

JAMES GLEESON INTERVIEWS: LENTON PARR

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JAMES GLEESON: We're in Lenton Parr's office, at the Victorian College of the Arts. Lenton, you're now director of that college.

LENTON PARR: Yes, that's so.

JAMES GLEESON: Your official title?

LENTON PARR: Director of the College.

JAMES GLEESON: Yes. Could we begin with perhaps some biographical information, exactly the date of your birth and where?

LENTON PARR: I was born on the 11th September 1924 in Melbourne.

JAMES GLEESON: Was your interest in art an early development, or did it come later in life? How did you become interested in art? Background of a family interest or anything of that sort?

LENTON PARR: No. I came from a working class background and there were no other artists in the family. It happened to be one of the interests that I had as a child, and which I retained in later life. But I was a late starter as an artist. I went to a technical school and I became a fitter and turner, a tradesman. I then went into the airforce and spent eight years in the Royal Australian Air Force. It wasn't till after my discharge from the Air Force in 1951 that I decided to develop the earlier interest I'd had and become an artist. So I went to art school actually at the age of 26.

JAMES GLEESON: I see. Oh, that is a late start.

LENTON PARR: Yes.

JAMES GLEESON: Yes. Like Dobell. I think he was about that stage before he started.

LENTON PARR: Is that so? Yes.

JAMES GLEESON: He was well on for an artist. Len, were you interested at that time in sculpture, or was it in painting?

LENTON PARR: No, always in sculpture.

JAMES GLEESON: Always, right from the beginning?

LENTON PARR: Right from the beginning, yes, yes.

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JAMES GLEESON: Len, you said sculpture was always your main interest and painting really didn't come into your considerations as an artist, so it was a sculpture course you took on?

LENTON PARR: Yes, that's so, at the Royal Melbourne Institute of Technology. I did the standard four year diploma course but, having come to it late, I did the whole course in fact in just over three years. Then later I did a further qualification for the fellowship diploma, but that was some years later.

JAMES GLEESON: I see, yes.

LENTON PARR: But it was always sculpture. I enjoy looking at paintings, but I've never felt any interest in making them myself.

JAMES GLEESON: Were there any teachers there who you felt had a strong influence on the way you developed, or who gave you some sort of encouragement or inspiration?

LENTON PARR: This is always a rather awkward question to answer because one has to take into account that I hardly knew art schools existed. I didn't know anything at all about sculpture when I went there.

JAMES GLEESON: I see.

LENTON PARR: So anything I learnt from any teacher was—

JAMES GLEESON: Useful.

LENTON PARR: Was very useful. Certainly when I came to the end of my time as a student I was making works very much in the manner of my teachers, who were Victor Greenhalgh and George Allen and other people of that generation.

JAMES GLEESON: I see.

LENTON PARR: In fact, in my fourth year I won a competition for a relief sculpture to go on a building in the Melbourne Grammar School, and that's still there. Looking at it, it's pretty much in the manner of the teachers that I had during my time as a student.

JAMES GLEESON: I see. It was figurative?

LENTON PARR: Oh yes, yes. In a sort of moderately art deco figurative style.

JAMES GLEESON: I see, yes.

LENTON PARR: That was what they did.

JAMES GLEESON: What was the medium? Stone?

LENTON PARR: No, it's cast in concrete.

JAMES GLEESON: Cast in concrete.

LENTON PARR: It was a very modest little commission.

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JAMES GLEESON: I see.

LENTON PARR: But one learnt so much, even purely the technical aspects of it. I've always been very strong, I think, in the techniques of sculpture, a variety of them—very much a nuts and bolts man in that respect.

JAMES GLEESON: Yes, yes. Would that have come from your early technical training, do you think?

LENTON PARR: Oh, yes. All the matter of how to go about a wood carving, or how to go about stone and plaster casting and modelling in clay and making armatures and all that sort of thing; how to model portraits and so on. I did a portrait last year in relief, the first one I'd done in about 20 years. You know, the old knacks are still there. Having learnt them you don't lost them.

JAMES GLEESON: So you've been interested in all kinds of approaches to sculpture, mediums and techniques, clay, stone, wood, metal (inaudible)?

LENTON PARR: Yes, that's so. Of course, I worked for many years as a sculpture teacher, and one needs to be able to teach all the techniques.

JAMES GLEESON: Yes, I see.

LENTON PARR: My own work, of course, has gone fairly solidly along the line of welded sculpture.

JAMES GLEESON: Yes.

LENTON PARR: But from time to time I've done other things in other materials and, while they're departures from the main stream, it's always a pleasure to exercise skills once you have them.

JAMES GLEESON: Lenton, of the pieces that we've got, there seem to be two different periods involved. *Agamemnon* would be the earlier piece of the three? Is that right?

LENTON PARR: Yes, that would be so. The *Agamemnon* was probably made when I was coming towards the end of a phase of my sculpture in which I was using rather heavily textured forms and rather organic shapes, in so far as steel things can be called organic shapes.

JAMES GLEESON: Yes, yes.

LENTON PARR: There are a lot of works of that kind stretching back really to the earliest stages of working in steel. But round about the time I made *Agamemnon* I was beginning to see that one could say as much or more with less or simpler means. That would be one of the very last sculptures I did in that style.

JAMES GLEESON: I see. So in a way it's almost a transitional work?

LENTON PARR: Very much so I would think, yes.

JAMES GLEESON: Yes. I remember those earlier ones of yours. They certainly had a very strong sort of biomorphic quality about them—the suggestion of animal

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or vegetable or some other kind of connotation to them rather than a purely structural, abstract one.

LENTON PARR: I don't think my work has ever been structural and abstract in the sense of, say, a constructivist concept of sculpture.

JAMES GLEESON: No.

LENTON PARR: I've always looked for in sculpture a sense of vitality. In fact, a sculpture which doesn't convey the same kind of vitality as a living organism to me is very largely without interest. It's dead really.

JAMES GLEESON: I see.

LENTON PARR: That quality of vitality is one that you can achieve in purely formal and abstract terms.

JAMES GLEESON: Yes.

LENTON PARR: But it does argue for a kind of self-containment, a kind of personality, an identity if you like, a presence, in the sculptures which is to me the mark of a good sculpture, whether it's in a purely formal or a figurative style. I suppose the earliest sculptures I made were certainly strongly influenced by the art of the fifties, the sculptural art of the fifties—the geometry of fear type of thing. People like Butler and Chadwick and so on who worked in those mediums. Certainly one had to work one's way through that, those influences, I think, before you could see that it wasn't really necessary to be quite so biomorphic to have achieved the kind of vigour and life, if you like, that I was looking for.

JAMES GLEESON: Yes. So that one of the consistent factors through all your sculpture then is this concern with the animating force?

LENTON PARR: Yes, I would say that's been virtually my sole preoccupation in terms of the meaning of sculptures. Yes.

JAMES GLEESON: Has that come out of a study of natural forms and then a sort of translation of them into a more abstract system?

LENTON PARR: I think it was always there but I didn't really become conscious of it as being the significant element until I went to England in 1955, early 1955, and in particular when I visited Henry Moore and encountered his sculptures. The quality of presence, the quality of life and vigour, vitality, the living quality of those sculptures was almost oppressive when you saw a number of them together. It was certainly the most striking impression that one got. I responded to it so immediately that I've never lost the sense that that is what I'm looking for in the work that I do.

JAMES GLEESON: I see.

LENTON PARR: Yes.

JAMES GLEESON: I notice that the sort of articulation to the forms often have a kind of anatomical context as well as an engineering one in your work. They

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seem to relate in the way, well, branches do to trees, as much as just purely formal engineering articulations.

LENTON PARR: To some extent, of course, it's a product of the technique itself. For instance, in these sculptures done in the manner of *Agamemnon* I used a lot of tapered forms. Now, to create a tapered form in a sculptor's studio, the only feasible way to proceed, particularly the larger ones, is to make them out of clusters of very small or thin rods. Create, as it were, a kind of cage of these rods and then weld them all together. If you do that, of course, you do a great deal of welding and the result is you've got a fairly heavily textured surface. Again, some of the larger forms, these spheres or lumps, as it were, the only way to make them is to build them up out of small pieces of metal, in a kind of mosaic of these small pieces of metal. This provides the form but it also gives a rather fractured look to the form and to unify it. Well, then the only recourse I had was to weld over the whole surface, and this again gives a fairly heavily texture. Out of this and the means by which one joined things together, it did certainly arrive at the rather mannered look of some of these things in terms of texture and formal connections and so on. They didn't look mechanical.

JAMES GLEESON: No.

LENTON PARR: But that was very largely because I wasn't going about it in the way one would if one were making a mechanism, for instance.

JAMES GLEESON: Yes, yes.

LENTON PARR: It was the only way in which I could make the things I wanted to make and this was the sort of inevitable consequence of it.

JAMES GLEESON: So there are no cast parts in *Agamemnon*, it's in an entirely welded form?

LENTON PARR: Oh yes, absolutely. I have always just simply bought metal from steel merchants—and these are rods and plates and strips and so on—and just made the forms out of them.

JAMES GLEESON: Is it a painted one, Len? I can't remember.

LENTON PARR: Yes, they're all painted. This I think is something that you either do or you don't. My early background I suppose as a tradesman tends to compel me to want to paint things just to stop them from rusting. I know that for other sculptors the oxidisation of the metal is in itself an interesting phenomenon.

JAMES GLEESON: Yes.

LENTON PARR: But for a fitter and turner to have his work going rusty is something that he'd much rather—

JAMES GLEESON: You have an instinctive reaction against.

LENTON PARR: I have an instinctive reaction against things going rusty and corroding. Yes, and so I paint them for that reason, but also, of course, because it's often a way of giving them again a kind of unity and bringing all the parts together. There are a number of other aspects of this sort of thing. I very early, for

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instance, and here I'm talking about perhaps 1955-56, at that time I rejected the idea of sculptures which depended on being attached to a base. I started putting sculptures on the floor and putting them on legs or points of support which they themselves provided, to give them the same kind of independent life and identity that another person or another creature in the room would have.

JAMES GLEESON: Yes.

LENTON PARR: It was deliberate and I've always—well, almost always—made sculptures which have that capacity to stand up because of the nature of their own construction.

JAMES GLEESON: Yes.

LENTON PARR: That was very early and it's always been a factor in my work.

JAMES GLEESON: I see. Did you arrive at this independently of, say, someone like Caro?

LENTON PARR: Oh yes, yes. No, when I was making these—

JAMES GLEESON: Was it the influence of Caro?

LENTON PARR: Oh no. I knew Tony Caro in London, slightly. He had been an assistant to Henry Moore, as I was, and just hired. But at the time I was there and beginning to make these steel sculptures, Caro was still making clay figurative things.

JAMES GLEESON: I see. So it was a completely independent concept?

LENTON PARR: Oh yes, yes.

JAMES GLEESON: The abolition of the pedestal and taking on an independent life on the surface, the floor.

LENTON PARR: Oh yes, yes, quite, yes. And, for that matter, painting some of the sculptures and colours and even multiple colours and so on. I wouldn't pretend this was purely an invention of my own, but it probably has more to do with a much earlier generation of constructivist artists and perhaps, well, in terms of the forms I use, people like Gonzalez and so on, when it had to do with the sculptures that emerged in the sixties.

JAMES GLEESON: Yes, yes, yes. Can you remember the date of this one?

LENTON PARR: I can't precisely. It would be in the early or mid sixties, but I'll check it out for you.

JAMES GLEESON: We bought it in December '68, so if you could find the date for that one it would be useful for us.

LENTON PARR: Yes, I'll be glad to.

JAMES GLEESON: In a work like that, would you work from a maquette? Would you prepare either a drawing or a small study for it?

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LENTON PARR: I do hundreds of drawings but these are just little workshop notations and I've not for many years attempted to preserve or to present them as works of interest in themselves. But, yes, I do make drawings as a way of getting ideas started, and I usually follow these up with two or three versions of the same work in a maquette form. Some of these are very sketchy. Some of them are in a finished sort of form so they stand as small sculptures in their own right.

JAMES GLEESON: Yes.

LENTON PARR: But the larger works, except for the very large commissions where you can't afford to make changes, or considerable changes while the work is going forward, most of these suffer many changes during their translations from maquette scale to the final scale.

JAMES GLEESON: Yes. This is almost inevitable, isn't it?

LENTON PARR: Oh yes, yes.

JAMES GLEESON: What looks right in the maquette scale may not be right in the large scale.

LENTON PARR: That's so. This is certainly true of *Arcturus*, the other small sculpture, which is a maquette and works very well as a maquette. I have the larger version still in my possession in my studio. I like some parts of it but I think eventually I'll destroy it because it's not nearly so satisfactory on the larger scale as the maquette is.

JAMES GLEESON: Now, this is one thing that, you know, a lot of sculptors I've talked to have pointed out to me; that the problem of scaling up a work is not just following accurately what you've done, because the different scale means that you have to take different decisions as it goes to the larger scale.

LENTON PARR: Oh absolutely. This is not only true because the object itself shifts in its scale in relationship to you as a person looking at it. In other words, certainly as the sculpture becomes larger or approaches one's own size, then the relationship to it changes quite radically. Not only the perceptual relationship, but the feeling relationship to it changes quite radically. Putting it in its simplest terms, something that you're looking down on on a table, for instance, is obviously different to something you're looking across at and is just standing up.

JAMES GLEESON: Yes, perspective.

LENTON PARR: It's not only that though, it's purely the technical things. A very small design might work extremely well in terms of the strength of the various members and how they hold together. When you get on to the larger scale you find that it becomes relatively flimsy and you have to put in extra members or a great deal more material to make the thing work.

JAMES GLEESON: I see.

LENTON PARR: At that stage you often find that a quite different solution is really what's needed.

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JAMES GLEESON: At the maquette scale, or stage of development, how do you assemble works? Do you use magnets or wax to hold the pieces together while you're adjusting them?

LENTON PARR: No, there are number of expedients. I have little clamps and blocks of wood and all sorts of devices. It's a matter of tacking them into position, then trying them in a variety of subtle changes in that position, or even radical changes, and then finally welding the thing together in a permanent mode.

JAMES GLEESON: I see. *Arcturus* was painted black, yes. That's two of them we have are black. This one we bought in May 1973 from the Toorak Art Gallery. So if you have a date for that?

LENTON PARR: Yes, I'll check out these dates.

JAMES GLEESON: That would be useful to us too?

LENTON PARR: It's interesting about the comments you made that these two were painted black. I lot of my sculptures have been painted black. Equally, a lot of them have been painted in a variety of colours and even mixtures of colours.

JAMES GLEESON: Yes.

LENTON PARR: When my wife and I had an exhibition in Bonython's Gallery in 1969, we collaborated on two sculptures. I made the sculptures and she painted them. She painted them in quite a complex arrangement of colours, which were very interesting.

JAMES GLEESON: Yes.

LENTON PARR: Because she was showing paintings and I was showing sculptures we thought it would be amusing to put in two collaborative works. One of those was sold and was subsequently painted black by the person who bought it. Last year I had an exhibition which comprised a lot of painted sculptures. Of the ones that were sold I had two requests to re-paint the sculptures, the coloured sculptures, black. So it seems that most people prefer black sculptures. That's an interesting thing because I quite like the colour variation from time to time.

JAMES GLEESON: I do too. Yes, yes.

LENTON PARR: It takes a good deal of consideration to decide what is going to be the right colour for a particular sculpture. But apparently the general public taste is that steel sculptures should be black.

JAMES GLEESON: It's perhaps because being black it's a neutral thing.

LENTON PARR: I think that probably right.

JAMES GLEESON: And the form comes out more strongly or more assertively than if you have the conflicting visual sensation of colour to cope with as you look at the work.

LENTON PARR: Yes, that's right.

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JAMES GLEESON: But on the other hand, I think colour can be an enormous aid to a piece of sculpture.

LENTON PARR: Yes. It's not something that I lose a lot of sleep about because, as I said, my primary reason for painting the sculptures is just to protect the surface. I think that there are other aspects of the sculpture which are much more important than the paint.

JAMES GLEESON: Yes, yes. *Izar*, is that how you pronounce it, Izar?

LENTON PARR: I don't know. It's an Arabian word. A lot of my sculptures have names which are associated with stars and constellations and zodiacal signs and things of that sort. I'm not quite sure. I fancy it might be Izar, but I could be wrong.

JAMES GLEESON: (inaudible) association with the constellations. Is it because they do look rather like those sort of drawings you see on maps of the skies?

LENTON PARR: That's certainly true. One of the early sculptures, which is the one in the National Gallery of Victoria, was called *Orion*, and referred quite directly to the constellation because the disposition of the forms seem to me to suggest the forms of the constellation. In addition, *Orion* is a hunter and this had a somewhat predatory look and I thought it was a fairly happy association of ideas. But I've generally tried to give the sculptures proper names rather than descriptive titles. It's convenient to be able to refer to a sculpture by its name.

JAMES GLEESON: To identify it, yes.

LENTON PARR: So what one really needs is a sort of register of names that you can use, and I've tended to use this star lists and things of that sort because they're attractive words.

JAMES GLEESON: Yes.

LENTON PARR: And because they don't suggest associations that I don't want them to suggest. So I could call them George or Harry or something but I like to call them by these rather lovely names that are traditionally associated with stars and so on. Besides that I'm a sort of amateur astronomer.

JAMES GLEESON: Are you? So you know what the constellations look like?

LENTON PARR: Yes.

JAMES GLEESON: There is a kind of carry-over perhaps into the distribution, if you like.

LENTON PARR: Oh yes, yes, it's an echo of my own interests rather than anyone else's need to make those associations.

JAMES GLEESON: How close would be the relationship between the distributions in the constellations of Arcturus with the distributions of the forms in this sculpture?

LENTON PARR: Well, Arcturus is a star.

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JAMES GLEESON: Oh, it's a star.

LENTON PARR: This has nothing to do with the star at all. It's just a nice word.

JAMES GLEESON: Not like *Orion*?

LENTON PARR: No, no. *Orion* was a constellation, yes. That's fine.

JAMES GLEESON: Yes. Is that a star too?

LENTON PARR: Yes, yes, it's a star.

JAMES GLEESON: Now, we have a date for that, 1975. Would that be accurate?

LENTON PARR: It probably is accurate. I'll check it out for you.

JAMES GLEESON: This is one we got from the Ray Hughes exhibition in '77.

LENTON PARR: Yes, yes, that's right.

JAMES GLEESON: I remember that show very well. You had a number of smaller painted pieces in that.

LENTON PARR: That's so.

JAMES GLEESON: This one was painted brown, I remember.

LENTON PARR: Yes, yes. Yes, I suppose of the three sculptures *Agamemnon* represents the last stages of that biomorphic kind of sculpture that I was making. *Arcturus* represents one of the earliest stages of moving into these more constructivist; in appearance anyway, not in intention so much as the sort of elements of which the sculpture is composed. *Izar* is a further development of that. As I said before, I just found that I could do as much, if not more, with sculpture just using the sort of strips and rods and plates that one bought as raw material, as it were, fairly directly and without the need to transform them into the more biomorphic sort of shapes I was using before.

JAMES GLEESON: Yes. But they still have that sort of natural vitality about them.

LENTON PARR: Yes, there's no change of direction. It's just that, as I say, I found that I could get what I wanted without going quite to such elaborate lengths.

JAMES GLEESON: Yes, yes. Len, this one of '75, has your style or work or approach changed since then? Where are you now? Are you continuing to develop that thing, or is it taken in a new direction?

LENTON PARR: No, it's not taken a new direction. I don't at this stage foresee that I'd ever want to take a new direction. There are so many ideas which I can exploit just in this way, but I'm not tired of it. It's still an infinitely rich field of exploration, at least for me.

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JAMES GLEESON: It still excites you.

LENTON PARR: Yes, it's still excites me

JAMES GLEESON: Excites your creative imagination.

LENTON PARR: I think that no matter how long I worked as a sculpture, I'd still be looking for the same kind of quality. That is, the sense of a separate and self-contained identity, some economy of expression, I think, and a sense of vitality, above all a sense of vitality.

JAMES GLEESON: Yes. The welded approach, welded metal, is still one that interests you most now?

LENTON PARR: It's the one I'm at home with.

JAMES GLEESON: Yes.

LENTON PARR: I was one of the earliest workers in this style in Australia and it's sustained me for many years.

JAMES GLEESON: Where did you learn the technique of welding?

LENTON PARR: Well, I was welding when I was 15. I started work in factories when I was 15.

JAMES GLEESON: I see.

LENTON PARR: Working with metal was something that comes—

JAMES GLEESON: So you were really familiar with the whole technique of it?

LENTON PARR: Yes, although a lot of the more sophisticated techniques that have occurred since obviously I don't know and haven't learned to use. But I was a metal worker and quite capable of making these sculptures in the technical sense when I was, you know, first at work. It's just a lovely material. I love steel, but I've never felt any great urge to use anything else because of the limitations of steel.

JAMES GLEESON: Have you ever worked on such a large scale that you've had to employ outside help, you know, fabricators to do the work for you?

LENTON PARR: Only once.

JAMES GLEESON: Or do you prefer to work on this scale?

LENTON PARR: Oh, I much prefer to work on the larger scale. The largest scale that I can achieve by myself—and I've done a number of these things, they're public commissions, in general. There are several around Melbourne and there's one in Canberra and various other places.

JAMES GLEESON: Where's the one in Canberra?

LENTON PARR: That's in the John Curtin Memorial Building in the ANU.

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JAMES GLEESON: Yes.

LENTON PARR: There's also a large concrete relief in the ANU and some other work I did there about the same time.

JAMES GLEESON: I see. You're quite well represented in Canberra.

LENTON PARR: Yes, I suppose so. Of course, I'm always willing to accept a few more representations. But, no, I liked working on things. I suppose we all have a sort of megalomaniac streak. I like working on big tasks and I enjoy the solving the technical problems associated with big tasks. The only one that was so far outside my capacity to handle by myself, even with assistance, was the one I did for the Melbourne Airport.

JAMES GLEESON: Yes.

LENTON PARR: Which involved something like six tons of steel and was about 35 feet high and it needed a factory to make it. In a curious way, although I think it's a successful sculpture, I feel less associated with that than I do with many of things I've made myself.

JAMES GLEESON: Yes.

LENTON PARR: There's a distance.

JAMES GLEESON: (inaudible) intimate.

LENTON PARR: Yes, that's right.

JAMES GLEESON: Contact, relationship, with something you (inaudible).

LENTON PARR: Yes. When I look at some of the others I remember, in my bones if not in my head, what it was like to make it.

JAMES GLEESON: Yes.

LENTON PARR: That gives me a special personal association with it. The big one at Tullamarine is somehow the product of somebody else's hand.

JAMES GLEESON: Should we have an earlier example of *Agamemnon* to represent that phase of your work?

LENTON PARR: Well, it would be nice.

JAMES GLEESON: That is transitional, isn't it?

LENTON PARR: It probably is, although it's quite close to the John Curtin Memorial one and a number of others I did about that time. There was a phase in which I was in a sort of uneasy stage of transition when I was making sculptures which had a direct reference to the human figure, for instance, or to animal forms. Some of these were quite successful. I had an exhibition in London in 1956, I think, in which I showed quite a number of these things. I made, for instance, four little apocalyptic horsemen which were assembled virtually out of

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junk and so on. It was an approach I never returned to but they still are, to my mind anyway, a very attractive and inventive approach.

JAMES GLEESON: Where are they now?

LENTON PARR: Well, they're scattered. I'm not sure where they are, frankly. But I made then a number of little figures and animal shapes and things like that. In fact, I made a little reclining figure which I called *Dione* which is now in the Geelong Art Gallery. That was what one might call I suppose a formalised or abstracted figure. In the process of making it, I suddenly realised that I could do very much what I was trying to achieve with these figures much more successfully in using purely abstract forms. That was a very exciting thing. The next sculpture I made was entirely abstract and from that point on I've always felt perfectly at home working in abstract forms.

JAMES GLEESON: I see.

LENTON PARR: I wouldn't have done before.

JAMES GLEESON: So the *Dione* was a kind of turning point?

LENTON PARR: Yes, it was, very. It's a very tiny little sculpture but to me it's one of the most significant things I've made.

JAMES GLEESON: Was it welded steel?

LENTON PARR: Yes, yes, it was.

JAMES GLEESON: Well, Lenton, I think that covers it fairly well, unless you feel there's something else you'd like to add to it. I know you will give us some details of exhibition dates and that sort of thing in the future.

LENTON PARR: Yes.

JAMES GLEESON: But is there anything else now we're on tape that you'd like to say?

LENTON PARR: Perhaps it sounds defensive to say so but I've always had, of course, a lot of other things to do. I like to think of myself as a sculptor who does other things.

JAMES GLEESON: Yes.

LENTON PARR: But this is perhaps, you know, an arguable situation. I've been a teacher or administrator and I've been involved in all sorts of other activities. Consequently, the sculpture has always moved at a slower pace and perhaps with far less volume and perhaps even for that matter less development than I would have achieved had I been a full time sculptor. I don't think it's ever been possible for me to contemplate becoming a full time sculptor the way things are.

JAMES GLEESON: Not with the (inaudible) of things in Australia, no.

LENTON PARR: But it's still a very significant and important part of my life and I'm looking forward to returning to it very soon.

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JAMES GLEESON: Thank you very much, Lenton.