

ANDREW STEINER

SOLO EXHIBITIONS

- 2007 Adelaide
Gallery M – Retrospective and Recent Works
Opened by Dr Stephanie Schrapel
- 2006 Adelaide
Art Images “New Bronze Creations”
Royal South Australian Society of Arts
150th Anniversary Commemorations
“Retrospective and Recent Works”
Opened by Christopher Orchard
Associate Professor, Head of Drawing of
Adelaide Central School of Art
- 2003 Adelaide, Art Images
Adelaide, Gallery M, opened by Rod Taylor,
Associate Professor, Head of
Adelaide Central School of Art
- 1995 Melbourne, Greythorn Galleries
- 1989 Sydney
Gallery 82 Gosford
- 1987 Andrew Steiner Sculpture Gallery, Old Coach
House, Stonyfell, Adelaide, South Australia.
Opened by Mr Morris L. West, Author
- 1986 Paris – Gallerie D’Art – Pavillion du Vai-de
Grace. Opened jointly by
Ancien Ministre Monsieur Jacques Augarde
and H.E. The Rt. Hon. Gough E. Whitlam,
Ambassador to UNESCO
Melbourne – Blackwood Street Gallery, Meat
Market Craft Centre. Opened by Don
Dunstan Q.C.
- 1985 Veszprem – Hungary – Invited by Hungarian
Government. Opened by Mr Bognar Jozsef –
Chancellor of the University.
Budapest – New Csepel Gallery – invited by
Hungarian Government. Opened by Dr
Rando Jenő, Chief Secretary of the World
Federation of Hungarians
- 1984 Bethany Art and Craft Gallery – Adelaide
Festival of Arts. Opened by Hon. Anne Levy
M.L.C.
Canberra – Solander Gallery. Opened by
H.E. Steven Molnar, The Hungarian
Ambassador.

PRIVATE COLLECTION

Adelaide, Basle, Brisbane, Budapest, Canberra,
London, Melbourne, New York, Paris, Perth,
Sheffield, Sydney, Tanunda, Tokyo, Toowoomba,
Yandina, Bangkok, Singapore, Malaysia

- 2002 Stonyfell, “Old Coach House”, “Sculpture
Garden”

PUBLIC SCULPTURES

Church of Christ the Worker, Mitchell Park, South Australia:

“Mother and Child”
life size carving, blackwood

Hungarian Peoples Republic Embassy Residency, Canberra, A.C.T.:

“Windsong”
mobile garden sculpture, huon pine and steel

Hungarian Fine Arts Museum, Budapest, Hungary.

“Pierced Rock”
huon pine carving

Adelaide Hebrew Congregation, Synagogue, Glenside, South Australia:

“The Twelve Tribes”
twelve stained glass windows

Beit Shalom Synagogue, Hackney Road, Hackney, South Australia:

“Eternal Dream”
stained glass leadlight window
“Tree of Life”
silky oak and finished stainless steel
“Ten Commandments”
bronze plaque relief tablet
“Twelve Tribes”
stained glass leadlight
“Torah Handles”
bronze on Main Entrance Doors
“In the Beginning” “Remembrance”
stained glass leadlight window

Broken Hill Proprietary Co Ltd, Melbourne, Victoria:

“Reclining Form”
huon pine sculpture on silky oak and slate base
mobile.

City of Burnside Civic Centre:

“Millennium”
relief sculpture ancient blackwood

Jewish Holocaust Museum, Melbourne, Victoria:

“Remember The Holocaust I”
bronze and black steel
Memorial to the Victims of the Holocaust

Memorial Museum of Hungarian-Speaking Jewry, Safed, Israel:

“Remember The Holocaust II”
bronze and black steel
Memorial to the Victims of the Holocaust

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- 2006 Adelaide
Art Images “Sculpting Norwood”
“SALA Exhibition” “SA Icons”
Adelaide Festival of Arts Fringe Exhibition
“Sacred and Profane”
- 2005 Adelaide
Royal South Australian Society of Arts
“Summer Heatwave” “SALA Exhibition”
“Arts for Children” “Rites of Spring”
“Outback” “Summertime”
Art Domain:
“Changing Exhibition” “SALA”
- 2004 Adelaide
Royal South Australian Society of Arts
“Fanfare”
Gallery M
“Decade”
South Australian Museum
“Waterhouse Prize” Invited Exhibitor
Art Images
“Sculpting Norwood”
Invited exhibitor
Tokyo Metropolitan Museum of Art
“29th International Art Exhibition”.
Invited exhibitor
- 2003 Adelaide
Royal South Australian Society of Arts
“Artists Alive”
SALA Exhibition
“Breaking Out”
- 2002 Adelaide
Royal South Australian Society of Arts
“Summer Exhibition”
- 2001 Adelaide
Royal South Australian Society of Arts
“Summer Exhibition”
- 2000 Adelaide
Royal South Australian Society of Arts
“Autumn-Winter Exhibition”
“Nu Exhibition”
South Australian Living Artists Exhibition
Riverton Railway Station Art Gallery
“A Recollection of Bronze”
St Ignatius College Art Exhibition
“Objects and Images”
- 1999 Adelaide
Royal South Australian Society of Arts
“Summer Exhibition”
“Spring Exhibition”
Penang, Malaysia
“Georgetown-Adelaide Cultural
Exchange Exhibition”
- 1998 Adelaide
Royal South Australian Society of Arts
“Spring Exhibition”
- 1997 Adelaide
Royal South Australian Society of Arts
“Autumn Exhibition”
**10th Australian Hungarian Cultural
Convention** “Art Exhibition”
Mount Pleasant, Tatiara House.
“Four Dimensions” Exhibition
- 1996 Adelaide
**National Parks Foundation of South
Australia**
“A Love Affair with Nature”
Bungendore
Bungendore Wood Works
- 1995 Adelaide
Australian Fine Craft Designers Gallery
Royal South Australian Society of Arts
“Sculpture 1995 South Australian
Sculptors”
– Curator and Exhibitor
Royal South Australian Society of Arts
“Summer Exhibition”
Re-elected President
Melbourne
Greythorn Galleries
- 1994 Adelaide
Australian Fine Craft Designers Gallery
Adelaide Festival of Arts
Royal South Australian Society of Arts
“Autumn Exhibition”
“Winter Exhibition”
Art Images
Royal South Australian Society of Arts
Elected President
Hahndorf
Hahndorf Institute
Centenary Exhibition
- 1993 Adelaide
Australian Fine Craft Designers Gallery
Royal South Australian Society of Arts
“Spring Exhibition”
“Summer Exhibition”
Migration Museum
“Courage to Care Exhibition”
Bethany
Bethany Art and Craft Gallery
Tanunda
Barossa Vintage Festival
- 1992 Adelaide
Royal South Australian Society of Arts
“A Brush with Stage”
“Autumn Exhibition” invited exhibitor

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- “Winter Exhibition” invited exhibitor
“Spring Exhibition” invited exhibitor
Elevated to Fellow status
Elected to Council
Bethany
Bethany Art and Craft Gallery
Adelaide Festival of Arts
- 1991 Adelaide
Bissland Interiors
- 1990 Adelaide
Andrew Steiner Sculpture Gallery
Festival of Arts Exhibition
Arts Images
“Vision of Adelaide”
- 1989 Sydney
Gallery 82 Gosford
Bethany
Bethany Art and Craft Gallery
- 1988 Canberra
Beaver Gallery
Selected Sculptors Exhibition
- 1987 Adelaide
Andrew Steiner Sculpture Gallery, Exhibition
– changing displays
- 1986 Adelaide
Royal South Australian Society of Arts
“Personal Visions”
invited exhibitor
Paris
Gallerie D’Art, Pavillion du Val-de-Grace
Melbourne
Blackwood Street Gallery
Meat Market Craft Centre
- 1985 Mildura, Victoria
“9th Sculpture Triennial”
invited exhibitor
Veszprem, Hungary
invited by Hungarian Government
Budapest, Hungary
New Csepel Gallery
invited by Hungarian Government
- 1984 Adelaide
“Advertiser open-air Exhibition”
Bethany Art and Craft Gallery
Adelaide Festival of Arts
Canberra
Solander Gallery
- 1983 Adelaide
“Advertiser open-air Exhibition”
Queensland Art Gallery
Andrew and Lilian Pederson Memorial Exhibition
- Mount Gambier Arts and Craft Exhibition**
First and Second Prizes
- 1982 Adelaide
“Advertiser open-air Exhibition”
Royal Adelaide Show: Craft Awards
Royal South Australian Society of Arts
“Twelve South Australian Sculptors”
invited exhibitor
Salisbury Arts and Crafts Exhibition
Certificate of Merit
Mount Gambier Woodcraft Exhibition
Alice Springs
Art Foundation Exhibition
- 1980 Adelaide
Contemporary Arts Society
“Members Exhibition”
Woodcraftsmen Exhibition Jam Factory
Extensions to “Coach House” and new studio built
- 1979 Completed Salisbury College of Advanced Education Course majoring in sculpture
- 1978 Adelaide
“Contemporary Arts Society”
“Members Exhibition”
Commission for “Mother and Child” wood carving for Church of Christ the Worker at Mitchell Park, South Australia
“Advertiser open-air Exhibition”
Rebuilt 129 year old Stonyfell Coach House which was in disrepair and fit for demolition
Mildura
“Triennial Sculpture Exhibition”
La Trobe University
“Melbourne Arts Festival”
Broken Hill Gallery
- 1977 Adelaide
“Contemporary Arts Society”
Students’ Exhibition
“Advertiser” open-air Exhibition
“Independent Woodcraft Group Exhibition”
- 1976 Salisbury College of Advanced Education group exhibition
- 1975 Enrolled at Salisbury College of Advanced Education, South Australia as a private part-time student studying art and majoring in sculpture
- 1974 Visited the Continent and England and studied modelling and carving with sculptor Ian Willshire at the Henrietta Barnett College, London
- 1973 Started wood-carving

ANDREW STEINER

Insight is a word which springs to mind when contemplating Andrew Steiner's sculpture.

His is the quest for the inner secrets of his chosen pieces of ancient huon pine. He pares a path allowing the world sight of mysteries within.

Steiner's art therefore is as mysterious in its animistic spirituality as it is classical in the sleek sculptural forms he produces.

As a sculptor Steiner has followed heart and psyche rather than fashion and market.

His is the pure integrity of the passionate artist.

He can focus for days on end in the loving labor of seeking to expose the spirit of the scented wood which is his medium. Everything about him is soft, methodical, purposeful ...

He has been known to chip, scrape and sand away as much as 35 kg from one piece of wood before being satisfied that he had found its inner quality.

Steiner feels he is not working quite alone. He attributes the wood with collaborative powers. He works "together" with his wood.

While exposing with beauty within the "art capsule" of huon pine, Steiner also gives another form of important insight through his work.

Steiner elicits a multi-senses sculptural experience. Not only are his artworks exquisite to the touch, satiny and highly sensual, which makes them a joy for the blind, but they also waft the subtle aromas of the essential oil of huon. Added to touch and smell, there is also movement. Steiner likes to give his works various forms of mobility, sometimes of a pendulous nature and at other times of a sophisticated pivoting motion, creating creaks and clanks and other sounds which add the sense of sound to the sensory. Thus does Steiner add a touch of the European precision engineer to his spiritual sculpturing.

Another of his passions is to be seen in the bases on which many works are mounted.

He feels it is important that a mount is a part of the work and not just an afterthought.

Above all, he wants his works to be "hands-on" – to be touched as much as viewed.

Steiner chose huon pine as his medium when, many years ago, he noticed the natural sculptural expression in one fallen piece of wood as he was bushwalking in Tasmania. He picked up that inspirational piece — and has kept it as a treasured natural artwork in his home gallery collection.

From the finding of a fragment, Steiner's pine gathering has grown to the importation of great branches and boughs of fallen huon to his South Australian Old Coach House studio. There, he studies their gnarls and twists lovingly before performing what he defines as the "crucial first incision".

Hungarian-born Steiner came to Australia in 1948 and, after schooling, worked at various pursuits including business and acting, before allowing himself the luxury of following his heart into art. It was a late start. But, he studied modelling and carving in London and Australia and soon his particular style was capturing the taste and imagination of the Australian and European art public. His works are now among collections throughout Europe, Australia and Japan.

Steiner, quite literally, has been carving a very special reputation within the Australian art world. He is arguably the most sensory artist in the land.

His works retain a rarity value, since each is a long, loving labor – almost like a meditation with nature. This added quality is evident in each work.

Steiner sculptures, with their rich wooden hues and unusual element of aroma, seem to have an aura. They are a meld of man and nature, the spirit of natural beauty elicited by human hands.

Samela Harris, Arts Editor, "The Advertiser" Adelaide, South Australia. August 1995.

We entered into a world totally different from that of human experience. Polished and shining creations awaited us. This was the major aim of the exhibition, since all his fragrant works expressed the rare and tender spirit of wood.

Daniel Owen, a blind professor of the piano and the organ, throughout the entire display never failed to exclaim: "how beautiful" and "I can hear the message of hands."

Lionel Le Barzig, la Brezagne a Paris. 9th May 1986

"I share with Moore and Brancisi a deep respect and awe of nature. It is one of the reasons why I love Huon pine. I do not touch new wood. I work with driftwood, long dead pieces found in creeks and forests, some more than 20,000 years old. It is a venerable, precious material. When the logs are shipped to me in Adelaide, they are ugly, gnarled and twisted. But after many hours, often months of work, they become what they were meant to be – I discover the essence of the wood. A new piece is the beginning of a new life."

"I make many of my own tools – draw knives, gougers. I did a blacksmith's course, but it is a true artform, so some tools are made for me by a blacksmith friend. I do not use mechanical tools."

"The wood has a sensuality, a dynamism that is inescapable. It is almost irresistible to the touch. You must caress it."

His best-known collector is the author Morris West who has several Steiners and is both friend and patron.

Dina Ross, "Storm" Melbourne, Victoria. July 1995