



Rosemary Madigan

“The Crisp Galleries” - Press Release

Dr Deborah Hart , Senior Curator of Paintings and Sculpture , National Gallery of Australia , Canberra , is opening an exhibition of Rosemary Madigan at “ The Crisp Galleries ” “Gap Range” , Bowning Sunday 12th December 2010 at 2pm . This summer exhibition runs to 31st January 2011 .

“Retrospective to Glitz” highlights a wonderful cross section of work from Madigan's carved female torsos in wood , painted abstract sculpture on wooden patterns , works on paper , works on bone , works in bronze .

Rosemary Madigan , now a resident of the Yass Community , is represented in major public collections in Australia , private collections around the world , a recipient of the Wynn Prize in 1986 .

“An independent thinker , Madigan's interests since her student years have placed her somewhat outside the mainstream of Australian sculptural production . Yet her allegiance to humanist tradition , with its adherence to the impact of the sculptor's hand , has been of primary importance to the development of many of Australia's modern sculptors” .

Dr Deborah Edwards , Senior Curator , Australian Art , Art Gallery of New South Wales .

Her exhibition here at The Crisp Galleries is a celebration of Rosemary Madigan's work, over 250 pieces , highlighting work from 1972 up to 2008 , her recent work on paper Rosemary likes to call “Glitz”.

Rosemary born in Adelaide in 1926 , moved to Sydney in 1940 and attended night classes at East Sydney Technical College before returning to Adelaide where she completed three years at the School of Art 1944-46 .

Her studies continued in London at the John Cass College 1952-53 with extensive travel in Europe , including a year spent in Italy .

In 1964 Rosemary completed a major commission , the Downer Fountain for St Mark's College Adelaide , then returned to Sydney in 1973 and continued to sculpt and teach .

Highlights to this exhibition are Torso Gidgee 1972 , her earliest piece at this exhibition at The Crisp Galleries , is a wonderful carved female torso that from every profile captures a stylised movement and the essence of the female form .

During the 1980's assemblages from small wooden machine pattern parts painted create abstract constructions of the human torso .

Head "Mnemosyne" 1982 (Plaster) , the only piece not for sale in this exhibition , deals with the human face , slightly distorted to reflect emotion , thought , environment and space . The Art Gallery of New South Wales has this piece cast in Bronze .

Head Bronze 1983 is a wonderful cubist abstraction of the human face breaking the face down to the circular and shadow .

"On the Beach" 1990 , is a very large work on paper , four nude females on a beach , these "characters" were eventually cast in bronze for a home in Sydney .

Scapulae Heads 2007 , characterful interpretations of men and women , their time and background painted on the shoulder blades of sheep bones found on her sheep property .

"Glitz" these are Rosemary's most recent works on paper , iridescent paper cut to portray a face or a human torso in a room . "Starry Night" captures the heavens in all it's darkness with all it's colour !

" Rosemary was Robert Klippel's partner but she was never influenced by him, she has stuck to her style of work always , she is a most important Australian Artist in her own right " .

John Olsen , Australian Painter , November 2010 .

The Crisp Galleries is deeply honoured and privileged in staging Rosemary Madigan's exhibition "Retrospective to Glitz" .

We are delighted that Dr Deborah Hart , Senior Curator of Painting and Sculpture , National Gallery of Australia , is opening Rosemary exhibition here at The Crisp Galleries at 2pm on Sunday 12th December 2010 .

Peter Crisp 1st December 2010

The Crisp Galleries "Gap Range" Bowning NSW 2582 Tel 02 62276073 www.thecrispgalleries.com.au

"I think I was concerned with the understanding the body ... not specifically as far as muscles went ,but the way the inner structures - the rib cage and pelvis , two major inner structures - work together . Because I was so interested in the way it articulated , I didn't deal with the arms or legs or head . I was not thinking of realism at all , but of the basic articulation : coping with the complex three dimensional form I was never concerned to get a "type" of figure ... I'm really only interested in the form".

Rosemary Madigan