

NATIONAL TRUST OF AUSTRALIA (VICTORIA)

CLASSIFICATION REPORT

FILE NO:
B6393

NAME:
Forward Surge by Inge King

LOCATION:
Arts Centre Melbourne, 100 St Kilda Road, on the lawn between Hamer Hall and the Theatres Building.

OTHER / FORMER NAMES:

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STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE:

What is significant?

Forward Surge is an imposing work of art on a monumental scale. *Forward Surge* was commissioned as the artist, Inge King, reached the full maturity of her creative powers and is widely considered her most important work.

The four black steel waves surging towards the city create a rhythmic horizontal flow, which both echoes the rounded forms of Arts Centre's Hamer Hall and the Theatres Building and counteracts the strong verticality of the high-rise buildings behind the work. Thus the sculpture links together built forms on a level that still relates to human size. As a result it creates a strong sense of place in the cultural heart of the city of Melbourne, making it a favoured spot for a range of social activities by members of the public.

The work's powerful sense of motion – rolling and straining forward – is also an appropriate symbol of Melbourne's rapid growth in the 1970s, and remains a relevant symbol to the present day. In addition, *Forward Surge* evokes familiar local associations, by reminding its viewers of the proximity of the sea. The dynamic interaction that the work provokes makes it one of the most successful examples of public art in Australia.

How is it significant?

Forward Surge is significant at a national level for its importance:

- in exhibiting particular aesthetic characteristics that relate to public sculpture in the post-Second World War context;
- in demonstrating a high degree of creative or technical achievement at a particular period;
- and for its special association with the life and works of Inge King, one of the most prominent of Australia's post-Second World War artists in Victoria's and Australia's cultural history.

See criteria list: **b; d; e; f; and h.**

Why is it significant?

Forward Surge was conceived as an artwork that would activate or physically charge an urban public space. It does this by juxtaposing with the surrounding architecture in such a way as to assert its independent language – this is most definitely a sculpture in its own right, not sculpture masquerading as architecture or as public space itself. In this respect, *Forward Surge* can be said to intervene in public space, rather than seamlessly integrate with – or dissolve into – that space. The sculpture was developed from the initial maquette to the final realised size at the artist’s desired scale of 1:12 without any change made to its form beyond a slight widening of the bases for structural reasons. It therefore represents a fully realised coherent artistic vision, without compromise or concession to commissioning committees or authorities, on a scale rarely achieved by King or any of her contemporaries in Australia.

Nevertheless, its selection for the Arts Centre site by architect Roy Grounds points to the harmonious relationship that the work forms with the surrounding buildings: neither clashing with them nor collapsing into a pastiche of their formal language. Grounds recognised the potential for the work to act as a visual counterpoint to the Arts Centre spire and concert hall, echoing the curving walls of both buildings while contrasting with their vertical thrust. The sculpture thus punctuates and visually links the open landscaped space between the two buildings. As Ken Scarlett OAM has noted, ‘the space between the buildings is an important element of the overall design of the complex of buildings, allowing each a separate identity, providing an area of garden in which the public can relax and compositionally establishing a horizontal plane between the verticals of the two buildings. The simple, almost minimal, forms of the sculpture relate exceptionally well to the simple geometric volumes of the architecture, providing a rare unity of the two art forms’ (letter from Ken Scarlett to Valerie Britton, 18 October 1995, PAC file 6393). Grounds’ selection of the sculpture was therefore an integral and key component of his design for the Arts Centre site.

After Grounds selected the maquette for *Forward Surge*, King addressed the realities of the projected site. While the site did not influence the form or size of the sculpture, it did influence the decision as to where exactly the work should be positioned and in this matter King played an active role. Grounds had intended – with King’s agreement – that the sculpture be placed in the forecourt area, close to the road. However, Grounds’ involvement with the project ebbed as his health declined; he died just two weeks before *Forward Surge* was installed. In the interim King learnt that a covered walkway was to be erected along the eastern boundary of the site (a walkway that was not part of Grounds’ design for the site). She intervened and insisted the sculpture be positioned higher up the slope than originally planned, in order to avoid it being entirely obscured from view by the walkway. Her involvement at this stage, in addition to her visualisation of the work in its final position over the intervening eight years as well as Grounds’ specific choice of the work for the Arts Centre site, render *Forward Surge* a site-specific work. While most authors have not enunciated these exact aspects of the work’s site-specificity, they have consistently identified *Forward Surge* as site-specific (see for instance Michael Hedger, *Public Sculpture in Australia*, Roseville East, NSW: Craftsman House, G+B Arts International, 1995, p. 111).

As an autonomous artistic statement in its own right *Forward Surge* did not concede to the functionalist demands that public art have a utilitarian aspect (for instance as public seating, drinking fountain or screen) that characterised many commissioning bodies in the 1980s. Nor were the public consulted about its selection – a process followed with increasing regularity since the 1990s (for a history and informed analysis of different conceptions of public art see Miwon Kwon, *One Place After Another: Site-Specific and Locational Identity*, MIT Press, Cambridge, Mass., 2004, particularly pp. 60-84). Yet, from the outset, critics have noted the

manner in which *Forward Surge* engages public participation. For instance, Memory Holloway wrote that King ‘...requires that the viewer wander in, around and through the piece in order to soak up the spatial experience ranging from confinement, expansiveness, exposure and protection. *Forward Surge* is a cluster of waves that is most coherent when experienced from within’ (Memory Holloway, ‘The remarkable Inge King’, *The Age*, Melbourne, 22 September 1982, p. 14). As sculptural historian Graeme Sturgeon noted, *Forward Surge* defies any simple ‘gestalt’ understanding of its forms; rather, it demands of the viewer that they move around and through it to comprehend how the four vanes relate to one another: ‘... quite apart from its imposing size the impressive aspect of this work is its unpredictable relationship of parts. As in the best work of David Smith and Anthony Caro, we are denied any sense of formal predictability; the complexity of the relationship, and the distinctiveness of different views, means that the work eludes our intellectual grasp, constantly renewing our interest as we move about it’ (Graeme Sturgeon, ‘Inge King: An Obdurate Certainty’, *Art and Australia*, vol. 16, no. 2, December 1978, p. 150).

Sturgeon also commented upon another significant aspect of *Forward Surge*, and that is its manner of articulating and using space: ‘In *Forward Surge* King has so arranged the work that the space not only penetrates the sculpture, it becomes indivisibly part of it. The great curved planes, cut abruptly by the sweeping lines of the edges, define and animate the space, which in turn permits each segment of the work to develop in full amplitude’ (Graeme Sturgeon, ‘Inge King: An Obdurate Certainty’, *Art and Australia*, vol. 16, no. 2, December 1978, p. 150). In other words, the sculpture does not so much displace space – as traditional ‘objects-on-pedestals’ might do – as it embraces and incorporates space. Consequently, the space of the work’s site becomes part of the work itself, further strengthening the site-specificity of the work.

The work’s rhythmic coherence is key to the work’s visual appeal. Patrick McCaughey recognised this when he first viewed the maquette, at the Powell Street Gallery in 1973, writing: ‘The curves of the upright blades in her best piece, *Forward Surge*, flow together with a natural sympathetic rhythm. In that, she differs greatly from recent open form sculpture with its insistence of the a-rhythmic and the disjunctive element’ (Patrick McCaughey, *The Age*, 4 April 1973, p. 2). Judith Trimble attributes this formal coherence to the fact that the four vanes each delineate a partial circumference: ‘Each motif is a different segment of a common sphere, a factor in their coherence. Reaching forward in concert, like waves at different stages of their rising and falling, the vanes set up a measured rhythm between form and space. Their arching forms are read as thin surfaces, empowering the voluminous spaces between them’ (Judith Trimble, ‘Inge King: Art and Self-realization’, in Geoffrey Edwards, *Inge King: Sculpture*, Melbourne: National Gallery of Victoria, 1992, p. 15).

Arguably more than any other work in the Arts Centre collection, *Forward Surge* is intimately associated with the site it occupies and its neighbouring buildings. Indeed, the chief executive officer of the Arts Centre building committee, George Fairfax, recognised this at the time that the maquette was commissioned, stating that ‘the sculpture was a major buy and would be something which would identify the Arts Centre’ (quoted in ‘\$78,500 sculpture for Arts Centre’, *The Age*, 20 November 1974, p. 4). *Forward Surge* was therefore seen as a work that would give the Arts Centre an immediate visual identity, proclaiming the space as one dedicated to the arts.

Since then *Forward Surge* has become an indelible Melbourne landmark. Its monumental

forms have effectively created a space for contemplation and rest. As one writer put it, the sculpture ‘miraculously seems to create a place of vast space and peace amid the hemmed-in hectic city’ (Eleanor Sprawson, ‘Waves steel the show’, *Herald-Sun*, Melbourne, 2 February 1998, p. 82). Another writer recently noted the significance of the work for younger audiences: ‘Ever since it arrive on the lawn 32 years ago, the curved form of *Forward Surge* has been climbed, leant upon and skated up. For children it is as quintessentially Melbourne as the nearby gallery’s water wall. Its massive suspended power hovers, a wave that never breaks’ (Sonia Harford, ‘Sculptor’s monumental efforts celebrated in show of her life’s work’, *The Age*, Melbourne, 17 August 2013, p. 3). It has inspired at least one poem, *Waves*, from a year twelve VCE student, who described the sense of suspended time that is experienced when lying on the ground beneath the work’s shadow (Vanessa Costanzo, ‘My Poem, Capturing the moment: Waves’, *The Age*, 13 February 2006, VCE Express supplement p. 9). It has also provided the location for jazz concerts and wedding photo shoots, revealing the degree to which has become as much a setting or locality as an autonomous artwork or an identifying feature of the Arts Centre. Indeed it is all three.

The manner in which *Forward Surge* is seen to create a space for rest, contemplation, social gathering, skate-boarding, posing for photographs and so on, while also providing a visual identity to the Arts Centre complex as a whole, reflects the degree to which the artwork has transformed the site from a simple expanse of lawn and low garden borders to one that is used and appreciated by diverse audiences. As Richard Serra wrote after the infamous removal from New York’s Federal Plaza in 1985 of his *Tilted Arc*, 1981, site-specific works ‘become part of the site and restructure both conceptually and perceptually the organization of the site’ (Serra, ‘Tilted Arc Destroyed’, 1989, quoted in Miwon Kwon, *One Place After Another: Site-Specific and Locational Identity*, MIT Press, Cambridge, Mass., 2004, p. 73). *Forward Surge* has done exactly that: fitting the site in ways anticipated by architect Roy Grounds but also restructuring it and injecting it with a vital life of its own.

EXTENT:

The classification covers the artwork including its concrete foundations (fig. 8, appendix 2). The work rises 5.16 metres above ground and each of the four steel ‘blades’ or elements measures 7 metres across. They are set into concrete foundations covered with bluestone pavers; the upper surface area of the base measures 15.14 x 13.68 metres. Each of the four steel blades weighs approximately six tonnes.

As *Forward Surge* is the primary feature of the lawn that separates Hamer Hall from the Theatres Building, its curtilage should be understood to include the entire lawns bounded to the east by a covered walkway and to the west by a low wall and hedge.

CATEGORY:

Public Art.

HISTORY:

CONTEXTUAL HISTORY

Forward Surge sits at the heart of the Melbourne Arts Centre’s 4.5-hectare site. The site has long been associated with entertainment and leisure, with circus troops (including Fitzgerald’s and Wirth Brothers’), dance halls, a cinema, theatre, Japanese teahouse, and ice-skating rink variously occupying the site between 1877 and 1953 (for further details see http://artscentremelbourne.com.au/media/1182822/corp_media_kit_-_history.pdf, accessed 26 August 2013). During World War II the trustees of the National Gallery of Victoria began

calling for a new gallery building, separate from the public library on Swanston Street. They recommended purchasing the Wirth's circus site for both a new gallery and 1,000-seat auditorium. After several changes of state governments the plan was adopted and, in 1959, the architectural firm of Grounds, Romberg and Boyd appointed to design the new buildings. Robin Boyd had, just two years earlier, designed a modernist fountain, the *Southgate Fountain*, for the Snowden Gardens on the banks of the Yarra; it was constructed in 1960 but later disassembled and placed in storage to make way for the concert hall. In 1962 Boyd and Romberg were removed from the design team so that Roy Grounds became sole architect of the gallery and Arts Centre complex, a step that created considerable controversy in architectural circles (see Philip Goad, *Melbourne Architecture*, Balmain, NSW: The Watermark Press, 1999, p. 184).

The earliest plan was for an underground concert hall and theatre housed in a single building, topped by a copper-sheathed spire, adjacent to the gallery. However, a combination of prohibitive costs and difficulties with the site meant that the plans had to be altered with the concert hall moved to a separate building closer to the river and the theatres raised partly aboveground. The new gallery building opened in 1968, but construction of the concert hall and theatre building were delayed due to these difficulties. The concert hall was opened in 1982 as the Melbourne Concert Hall (renamed Hamer Hall in 2004), while the spire-topped theatres building opened in 1984.

HISTORY OF PLACE

Forward Surge was commissioned from a 1:12 scale maquette included in King's second Australian solo exhibition, *Inge King: Maquettes for Monumental Sculpture*, held at the Chapman Powell Street Gallery, South Yarra, 2-14 April 1973. The exhibition comprised eleven maquettes, which King had spent three years developing. None of the maquettes were for sale but most were available for commission on an enlarged scale. They included the *Maquette for RAAF Memorial, Canberra*, which had already been commissioned for enlargement, as well as *Cantilever* (Gold Coast Arts Centre; enlarged version in the collection of Monash University) and *Red Rings* (National Gallery of Australia), which was finally enlarged in 2008 after it was commissioned for the Eastlink Sculpture Trail. *Forward Surge* was one of four works in that show constructed out of cut segments of steel pipes upended in sequential wavelike arrangements (the others being *Curves*, *Sails*, and *Waves*, all private collections).

Powell Street Gallery director David Chapman arranged for the members of the Victorian Arts Centre Building Committee, including the architect Roy Grounds, to visit the exhibition. As King later recalled, when Grounds saw the maquette for *Forward Surge* he simply said 'I want this one' (quoted in Zara Stanhope, 'Inge King: playing seriously with sculpture', *Artlink*, vol. 26, no. 4, December 2006, p. 45). The maquette itself remained in the artist's possession until 2006, when she gifted it to the Arts Centre Melbourne (accession no. VAC2006-006.001).

The location proposed by Grounds suited King's intentions. In the catalogue to the exhibition the maquette for *Forward Surge* was designated as a 'sculpture for open air environment'. While this was a very broad remit, in retrospect the location came to be seen by the artist as the ideal situation. In large part this is owing to the surrounding architecture: the curves of the steel sculpture echo the curves of Hamer Hall and the Theatres Building, while also contrasting with them in terms of material: black-painted steel versus concrete. The horizontal layout of the four sculptural elements / arches also acts as a counterpoint to the

severe vertical thrust of the Arts Centre spire and the neighbouring high-rise apartment complexes. Crucially the site is highly visible to passing pedestrians, many of whom are enticed onto the lawns to sit in the sculpture's shade, to walk around the four elements, or indeed to skateboard up the sculpture's curving flanks. As King explained: '*Forward Surge* is an environmental sculpture and encourages the spectator to explore it by walking around and through the arches as well as viewing it in its entirety. My aim is to involve people in my work.' (Inge King, 'Forward Surge', in Max Darby, Barbara Dover and Reimund Zunde, ed.s, *Sculpture*, Melbourne: Ministry of Education, Victoria, 1982, p. 79). Finally, and perhaps less obviously, the site's proximity to St Kilda Road proved fortuitous, as King was interested in the idea of sculpture that was experienced through the window of a moving car. Her design for the *RAAF Memorial* (1970-71), on Anzac Parade in Canberra, had been conceived with this prospect in mind, with the multiple elements viewed in rapid succession from passing vehicles. *Forward Surge* lends itself admirably to this type of viewing, as the movement of cars headed north along St Kilda Road only adds impetus to the forward motion of the sculpture itself.

Indeed, while the maquette for *Forward Surge* preceded the commission for enlargement, the final site came to be seen by the artist as integral to the work. Over the ensuing eight years while the work was enlarged, fabricated and put into storage, King paid repeated visits to the site. Shortly after the work was finally installed, on 23 March 1981, she wrote: 'I had clearly visualised *Forward Surge* in relation to its surroundings, but one cannot be absolutely sure until the work is installed. Seeing the sculpture finally in place on a beautiful sunny autumn day, the arches soaring into the sky, and linking the two buildings, spire and concert hall, was a wonderful experience' (Inge King, 'Forward Surge', in Max Darby, Barbara Dover and Reimund Zunde, ed.s, *Sculpture*, Melbourne: Ministry of Education, Victoria, 1982, p. 79).

In 1995 *Forward Surge* was threatened with relocation when the Arts Centre drew up plans for a redevelopment of the site, which would see the lawn on which *Forward Surge* sits replaced with an amphitheatre. The National Trust (Vic.) Public Art Committee had already classified the work as being of national significance and campaigned for the work to be retained in its original site. Their protest was supported by the then Director of the Ian Potter Museum of Art (and later deputy director of the NGV), Frances Lindsay, who said that moving a site-specific work such as *Forward Surge* would be a mistake (Virginia Trioli, 'National Trust attacks sculpture "barbarism"', *The Age*, 2 May 1995).

Forward Surge has, since its installation, become the site of numerous community activities. On any given day skateboarders can usually be found using the sculpture as a skate ramp (see Craig Sillitoe, 'Melbourne Moments', *The Herald*, Melbourne, 4 August 1989, photograph of skateboarder on *Forward Surge*), while others have used it for wedding photographs and jazz concerts (Fiona Capp, 'The forward surge of an open-minded assembler of metal', *The Age*, 11 February 1989, p. 8). In 2006, with King's consent, *Forward Surge* was temporarily painted a teal blue colour as part of a Commonwealth Games project, 'The Beach', in which the lawn next to Hamer Hall was transformed into a beach-like environment. King approved the project 'because it means the sculpture has a life' (quoted in Simon Plant, 'Blue Surge Suit', *Herald-Sun*, Melbourne, 1 February 2006, p. 57; see also Chris Beck, 'Double Exposure: Inge King, sculptor', *The Age*, Melbourne, 11 March 2006, Arts section p. 2).

History of artist

Inge King (née Neufeld) was born in 1915 in Berlin, where she initially trained as a wood carver in the studio of Hermann Nonnenmacher and studied at the *Vereingte Staatsschulen für freie und angewandte Künste* – also known as the Berlin Academy. In 1939 she left for Britain where she studied on a scholarship at the Royal Academy, London, and at the Glasgow School of Art, gaining a post-diploma in sculpture in 1943. In the ensuing years she gradually abandoned the academic figurative tradition in which she was trained in favour of an abstracted cubist form of carving, influenced by Jacob Epstein and Henry Moore (see Judith Trimble, *Inge King: Sculptor*, East Roseville, NSW: Craftsman House, 1996, pp. 6-11). She showed work of this kind at her first solo exhibition, held at the London Gallery, 1949. Later that year she spent six months in Paris before travelling to New York, where she exhibited at the Laurel Gallery and the Clay Club Sculpture Centre. Upon returning to London in 1950 she married the Australian painter and printmaker Grahame King and with him came to Australia in 1951, settling in Warrandyte.

In Australia she ceased carving and began constructing sculpture from sheet steel and copper wire, exhibiting these constructions and mobiles with her husband at the Peter Bray Gallery, Melbourne, 1952, and at the 1953 and 1957 Herald Outdoor Art Exhibitions in the Treasury Gardens. In 1959 she learnt to use an arc welder and thenceforth welded her work in steel, becoming one of the first sculptors in Australia – along with Clement Meadmore and Lenton Parr – to work primarily in that medium. She was also included that year in the significant *Six Sculptors* exhibition at the National Gallery of Victoria – the first ever showing of contemporary sculpture at the gallery. Along with her co-exhibitors from that show she would go on, in 1961, to found Centre 5, a group that agitated for the acceptance of abstract sculpture and for closer consultation with sculptors on the part of architects involved in the design of public works.

Her work of the 1960s featured heavily encrusted edges and joins, emphasising the artistic process of their construction. The forms themselves tended to be enclosed, sober totemic presences: abstract sentinels, observers, monitors, and towers. Relatively few works from this period were commissioned for public spaces, *Shell Sculpture*, 1965 (University of Ballarat), *Euridice*, 1965 (BHP) and *Observer*, 1965 (National Capital Authority, Canberra) being among the few exceptions.

In 1968 she began grinding steel to a smooth, polished finish (see for instance *Wall Sculpture I*, 1968, collection of McClelland Gallery and Sculpture Park, Langwarrin, Vic.). When invited to submit a design for the *RAAF Memorial*, in Canberra, 1970, she therefore conceived of a work in stainless steel consisting of three soaring vertical fins arranged around a horizontal bronze form. On the basis of the submitted maquette she was awarded her first major commission (completed in 1973), followed quickly by another commission for the *Sir Fred Schonell Memorial Fountain* at the University of Queensland, 1971-2. These two commissions were of a scale that required King to work with engineers and fabricators – a process she considered enabled her ‘complete her training’ (Trimble, 1996, p. 14).

In 1975 she won the Mildura purchase prize at the Mildura Sculpturescape for her monumental steel work, *Black Sun*. A second cast of the same was commissioned for Australian National University, Canberra, the following year. Other major commissions include *Sun Ribbon*, Melbourne University, 1980-82; *Joie de Vivre*, ICI House, 1989; *Shearwater*, ESSO Australia, 1994; *Sentinel*, 2000, City of Manningham; *Grand Arch*, 2001,

Art Gallery of Ballarat; *Rings of Saturn*, 2005-06, Heide Museum of Modern Art; and *Red Rings*, 2008, Eastlink trail.

She has held numerous solo exhibitions including those at Powell Street Gallery, 1969, 1973; Realities Gallery, 1977, 1980, 1985; Victor Mace Gallery (Brisbane), 1978; Coventry Gallery (Sydney), 1978; Bonython-Meadmore Gallery (Adelaide and Sydney), 1985, 1987, 1989; and the Australian Galleries, sixteen exhibitions since 1988. Major survey exhibitions have been held at Melbourne University, 1982; Deakin University, 1990; National Gallery of Victoria (NGV), 1992; Bendigo Art Gallery, 1995; ANU Drill Hall Gallery, 2002, and (forthcoming) NGV, 2014.

King lectured in sculpture at the School of Early Childhood Studies, 1961 to 1975, and at the Royal Melbourne Institute of Technology, 1976 to 1987. In recognition of her outstanding services to the arts in this country she was created an Officer of the Order of Australia in 1984. She is represented in all major public collections in Australia as well as in private collections throughout the country and in the UK, Europe and the USA.

DESCRIPTION:

The process of commissioning *Forward Surge* was long and complex, entailing extensive meetings and correspondence with Grounds, the Arts Centre building committee, and the fabricators J.K. Fasham Pty Ltd and Thermal Engineering, to whom Fasham's consigned most of the work owing to the size of factory required to house the sculpture during fabrication. The artist retains the original records of these protracted negotiations (artist's papers files 107, 158 and 159, while 105 and 150 cover correspondence relating to the work since its installation in 1981). Indeed while Grounds selected the maquette in April 1973, the final enlarged version of *Forward Surge* was not installed until 22 March 1981.

The first step in the intervening eight years was to prepare drawings of the enlarged work and to make a second version of the maquette – a process that entailed eighteen months of work (see Jenny Zimmer, 'Introduction', in *Inge King Sculpture 1945-1982: A Survey*, exh. cat., Parkville: University Gallery, University of Melbourne, 14 September – 22 October 1982, p. 16). Where the first version had been made from cut sections of steel pipes, the second version had to account for the wider bases that were needed for each element, or partial arch, to stand unsupported in the enlarged version; in other words where each element in the first maquette was made from a single curved sheet of steel, the elements in the second maquette were hollow, comprised of two sheets curled within one another and joined at the sides. The second maquette was later acquired by Dr and Mrs Bruce Munro and gifted by them to the Geelong Art Gallery in 1983 (accession no. 1983.76.a-e).

The drawings and second maquette were developed initially in consultation with Keith Fasham, founder of J.K. Fasham's, with whom King had worked earlier on the *RAAF Memorial*, 1971-73. However, structural engineer Joe Borg, who then worked for Hume's and later for Fasham's, made most of the computations for the curves (Inge King in interview with Barbara Blackman, National Library of Australia, 29 July 1989). King later recounted in conversation: '... with *Forward Surge*, I chose my own structural engineer. I had an engineering firm [Thermal Engineering] who would enlarge it but we needed a structural engineer... Grounds, Romberg and Boyd suggested that they would take over and I said no thankyou. Because I wanted to work with somebody who understood what I wanted; ... an insensitive engineer can suggest things that can ruin your work, and I knew I could talk to this man' (interview with the artist, 3 September 2009). After the final engineering drawings

were prepared, Thermal Engineering at Dandenong began work on the final enlarged version (figs 3-7, appendix 2). By this stage (in 1974) it was clear that the Arts Centre site would not be ready for some years, but the building committee urged fabrication to proceed in order to keep ahead of rapid inflation (see James Gleeson, *Interview with Inge King*, taped interview and a 32 page typescript, http://nga.gov.au/Research/Gleeson/pdf/King_Inge.pdf, James Gleeson Oral History Collection, Canberra: National Gallery of Australia library, 18 October, 1979, p. 17). The first and largest of the 'sails' was completed by June 1975 and removed by Mayne Nickless to the Public Works Department store in Port Melbourne ('A surge forward in the world of Melbourne's Art centre', *The Herald*, Melbourne, 23 June 1975, p. 6). Fabrication was completed in 1976, and the four sails stored with the Departments of Works with only an undercoat of paint.

In her monograph on King, Judith Trimble described the internal armature and construction of *Forward Surge* in some depth:

... Like the hull of a ship, the sculpture has an internal structure. Steel arcs 5 cm.-thick and braced by T and angle sections were aligned with paired steel trusses built to the same profile and positioned at intervals between them, the whole construction mounted upon a steel base. Horizontal steel beams linked these members and stabilised lateral movement. The inner curve was then clad with 6 mm. mild steel plate cut down to long strips measuring 610 x 244 cm., as it was not possible to manage continuous lengths. The sheets were attached to the framework with fillet welds at intervals and welded edge to edge to create a smooth surface. Once the inner cladding was in place the forms became self-supporting, and props and braces were removed. ... The most difficult aspect of the job concerned welding the outer skin to the frame, especially in the narrowly tapered top of the curve. With welds ground and polished, the curves (now resembling great waves or sails) were stored; this was no small operation in itself. (Judith A. Trimble, *Inge King: Sculptor*, East Roseville, NSW: Craftsman House in association with G+B Arts International, 1996, pp. 83, 86).

The weight of the work required immense concrete foundations (fig. 8, appendix 2), stretching beneath the lawns from the concert hall and the theatre building (Memory Holloway, 'Surge! In the footsteps of 'Yellow Peril', but with concrete boots', *The Herald*, Melbourne, 28 June 1982, p. 3).

To install the work in 1981 police escorted four low-loaders from the Public Works Department store in Port Melbourne to St Kilda Road, which had to be partially closed off, on the morning of 22 March 1981. A team of men worked from 6 am to mid-afternoon to position the four steel elements on their concrete foundations (*The Age*, 23 March 1981). The foundations were shortly afterwards laid with bluestone pavers. At this stage the steel blades were painted black, in situ, using a readily-available commercial paint (Dimet system in 25% matt black according to the Arts Centre website <http://collections.artscentremelbourne.com.au/paminter/imu.php?request=display&port=45014&id=713c&flag=ecatalogue&offset=0&count=default&view=details&sort=default&keywords=forward%20surge>).

CONTEXT:

Forward Surge, is the link between the two main performance spaces in the Arts Centre precinct.

INTACTNESS:

The work is regularly repainted and maintained by the Arts Centre. When last inspected on 26 August 2013 no graffiti was seen although, according to the artist, ‘When it was renovated a few years ago they found a lot of initials engraved at the top...’ (King quoted by Sonia Harford, *The Age*, 17 August 2013, p. 3). Extensive scratching to the bases of the four sails was noted – damage most likely caused by skate-boarders. However, King has stated repeatedly that her sculptures may be used, even if that entails risking scratches to the painted surface – ‘you can always paint that back again’ (see, for instance, the artist in interview in Angela Bennie, ‘On wings of steel’, *Sydney Morning Herald*, 25 September 1991, p. 18). There were also some chips to the paint along the edges as well as evidence of rust along the lower edges, where the steel sails meet the surface pavers. The welds joining the 244-cm-wide strips of mild steel plate are visible, particularly when viewed from side-on under a raking light, but do not detract from the overall apprehension of the forms. The row of blue-stone pavers closest to the inner curved side of each sail have been replaced with softer bitumen-like pavers that have a greater shock-absorbing capacity, to withstand the repeated impact of skateboards landing at the foot of the sails.

A more serious issue is the post-Grounds addition of the covered walkway, linking the two main buildings of the Arts Centre, which mars the view of *Forward Surge*, particularly as seen from the street side of the site (this problem is discussed in Peter Ward, ‘Sculptor steels herself for her art’, *The Australian*, 4 September 1985, p. 12). While the sculpture was installed further north onto a rising slope, the view from the walkway and from the street is still interrupted by the tubular white supports for the walkway covering.

COMPARISON:

Forward Surge is widely acknowledged as Inge King’s most significant work of monumental public art.

In terms of the artist’s own career, it may be compared to two earlier public commissions: the *RAAF Memorial*, 1971-73, on Anzac Parade, Canberra, and the *Sir Fred Schonell Memorial Fountain*, 1971-72, for Queensland University. Both of these works employed fabricated Kusilman bronze, a traditional material for monumental works, while the *RAAF Memorial* also made use of burnished stainless steel. *Forward Surge* was the second of King’s fabricated public works to make use of steel, but the first to be presented in simple black-painted steel (her smaller works, which she assembled, welded and painted by hand in the studio, were nearly all in black-painted steel from the period 1961 to 1988). Like the *RAAF Memorial* and the *Sir Fred Schonell Memorial Fountain*, *Forward Surge* is entirely abstract. However, unlike these two works, it was designed without a specific commission or commissioning body in mind, thereby affording the artist greater free reign to resolve the aesthetic challenge she had set herself, namely: how to create a form, or series of forms, that would encourage people to physically move about the space in certain ways, exploring and engaging with the work at a bodily level.

While both the *RAAF Memorial* and the *Sir Fred Schonell Memorial Fountain* remain in situ they have been substantially altered. The *RAAF Memorial* caused a considerable controversy when members of the RAAF objected to the use of an abstract memorial; this controversy continued until 2000 when the RAAF commissioned Robert Boynes to design three granite walls etched with figurative scenes illustrating the dedication and valour of the men and women of the RAAF, thereby changing the intended abstract nature of the memorial. The *Sir Fred Schonell Memorial Fountain* was altered in the mid 1990s during the course of

remodelling and renovations to the nearby Main Library. The fountain basin has been completely remodeled, the water drained, and the 'fountain' is now dry, sitting among river stones. *Forward Surge*, on the other hand, remains in its original site, with little change to the surrounding landscape.

Relatively few of King's public works have since been substantially altered or relocated. Some early works of the 1950s have been dismantled and lost: *Flying Fish (Herald Mobile)*, 1953, *Statue of St Joseph*, 1954-55, *Dewdrop Fountain*, 1959-60, which stood in Melbourne's Fitzroy Gardens until 1991, and the *Norman Fountain*, 1964, are the most notable losses. Her large stainless steel abstract form, *Awakening*, 1987-88, winner of the NSW Royal Blind Society Sculpture Award and commissioned for Burwood Park, Sydney, has recently (in 2014) been relocated from the park to outside Burwood's new Library and Community Hub where it is intended to 'welcome members of our diverse community and celebrate our heritage and future' ('Big awakening for iconic Burwood landmark', *Burwood Scene*, 15 January 2014, pp. <http://www.burwoodscene.com.au/2014/01/15/big-awakening-for-iconic-burwood-landmark/>). *Euridice*, 1965, originally sited in a pool outside BHP's Clayton Laboratory, and *Balance of Steel Forms*, 1971-72, were both sold by BHP in 2002. Yet the majority of her large-scale public works, such as the *Wodonga Fountain*, 1972 (Wodonga Civic Centre), *Black Sun*, 1975 (Mildura Arts Centre and ANU), *Dialogue of Circles*, *Moat Theatre Sculpture*, 1976 (La Trobe University), *Sun Ribbon*, 1981-81 (Melbourne University), *Joie de Vivre*, 1989-90 (Orica House, East Melbourne), *Island Sculpture*, 1990-91 (McClelland Gallery and Sculpture Park, Langwarrin), *Sentinel*, 2000 (City of Manningham), *Red Rings*, 2008 (Eastlink Trail), and *Rings of Saturn*, 2005-06 (Heide Museum of Modern Art) remain in situ, unaltered. This in itself is a remarkable achievement, distinguishing her from contemporaries such as Lenton Parr and Norma Redpath, whose works have fared less well and have nearly all been removed from their original sites (for a discussion of the relative impermanence of Melbourne's postwar sculpture see Jane Eckett, 'Renewed vows: Centre Five and the post-war remarriage of Melbourne sculptors and architects', in *Interspaces: Art + Architectural Exchanges from East to West*, conference proceedings published by the Australian Institute of Art History, 2012: http://www.artinstitute.unimelb.edu.au/_data/assets/pdf_file/0005/541841/4.1_ECKETT_Renewed_Vows.pdf).

An almost exact contemporary of King's *Forward Surge*, and an ideal comparison, is Clement Meadmore's *Dervish*, 1973-81. Commissioned from a maquette in the same year as *Forward Surge*, it too was fabricated by J.K. Fasham's and installed in 1981. *Dervish* was originally sited on the upper terrace of the Melbourne Concert Hall but was moved in the early 1990s to its present location on the riverside promenade. Both works are highly visible public examples of work by internationally significant sculptors. However, where King's work originated in the artist's experimentation with cut-down steel pipes, and was therefore essentially a constructed work, Meadmore's work arose from his attempts to translate a simple geometric form into something new by bending, twisting and forcing it into a steel knot; this was a form of modelling. In addition, where King was concerned with community engagement, Meadmore was more preoccupied with purely formal problems. Both works demonstrate key strands of development in international late modernist sculpture.

Public acceptance of such a large abstract work as *Forward Surge* is unusual in Australia. When unveiled in May 1980 (ten months before *Forward Surge* was installed), Ron Robertson-Swann's large abstract steel sculpture, *Vault*, 1978-80, was loudly criticised, mocked and reviled and quickly removed from City Square in favour of a quiet park in the

northern suburbs (it was relocated to its present site outside in ACCA in 2002). In contrast, *Forward Surge* has been widely embraced, with school children penning poems and essays about the work, newlyweds choosing to have their wedding photographs taken under its arching forms, skate borders and children testing its aerodynamics, and people of all ages and walks relaxing in its shade. Artistically it has also proven formative for a number of younger contemporary sculptors, including Emily Floyd, who referenced the work in her large-scale commission for Eastlink, *Public Art Strategy*, 2008 (see www.eastlink.com.au/downloadFile.aspx?file_id=326). *Forward Surge* has had a positive reception critically and publically, successfully integrating into the wider community.

APPENDICES:

Appendix 1: literature on *Forward Surge* (pp. 16-20).

Appendix 2: photographs (pp. 21-24).

ASSESSMENT AGAINST CRITERIA:

a. *Importance to the course, or pattern, of Victoria's cultural history.*

b. *Possession of uncommon, rare or endangered aspects of Victoria's cultural history.*

As a public landmark, *Forward Surge* has inserted itself into Melbourne's cultural life. It has been celebrated in poetry, photographed innumerable times, and still invites a physical interaction (particularly from skate borders) on a daily basis that few other public works have engendered. It is also one of Melbourne's few public art works from the 1970s to remain in situ in its original site. Many other works of this period have been relocated (eg. to the McClelland Gallery and Sculpture Park, Langwarrin) or dismantled.

c. *Potential to yield information that will contribute to an understanding of Victoria's cultural history.*

d. *Importance in demonstrating the principal characteristics of a class of cultural places or objects.*

Forward Surge demonstrates the capacity for abstract public art to have relevance to the wider community. It also demonstrates the trend towards using fabricated steel – rather than bronze or stone – for public sculpture that began in Australia in the 1960s and has continued to the present day. It shares several features in common with significant public art of the period internationally: fabricated in steel on a large scale, it is abstract and it has 'become part of the site and restructure[d] both conceptually and perceptually the organization of the site' (Serra, 'Tilted Arc Destroyed', 1989, quoted in Miwon Kwon, *One Place After Another: Site-Specific and Locational Identity*, MIT Press, Cambridge, Mass., 2004, p. 73). It is a classic example of late modernist public sculpture in Australia.

e. *Importance in exhibiting particular aesthetic characteristics.*

The use of four separate 'sails' or elements is designed to encourage human interaction and movement – a key aim of much public sculpture since the 1960s. The work was selected by Arts Centre architect Roy Grounds in order to aesthetically link Hamer Hall and the Theatres Building, with the curves of the sculpture reflecting and complementing those of the surrounding architecture. These particular aesthetic characteristics allow the work to integrate harmoniously with the built environment while remaining an independent artwork.

f. *Importance in demonstrating a high degree of creative or technical achievement at a particular period.*

Forward Surge is widely recognised as the most important work of Inge King's career, discussed at length (see appendix 1) and illustrated in all texts on Australian public sculpture as well as some international surveys of public art. It was also an immense technical achievement, cementing the Fasham's firm's reputation as structural engineers with the expertise necessary to oversee fabrication of large-scale public art.

g. *Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.*

h. Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

It represents a peak of achievement in the almost eighty-year-long career of one of Australia's most celebrated and critically respected artists. Inge King has long been recognised as one of the most successful of the émigré artists who settled in Melbourne after WWII and who collectively revitalised Victorian cultural life. She is particularly of importance to the development of public art in Australia. As Sasha Grishin recently wrote: 'Unlike any other sculptor in Australia, she [King] has consistently been committed to sculpture as a public art. Not sculpture as a commemorative memorial, nor sculpture as a private venue for personal gratification in the display of arcane knowledge and esoteric symbols. Her sculptures have become icons in Australia's cultural landscape. They have become landmarks within cities and refuges in non-urban areas' (Sasha Grishin, 'A Celebration of Grahame and Inge King', *Sydney Morning Herald*, 29 May 2014).

Appendix 1

Literature on *Forward Surge* (chronologically ordered):

Inge King: Maquettes for Monumental Sculpture, Chapman Powell Street Gallery, South Yarra, 2-14 April 1973, b&w illustration of first maquette for *Forward Surge* on reverse of catalogue;

Patrick McCaughey, 'Romanticism rears its insistent head again [review of Inge King exhibition]', *The Age*, Melbourne, 4 April 1973, p. 2;

'\$78,500 sculpture for Arts Centre', *The Age*, Melbourne, 20 November 1974, p. 4, b&w illustration of second maquette p. 4;

'Surging forward in steel plate', *The Australian*, 20 November 1974, p. 5, b&w illustration of the artist with the second maquette p. 5;

Dianne Wood, 'Her art advances in a surge of steel', *The Herald*, Melbourne, 30 November 1974, p. 38, b&w photograph of the artist with the work under construction p. 38;

'A surge forward in the world of Melbourne's Art Centre', *The Herald*, Melbourne, 23 June 1975, p. 6, b&w illustration of second maquette p. 6;

Margaret Plant, 'On Some Sculpture by Inge King – extracts from a manuscript', in *The Kings*, exh. cat., Mildura Arts Centre, Mildura, Vic., September – October 1975, p. [15], also b&w illustration of the second maquette for *Forward Surge* p. [15];

Graeme Sturgeon, 'Inge King: An Obdurate Certainty', *Art and Australia*, vol. 16, no. 2, December 1978, p. 150, b&w illustrations of the first maquette and the final work during fabrication, p. 149;

James Gleeson, *Interview with Inge King*, taped interview and a 32 page typescript, http://nga.gov.au/Research/Gleeson/pdf/King_Inge.pdf, James Gleeson Oral History Collection, Canberra: National Gallery of Australia library, 18 October, 1979, pp. 3, 15-19;

Anon., 'Sculpture: A new twist for steel [profile of Inge King]', *BHP Review*, September 1979, unpaginated;

Ken Scarlett, *Australian Sculptors*, West Melbourne: Thomas Nelson, 1980, p. 316;

The Age, Melbourne, 23 March 1981, photograph of work being installed;

Kim Trengove, 'Inge's 'giant waves' roll in', *Sun News Pictorial*, Melbourne, 23 March 1981, includes photograph of the artist with the partially-installed work;

'Forward Surge set to stay put', *The Herald*, Melbourne, 28 June 1982, includes a b&w photograph of the installed work;

Memory Holloway, 'Surge! In the footsteps of 'Yellow Peril', but with concrete boots', *The Herald*, Melbourne, 28 June 1982, p. 3, includes a b&w photograph of the installed work;

Inge King, 'Forward Surge', in Max Darby, Barbara Dover and Reimund Zunde (ed.s), *Sculpture*, Melbourne: Ministry of Education, Victoria, 1982, p. 79, b&w illustration pp. 80 and 81;

Graeme Sturgeon, *Sculpture: 19th and 20th century Australian, European and American Sculpture*, Melbourne: National Gallery of Victoria, 1982, b&w illustration (unpaginated);

Jenny Zimmer, 'Introduction', *Inge King Sculpture 1945-1982: A Survey*, exh. cat., Parkville: University Gallery, University of Melbourne, 14 September – 22 October 1982, pp. 5, 16, b&w illustration pp. 12-13;

Memory Holloway, 'The remarkable Inge King', *The Age*, Melbourne, 22 September 1982, p. 14;

'13 sculptures', *The Age*, Melbourne, 29 October 1982, p. 3 of Arts section;

Emery Balint, 'Music for the People', *Steel Profile*, 6, December 1982, pp. 6-11;

Jenny Zimmer, 'Inge King', in *Abstract Art in Australia: A Selection from the Past Thirty Years ... and Essays on Abstract Art*, exh. cat., Melbourne: RMIT Gallery, 1-19 August 1983, pp. 182-3, b&w illustration p. 173;

Anon., 'The artist shapes her thoughts – and metal [profile of Inge King]', *Steel Profile*, no. 8, August 1983, p. 18, b&w illustration p. 18;

Maudie Palmer and Margaret Plant, *Centre Five at Heide Park and Art Gallery*, exh. cat., Bulleen, Vic.: Heide Park and Art Gallery, 27 October – 9 December 1984, pp. 8, 17;

'Focus on Sculpture', *Victorian Arts Centre Magazine*, December 1984, p. 9, colour illustration pp. 8-9;

Graeme Sturgeon, *Australian Sculpture Now*, exh. cat., Melbourne: National Gallery of Victoria and the Committee of the Second Australian Sculpture Triennial, 6 November 1984 – 28 January 1985, b&w illustration p. 114;

Peter Ward, 'Sculptor steels herself for her art [interview with Inge King]', *The Australian*, 4 September 1985, p. 12;

Gera Tonge and Stanley Hammond, *Public Sculpture in Melbourne: A Tourist's Guide*, Melbourne: privately published, c. 1985, p. 14, b&w illustration p. 15;

Sandra Symons, 'People in the Arts: Inge King', *Belle: Interiors, Architecture, Decorating and Design*, March / April 1986, illustrated pp. 10-11 and p. 12;

Julian West, 'What's doing in Melbourne', *The New York Times*, New York, 3 April 1988, illustrated p. 158;

Fiona Capp, 'The forward surge of an open-minded assembler of metal', *The Age*, Melbourne, 11 February 1989, p. 8;

Craig Sillitoe, 'Melbourne Moments', *The Herald*, Melbourne, 4 August 1989, photograph of skateboarder on *Forward Surge*;

Jenny Zimmer, 'Inge King: Subtle Changes, 1983-1989', *Art and Australia*, vol. 27, no. 3, 1990, p. 430;

Angela Bennie, 'On wings of steel [interview with Inge King]', *Sydney Morning Herald*, 25 September 1991, p. 18;

Donald Williams, *In Our Own Image: The Story of Australian Art 1788-1989*, Roseville, NSW: McGraw-Hill, 1991, pp. 168-9, b&w illustration p. 169;

Margaret Engelman, *Inge King AM D.Litt. (hon. causa) and Norma Redpath OBE: professional sculptors, multidimensional women*, Clayton, Vic.: Monash University, Women's Studies Department, Master of Arts in Women's Studies thesis, 1992, p. 61, b&w illustration between pp. 42 and 43;

Sandy Kirby, *Sight lines: women's art and feminist perspectives in Australia*, Sydney and New York: Craftsman House in association with Gordon and Breach, 1992, pp. 42, 128;

Geoffrey Edwards and Judith A. Trimble, *Inge King: Sculpture*, exh. cat., Melbourne: National Gallery of Victoria, 1992, pp. 15, 17, b&w illustration of first maquette p. 28, final work illustrated inside front cover;

Robert Lindsay and Jacqueline Taylor (eds), 'The Sculptures of the Victorian Arts Centre' in *The Art Collections of the Victorian Arts Centre*, Victorian Arts Centre Trust, Melbourne, 1992, p. 31;

Nevill Drury, *Contemporary Australian Women Artists*, East Roseville, NSW: Craftsman House, 1993, p. 7;

Geoffrey Edwards, 'Souls are not saved in bundles: Some observations on the work of four Melbourne sculptors', *Art and Australia*, vol. 30, no. 4, Winter 1993, p. 499, b&w illustration p. 498;

Susan Patterson, 'Inge King: sculptor and art educator', *Australian Art Education*, vol. 17, no. 2, Autumn 1994, p. 29, also b&w illustration p. 29;

Virginia Trioli, 'National Trust attacks sculpture 'barbarism'', *The Age*, Melbourne, 2 May 1995;

Victorian Parliamentary Hansard, Legislative Assembly, vol. 423, 3 May 1995, pp. 551, 553;

Julie Robb, 'Moral rights legislation: will it make any difference?', *Art Monthly Australia*, vol., no. 83, Sept. 1995, pp. 24-6;

David Thomas, 'A Complex Simplicity', *Inge King: Small Sculptures 1943-1994*, exh. cat., Bendigo, Vic.: Bendigo Art Gallery, September – October 1995, pp. 15, 18, 33;

Michael Hedger, *Public Sculpture in Australia*, Roseville East, NSW: Craftsman House, G+B Arts International, 1995, p. 111;

Judith A. Trimble, *Inge King: Sculptor*, East Roseville, NSW: Craftsman House in association with G+B Arts International, 1996, pp. 78, 83, 87-8, 112, 116, 124, 201, b&w illustrations pp. 79, 84-5, colour illustrations pp. 80-2.

Eleanor Sprawson, 'Waves steel the show', *Herald-Sun*, Melbourne, 2 February 1998, p. 82. Ken Scarlett and Eva de Jong-Duldig, 'Public Art', *Trust News (National Trust of Australia)*, vol. 29, no. 1, August 2000, p. 21 and b&w illustration p. 21;

John Stringer and Zara Stanhope, *This was the Future... Australian sculpture of the 1950s, 60s, 70s and today*, exh. cat., Bulleen, Vic.: Heide Museum of Modern Art, 4 October – 7 December 2003, b&w illustration of the second maquette for *Forward Surge*, p. 37;

Geoffrey J. Wallis, *Peril in the Square: The Sculpture That Challenged a City*, Melbourne: Indra Publishing, 2004;

In Situ: Highlights from the Art Collection, Melbourne: The Arts Centre, 2005, listed and detail illustrated p. 8;

Simon Plant, 'Blue Surge Suit', *Herald-Sun*, Melbourne, 1 February 2006, p. 57;

Vanessa Costanzo, 'My Poem, Capturing the moment: Waves', *The Age*, 13 February 2006, VCE Express supplement p. 9;

Chris Beck, 'Double Exposure: Inge King, sculptor', *The Age*, Melbourne, 11 March 2006, Arts section p. 2;

Zara Stanhope, 'Inge King: playing seriously with sculpture', *Artlink*, vol. 26, no. 4, December 2006, p. 45;

Cultural Collections at the Arts Centre, Melbourne, Melbourne: Victorian Arts Centre Trust, 2006, photograph of the artist in front of *Forward Surge*, p. 11;

Amanda King and Fabio Cavadini, *A Thousand Different Angles*, Sydney: Frontyard Films, 2009;

Celestina Sagazio, *Women's Melbourne*, Melbourne: National Trust, 2010, p. 58, colour illustration p. 58;

Stephen Reynolds, 'Inge King's work accompanies Melbourne life', *Warrandyte Diary*, no. 444, August 2011, p. 20, illustrated p. 21;

Jenny Brown, 'The Queen of Modern Sculpture', *The Age*, Melbourne, 24 September 2011, pp.12;

Sonia Harford, 'Sculptor's monumental efforts celebrated in show of her life's work', *The Age*, Melbourne, 17 August 2013, p. 3;

David Hurlston and Jane Eckett, *Inge King: Constellation*, Melbourne: National Gallery of Victoria, 2014, pp. 6, 17, 60, illustrated p. 17 (second maquette), 63 (second maquette), 100-101, 102-103;

Kylie Northover, 'Formed by Nature [interview with Inge King]', *The Age*, Melbourne, 19 April 2014;

Mark Holsworth, 'Inge King - Retrospective @ NGV', *Black Mark: Melbourne Art and Culture Critic*, URL: , <http://melbournearcritic.wordpress.com/tag/inge-king/>, 2 May 2014 (illustrated);

Sasha Grishin, *The Art of Inge King, Sculptor*, Melbourne: Macmillan Art Publishing, 2014 forthcoming.

Appendix 2: photographs



Fig. 1: *Forward Surge*, c. 1981, photograph by Mark Strizic courtesy Inge King.



Fig. 2: *Forward Surge*, c. 1981, photograph by Mark Strizic courtesy Inge King.

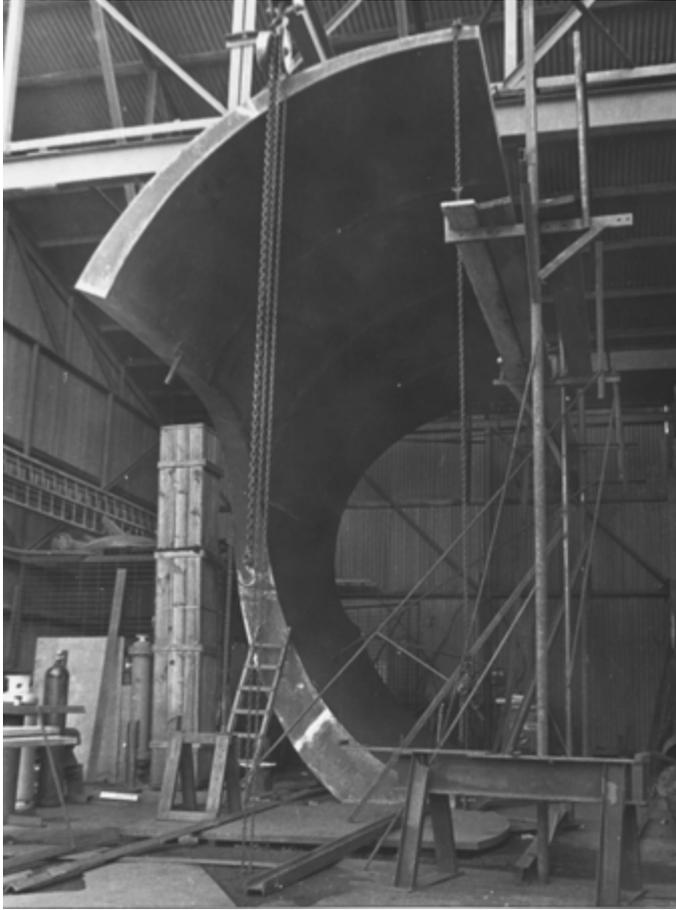


Fig. 3: *Forward Surge* under construction, 1975-6, photograph by Grahame King courtesy Inge King, artist's papers, folder 14.



Fig. 4: *Forward Surge* under construction, 1975-6, photograph by Grahame King courtesy Inge King, artist's papers, folder 14.



Fig. 5: *Forward Surge* under construction, 1975-6, photograph by Grahame King courtesy Inge King, artist's papers, folder 14.



Fig. 6: *Forward Surge* under construction, 1975-6, photograph by Grahame King courtesy Inge King, artist's papers, folder 14.



Fig. 7: *Forward Surge* under construction, 1975-6, photograph by Grahame King courtesy Inge King, artist's papers, folder 14.

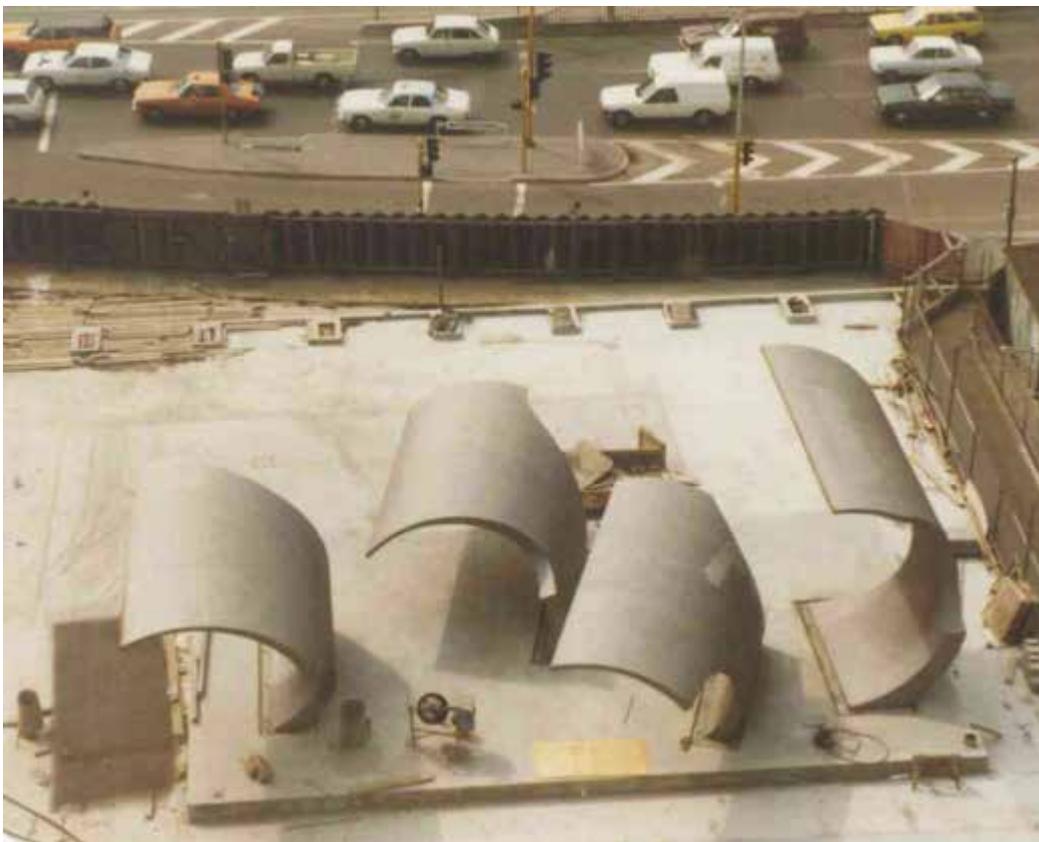


Fig. 8: *Forward Surge* during installation, prior to painting, showing extent of concrete foundations, 22 March 1981, photograph courtesy J.K. Fasham's.