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May 2-31

The exhibition has been arranged by the Robert McDougall Art Gallery, with assistance from Letraset Systems (N.Z.) Ltd. and the Queen Elizabeth II Arts Council. The exhibition will tour.

Christchurch, New Zealand
1979

Design and Typography by Max Hailstone and Hamish Thompson
Photography by Glenn Jowitt

It was just after Christmas 1975 that a shocked Christchurch learned of Carl Sydow's sudden and premature death. He was thirty-five, on the point it seemed of achieving a full realisation of the ideas which had been steadily growing in his work since returning from England nine years earlier. Only two months before, his 'Works on Paper' exhibition at the Brooke-Gifford Gallery in Christchurch had demonstrated with impressive conviction that Sydow had become a force to be reckoned with: it was universally received with both enthusiasm and respect. That buoyancy and optimism of Christmas 1975 was, within days, cruelly shattered.

This exhibition is not retrospective, although in part it has assumed that character. It is a collection of some of the remaining sculpture and a good number of drawings. Little more than slides and photographs, and odd bits and pieces remain of most of Carl's sculptures; materials were recycled, sometimes lost, or even in this short period, have become irretrievably damaged. Instead it is a small tribute from Carl's city and some of his friends and colleagues.

Several people outside the gallery have assisted in its preparation. Graham Snowdon has restored many of the sculptures shown, Max Hailstone and Hamish Thompson have provided an elegant and sympathetic design for the catalogue, and Dr. Peter Lineham was of substantial assistance in researching Carl's activities as a sculptor. Tom Taylor, once Carl's tutor and later a colleague, and Barry Cleavin, a contemporary and fellow teacher at the Technical Institute, have contributed accounts of their recollections of working with Carl. The students of the Technical Institute to which Carl devoted considerable energy for four years have provided informative panels to accompany the exhibition, sponsorship was generously offered by Letraset Systems (N.Z.) Ltd. and assistance with the preparation of the catalogue was received from the Queen Elizabeth II Arts Council of New Zealand.

To them all, to the artist's widow, Rosemary, and to others involved in less central ways, we are exceedingly grateful.

T. L. Rodney Wilson
Director

Carl Sydow He began at the School by showing a simple strength in carved wood. The work mirrored himself — a meditative student, reserved and waiting, it seemed, for the direction to reveal itself. Alongside him worked that dynamo that never ceased until a motor-cycle hit a car.

That contrast of individuals was real, sharp and mediated by Furlonger. About also were the other talented ones, Pam, Liz and Clare, eventually to be passed in the practice of sculpture — the first real post-war generation; energetic, innovative, warm. Among them Carl was a quiet presence, speaking rarely with a suppressed intensity — even passion — of music, art and writings. That intensity invested all his days as if he banked, hoarded the inspirational means to loose his ideas. It was a rich investment for what was to be such an ascetic form of expression, full of restraint — spare, economical essays although he pushed hard against these limits; expanded coolly without elaboration, thoughtfully without great drama.

He travelled with justifiable hope — and the journey was too short. This exhibition is warrant of his promise as a sculptor.

Tom Taylor

Carl Sydow as an educator Carl was Specialist Tutor in Sculpture and 3D Studies at the Christchurch Technical Institute from 1971 to 1975. The Technical Institute student enrolls for the specific purpose of gaining technical information, manual dexterity, and thus commercial viability within an advertising or similar commercial media context at the completion of a two year course of study.

Carl Sydow's attitude towards his own works seldom conceded to their commercial potential — each work was considered as a developing sequence — necessary and perhaps expendable, sometimes shown, seldom sold, and usually stored after exhibition. This practical denial of a commercial possibility for his own works could perhaps be seen as a disadvantage to Carl Sydow as a Tutor whose function was to instruct tertiary students and form them into a commercially acceptable mould of 'Art Producers' within two years. Carl Sydow acknowledged the polarities between his own directions, and the objectives of the Christchurch Technical Institute course. The vocational nature of Graphic Design required that his finely tuned aesthetic sympathies became realigned with some modification of personal practice, to consider how best to create a commercially viable student. He engineered this apparent polarity without compromise, in this way satisfying the uneasiness that can exist between aesthetics and commercial purpose. The title "*Artworks and Packages*", by Harold Rosenberg, one of Carl Sydow's favoured books, provides the key to the method employed to bridge the commerce/aesthetic barrier.

Is the context for art works important? Shop or gallery? Does it matter? The history of modern art bends sufficiently to allow hybrid (i.e. high art/commercial) art to exist. It is possible for high art to be mere virtuosity, or extended commercial art. These considerations provided the context for Carl Sydow's courses. He insisted that artworks be created, then as a secondary characteristic later be redefined because of their utilitarian or instructive purpose as commercial. Art masquerading as a package. Thus no concessions were made to irresponsible visual junk for the sake of the students' commercial viability. The student was made viable through discerning good from bad; being taken to discerning conclusions by personal discovery. Through a project concerned with scale the student found Magritte; Packaging/Warhol; Metamorphosis/Escher; Caricature/Scarfe, and so on. This positive and concrete approach gave substance to the changing systems of art. The vagaries of fickle mode were given substance by historical and technical context.

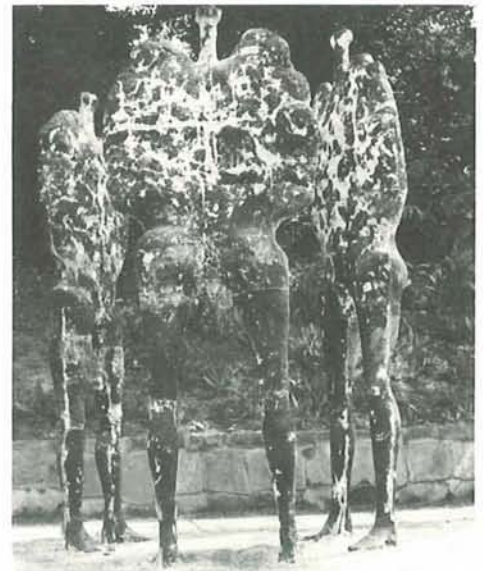
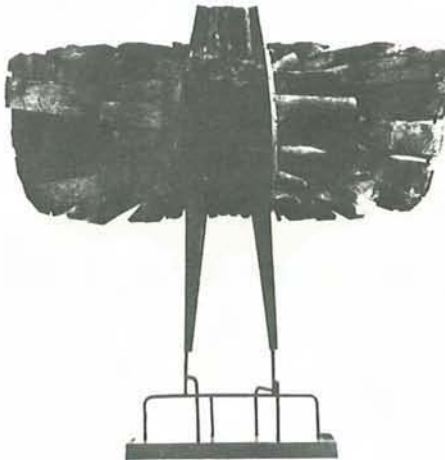
B. V. Cleavin

Carl Edward Sydow was born in Takapau on May 9, 1940 to Charles Bertram and Doris Ariel (Nee Thomson) Sydow. His paternal grandfather was a Swede, Hans von Sydow, but the family anglicised the name by discarding the prefix 'von' in the grandfather's generation. His post-primary education was received in Palmerston North, and in 1959 he arrived in Christchurch to commence studies in Fine Arts. These lasted until 1961, were followed by a Teachers' College course in Auckland in 1962, and completed with an honours year at Elam School of Fine Arts, Auckland in 1963. It was in that year, in an exhibition 'Painters and Sculptors of Promise' held under the auspices of the Auckland Society of Arts, that Carl first exhibited publicly.

All his sculpture up to this time was welded or modelled and cast and figurative in subject matter, but in 1964 he travelled to Britain where he met up with the late John Panton and Stephen Furlonger, New Zealand sculptors at the Royal College of Art. Although Carl was not to become a student of the Royal College as they had done, from July through September of 1965 he worked in the College's studios and this experience, together with exposure to his fellows' work and to the contemporary art climate of London, was to bring about a total transformation in his own work.

Birdman 1962
Braised copper, steel, wood
Present whereabouts unknown

3 Figures 1963
Ciment fondu
Destroyed



The student pieces in plaster, Ciment Fondu and Terracotta — strongly derivative of the then currently fashionable English sculptors Kenneth Armitage and Lynn Chadwick — were to make way for 'constructed' or assembled works of a totally non-figurative kind. Of the Royal College experience Carl later wrote,

'I was rather astounded and impressed by a lot of the work being done there: particularly that of Roland Piché and Derrick Woodham, both of whom, along with some students of Anthony Caro at St. Martins, were included in a group exhibition called the New Generation held at the Whitechapel in early 1965.'

Philip King, Michael Bolus, Tim Scott, Isaac Witkin, and William Tucker, disciples of Anthony Caro, inspired Carl to abandon the pedestal, to place his sculpture directly on the ground and confirmed in him the tendency to paint his works in bright colours which had already manifested itself before departure.

'It all constituted a great upheaval in sculpture at the time and left me in a great state of confusion,'

he wrote. All the works produced at the Royal

College studios in the summer of 1965 were subsequently destroyed by the artist: the children of his confused state of mind they failed to satisfy his new urge towards a constructed sculpture.

At the end of 1966 Carl returned to Christchurch where, in the following year, he took up a position teaching art at Papanui High School. The experiences of London, however, had to be temporarily abandoned. Teaching, he found *'difficult and demanding'* and *'hardly the place to be rethinking and reworking one's attitudes towards sculpture'*. Those works produced during the following two years reverted to the figurative imagery of the art school years, modified only by the addition of certain geometric elements, and by the new use of cast aluminium.

It was not until 1969 that Carl, in the face of critical opposition, finally discarded modelled and cast, or welded sheet metal figurative sculpture for works constructed or assembled from readily available commercial materials; materials such as PVC tube, roofing sheet, pipe, hose, steel and zinc. But if the two year interval separating his return to New Zealand and these new works failed to produce any new sculptural ideas it can be seen retrospectively to be of considerable interest in establishing a relationship of drawing to sculpture that was to remain with Carl until his death. The ideas embodied in the new sculpture of 1969 had been anticipated in a series of drawings worked upon during the two year interregnum, and from this point on drawing was to become an important vehicle for him. In it his ideas were to find their first, and, perhaps, their fullest realisation before the transition to the third dimension could take place.

The first of these works exhibited were *'Floor Piece'*, *'Construction I'* and *'Construction II.'* They appeared in the November 1969 Group Show: of them the *Star's* critic John Oakley wrote, *'The sculpture exhibits mostly belong to the "far out" school of thought. What would one do with Carl Sydow's four poster "Construction"?'*, and the *'Press'* reporter found the sculpture *'variable in standard with no-one outstanding'*. Although the sculptor himself was not content with the *'Constructions'* — each was comprised of four vertical painted PVC tubes one with roofing steel forming a bottom plane, the others with roofing steel suspended within the poles — *'Floorpiece'* was another matter. It was assembled from a number of painted tubes of various lengths and diameters stacked alongside each other on the floor, and became the first of a series of similar floor pieces made during 1970.

It was through this 1969 Group Show that Carl first came to the attention of the Wellington dealer Peter McLeavey. In a letter of November 25, 1969, McLeavey suggested an exhibition at his Gallery in Wellington to take place during 1970. The exhibition opened April 14 and ran through to May 1, but it was not successful and the only purchaser on the horizon — the Auckland City Art Gallery — finally thought better of it and withdrew.

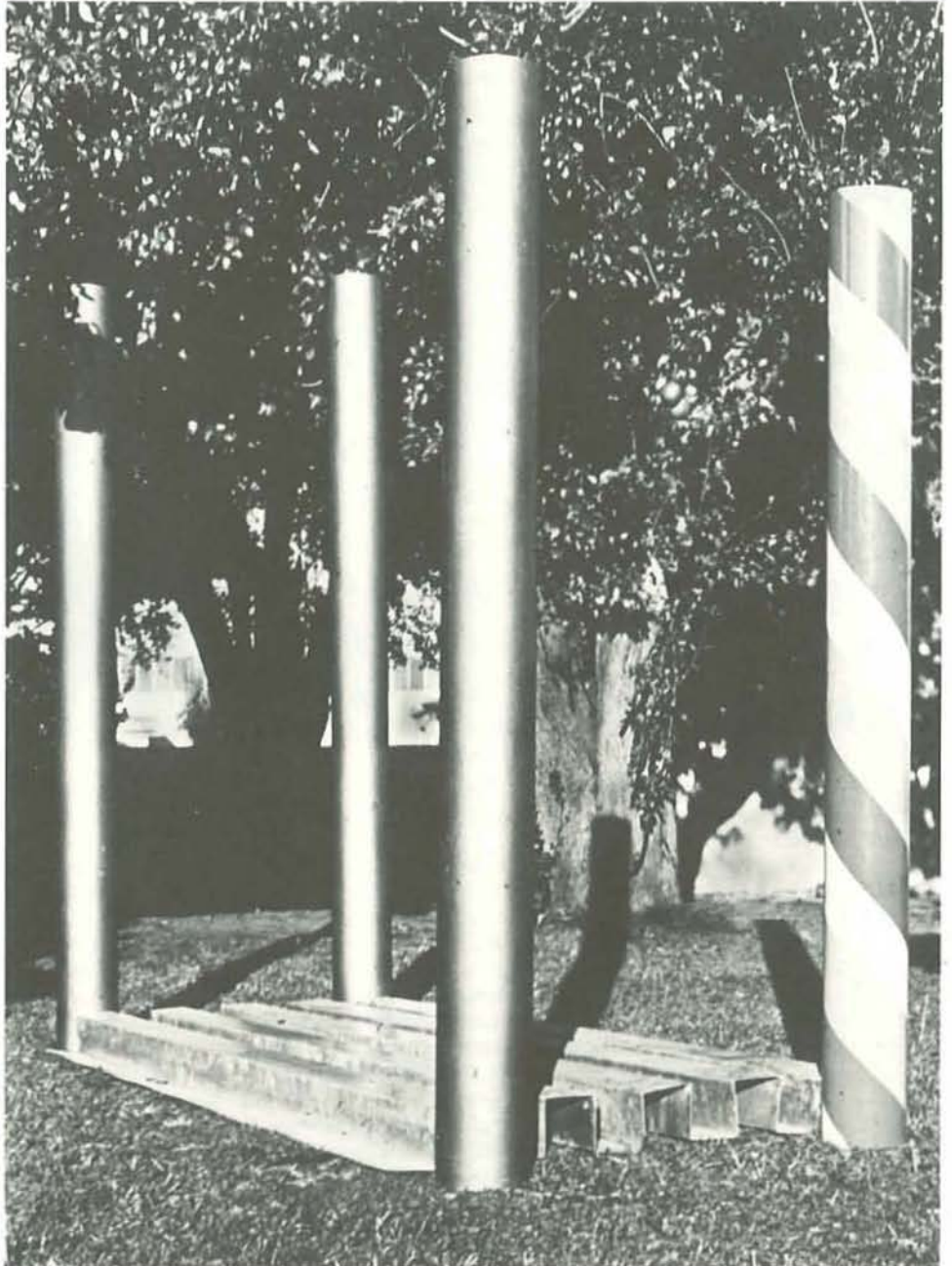
To appreciate how 'new' this sculpture was to the New Zealand Gallery Public in 1970 it is necessary to consult the reviews. Visitors to McLeavey's gallery confided in the *'Evening Post's'* JSG that

'they believed they had (1) stumbled into a plumber's workshop (2) peeped into a showing of modern bolts of fabric',

while *'Arts and Community'* (which seemed to be experiencing rather serious spelling problems and was a little diffident about the whole affair) wrote, tongue in cheek,

'what has happened? Sculpture is lumps of stone or bronze isn't it? Usually on a pedestal — interesting shapes, tactile qualities, emotional, even merely formal, but you can walk round it; you SHOULD walk round it, shouldn't you? Not just stare at it lying there on this same carpet.'

Construction I 1969
Metal tubing
9 x 7 x 3ft.

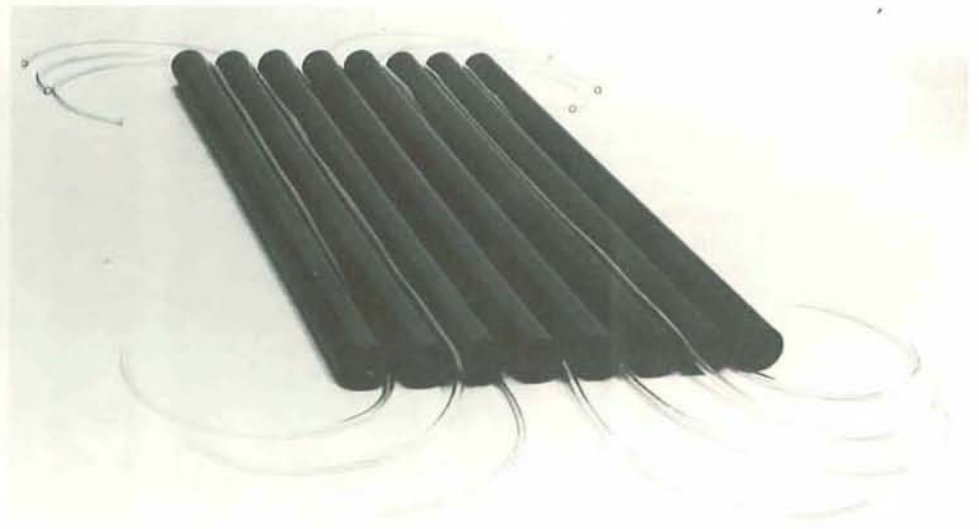


McLeavey showed courage in inviting Carl to exhibit and he was not discouraged by the lack of sales — indeed he had not anticipated any. Instead he continued to show Carl Sydor in 1971, 1973, 1974 (drawings), and 1975; never with much success. Carl was deeply appreciative of McLeavey's oasis of sympathy in the desert of indifference with which he was surrounded, and this appreciation remained undiminished at his death.

Carl was no doubt stimulated by the formation of the Sculptors' Group in Christchurch of which he was the Secretary/Treasurer, and his old tutor, Tom Taylor, the President. This group held three exhibitions in Christchurch: in the C.S.A. in July-August 1970 and in February-March 1971, and outside the Provincial Chambers late in 1971. These shows, along with the Group Shows and the one-man exhibitions hosted by McLeavey, were to be the main public forums for Carl.

It was at the first of the Sculptors' Group Exhibitions in July-August 1970 that the last of the series of pipe sculptures, 'Flow' (Cat. 47), was exhibited. Gone was any variety in the size of the PVC pipes: they were all of the same dimensions and colour. In its place

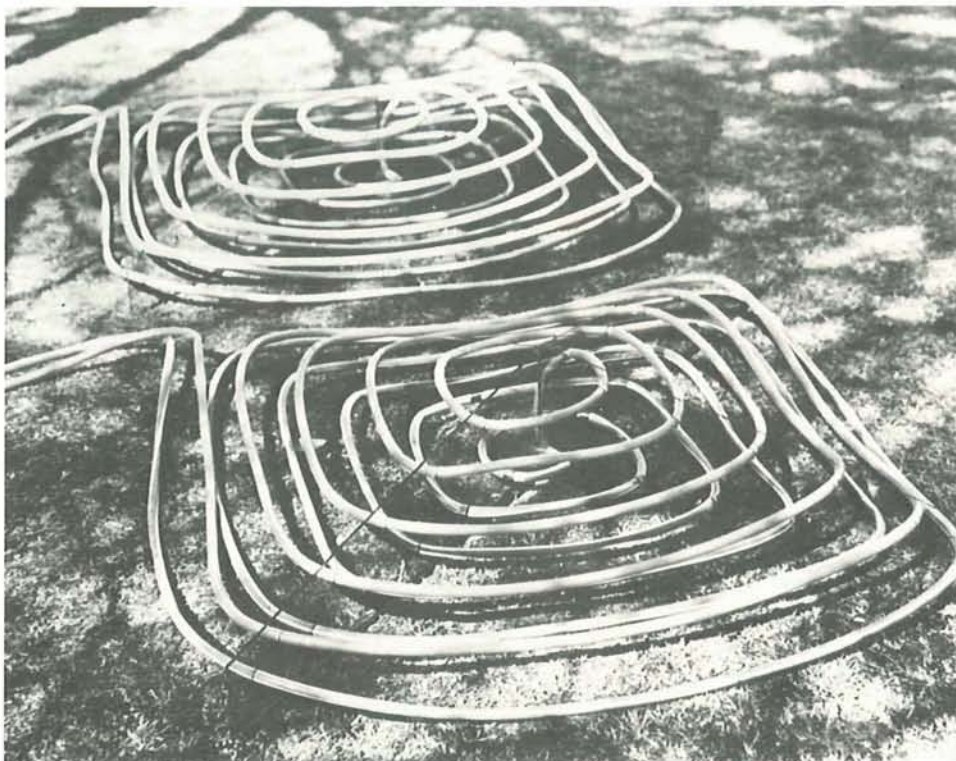
47
Flow 1970
PVC tube, steel, plastic hose
152.5 x 76.2 x 8.9cm.



was a new element, clear plastic hose lying between the pipes and extending from both ends. For the next year hose, with its sinuous curving, meandering quality, was to take over from the pipe while perspex was employed as a transparent or tinted frame through which the hose was wound or within which it was encased. Concentric rings or looping knot-like forms were described by hoses of various colours. In the prints and drawings too, the same flexible lines describing floating forms of varying opacity and transparency suspended in space may be discerned. But the swirling concentric hoses of works like 'By and By' exhibited on the lawn outside the Provincial Chambers in October 1971, did not succeed to the extent of the small 'Meander' series. These simple works — less complex, more thoroughly resolved than the others — with the hose looping backwards and forwards through perspex planes, are the first substantial mature sculptural works by Sydow. 'Meander I' (Cat. 48) from April of 1971, and 'Meander II' a floor piece employing a mirror to duplicate the hose's sinuous rhythms (Cat. 49), are among the most compelling of all his sculptural works.

In 1971 Sydow was appointed tutor in design at the Christchurch Technical Institute and a series of drawings was begun in which small tubes, triangular forms etc. described in coloured letrafilm hang suspended in mesh planes of letratone or simple ink suspension lines. They are spare and minimal in their means and supremely elegant, and it is these drawings which point to the direction of Carl's work in 1972. At the C.S.A. in March, again at the New Zealand Academy of Fine Arts in September, and at the Group in November of that year, in March 1973 at Dawsons Gallery in Dunedin, and finally at Mildura in April to July of the same year, he installed huge sweeping nets, often including suspended objects.

By and By 1971
PVC hose, perspex
7ft x 3ft 6in x 8in.



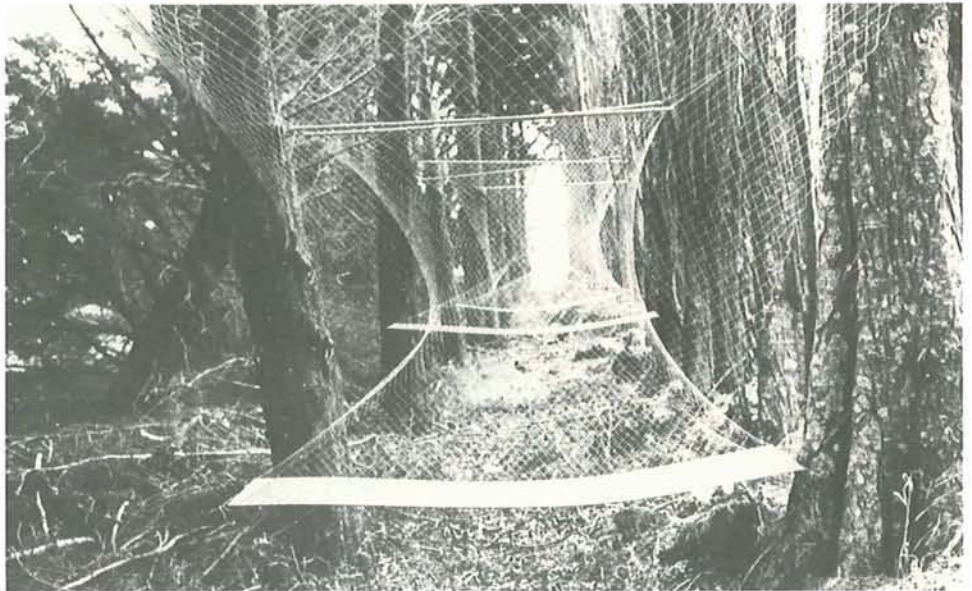
A further experimental suspension installation, this time with pegboard hung in the nets, was made amongst the trees opposite his home at Leeston at about the same time. In the works without suspended objects there is a graceful sweeping of nets, an interpenetration of forms and a visual exchange between the mesh surfaces that anticipate the following, and final, stage in the sculptor's short career. In those with suspended objects — perspex, wood, trellis-work, formica, even in one a pair of chairs, the nets are snapped into taut forms and the objects made to appear to float. Yet none of these installations, if the photographs made to document them are a reliable basis on which to assess them, achieved the consummate success of the letrafilm and letratone drawings. Some splendid effects of overlay and transparency were achieved in *'Triplex II'* at the C.S.A., but the closest any came to the concept embodied in the drawings was another unidentified piece at that gallery in which sections of coloured acrylic sheet were suspended.

The critics were wary of them — one described the Academy installation as a *'Now you see it, now you don't situation'* and remarked that *'the viewer has to make up his own mind about the spaces suggested by Mr. Sydow'*.

John Middleditch in Dunedin, by contrast, more perceptively saw them as analogous with *'a suspension bridge on the catenary curve of a suspended chain'*, but then found it *'difficult to accept them as works of art'* and would not *'have thought of housing (them) in an art gallery'*.

In London, Sydow's early use of colour in sculpture had been confirmed and in the first constructed sculptures he developed this to the full. When hose replaced PVC pipe the varieties of colour available were willingly adopted, but with the *'Suspensions'* colour

*Experimental Suspension
installation 1973
Leeston*



became secondary, merely an adjunct. Now, in the final series of works from 1974 onwards, it was to be almost entirely eliminated. Yet as if by way of compensation for the purging of colour in the three dimensional works, the majority of drawings from the last series exploited brilliantly the intense transparent shades of letrafilm. As usual the last series is launched a year earlier in the drawings than in sculpture. Stereometric solids, formed in overlays of letratone or letrafilm, form into illusory masses, dissolve and reform themselves into new sets of solids. Ambiguous forms shimmer and shiver through overlays of mesh letratone film, or glow through superimposed layers of brilliant coloured translucent film. A system of doubling determines the complexity of these, mostly symmetrical sheets — 2, 4, 8, 16 elements unfold across the pages. They are rich and satisfying; thoroughly considered: supremely resolved. Never before in Carl's work had the logicality of his structural principles been so apparent.

In his sculpture too, the playfulness of looping hose made way for a rigorous, disciplined order. After briefly experimenting with coiled wire in 1973 — a phase which produced an unsuccessful entry for the Todd Motors Sculpture Competition — he translated the mesh surfaces of letratone and the suspended nets into perforated zinc sheet and hung these upon springs within aluminium or perspex frames. In the best of them a magical shimmer is generated through the moire pattern caused by the interplay of two mesh surfaces. And new illusory patterns appear as they had in the suspended nets, the result of the viewer's perception of one surface through another. The simplest of these works — spartan in the extreme when compared to the almost frivolous 1969 '*Constructions*' with their candy-striped poles — achieve the consummate beauty of the drawings.

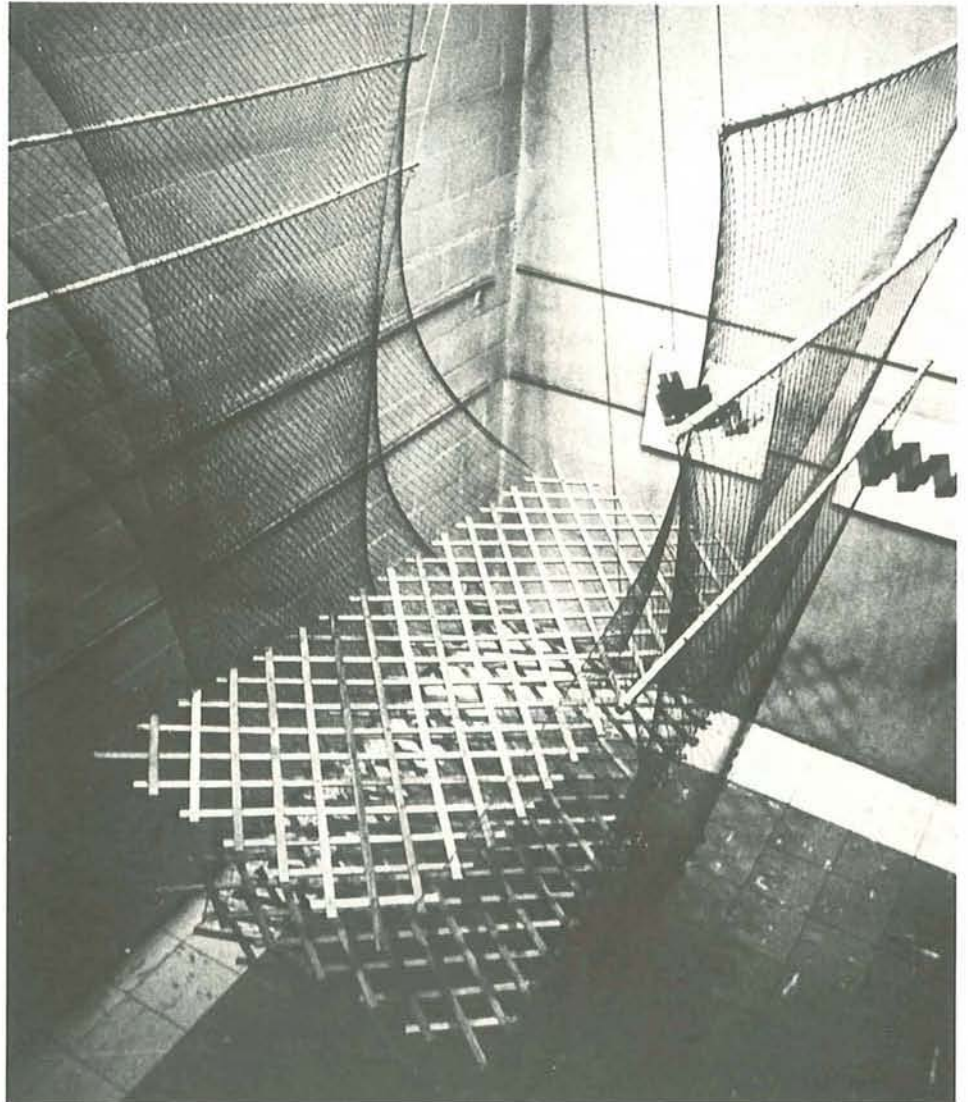
It was from this series that Carl submitted as his proposal for a commissioned sculpture at Queen Elizabeth II Park in Christchurch (to mark the 1974 Commonwealth Games) a monumental example consisting of three frames containing suspended 'V's' of mesh. This piece, which would have stood more than six metres high, remains only as a maquette (Cat. 51).

When Carl returned from London, he had, as we have already observed, anticipated by two years the direction his sculpture was to take in his drawing. The hose sculptures too (the '*Meander*' series for instance) were first conceived and worked out in two

dimensions before being translated into sculpture, the 'Suspension' installations were anticipated a year earlier as drawings, and the last works with their shimmering planes of perforated zinc sheet were first worked out as drawings. These last sculptures seldom matched the success of the equivalent drawings, but if their development had continued in a manner consistent with that of past series, it seems not unreasonable to believe that the remarkable exhibition of drawings staged at the Brooke-Gifford Gallery, Christchurch two months prior to the artist's death would have been followed by a similar series of sculptures in which the ideas of the past six years would have coalesced in a way that they had seldom previously done.

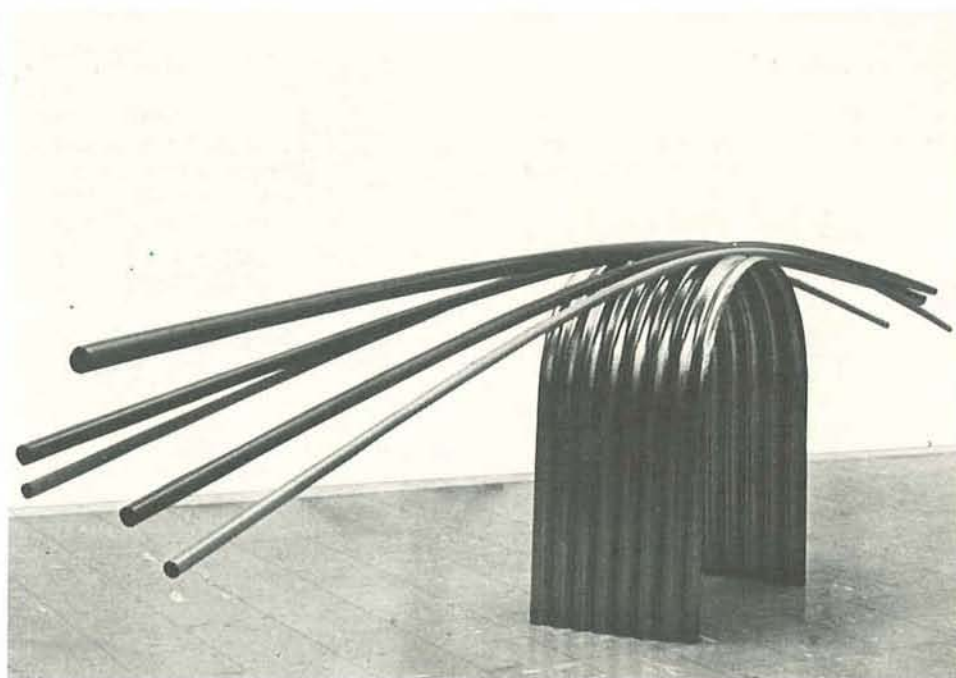
As it was they did not, and Carl Sydow's works of maturity remain as drawings rather than sculpture. And yet, that notwithstanding, he was of critical importance for New Zealand sculpture. Unlike his friend and contemporary the expatriate John Panting, he returned home to New Zealand bringing with him the current concerns of London — in so doing he was amongst the first to pursue a constructivist idiom within these shores.

Triplex II
Netting, 3 sheets lattice fencing



- 1940** 9 May, Born Takapau.
Queen Elizabeth Technical College, Palmerston North.
- 1959-1961** School of Fine Arts, University of Canterbury.
- 1962** Auckland Teachers' College, and completed Dip.F.A.
- 1963** Honours course in Sculpture at School of Fine Arts, Elam.
'Painters and Sculptors of Promise', Auckland Society of Arts, May 1963
(51) *Sentinel*
'Sculpture: A Festival Exhibition'.
(23) *Birdman III*
(24) *Metamorphosis*
(25) *Fledgling*
(26) *Five Busts*
- 1964** 4 July, Married to Rosemary West.
In England working in contact with the New Zealand sculptors John Panting and Stephen Furlonger.
July-September 1965 worked in studios of the Royal College of Art.
- 1965** 4 February, A daughter Varina Ingrid born.
- 1967-1970** Teaching at Papanui High School, Christchurch.
- 1967** 2 January, A second daughter, Astrid Meralda born.
Joined The Group, Christchurch.
Exhibited with The Group Show, November 1967.
(130) *Figure Cube I*
(131) *Partly Enclosed Figure*
(132) *Figure Cube IV*
(133) *Figure Cube III*
(134) *Partly Enclosed Figure*
(135) *Figure Cube II*
- 1968** Exhibited with The Group Show, 26 October-10 November.
(114) *Figure Plate I*
(115) *Figure Plate II*
(116) *Figure Plate III*
(117) *Figure Plate IV*
- 1969** Finalist in the Smirnoff Sculpture Award sponsored by Gibleys N.Z. Ltd.
Exhibited in The Group Show, 15-29 November.
(86) *Floor Piece*
(87) *Construction I*
(88) *Construction II*
- 1970** Sculptors Group founded in Christchurch, Tom Taylor President, Carl Sydow Secretary/Treasurer
One Man Show, Peter McLeavey Gallery, Wellington, 14 April-May.
(1) *Floorpiece*
(2) *Wall Sculpture*
Sculptors Group Exhibition, C.S.A. Christchurch, 25 July-9 August.
(1) *Pohingina*
(2) *Flow*
(3) *Floorpiece*
Group Show, Christchurch, 14-29 November.
(109) *Over*
(110) *Across*

Across
PVC enamel, iron
20 x 4 x 2ft



1971-1975 Tutor in Design at the Christchurch Technical Institute.

1971 Sculptors Group Exhibition C.S.A. Christchurch, 21 February-6 March.

(1) *Alive and Well*

(2) *Untitled*

(3) *Around*

Exhibition of Sculpture by Sculptors Group, Manawatu Art Gallery, May.

(1) *Around*

One Man Show, Peter McLeavey Gallery, Wellington 25 May-11 June.

(1) *Meander I*

(2) *Meander II*

(3) *Meander III*

Also several prints '30 plus' Exhibition, McDougall Art Gallery, Christchurch, 25 August-13 September.

(36) *Meander II*

Sculptors Group Exhibition, outside Provincial Chambers, Christchurch, 15-30 October.

(1) *By and By*

The Group Show, Christchurch, 13-28 November.

(70) *Meander III*

(71) *D.I.N.A.*

1972-1973 Vice-President, New Zealand Society of Sculptors and Painters Inc.

1972 One Man Show 'Suspensions' C.S.A. Christchurch, 16-28 March.

4 *Suspensions*

7 *Letratone Drawings*

Exhibition of Six Sculptors, New Zealand Academy of Fine Arts, National Gallery, Wellington, September.

Suspended Pair

Suspension IV 2nd version

Triplex I

Triplex II

Group Show, Christchurch, 18 November-3 December.

(121) *Triplex I*

(122) *Triplex II*

(123) *Drawing IX*

(124) *Drawing X*

(125) *Drawing XI*

(126) *Drawing XII*

1973 On behalf of the Sculptors Group, proposed to the Christchurch City Council that a sculpture be provided for the Queen Elizabeth II Park sports stadium. One of the six invited contestants.

Entered the Todd Motors Sculpture Competition, unsuccessfully.

Commissioned to execute six figures of athletes for Endeavour Television Productions Ltd.

Two drawings published in "C.S.A. News" 52, (October-November).

Photographs of *Construction I* 1973, *Construction III* 1973, *Drawing 32* 1973, and *Drawing 25* 1973, published in "Landfall 108".

Works of Carl Sydow and Barry Cleavin, Dawsons Gallery, Dunedin, 2-16 March.

(1) *Suspension I*

(2) *Suspension II*

(3) *Suspension III*

(4) *Suspension IV*

(5-10) *Drawings XIII-XVIII* 1972-1973 'Canterbury Confrontations' Christchurch Arts Festival, C.S.A. Gallery, 3-17 March.

(4) *Portrait of Alan Pearson*, X-ray print on orange perspex.

Mildura Sculpture Triennial, Victoria, Australia, 7 April-7 July.

(112) *Triplex I*

University of Canterbury Centennial Art Exhibition, Christchurch Town Hall, 3-11 May.

Meander I

One Man Show, Peter McLeavey Gallery, Wellington, 15 August-5 September.

(1) *Construction I*

(2) *Construction II*

(3) *Construction III*

(4) *Construction IV*

Also several drawings Letraline and ink, Group Show, Christchurch, 15-30 September.

(118) *Construction I*

(119) *Construction II*

(120) *Construction III*

(121) *Construction IV*

(122) *Drawing XXI* 1973

(123) *Drawing XXII* 1973

(124) *Drawing XXIII* 1973

'Drawings Invitational' Manawatu Art Gallery, Palmerston North, 17 November-2 December.

(118) *Drawing XXXVIII* 1973

(119) *Drawing 2: V* 1973

(120) *Drawing 2: VI* 1973

1974 Declined to be Guest Exhibitor for Autumn Exhibition of N.Z. Academy of Fine Arts. Group Show, Christchurch, 10-22 September.

(76) *Drawing 4: II*

(77) *Drawing 4: III*

(78) *Drawing 3: II*

(79) *Drawing 3: I*

(80) *Set Piece III*

(81) *Set Piece I*

(82) *Set Piece II*

Exhibition of Drawings, Peter McLeavey Gallery, Wellington, December.
Various unrecorded drawings.

- 1975** Commonwealth Games outdoor sculpture display outside Christchurch Town Hall, March.
Three part construction, untitled.
One Man Show, Peter McLeavey Gallery, Wellington, 20 May-6 June.
(1) *Untitled Construction*, Photo "*Dominion*", 23 May 1975
(2) *Untitled Construction*
(3) *Untitled Construction*
Show of Stock, Brooke-Gifford Gallery, Christchurch, July.
(1) *Small Standing Construction*
(2) *Double Construction*
(3) *Construction (hung from wall)*
Show of Stock, Peter McLeavey, September.
Unlisted works.
'Works on Paper', Brooke-Gifford Gallery, Christchurch, 13-24 October.
Construction III 1975
(1) *Drawing 3: II* 1974
(2) *Drawing 3: III* 1974
(3) *Drawing 4: III* 1974
(4) *Drawing 4: IV* 1974
(5) *Drawing 4: I* 1974
(6) *Drawing 2: IX* 1974
(7) *Drawing 2: X* 1974
(8) *Drawing 2: VII* 1974
(9) *Drawing 2: VI* 1973
(10) *Drawing 2: XII* 1974
(11) *Drawing 6: III* 1975
(12) *Drawing 6: I* 1975
(13) *Drawing 6: VI* 1975
(14) *Drawing 6: V* 1975
(15) *Drawing L. T. 4* 1974
(16) *Drawing 5: XIX* 1975
(17) *Drawing 5: XXIV* 1975
(18) *Drawing 5: XXIII* 1975
(19) *Drawing 5: XX* 1975
(20) *Drawing 5: XVI* 1975
(21) *Drawing 5: XVIII* 1975
(22) *Drawing 5: III* 1975
(23) *Drawing 5: XI* 1975
(24) *Drawing 5: VII* 1975
(25) *Drawing 5: XXI* 1975
- 1975** Died, 29 December.
Group Show, 1976, included three works (uncatalogued), 'to honour the memory of Carl Sydow'.
Retrospective Exhibition, 'The Group', McDougall Art Gallery, November, 1977.
(59) *Partly Enclosed Figure*, 1967
(Portrait II) Portrait of Carl Sydow by Alan Pearson.

Arts and Community Vol. 6, No. 6, April 1970.

Christchurch Star 5 November 1968 p.14, 21 November 1969 p.11, 4 August 1970, 21 November 1970 p.20, 28 November 1970 p.21, 15 November 1971, 18 March 1972 p.3, 30 November 1972 p.27, 17 March 1975 p.1, 18 October 1975 p.22, 31 December 1975 p.2.

C.S.A. News No. 42 March 1972 p.4, No. 47 Jan-Feb 1973 p.3, No. 58 Nov-Dec 1974, No. 66 March-April 1976.

Dominion, The 18 April 1970 p.7, 20 May 1971, 25 May 1971, 22 September 1972 p.13, 17 August 1973, 23 May 1975.

Evening Post 18 April 1970, 20 May 1971.

Landfall No. 108 1973.

Otago Daily Times 6 March 1973.

Press, The 31 October 1967 p.13, 12 March 1968 p.6, 22 October 1968 p.10, 25 February 1969 p.1, 22 November 1969 p.18, 19 May 1970 p.15, 21 July 1970 p.11, 4 August 1970 p.21, 23 November 1970 p.5, 1 March 1971, 18 May 1971 p.13, 30 August 1971 p.9, 16 October 1971 p.18, 22 October 1971 p.11, 19 November 1971 p.19, 14 March 1972 p.10, 21 March 1972 p.15, 28 November 1972 p.13, 6 March 1973 p.17, 25 September 1973 p.12, 27 September 1973 p.2, 14 September 1974 p.17, 8 July 1975, 21 October 1975, 31 December 1975, p.12.

- 1963 *Birdman III*
Plaster, 48 x 48ins.
(Sculpture, A Festival exhibition Auckland)
- 1963 *Metamorphosis*
Plaster, 7½ x 35 ½ins.
(Sculpture, A Festival exhibition 1964, Cat. 24)
- 1963 *Sentinel*
Plaster, 12 x 62ins.
(Painters and Sculptors of Promise, Auckland Society of Arts, 1963, Cat. 51, 12 guineas)
- 1964 *Five Busts*
Terracotta, 12 x 10ins., 14 x 11ins.
(Sculpture, A Festival Exhibition, Cat. 26, 70 guineas)
- 1964 *Fledgling*
Ciment Fondu, 56 x 24ins.
(Sculpture, A Festival Exhibition, Cat. 25, 70 guineas)
- 1967 *Figure Cube I*
Aluminium
(Group Show 1967, Cat. 130, \$15)
- 1967 *Figure Cube II*
Aluminium
(Group Show 1967, Cat. 135, \$17)
- 1967 *Figure Cube III*
Aluminium
(Group Show 1967, Cat. 133, \$19)
- 1967 *Figure Cube IV*
Aluminium
(Group Show 1967, Cat. 132, \$19)
- 1967 *Partly Enclosed Figure*
Aluminium
(Group Show, 1967, Cat. 131, \$21)
- 1967 *Partly Enclosed Figure*
Aluminium
(Group Show, 1967, Cat. 134, \$21)
- 1968 *Figure Plate I*
Aluminium 21 x 7 x 7½ins.
(Group Show 1968, Cat. 114, \$35)
- 1968 *Figure Plate II*
Aluminium 14½ x 11 x 6½ins.
(Group Show, 1968, Cat. 115, \$32)
- 1968 *Figure Plate III*
Aluminium 24½ x 7¾ x 7½ins.
(Group Show, 1968, Cat. 116, \$40)

- 1968 *Figure Plate IV*
Aluminium 23½ x 7¼ x 7ins.
(Group Show, Cat. 117, \$38)
- 1969 *Construction I*
Metal tubing, 9 x 7 x 3ft.
(Group Show, 1969, Cat. 87, \$210)
- 1969 *Construction II*
Metal tubing, perspex roofing, 7 x 8 x 4ft.
(Group Show, 1969, Cat. 88, \$230)
- 1969 *Floorpiece I*
PVC and spray enamel 7ft 6in x 6ft x 4in
(Group Show, 1969, Cat. 86)
- 1969 *Smirnoff Sculpture Model*
Drawings and maquette
- 1970 *Across*
PVC enamel, iron, 20 x 4 x 2ft
(Group Show, 1970, Cat. 110, \$270)
- 1970 *Floorpiece 1st version*
PVC pipe halves and enamel
(Sculptors' Group, March 1970, Cat. Sydow, 3)
- 1970 *Floorpiece*
PVC pipes (varied sizes), enamel paint, 14ft x 6ft 6in. x 5in.
(Peter McLeavey Gallery, 1970, Ashburton Arts Festival, 1971)
- 1970 *Floorpiece II*
PVC pipe, enamel
(Ashburton Arts Festival, 1971)
- 1970 *Flow*
PVC tube, hose, enamel 8ft x 5ft x 3½ins.
(Sculptors Group Exhibition, July 19, Cat. Sydow 2)
(Arts Council Touring Sculpture Show 1971)
- 1970 *Over*
Sheet, plastic hose
(Group Show, 1970, Cat. 109, \$250)
- 1970 *Pohingina*
PVC enamel
(Sculptors' Group, 1970, Cat. Sydow 1)
- 1970 *Wall Sculpture*
PVC tube, enamel
(Peter McLeavey Gallery, 1970, \$280)
- 1971 *Alive and Well*
PVC hose, enamel
(Sculptors' Group, Feb. 1971, \$175)
- 1971 *Around*
Perspex, PVC tube white box
(Sculptors' Group, Feb. 1971, \$80, Manawatu Art Gallery, May 1971, \$90)

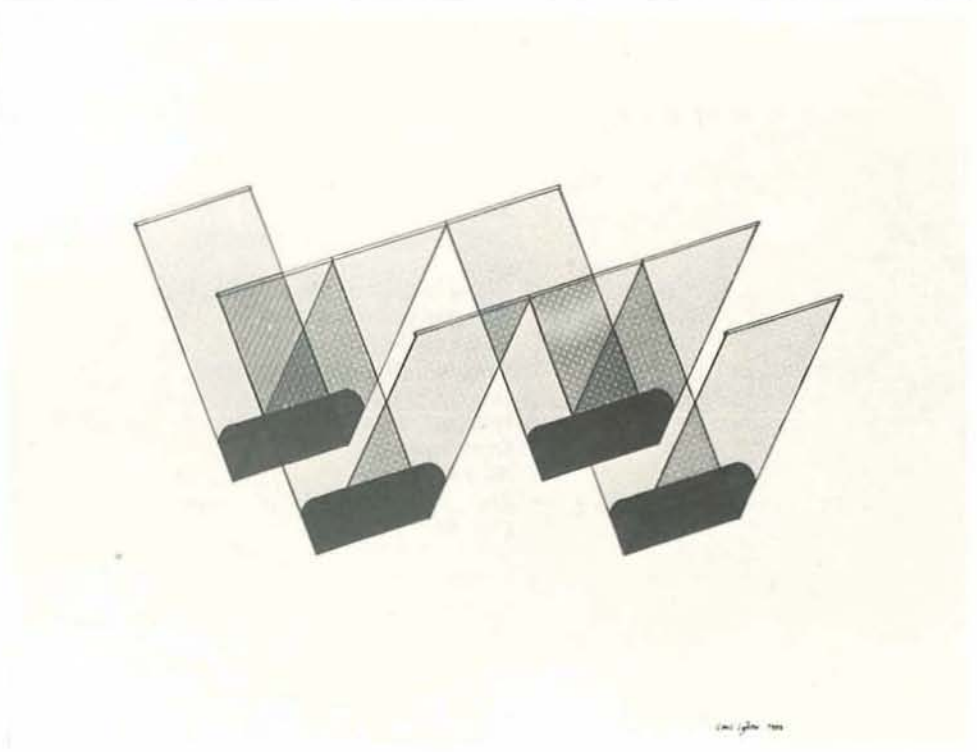
- 1971 *By and By*
PVC hose, perspex 7ft x 3ft 6in x 8in.
(Sculptors' Group, Prov. Chambers, Oct.)
- 1971 *D.I.N.A.*
Plastic hose, perspex sheet, 68 x 28
- 1971 *Untitled*
PVC tube, hose, perspex, 4ft 6in x 3ft 6in x 3ft.
(Sculptors' Group, Feb. 1971, \$25)
- 1971 *Meander I*
Perspex, aluminium base, hose, 6ft 6in x 4ft x 2ft.
(Peter McLeavey Gallery, 1971, \$300)
(Univ. of Canterbury Centennial Exhibition, 1973)
- 1971 *Meander II*
Perspex, mirror, hose, 11 x 90 x 44.
(Peter McLeavey Gallery, 1971, \$300, '30 plus' McDougall Art Gallery, 1971)
- 1971 *Meander III*
3 pieces, perspex, hose, aluminium, bases 6 x 1 x 1ft.
(Peter McLeavey Gallery, 1971, Group Show, 1971, Cat. 70, \$300)
- 1972 *Installation No. I*
Netting, perspex tube and red and blue acrylic sheet
- 1972 *Installation No. II*
Netting, wooden rod, white translucent acrylic sheet
- 1972 *Installation No. III*
- 1972 *Installation No. IV*
- 1972 *Suspended Pair*
Netting, two chairs
(N.Z. Academy of Fine Arts, Wellington, 1972)
- 1972 *Suspensions I*
Netting, galvanised pipe — 2 pieces
(One Man Show, C.S.A. 1972, Dawsons, Dunedin 1973)
- 1972 *Suspensions II*
2 Nets with clear round perspex pipe.
(C.S.A. 1972, Dawsons, 1973)
- 1972 *Suspensions IV*
2 Nets with laminex formica rhomboid.
(C.S.A. 1972, Dawsons, 1973).
(2nd version, N.Z. Academy of Fine Arts, 1972)
- 1972 *Suspensions IIV*
1-2 nets with white perspex sheets
(1 Man show C.S.A. 1972, Dawson, 1973)
- 1972 *Triplex I*
Netting, 3 sheets pegboard 244 x 732 x 183cm.
(Group Show, 1972, Cat. 121, Mildura Sculpture Triennial, 1973, Cat. 112), New Zealand Academy of Fine Arts, 1972

- 1972 *Triplex II*
Netting, 3 sheets lattice fencing
(Group Show, 1972, Cat. 122, N.Z. Academy of Fine Arts, 1972)
- 1973 *Commonwealth Games Sculpture Competition Entry*
Painted aluminium, zinc, swivels
3 units each 50.5 x 34.1 x 21.5cm; scale 1:12
- 1973 *Construction I*
Zinc sheets, metal frame
(Group Show, 1973, Cat. 118, photo in "Landfall", 108)
(Peter McLeavey Gallery, 1973)
- 1973 *Construction II*
Zinc sheets, steel frame
(Group Show, 1973, Cat. 119, Peter McLeavey Gallery, 1973)
- 1973 *Construction III*
Zinc sheets, steel frame
(Group Show, 1973, Cat. 119, Peter McLeavey, 1973, Photo in "Landfall" 108)
- 1973 *Construction IV*
Zinc sheets, steel frame
(Group Show, 1973, Cat. 121, Peter McLeavey 1973)
- 1973 *Todd Motors Competition Entry*
9 copper coated wire spirals (model)
(Submitted, 1973)
- 1973 *Queen Elizabeth II Park Competition*
Model entry in zinc and aluminium
- 1975 *Construction I*
Zinc sheets, steel frame, springs
(Peter McLeavey, 1975)
- 1975 *Construction II*
Zinc sheets, steel frame, springs
(Peter McLeavey, 1975)
- 1975 *Construction III*
Zinc sheets, steel tube, springs
(Peter McLeavey, 1975, Brooke-Gifford, Oct. 1975)
- 1975 *Double Construction*
Zinc sheets, perspex tube, steel frame
(Brooke-Gifford selling exhibition, July, 1975)
- 1975 *Small Standing Construction*
Zinc sheets, aluminium, perspex
(Brooke-Gifford Gallery stock, 1975)
- 1975 *Temporary Structure*
3 frames, zinc mesh
(Outside Town Hall, 1975 Arts Festival)
- 1975 *Untitled Construction*
Zinc sheets, metal frame

- 1 *Portrait of Carl Sydow*, Alan Pearson 1974
Oil on canvas
78.7 x 109.2cm.
Signed
Coll. Robert McDougall Art Gallery, acc.no. 73/238
- 2 *Untitled Drawing*
Pen and coloured inks
52.2 x 63.5cm.
Coll. Mrs. R. Sydow, Leeston
- 3 *Sheet of studies for cylindrical objects*
Pen and coloured inks
52.2 x 63.5cm.
Coll. Mrs. R. Sydow, Leeston
- 4 *Untitled 'Meander' drawing* 1971
Coloured ink
40.8 x 53.1cm.
Signed, *Carl Sydow 1971* lower right
Coll. Mrs. R. Sydow, Leeston
- 5 *Untitled 'Meander' Print*
Printing inks
50.8 x 38.4cm.
details of print number and edition size unknown
Coll. Mrs. R. Sydow, Leeston
- 6 *Untitled Print, three views of a standing 'Meander'*
Printing inks
40.1 x 51cm.
Details of print number and edition size unknown
Coll. Mrs. R. Sydow, Leeston
- 7 *Untitled Suspension Drawing* 1972
Letrafilm, pen and ink
52.2 x 63.5cm.
Coll. Mrs. R. Sydow, Leeston
- 8 *Untitled suspension drawing* 1972
Letrafilm, letratone, pen and ink
62 x 44.4cm.
Signed, *Carl Sydow 1972* lower right
Coll. Mrs. R. Sydow, Leeston
- 9 *Untitled suspension drawing* 1972
Letrafilm, letratone, pen and ink
50.8 x 61cm.
Signed, *Carl Sydow 1972* lower right
Coll. Mrs. R. Sydow, Leeston
- 10 *Untitled suspension drawing* 1973
Letrafilm, letratone, pen and ink
50.8 x 61cm.
Signed, *Carl Sydow 1973* lower right
Coll. Mrs. R. Sydow, Leeston

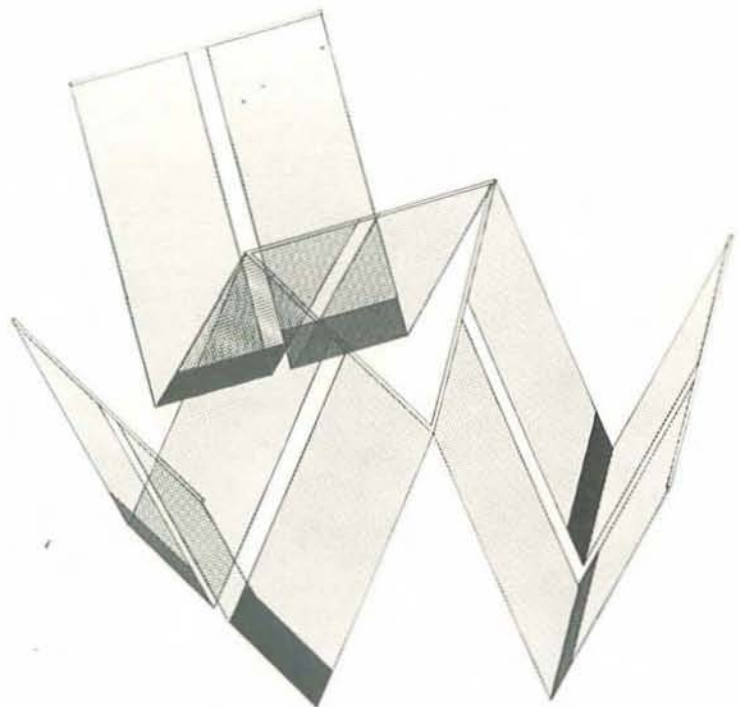
9

Untitled suspension drawing
1972
Letrafilm, letratone, pen and ink
50.8 x 61 cm.



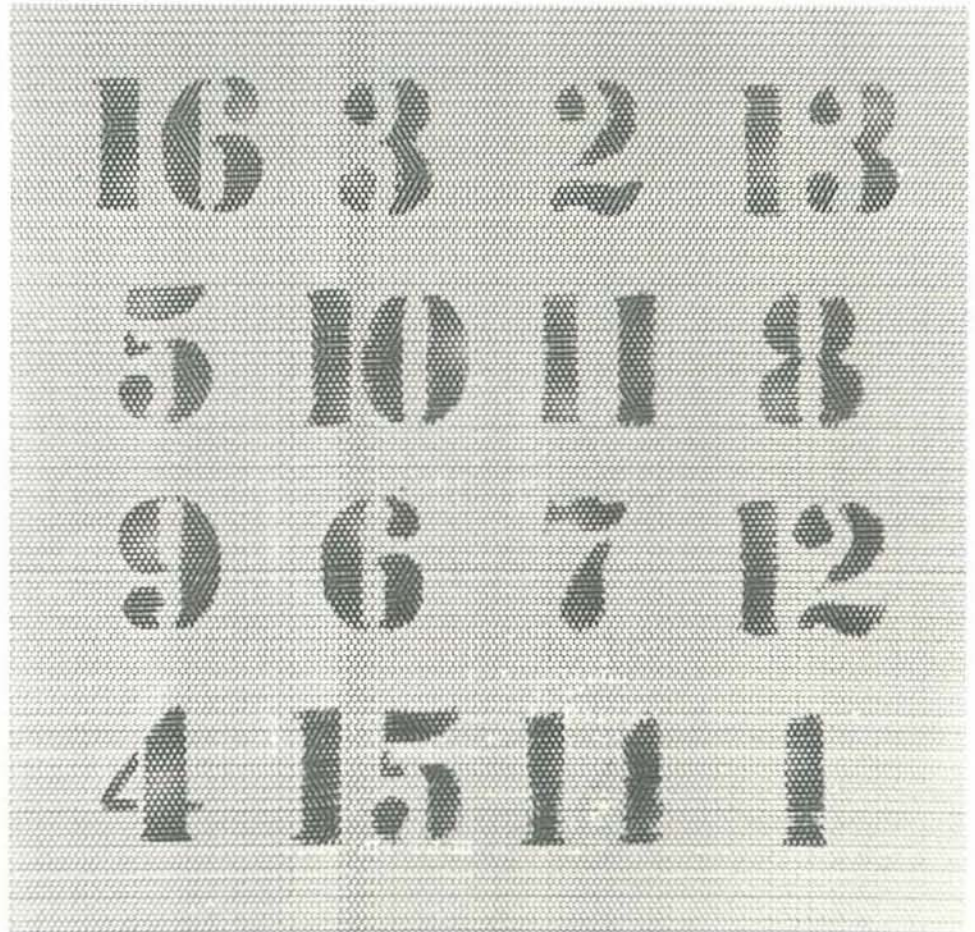
10

Untitled suspension drawing
1973
Letrafilm, letratone, pen and ink
50.8 x 61 cm.



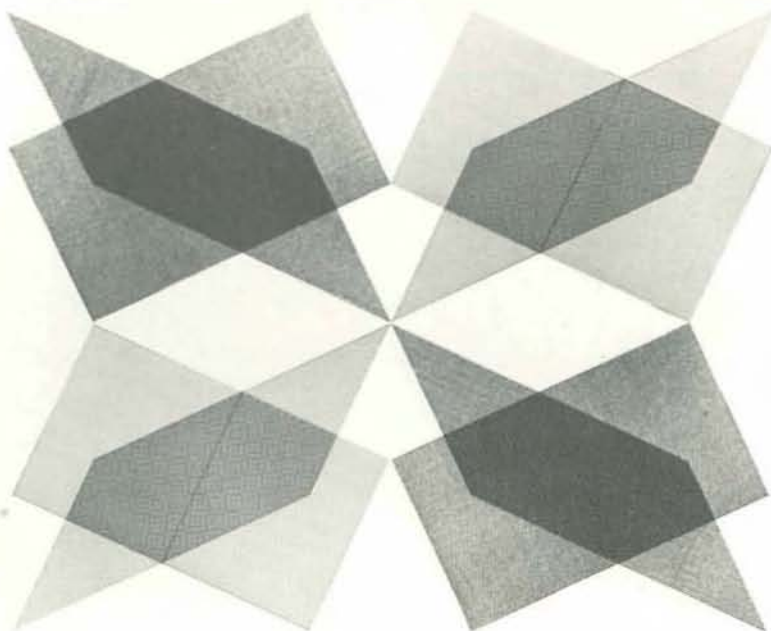
- 11 *Untitled Mesh numbers on a mesh field*
 Letratone
 63.5 x 52.3cm.
 Coll. Mrs R. Sydow, Leeston

11
*Untitled Mesh numbers on a
 mesh field*
 Letratone
 63.5 x 52.3cm.

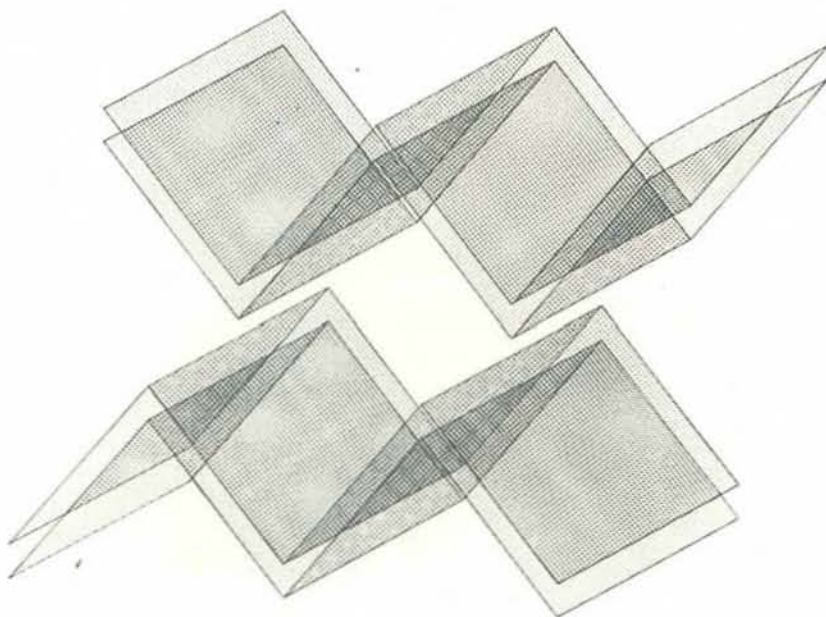


- 12 *Untitled mesh drawing*
 Letratone, ink
 64.2 x 90.2cm.
 Coll. Mrs R. Sydow, Leeston
- 13 *Moire field print*
 Printing inks
 63.5 x 52.3cm.
 Details of print number and edition size unknown
 Coll. Mrs. R. Sydow, Leeston
- 14 *Untitled mesh drawing 1973*
 Letratone, ink
 55.8 x 71.2cm.
 Signed, *Carl Sydow 1973* lower right
 Coll. Mrs. R. Sydow, Leeston

12
Untitled mesh drawing
Letratone, ink
64.2 x 90.2cm.

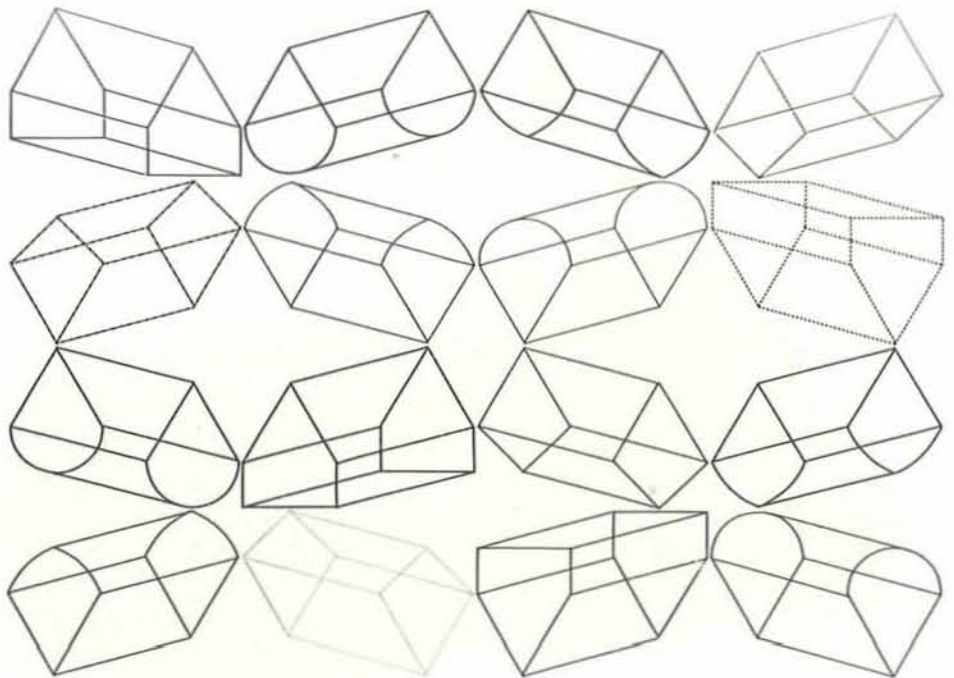


14
Untitled mesh drawing 1973
Letratone, ink
55.8 x 71.2cm.



- 15 *Untitled line drawing*
Coloured inks
52.2 x 63.5cm.
Coll. Mrs R. Sydow, Leeston
- 16 *Drawing 5: II 1975*
Letraline
76.1 x 59.7cm.
Signed, *Carl Sydow 1975* lower right
Coll. Mrs. R. Sydow, Leeston.
- 17 *Drawing 5: XXV 1975*
Letraline
60.8 x 83.7cm.
Signed, *Carl Sydow 1975* lower right
Coll. Mrs. R. Sydow, Leeston

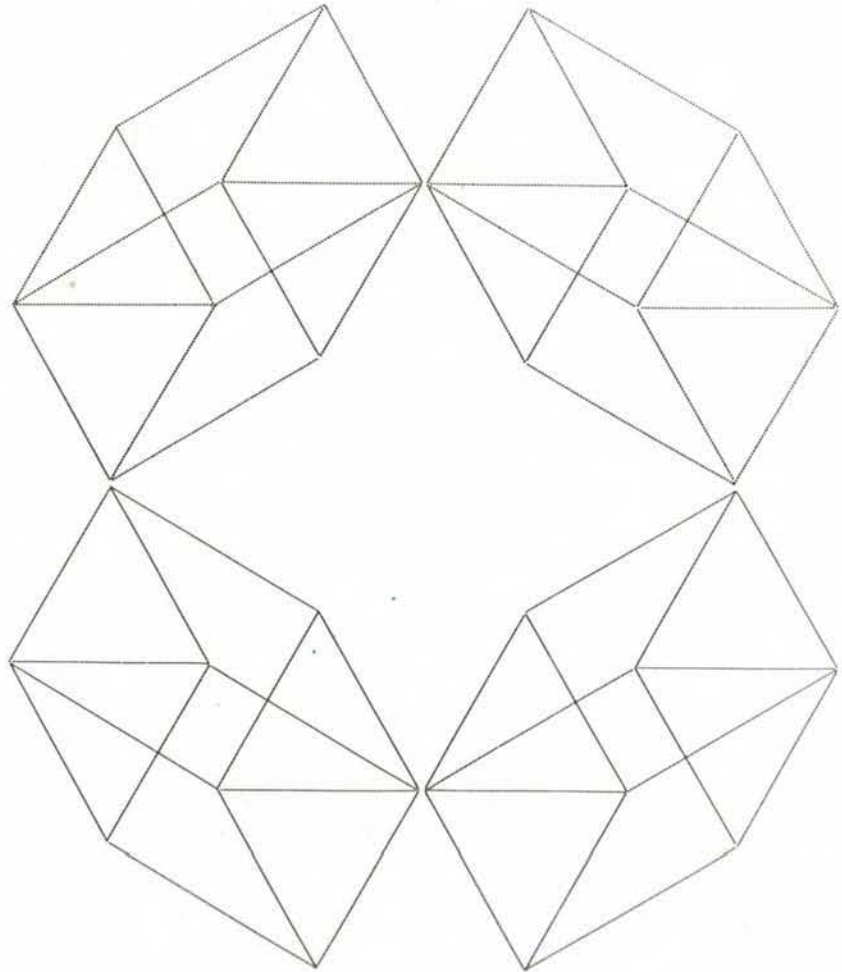
17
Drawing 5: XXV 1975
Letraline
60.8 x 83.7cm.



- 18 *Drawing 5: XVI 1975*
Letraline
54.4 x 71cm.
Signed, *Carl Sydow 1975* lower right
Coll. Mrs. R. Sydow, Leeston
- 19 *Drawing 5: IV 1975*
Letraline
76.1 x 60.9cm.
Signed, *Carl Sydow 1975* lower right
Coll. Mrs. R. Sydow, Leeston

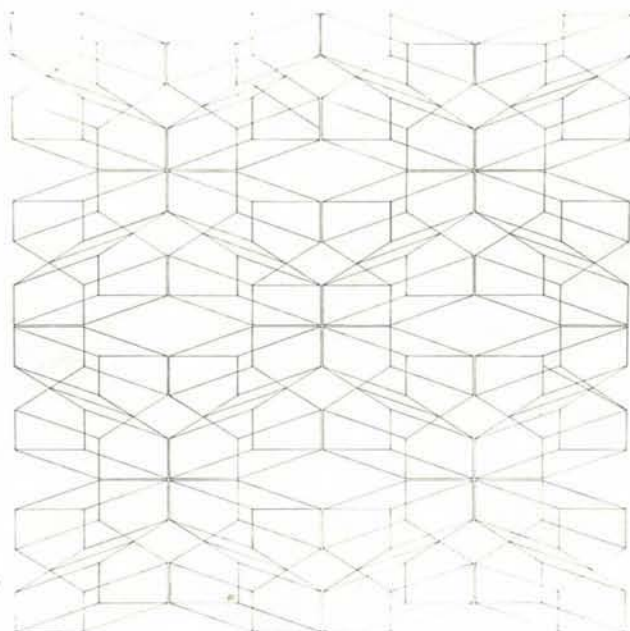
20 *Drawing 5: VI 1975*
Letraline
66.1 x 60.8cm.
Signed, *Carl Sydow 1975 lower right*
Coll. Mrs. R. Sydow, Leeston

20
Drawing 5: VI 1975
Letraline
66.1 x 60.8cm.



21 *Unfinished line drawing*
Pen and ink
64.1 x 90.2cm.
Coll. Mrs R. Sydow, Leeston

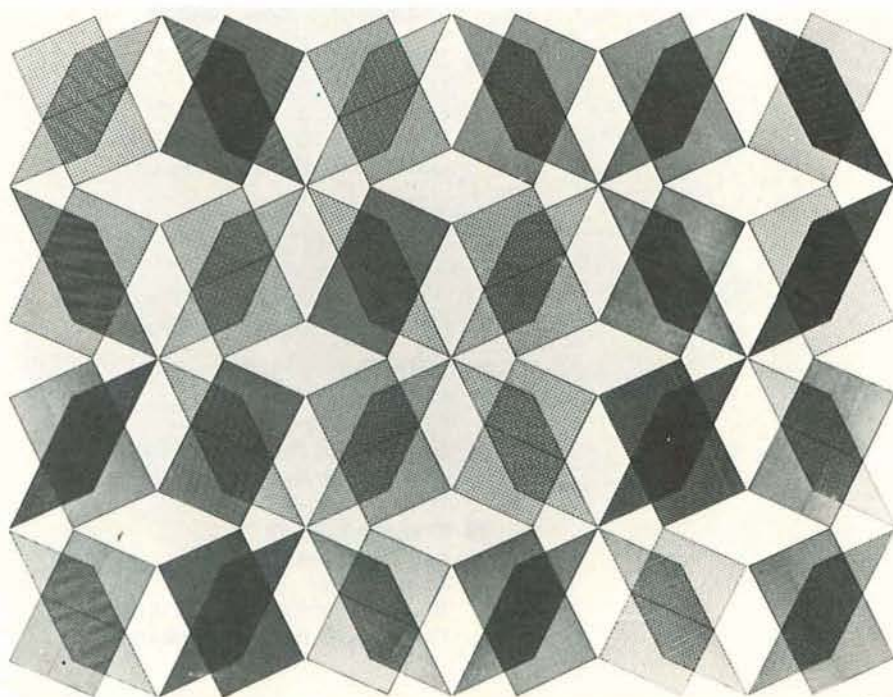
21
Unfinished line drawing
 Pen and ink
 64.1 x 90.2cm.



- 22** *Drawing 5: XXI 1975*
 Letraline
 59.4 x 79.7cm.
 Signed, *Carl Sydow 1975* lower right
 Coll. Mrs R. Sydow, Leeston
- 23** *Drawing 5: XXIII 1975*
 Letraline
 63.2 x 81.3cm.
 Signed, *Carl Sydow 1975* lower right
 Coll. Mrs. R. Sydow, Leeston
- 24** *Drawing 2: IV 1973*
 Letrafilm, ink
 61 x 86.3cm.
 Signed, *Carl Sydow 1973* lower right
 Coll. Mrs. R. Sydow, Leeston
- 25** *Drawing 2: VI 1973*
 Letrafilm, pen and ink
 60.8 x 86.2cm.
 Signed, *Carl Sydow 1973* lower right
 Coll. Mrs. R. Sydow, Leeston
- 26** *Drawing 2: VII 1973*
 Letrafilm, pen and ink
 61 x 86.3cm.
 Signed, *Carl Sydow 1973* lower right
 Coll. Mrs. R. Sydow, Leeston

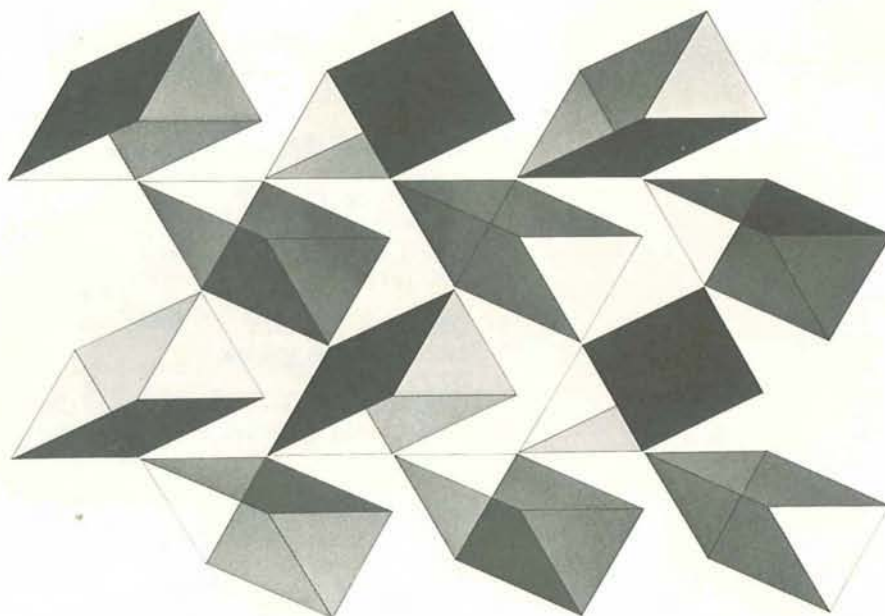
- 27 *Untitled Drawing* 1974
Letrafilm, pen and ink
83.7 x 60.8cm.
Signed, *Carl Sydow 1974* lower right
Coll. Mrs. R. Sydow, Leeston
- 28 *Drawing 3: IV* 1974
Letrafilm, letratone, pen and ink
61 x 86.3cm.
Signed, *Carl Sydow 1974* lower right
Coll. Mrs. R. Sydow, Leeston
- 29 *Drawing 4: I* 1974
Letrafilm, letratone, pen and ink
61 x 86.3cm.
Signed, *Carl Sydow 1974* lower right
Coll. Mrs. R. Sydow, Leeston
- 30 *Untitled Drawing* 1974
Letrafilm, letratone, pen and ink
70 x 60.8cm.
Signed, *Carl Sydow 1974* lower right
- 31 *Drawing L.T.4* 1974
Letratone, pen and ink
61 x 82.3cm.
Signed, *Carl Sydow 1974* lower right
Coll. Mr Ralph Hotere, Port Chalmers
Prov. Cat. 15 Carl Sydow 'Works on Paper' Brooke-Gifford Gallery, Christchurch 13-24
Oct. 1975

31
Drawing L.T.4 1974
Letratone, pen and ink
61 x 82.3cm.



- 32 *Drawing 4: IV 1974*
Letratone, letrafilm
61 x 82.3cm.
Coll. Mr Ralph Hotere, Port Chalmers
Prov. Cat. 4 Carl Sydow 'Works on Paper' Brooke-Gifford Gallery, Christchurch 13-24
Oct. 1975
- 33 *Drawing 6: V 1975*
Letrafilm, pen and ink
63.2 x 80.8cm.
Coll. Robert McDougall Art Gallery, Christchurch acc.no. 76/04
Prov. Cat.14 Carl Sydow 'Works on Paper' Brooke-Gifford Gallery, Christchurch 13-24
Oct. 1975
- 34 *Drawing 5: XIX 1975*
Letratone, pen and ink
60.2 x 81.5cm.
Coll. Robert McDougall Art Gallery, Christchurch acc.no. 76/05
Prov. Cat. 16 Carl Sydow 'Works on Paper' Brooke-Gifford Gallery, Christchurch 13-24
Oct. 1975.
- 35 *Untitled Drawing 1974*
Letrafilm, letratone, pen and ink
60.8 x 86.1cm.
Signed, *Carl Sydow 1974* lower right
Coll. Mrs. R. Sydow, Leeston
- 36 *Untitled Drawing*
Letrafilm, pen and ink
64.2 x 90.2cm.
Coll. Mrs. R. Sydow, Leeston
- 37 *Untitled Drawing*
Letrafilm, letratone, pen and ink
64.2 x 90.2cm.
Coll. Mrs. R. Sydow, Leeston
- 38 *Untitled Drawing*
Letrafilm, pen and ink
64.2 x 90.2cm.
Coll. Mrs. R. Sydow, Leeston
- 39 *Constructional Drawing*
Pen and ink
52 x 63.7cm.
Coll. Mrs. R. Sydow, Leeston
- 40 *Untitled perforated planes print I*
Printing inks
38.1 x 51cm. image size
Details of print number and edition size unknown
Coll. Mrs. R. Sydow, Leeston
- 41 *Untitled perforated planes print I*
Printing inks
38.1 x 51cm. image size
Details of print number and edition size unknown
Coll. Mrs R. Sydow, Leeston

38
Untitled Drawing
 Letrafilm, pen and ink
 64.2 x 90.2cm.



- 42** *Untitled perforated planes print II*
 Printing inks
 38.1 x 51cm. image size
 Details of print number and edition size unknown
 Coll. Mrs. R. Sydow, Leeston
- 43** *Untitled perforated planes print II*
 Printing inks
 38.1 x 51cm. image size
 Details of print number and edition size unknown
 Coll. Mrs. R. Sydow, Leeston
- 44** *Standing winged figure* 1973
 Bronze
 27 x 15.2 x 7cm.
 Coll. Mrs. R. Sydow, Leeston
- 45** *Figure cube I* 1967-68
 Enamelled cast aluminium and aluminium plate
 12.5 x 27.5 x 27cm.
 Coll. Mrs. R. Sydow, Leeston
- 46** *Figure cube II* 1967-68
 Enamelled cast aluminium and aluminium plate, wood
 49 x 19.2 x 11cm.
 Coll. Mrs. R. Sydow, Leeston
- 47** *Flow* 1970
 PVC tube, steel, plastic hose
 152.5 x 76.2 x 8.9cm.
 Coll. Mrs. R. Sydow, Leeston

44
Standing winged figure 1973
Bronze
27 x 15.2 x 7cm.



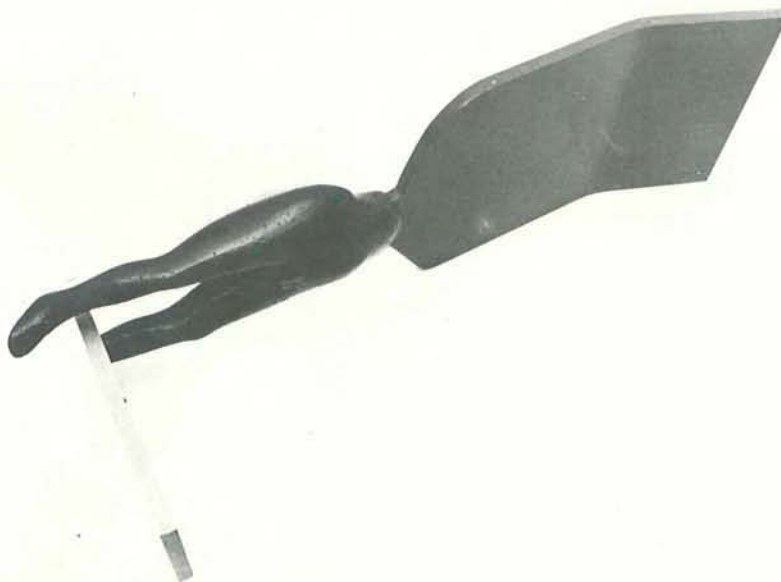
45

Figure cube I 1967-68
Enamelled cast aluminium and
aluminium plate
12.5 x 27.5 x 27cm.



46

Figure cube II 1967-68
Enamelled cast aluminium and
aluminium plate, wood
49 x 19.2 x 11cm.

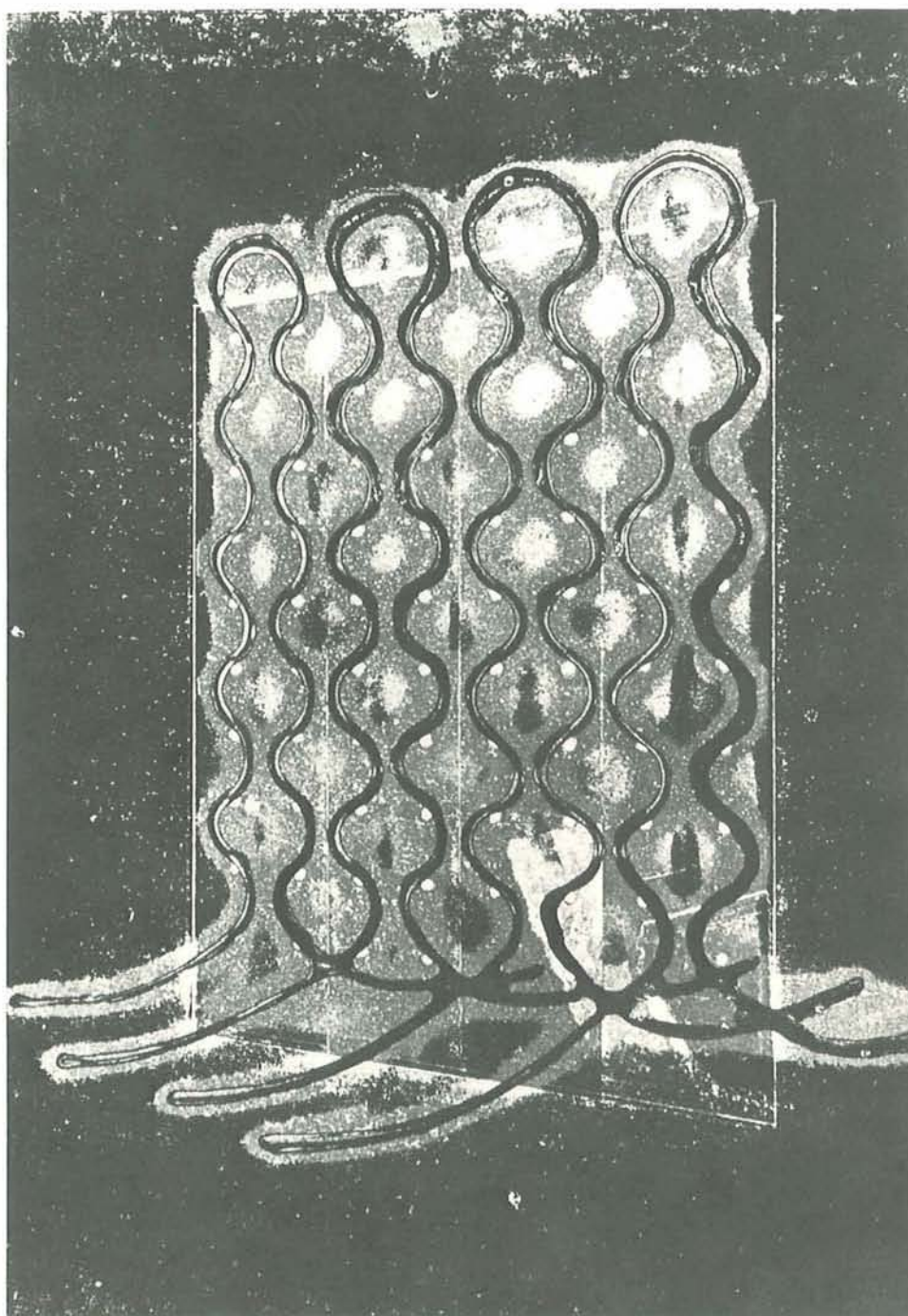


48 *Meander I* April 1971
Perspex, aluminium, plastic hose
183.8 x 92 x 30.8cm.
Coll. Robert McDougall Art Gallery, Christchurch acc.no. 73/245

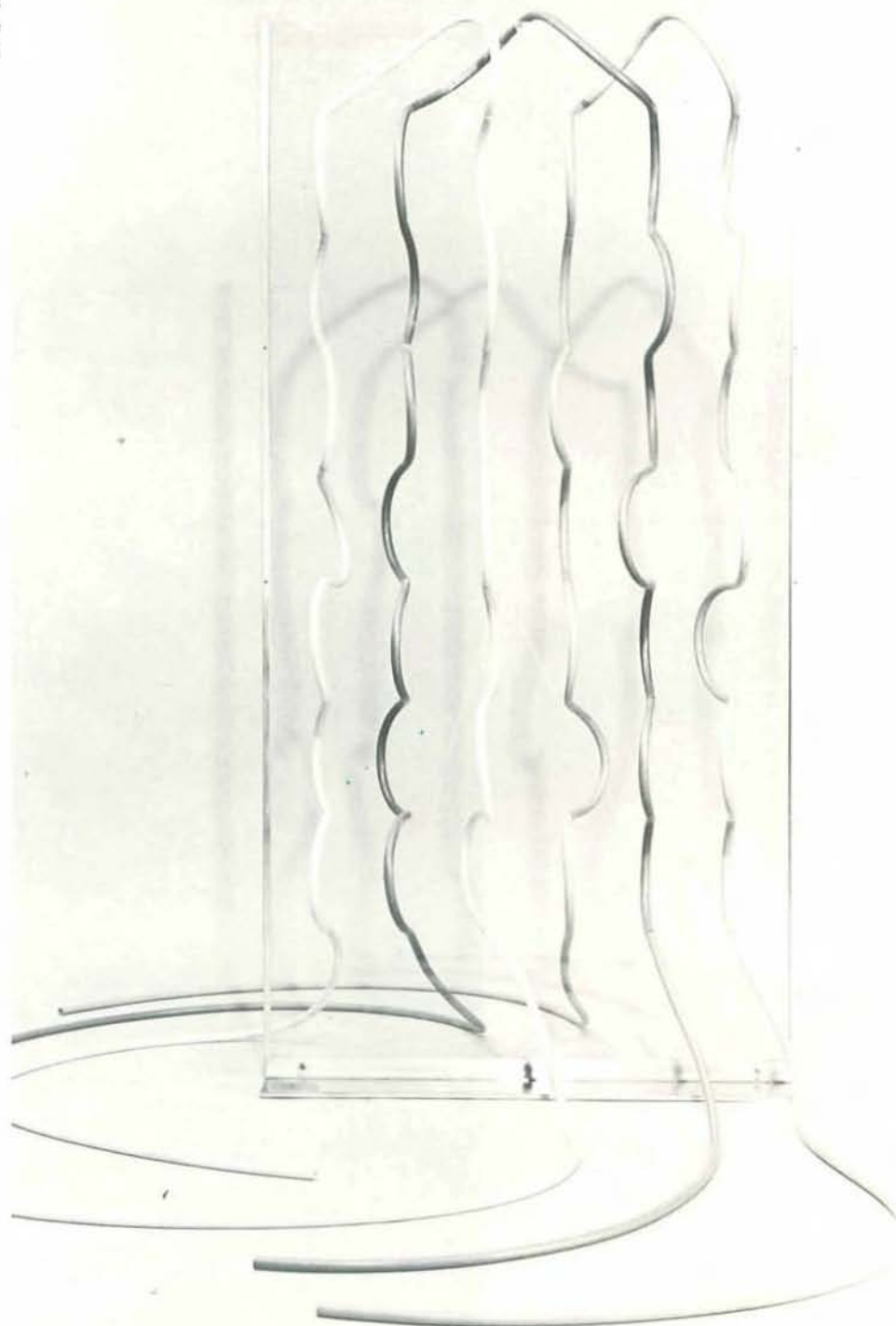
49 *Meander II* April 1971
Perspex, mirrored glass, plastic hose
190 x 86.7 x 149.5cm.
Coll. Mrs. R. Sydow, Leeston

- 50 *Meander III* May 1971
Perspex, aluminium, plastic hose
3 units each 165.5 x 30.5 x 30.3cm.
Coll. Mrs. R. Sydow, Leeston

- 5
Untitled 'Meander Print'
Printing inks
50.8 x 38.4cm.

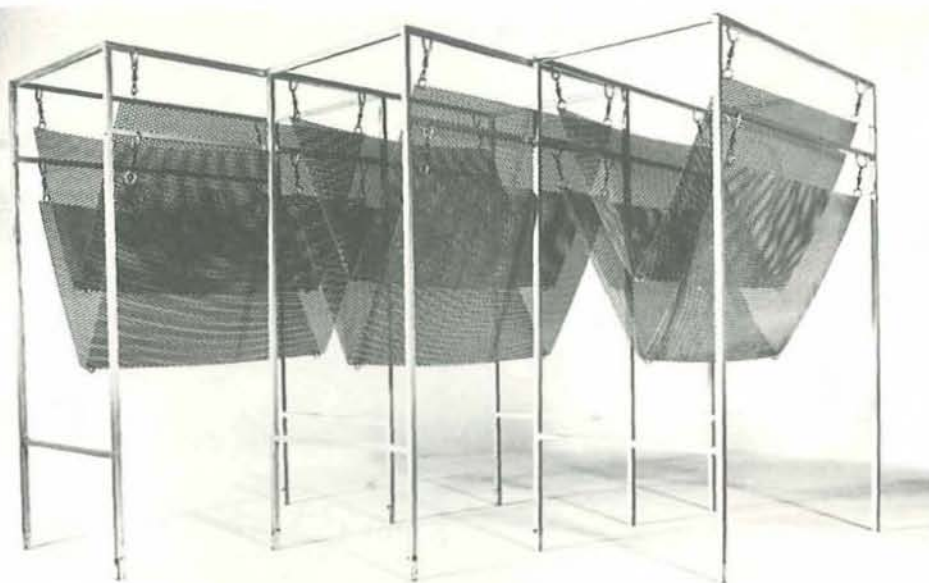


48
Meander I April 1971
Perspex, aluminium, plastic
hose
183.8 x 92 x 30.8 cm



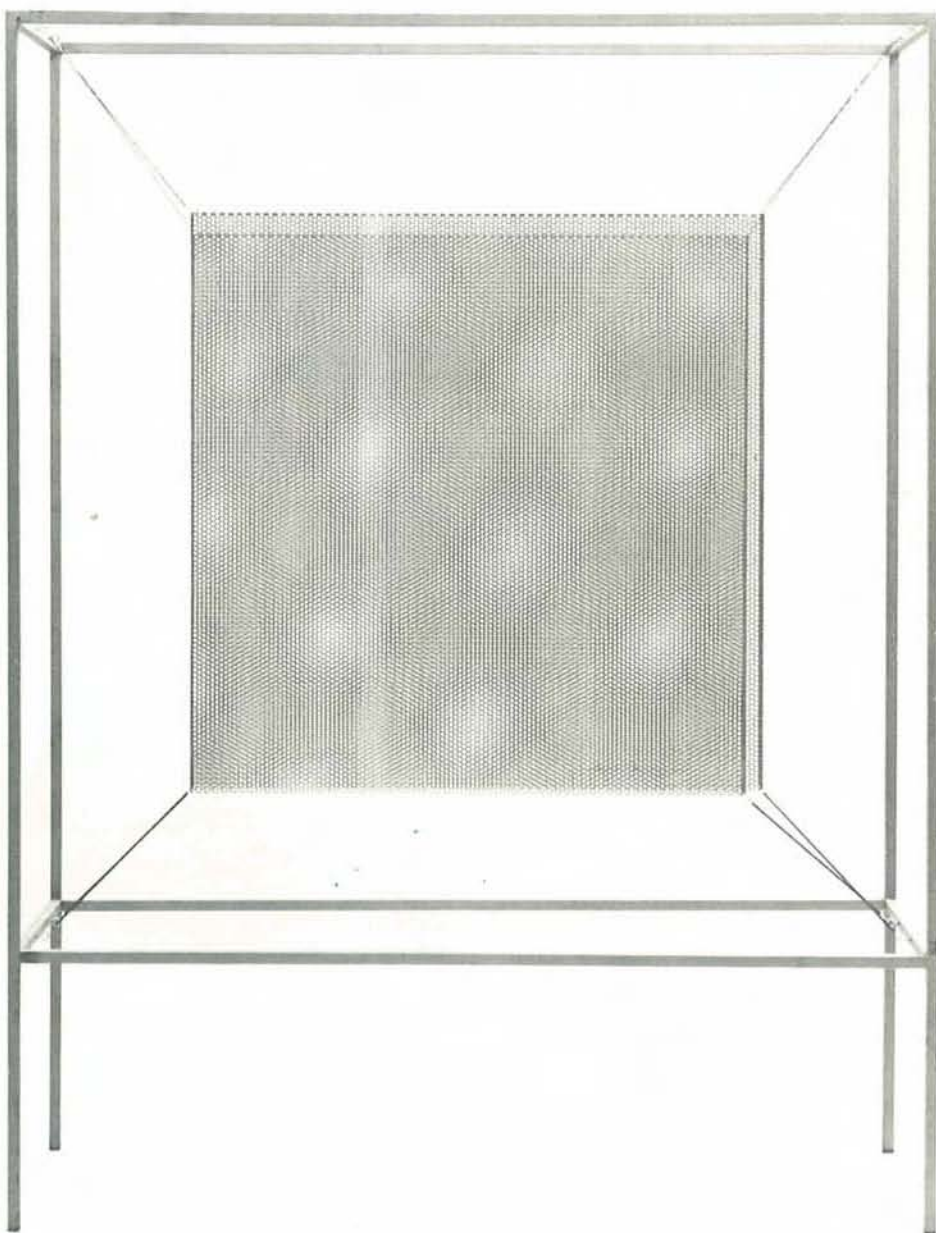
- 51 *Maquette of a proposed sculpture for Queen Elizabeth II Park, Christchurch 1973*
 Painted aluminium, zinc, swivels
 3 units each 50.5 x 34.1 x 21.5cm; scale 1:12
 Coll. Robert McDougall Art Gallery, Christchurch acc.no. 79/235

Maquette of a proposed sculpture for Queen Elizabeth II Park, Christchurch 1973
 Painted aluminium, zinc, swivels
 3 units each
 50.5 x 34.1 x 21.5cm

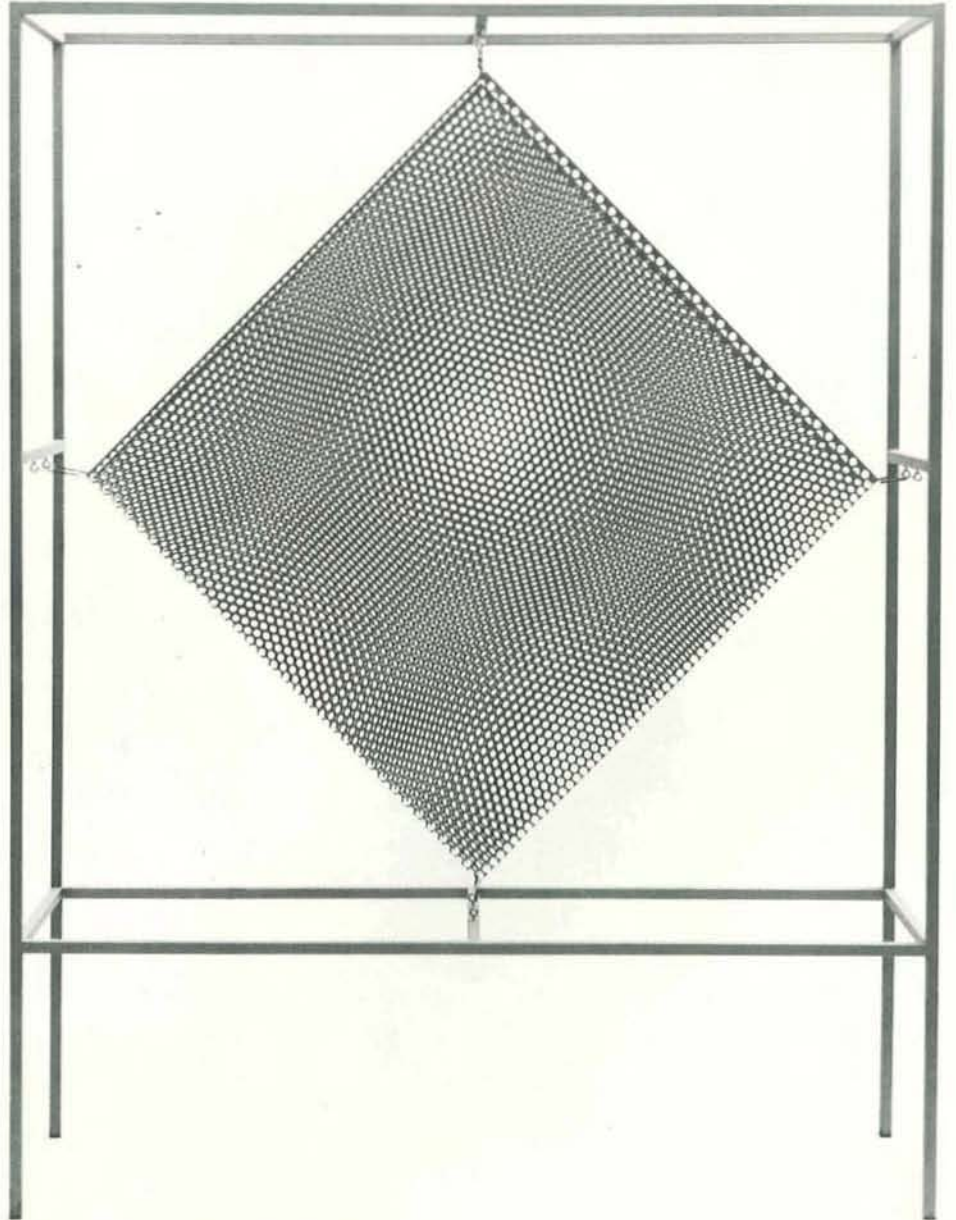


- 52 *Construction I 1973*
 Painted aluminium, zinc, springs
 183.5 x 143.5 x 47cm.
 Coll. Robert McDougall Art Gallery, Christchurch acc.no. 79/236
- 53 *Construction II 1973*
 Painted aluminium, zinc, springs
 183.5 x 144 x 47cm.
 Coll. Mrs. R. Sydow, Leeston
- 54 *Construction 1974*
 Painted aluminium, zinc, perspex, springs
 182.9 x 76 x 76cm.
 Coll. Manawatu Art Gallery, Palmerston North
 Prov. Donated by the Group, Christchurch, 1977
- 55 *Small standing construction I 1975*
 Steel, steel mesh, springs
 64 x 35.5 x 16cm.
 Coll. Mrs. R. Sydow, Leeston
- 56 *Small standing construction II 1975*
 Perspex, zinc, springs
 89.7 x 44 x 12.5cm.
 Coll. Brooke-Gifford Gallery, Christchurch

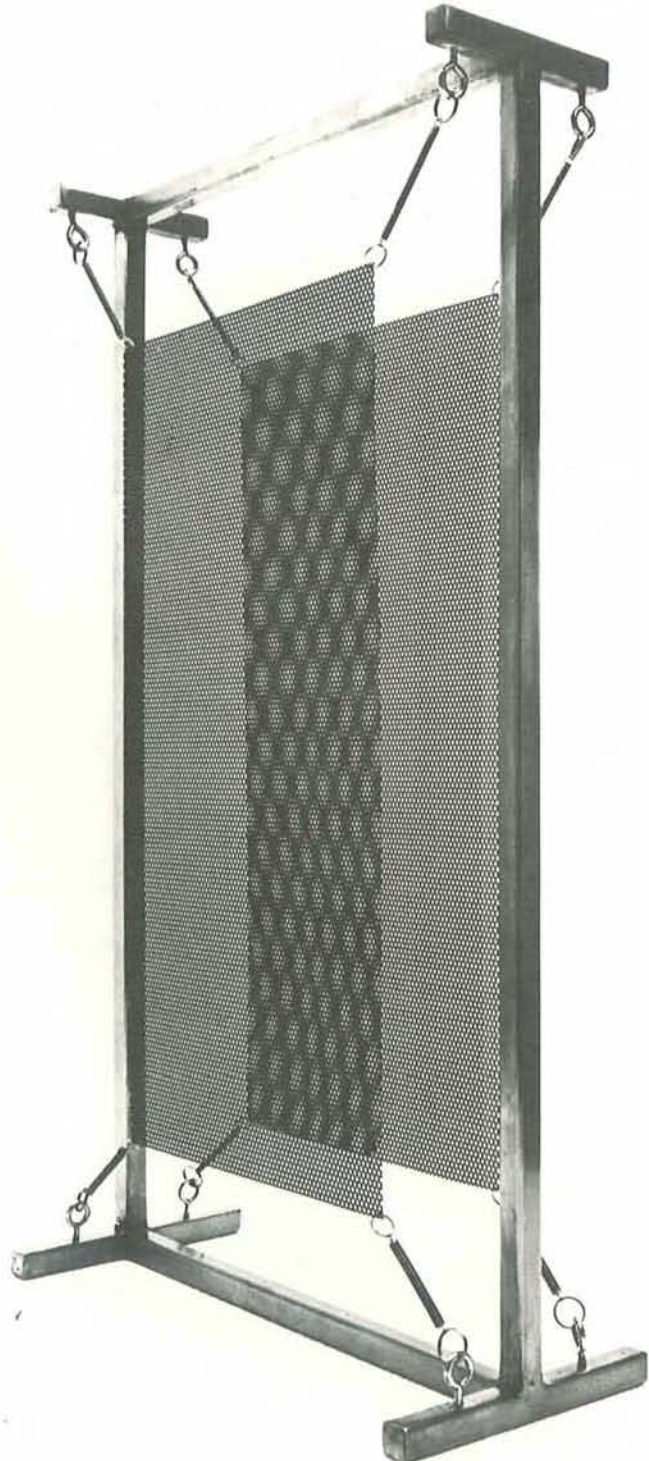
52
Construction I 1973
Painted aluminium, zinc, springs
183.5 x 143.5 x 47cm.



53
Construction III 1973
Painted aluminium, zinc, springs
183.5 x 144 x 47cm.



55
Small standing construction I
1975
Steel, steel mesh, springs
64 x 35.5 x 16cm.



56
Small standing construction II
1975
Perspex, zinc, springs
89.7 x 44 x 12.5cm.

