

Clement Meadmore

CLEMENT L. MEADMORE (1929-2005)
b. Melbourne, Australia

Meadmore's massive, abstract, square-sided steel forms bent into gracefully twisting designs can be found on college campuses, corporation sites and in collections of major museums around the world. Selected locations include: Corcoran Gallery of Art, Washington, DC; Art Institute of Chicago, Illinois; Speed Art Museum, Louisville, Kentucky; The Metropolitan Museum of Art and Columbia University, both New York City, New York; Empire State Plaza, Albany, New York; Princeton University, New Jersey; Tokyo Metropolitan Art Space and Adachi Outdoor Sculpture Collection, both Japan; National Gallery of Victoria, Melbourne, Australia; and Art Gallery of New South Wales, United Kingdom. A larger scaled DOUBLE UP, depicted in MASTERS OF PUBLIC ART as a photographed maquette, was a Nelson A. Rockefeller Bequest, National Trust for Historic Preservation, Pocantico Historic Area, New York.

The artist studied aeronautical engineering and industrial design at the Royal Melbourne Institute of Technology, Australia, 1948-1949. During the 1950s, he worked as a furniture designer and one of his chair designs is in the collection of The Museum of Modern Art, New York.

Meadmore jointly devoted his time between sculpture and furniture designs until the mid 1960s when his sculpture began to be acquired by private and public collectors. During that decade the artist moved to this country and later became an American citizen. Since 1973 and until his death, he lived in New York City, New York and was represented there by the Malborough Gallery.

While reflecting a minimalist interest in pure geometry, Meadmore's massive metal sculptures are also very expressive. The artist traveled extensively and was influenced by a variety of elements including Stonehenge, England; Katsura Palace, Japan; Dolmens of Ireland; and the work of colorist painter, Barnett Newman (1905-1970). A serious collector of jazz records since a youth and an organizer of many educational jazz concerts, Meadmore's work was also influenced by the rhythms and improvisational qualities of jazz.

BETWEEN, 1979

steel, 28' x 19' x 4'9", University of Perth, Australia