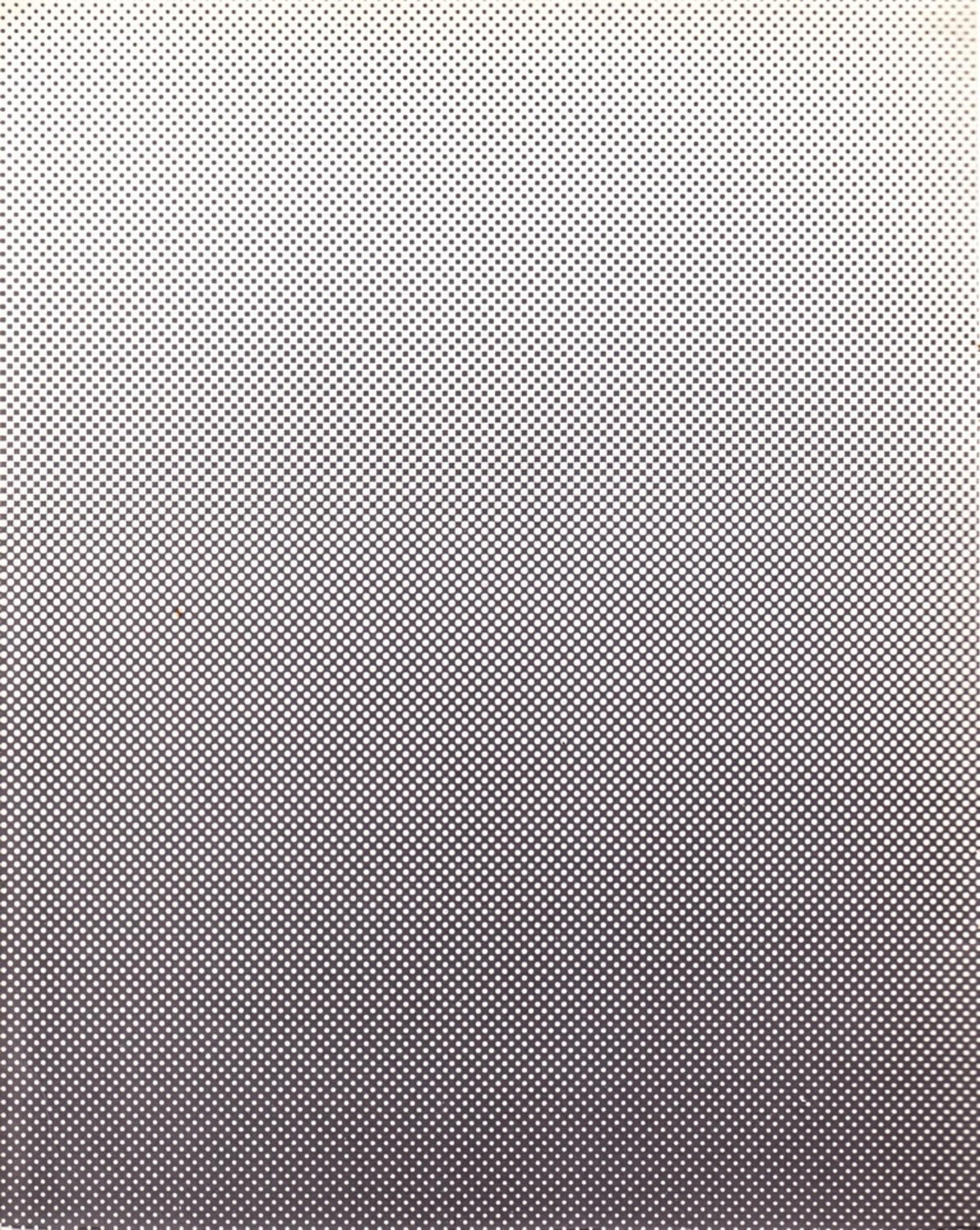


# Ken Reinhard

**Sweeney Reed Galleries 266 Brunswick St., Fitzroy Phone 41 5835**



# Ken Reinhard Biography

BORN 1936. Mudgee, N.S.W.

## EDUCATION

Echuca High School, Echuca, Victoria  
Homebush Boys' High School,  
Sydney, N.S.W.

National Art School, E.S.T.C. Sydney  
Sydney Teachers' College. Diploma  
in Art (Education)

University of New South Wales,  
Sydney (Graduate Diploma in  
Industrial Design)



## ONE MAN EXHIBITIONS

- 1964 — Macquarie Galleries, Sydney
- 1965 — Von Bertouch Galleries,  
Newcastle; Mus. of Modern  
Art, Melbourne; Johnstone  
Galleries, Brisbane
- 1966 — Darlinghurst Galleries, Sydney;  
Bonython Galleries, Adelaide;  
Bonython Hungry Horse  
Gallery, Sydney
- 1967 — Von Bertouch Galleries, New-  
castle; South Yarra Galleries,  
Melbourne.
- 1968 — Bonython Galleries, Sydney
- 1970 — Bonython Galleries, Sydney
- 1971 — Bonython Galleries, Adelaide;  
Realities Gallery, Melbourne

## GROUP EXHIBITIONS

1959, Australian Painting, Gallery  
Royale, Paris; Since 1963, C.A.S.,  
Sulman, Wynne, Transfield, Blake,  
Gallaher, Wills, Georges Invitation,  
Mirror Waratah, Comalco, Mildura,  
Mosman, etc. etc.; 1966, Australian  
Painting, Los Angeles and San Fran-  
cisco, U.S.A.; Mertz Collection Exhi-  
bition, Washington, U.S.A.; Form in  
Action, Australian Sculpture, Christ-  
church, Wellington, Auckland and  
Dunedin, New Zealand, etc.

## ART AWARDS

- 1963 — Ryde Art Award, Modern  
Watercolour
- 1964 — John F. Kennedy Memorial  
Art Award (Second Prize);  
Ryde Art Award, Modern Oil;  
Drummoyne Art Award,  
Open Prize; Sulman Art Prize.
- 1965 — Sydney International Trade  
Fair Art Award; Bronze  
Medal, Fashion Fabric Award.
- 1966 — Darcy Morris Memorial Prize.  
Mosman Art Prize.
- 1970 — Mildura Purchase Prize.
- 1971 — Marland House Sculpture Prize.

REPRESENTED in various private and public  
collections including The National Gallery of South  
Australia, The Australian Commonwealth Collection,  
The Mertz collection, The Newcastle City Art Gallery,  
I.B.M. Canberra, etc. etc. . . Presently employed as a  
Head Teacher of Art at The National Art School, East  
Sydney Technical College, Sydney.

Concentric Silver 1972  
60 in. x 60 in.



# Lynn on Reinhard

A gay austerity; a clinical, classical coolness that does not exclude seductiveness; an invigorating precision and a benign balminess: these are the paradoxical features of Ken Reinhard's most recent work, accompanied here by some 1970 pieces that attest to the diversity of his achievement.

Elsewhere<sup>1</sup> I have dealt in some detail with Reinhard's attitudes to Pop Art, with his position, similar to the architect, Robert Venturi's, that Main Street is almost all right, and with his fondness for the cube that wholly or partially reflects the passing parade<sup>2</sup>, for his is an art that belies first impressions of a scientific remoteness; the works provide, as good art always does, for participatory involvement. His stance is between the extreme (and extremely misleading) ones of condemnation of all technology for its utilitarianism and laudation of it as the only way to an art of the future. He believes neither in the future as a technological nightmare nor a Utopia. Immediacy is his area.

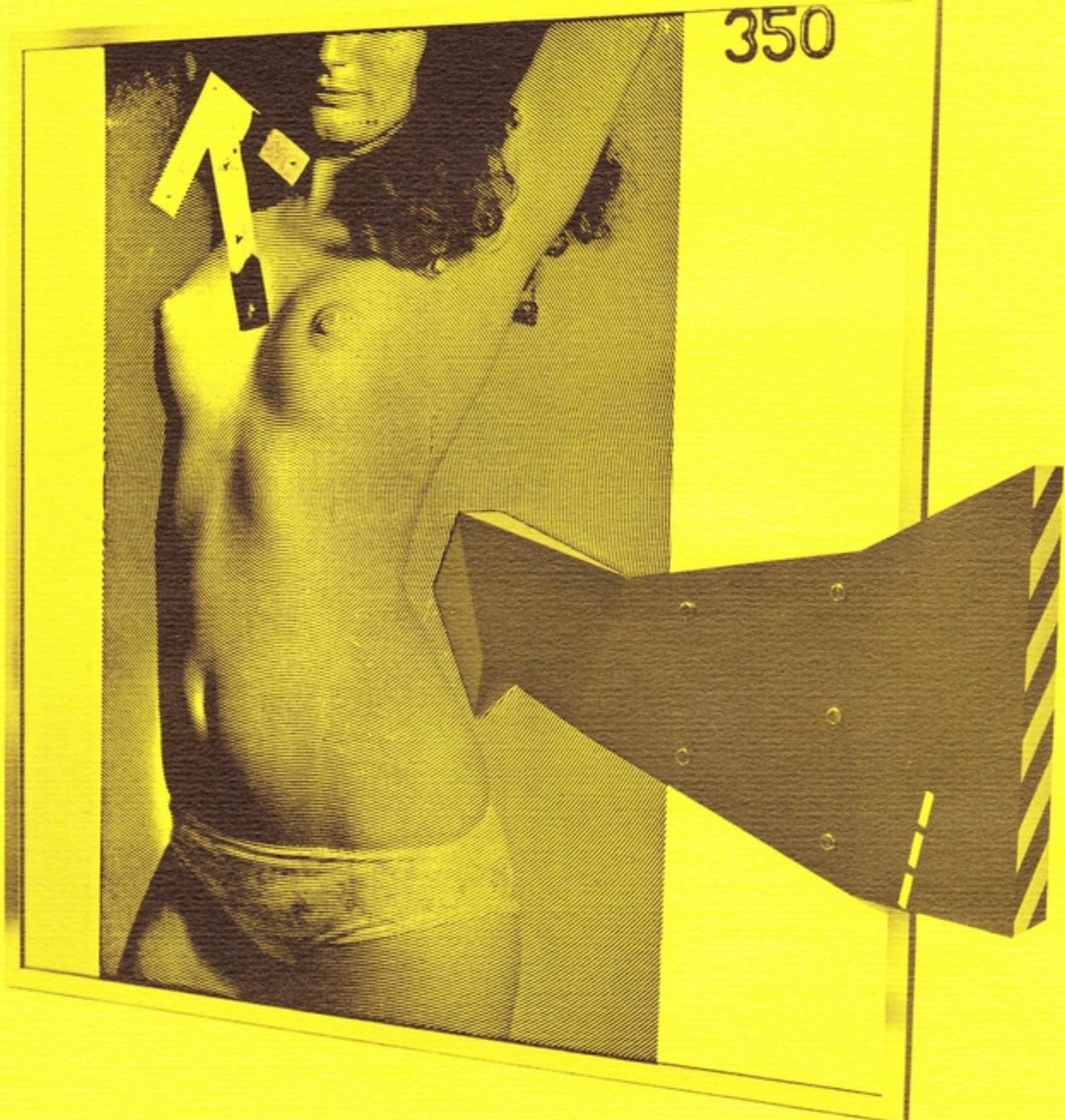
Reinhard simply uses the processes of technological refinements to produce some of the sharpest imagery that one is likely to see anywhere: they are bracing and bewildering; positive and elusive; clearly enough cut in form but often enigmatic in meaning. A nude is more likely to be accompanied by an algebraic formula or a tractor than the ad-man's glossy automobile; letters and numbers trace puzzles in the mind rather than indicate solutions. Arithmetical and literary decoding are hardly applicable.

The two ceiling pieces are not so demanding; they glow as illuminations or their cubes of rosy, dust pinks, muted yellows, fragile blue or golden down go on and off in turn like marshmallow lighthouses, delicious guardians of a beneficent state. They are as delicately and subtly hued as a Marie Laurenc in<sup>3</sup> flowerscape, but they have an additional element of the mildly unpredictable.

The four new large pieces are full of sudden surprises and shifts in emphasis: rarely has he played off so effectively the soft and random with precise areas of the glossy, the highly reflective, the illusionistically shiny — the photographs of nudes composed of concentric circles of varying greys — the dully reflecting and the translucent. A nude may be drained of

"350"  
60" x 60" plus  
mixed (construction)

350



her positive form by, it seems, a giant, silver exhaust pipe; the nudes composed of concentric circles are indeterminate in emotional and bodily attitudes. It would be acceptable and easy to say that Reinhard wishes to contrast the soft feminine flesh with precision engineering, but the theme seems to be of randomness and chance in science and life: one notices how the orange bars rise unexpectedly, how a set of dull blue discs in three sizes hardly form a pattern at all, or how, in 350, a three-dimensional, "Cubist" or, perhaps, "Futurist" arrow has its strong zebra stripes well outside the picture frame and how it draws off the energy. Hitherto, as in the 1970 works on show, the affixed objects or boxes, linked in various ways to a dominant form, are like contributory satellites, but now arrows, bands and other shapes seem to defy gravitational or centripetal pull. The additives are no longer so scattered; the energies are decidedly dispersed outwards. Consequently the new works, like the ceiling light-constructions, despite their firm boundaries, are more inclined to expand into neighbouring space, a fact emphasised by the free standing, striped rectangular prisms that can be randomly disposed or associated with wall pieces.

A further paradox is that his work has a connected discontinuity exemplified by those nudes on opaque perspex their stillness emphasised by the sound boxes with tapes that are collages of an electric organ's "music".

It is this abrupt, collagist dispersal that so separates Reinhard from English and American Pop and places him in the realm of visual ideas not the least of which is his concern for a vibrant surface that does homage to the picture plane. What is unusual is how his technical prowess is accompanying deeper and more varied aesthetic pleasures; it's both beautifully intuitive and controlled.

Elwyn Lynn

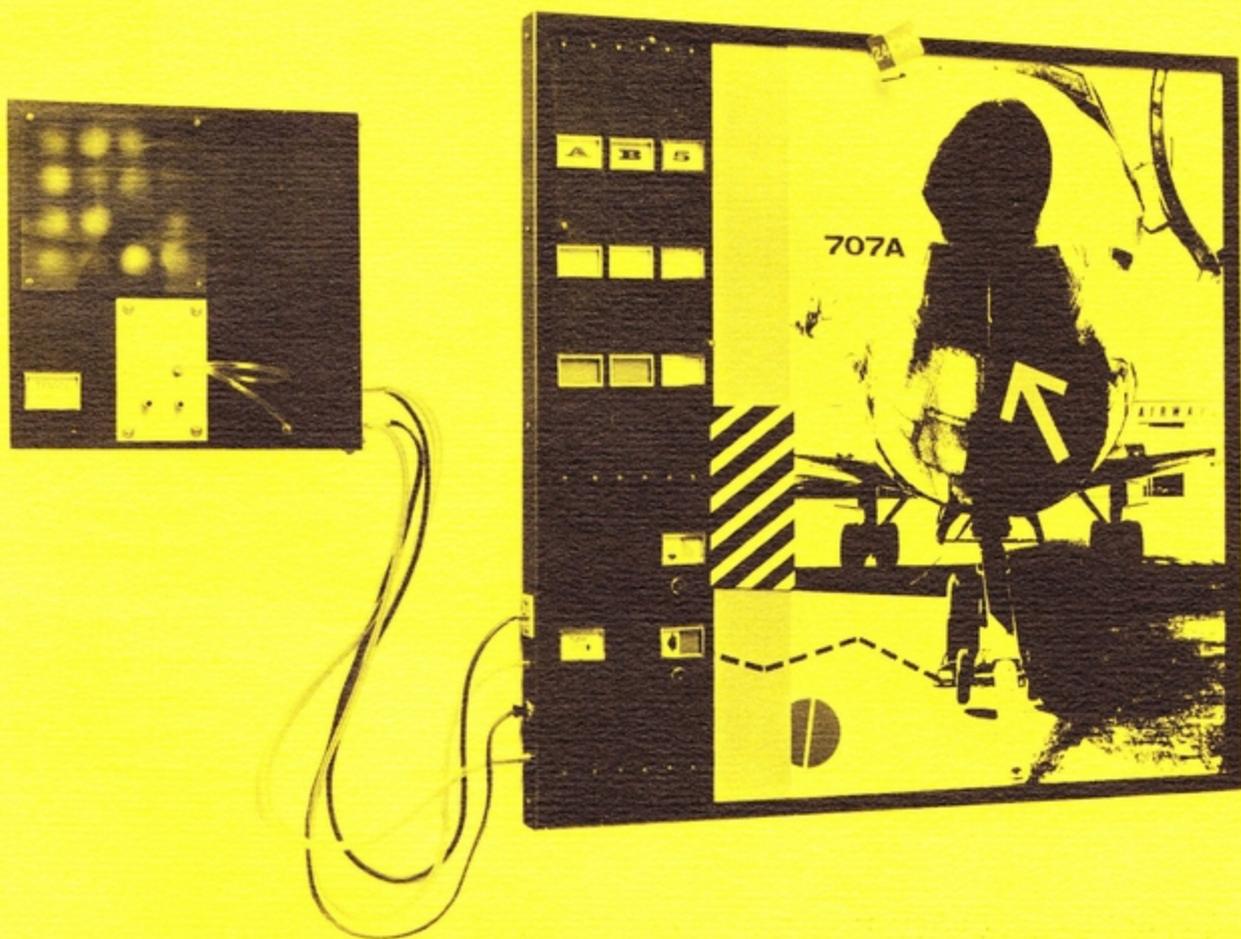
1. Ken Reinhard, Art International, October 1971. Sealed Unit, 1970, in this exhibition, is illustrated in colour.
2. Ken Reinhard – The Marland House Sculpture, ART and Australia, March 1972.
3. No apologies; look at some of the colour in Kenneth Noland.

Marland House Sculpture, Melbourne 1972  
Five 60" cubes  
Metal and toughened tinted glass





707A  
unit A 30" x 30"  
unit B 12" x 12" x 8"  
mixed (Kinetic construction)



# Catalogue

Sweeney Reed Galleries

Titles	Size	Medium
1. Unitary bi-pole tabulator	120" x 72"	Kinetic
2. 350	60" x 60"	Construction
3. a (concentric silver)	60" x 60"	Construction
4. 5	60" x 60"	Construction
5. EGD	60" x 60"	Construction
6. 707A (micro-mini comp.)	30" x 30" plus	Kinetic
7. 707B	30" x 30" plus	Construction
8. Hemi-moved	30" x 22" plus	Construction
9. $ab^2 + a = c^4$	30" x 22" plus	Construction
10. $x^2y + 3y = z^3$	30" x 22" plus	Construction
11. Sealed unit. min. 1	30" x 22" plus	Construction
12. Sealed unit. max. 2	30" x 30" plus	Construction
13. 707B diagram for	30" x 22" plus	Construction
14. Suspended light structure 3	48" x 24" x 18" plus	Kinetic
15. Suspended light structure 4	48" x 24" x 18" plus	Kinetic

Sweeney Reed Galleries,  
266 Brunswick Street, Fitzroy. Phone 41 5835  
Hours: 10 a.m. to 6 p.m. or by appointment.



**a**

*Rihanna*



