1. James Rogers’ The bath (1990) is primarily an abstract composition, but it contains a narrative element in the curvilinear forms that suggest spraying water, and convey the idea of a figure bathing.

2. Ron Robertson-Swann’s precise and refined North Down (1982) is pure abstraction and exemplifies the dictum of his teacher, the British sculptor Sir Anthony Caro, that spaces around the sculpture are of the utmost importance.

3. Parousia (1992) by Jock Clutterbuck defines space using line rather than planes. The full-sized model was constructed from polystyrene blocks, which burnt out when molten metal was poured into the mould; a process pioneered by Bert Flugelman in the 1960s.

4. Patricia Lawrence relies on the figurative shaping of closed, solid form in the manner of Henry Moore, and in Torso turning (1992) restricts her narrative to an abstract interpretation of the human body in motion.

5. Aspects from time (1981) was Augustine Dall’Ava’s first public commission and the first non-figurative sculpture the University acquired. A visit to Japan in 1976 influenced his work significantly, drawing forth an appreciation for the inherent natural beauty of found objects, both natural and man-made.

6. In 1966 Tom Bass created the bronze bas-relief portrait, Joseph Ormand Aloysius Bourke, first Bursar of the University. It is mounted on the central standing stone of the Memorial Fountain, commissioned in memory of the Bursar, who actively supported the acquisition of Australian art for the University.

7. Bert Flugelman made Untitled six figure group (1965) using a technique that was revolutionary in Australia at the time: huge slabs of polyurethane were carved with a hot wire then directly cast in bronze using a process similar to the lost wax method. Each figure was cast individually then all six were welded together onto the base.

8. Bronwyn Oliver used marine grade copper alloy rods brazed into position over a mould, following an interlocking vein structure, to create the pole-to-pole spiralling effect of Globe (2002). As the viewer passes, this sense of movement continues as the opposing sides appear to revolve against one another, suggesting a gentle rotation.

9 and 10. The work of Tom Bass typifies the romantic narrative and the traditional ideal of sculpture which sees the world of nature and human aspirations as potent and poetic sources of subject matter. His Fountain figure (1959) and Falconer (1955) illustrate this view and are excellent examples of his typically Modernist style.

11. Andrew Rogers appears to have reinterpreted topographic diagrams, rendered them as disconnected slabs then overlaid them, one upon the other, to create Screen (2002) a bronze relief of abstracted contours and hollows.

12. Douglas Annand’s mosaics (1958) are some of the last extant examples of 1950s architectural decoration in Sydney. Originally ornamenting the open undercroft of the Dalton Building, the full “sun-burst” was visible along the western end of the Mall. They are now part of JG’s Cafe decor.

13. Peter Sharp used found natural materials in The things you pick up 2 (2014) to create a unique dialogue between two disparate elements: a metasedimentary rock (over 1 billion years old) found on the UNSW Arid Zone Research Station at Fowlers Gap, and a single eucalypt tree from which he fashioned the water-divining-like timber structure.

14. In 1976 Anne Ferguson donated a two-tonne piece of Tarana granite and carved Waterfall (1977) in situ over six months at Anzac Parade Gate, so that students would have the opportunity to see an artist at work. In Australia at the time it was unusual for women sculptors to work in stone.

15. In her winning proposal, Seeing the wood for the trees (2007), Kate Cullity envisioned this garden installation as “a forest of vertical and tapered, rusted mild steel forms arranged to allow a multitude of experiences of opaqueness and transparency.”

16. Geoffrey Ireland chose to challenge the traditional “flat plane” placement of sculpture by creating a work requiring an inclined site. The bridge (1981) “emerges from the slope and moves downward, involving itself with the landscape.”
The founding Vice Chancellor, Sir Philip Baxter, recognized campus life would be greatly enhanced by incorporating art into the University’s built environment. In 1955 the first sculpture (Falconer by Tom Bass) was installed on the facade of the University’s first permanent building. Since then art has become an integral part of the landscape at UNSW.

The Sculpture Walk is a self-guided tour of the public sculptures in the UNSW Art Collection, located in the grounds of Kensington campus.

This brochure provides short background notes on the artists and sculptures. Plaques in situ provide further information. Use this map to find the works and refreshment stops along the way.

For this map, or more information on the sculptures go to: http://www.artcollection.unsw.edu/sculpturewalk.html