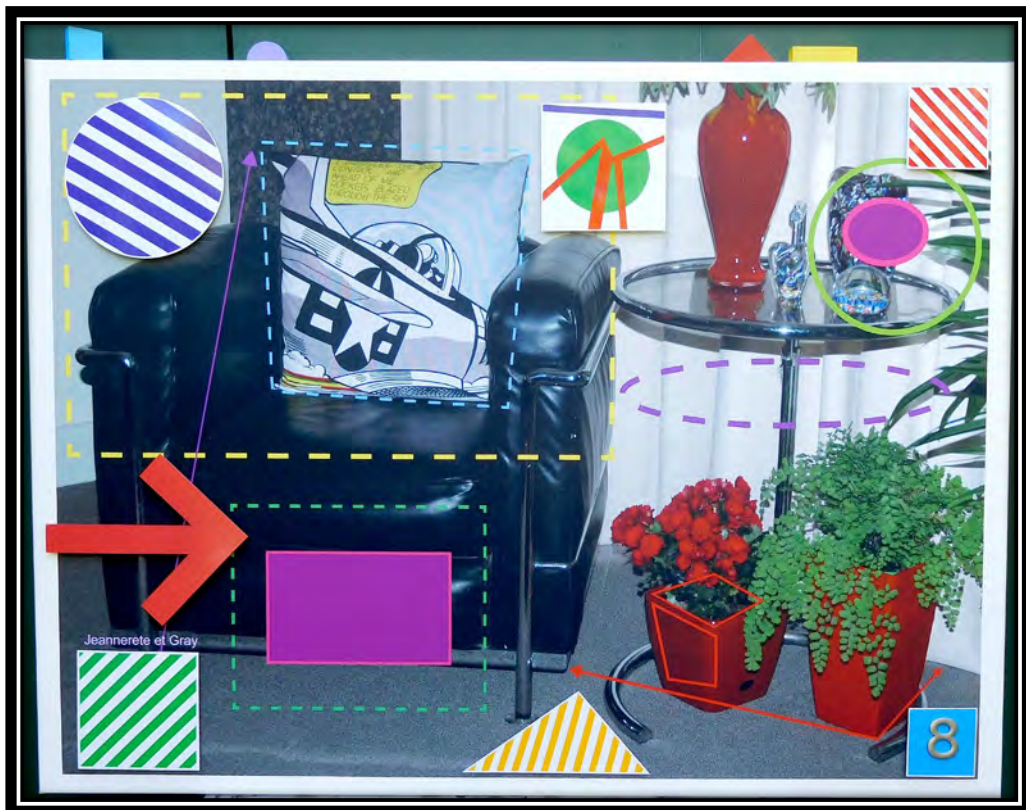
Antique Doll with Teddy on Starck, 2016, Modified Digital Photo, 122 x 91.5 cm



Three Bears on the 3107, 2016, Modified Digital Photo, 122 x 91.5 cm



Dolly and Cushion on Arnie's Egg, 2016, Modified Digital Photo, 122 x 91.5 cm



Jeanneret et Gray, 2016, Modified Digital Photo, 91.5 x 122 cm



Teddy Stacked, 2016, Modified Digital Photograph, 122 x 91.5 cm



Whew! It's Just Another Starck, 2016, Modified Digital Photograph, 122 x 91.5 cm



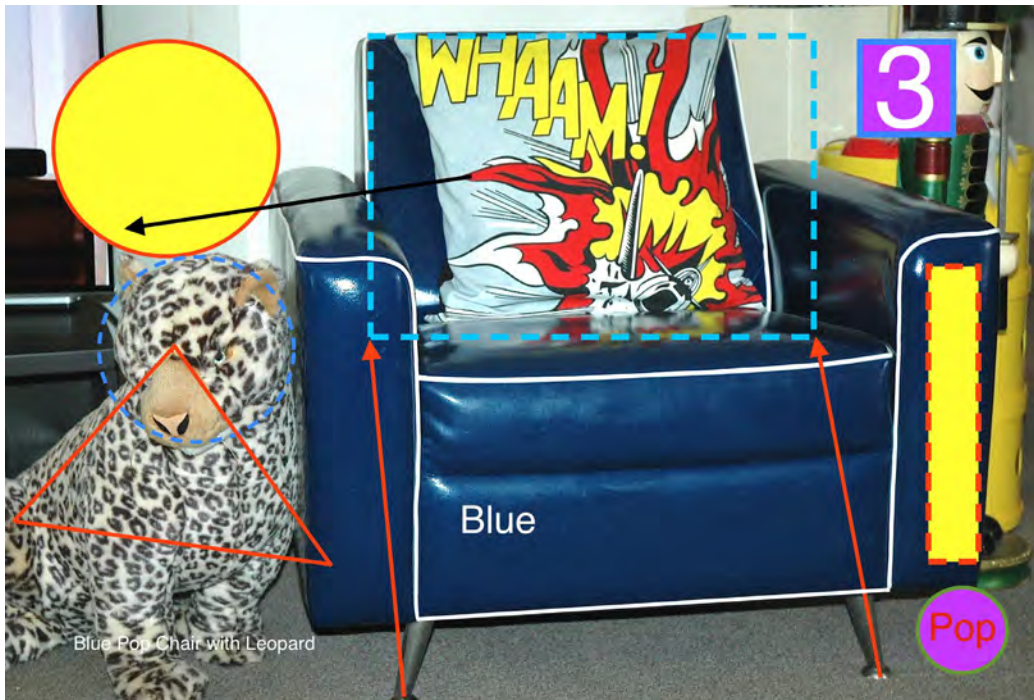
Teddy on Eames, 2016, Modified Digital Photograph, 122 x 91.5 cm



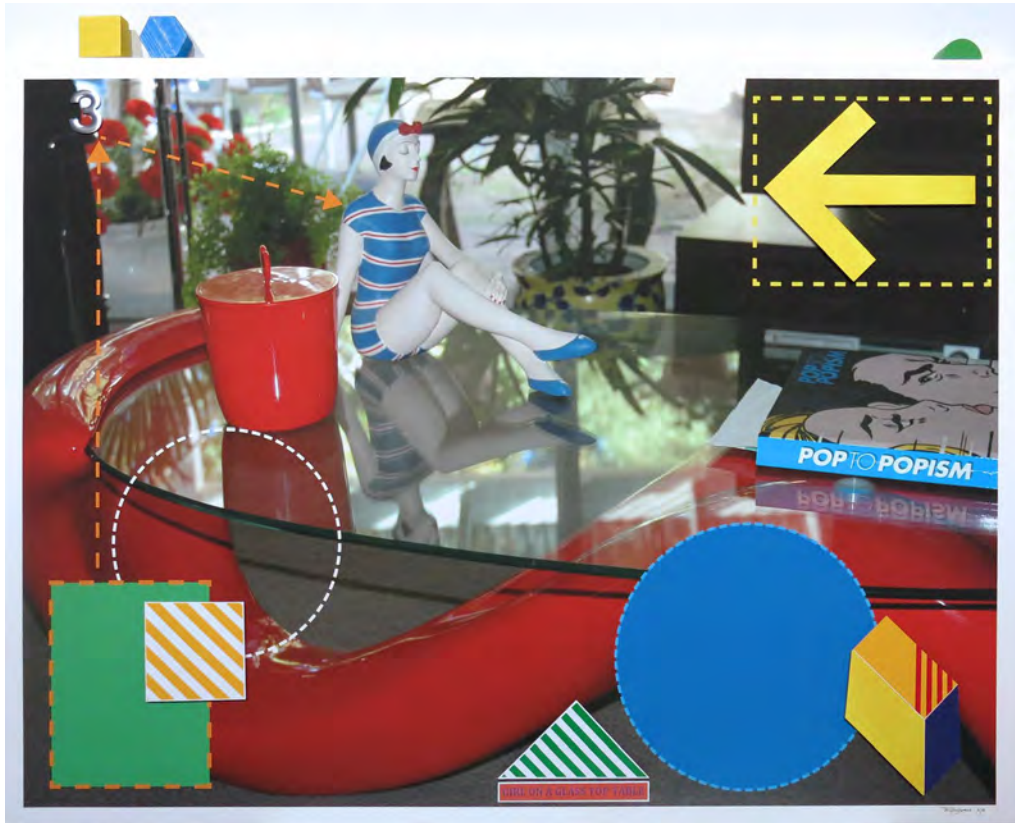
Dolls at Dinner, 2016, Modified Digital Photograph, 91.5 x 122 cm



The Doll is on the Chair, 2016, Modified Digital Photo, 122 x 91.5 cm



Blue Pop Chair with Leopard, 2016, Modified Digital Photo, 91.5 x 122 cm



Girl on a Glass Top Table, 2016, Modified Digital Photo, 91.5 x 122 cm



Antique Doll on Arnie's Chair, 2017, Modified Digital Photo, 122 x 91.5 cm



Bears Playing on a Mackintosh, 2017, Modified Digital Photo, 122 x 91.5 cm



Three bears on the 3107 (2nd Ed.), 2017, Modified Digital Photo, 122 x 91.5 cm

KEN REINHARD

Biography

- 1936 Born Mudgee, NSW
1948-53 Secondary Education, Echuca High. School Vic. and Homebush B.H.School.
1954-57 Diploma in Art (Education), NAS & Syd. Teachers College
1969-70 Graduate Diploma in Industrial Design, The University of New South Wales.
1982-83 Master of Arts (Visual Arts) research, SCAE
1958-68 Taught Fairfield GHS Granville BHS
1969-74 Taught National Art School, ESTC & RTC
1974-81 Foundation Head (Dean) School of Art, AMCAE
1982-87 Director, City Art Institute Sydney CAE
1988-89 Director, City Art Institute NSW Institute of the Arts
1990-98 Foundation Professor of Art and Design Education, and Dean and Director of the College of Fine Arts, the University of N.S.W
1994 Appointed Member of the Order of Australia
1998 Appointed Emeritus Professor, UNSW
1999 Awarded a UNSW 50th Anniversary Jubilee Medallion
1999 Awarded Fellowship of the Australian Council

Solo Exhibitions

- 1964 - Macquarie Galleries Sydney
1965 - Von Bertouch Galleries, Newcastle
1965 - Museum of Modern Art
1965 - Johnstone Galleries, Brisbane
1966 - Darlinghurst Galleries, Sydney
1966 - Hungry Horse Gallery, Sydney
1966 - Bonython Gallery, Adelaide, SA
1967 - Von Bertouch Galleries Newcastle
1967 - South Yarra Gallery, Melbourne
1968 - Bonython Galleries, Sydney
1970 - Bonython Galleries, Sydney
1971 - Bonython Gallery Adelaide, SA
1971 - Realities Gallery, Melbourne, Vic
1972 - Sweeny Reed Gallery Melbourne
1972 - Bonython Galleries, Sydney
1977 - Fine Arts Gallery, Perth
1979 - Studio Show, Roseville, Sydney.
1981 - Studio Show, Roseville, Sydney
1987 - Bloomfield Galleries, Sydney
1991 - "Signs" Bloomfield Galleries Sydney
1993 - "The Naked Chair" Bloomfield Galleries.
2001 - Robin Gibson Gallery Sydney
2003 - Fifty Small Pictures" Gibson Gallery
2004 - Contemporary Reflections" McClelland Gallery+ Sculpture Park, Melbourne Vic.
2005 - "50 Year Survey" Robin Gibson Gallery
2009 - POPstraction Robin Gibson Gallery
2009 - Sculpture as Furniture, Pinson Gallery

Three Person Shows

- 1964 – Dominions, Galleries Sydney with Wendy Paramour and Dennis Grafton
1967 – "Engine" Blaxland Gallery, Sydney with Col Jordan and Syd Ball

Art Awards and Prizes

- 1963 – Ryde Art Award
1964 – John F Kennedy Memorial Art Award (2nd)
1964 – Ryde Art Award (Modern Oil)
1964 – Drummoyne Art Award (Open).
1964 – Mosman Art Prize
1964 – Sulman Art Prize
1965 – Sydney International Trade Fair Art Award
1965 – Fashion Fabric Award (Bronze Medal)
1970 – Mildura Sculpture Award (purchase)
1971 – Marland House Sculpture (Prize)

Major Group Exhibitions

- 1959 – Australian Painting, Gallery Royale, Paris, France
1966 – Australian Painting, Los Angeles, San Francisco
1966 – Mertz Collection Exhibition, Washington DC, US
1968 – "Form in Action" Australian Sculpture to New Zealand
1970 – Comalco Invitation Award for Sculpture, Melb
1970 Mildura Sculpture Triennial
1971 Marland House Sculpture Exhibition, Melb
1981 Biennial of Graphic Art, Yugoslavia
1982 "Collage" Woollongong City Gallery

Selected Bibliography

- Bonython, Kym, *Australian Painting 1959–1975*, Adelaide Rigby McCulloch, Alan *Encyclopaedia of Aust Art. Vol 2 L-Z* Melbourne Hutchinson 1984 page 1024
O'Brien, Dennis. *Bridgeing the Chasms* Art in The Bulletin September 1972 p46-47
McGregor, Craig et al. *In The Making*. Melbourne Nelson 1969 p91-95
Lindsay, Robert *Field to Figuration* Melbourne, National Gallery of Victoria 1986 p 84,119
Luck, Ross, *A Guide to Modern Australian Painting*, Melbourne. Sun Books. 1969 p.98
Lynn, Elwyn *Letter from Australia* in Art International, Vol XXV/5-6
Lynn, Elwyn *Ken Reinhard* in Art International, Oct 1971 VolXV/8 p 28
Lynn, Elwyn. *Ken Reinhard – The Marland House Sculpture* in Art and Australia. Vol 9, No. 4. March, 1972 p.322 -327
Plug in Art in City/Art, Melbourne, Heineman, 1978 p53, 73
McGregor, Craig et al. *In The Making*, Nelson 1969.p91
O'Brien, Dennis, The Red, Black and White World of Ken Reinhard in Mode Aug/Sept. 1980. P130 -132,157
Reed Sweeney "The Marland House Art" in Circus. University Melbourne Magazine Society Autumn 1972 p.40-45.
Scarlett, Ken *Australian Sculptors*, Melbourne, Nelson 1980. p.547
Smith, Bernard, *Australian Painting 1788-1970* Melbourne OUP
Sturgeon, Graeme, *The Development Australian of Sculpture* London, Thames and Hudso, 1978. p.215-217
Sturgeon, Graeme, *Sculpture of Mildura*, Mildura City Council 1985
Ingram, Terry, *A Matter of Taste*, Sydney, Collins, 1976
Thomas, Laurie, *The Most Noble Art of Them All*, St Lucia University of Queensland Press 1976, P223

Represented in Major Collections

National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of Western Australia, National Gallery of Victoria, McClelland Gallery + Sculpture Park, Langwarrin, Vic, Newcastle City Gallery, Bathurst Regional Gallery, Burnie Art Gallery, Tasmania, Woollongong City Gallery, University of Technology, Sydney, Art Bank Sydney, Arts Queensland, The University of New South Wales, IBM Collection, BHP Collection, plus other public and private collections.



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