



# Artist's Statement

A thread runs through the work linking the pieces, best described by the notion of the eternal tree as a metaphor for the idea that we are nature and nature is us. Linked in every way. What is one is also the other. Discovering nature as ourselves has found our place as participant, not as an unconnected force but remembered from within. Precisely what that thread is or where it is taking me is unknown to me. The content of this journey is revealed by way of each work, so it is both intriguing and unknowable at the same time. Words regarding the work tend to dilute. The sculpture feels connected, as if it should “be”. The forms have taken on some kind of pertinent presence. I always sense a kind of familiarity in the work, when I feel ecstatic about it. Recently made pieces have that about them. Explanations miss the point. The forms are simply there. It has a presence but requests no explanation. Little point in wondering

what it's for. The sculpture does not require a response and is neither self conscious nor invasive. It is silent, but that does not mean nothing is said. Engagement and participation are encouraged by a slow and contemplative passage through the sculpture. Negotiating a way into the piece, you may discover surprising connections.

In 1998, I made a sculpture called *Garden of Eden* and a number of installations since have made reference to the idea of a garden. The Garden as metaphor for the environment.

Ken Scarlett, well-known curator and arts writer pointed out in his essay, *A Sculptural Journey* published in a catalogue of my work called *Images in the Mirror*.

“The virginal, pure white of the work is somewhat misleading, for the *Garden of Eden* has been defiled, there is a hidden cynicism, an implied criticism of society and it's neglect of the environment”.

So if it happens that an artist “says” something he does so by subjecting content to invention and metaphor. Everything reminds us of something, intended or not, and if he is to get through to his artistic freedom he must break away from whatever went before. Especially in his own work, take another step, move on, don't remain in the same place, take a chance. Art is not made in a comfort zone. Keeness of vision is a means to an end, that end being the transformation of things seen in a coherent and personal universe. So what you make of it depends on the keenness of your personal vision.

**Adrian Mauriks**

# Sculpture

The work contains elements of the known and the abstract; the relationship between the pieces is intriguing but unknowable. Components relate to other components by the presence of being there but no amount of dialogue will explain what is there.



*like the expanding universe  
from the centre, pushing the edge  
'fire within two' is a metaphor for the inner fire of us liberating creativity'*



**Fire Within Two, 2011**

Painted epoxy resin and steel

450 x 1200 x 1200 cm

Commissioned by the Hobson Bay City Council as part of the *Images of the West Public Art Program* and installed along the M1 freeway from Melbourne to Geelong at the Kororoit Creek Road junction.

*A chapter in the history of the world.  
Genetically altered forms that resemble living organisms.  
The forms are part of an intimate landscape experience.  
An inspired desire to capture something of a living presence.*



**Strange Fruit**, 2010  
Painted epoxy resin  
235 x 700 x 200 cm

As exhibited at the McClelland Sculpture Survey and Award exhibition 2010.

**Construct 5, 2008**

Height 360 cm

Painted epoxy resin

Chadstone Shopping Centre Collection,  
Melbourne, Australia.

*Ocean to shore and in between a line in the sand,  
movement and sway, procreation at play.*



**Construct II "Doll", 2006**  
Height 450 cm  
Painted epoxy resin and steel



**Construct II “Doll”, 2006**

Height 450 cm

Painted epoxy resin and steel

Exhibited as part of The *Helen Lempriere National Sculpture Award 2006* at the Werribee Mansion near Melbourne, Victoria, Australia.

Some information to consider.

“There is but one truly philosophical problem, that is suicide”.

From “The Myth of Sisyphus” by Albert Camus.

The biggest influence on my art is my death. Death is the thing that really makes one do things. There is certain urgency about it. Not the fear of it but the notion of it.

Events inform content. Content by implication, constructs. Art evaluates “being there”, linking events at the edge to living the silence of our personal space. Some constructs are strange and unfamiliar. The work contains elements of the known and the abstract; the relationship between the pieces is intriguing but unknowable. Components relate to other components by the presence of being there but no amount of dialogue will explain what is there.

Every piece is of its time, as it was made. The timeframe of the making is essential to the work, content is dictated by it. The artist’s vision of an inviolate figure in a difficult world, exploring the twilight.

My world-view has been informed and infused with many links and connections. A Buddhist frame of reference, the aboriginal position of “being in the landscape” as well as an observation made by Princeton physicist John Wheeler who put forward the idea that “meaning itself powers creation”. However his key insight that living and thinking creatures are, at least in some manner, vital participants in the inconceivably vast process of cosmic evolution.



**Source**, 2005

Painted epoxy resin and aluminium

Height 430 cm

Commissioned by the City of Darebin  
for Bundoora Park, Bundoora Victoria.

*Source a place of beginnings. The bud or pod and the embryonic form both conspicuous and pertinent in meaning. The seats, an innovation inviting rest and contemplation. Sensual to the touch, intimacy becomes part of the experience.*



**Lillies**, 2005  
Height 300 cm

Painted epoxy resin and aluminium

As exhibited in *Contempora 2, Docklands Festival of Sculpture 2005* at New Quay, Melbourne, Australia.

Private collection, Melbourne, Australia.



**Compilation, 2003**  
Painted epoxy resin  
Height 380 cm

Compilation was exhibited at the McClelland Gallery  
and Sculpture Park in Langwarrin, Australia 2003  
and at the *Shanghai Art Fair*, 2004, Shanghai, China.

In the collection of Deakin University, Burwood  
Campus, Burwood, Australia.



**Compilation, 2003**  
Painted epoxy resin  
Height 380 cm

*Some connections turn out to be sound, as in music.  
Some things can be said, as with poetry.  
Some things can only be made.*

*Compilation, a collection of things made.  
The sculpture is something, a thing in itself.  
Not just one thing,,, but many.*

*Made is not the same as said or sound and movement.  
Evocative and resonant the forms are powerfully still and quiet.*

*Their presence soothing,,, epiphanic.  
Absorbing this atmosphere again reminds us of the source.  
In the mind where it began.*



2003  
*Lovers*  
*Age to age*  
*Condorset and Rousseau*  
*Liberty-Equality-Fraternity*  
*Madame Recamier, the age of terror*

*Enlightenment*  
*Icarian flight of fancy*  
*Catch a glimpse of the light*  
*Aum*

**Lovers, 2003**  
Painted epoxy resin  
Height 300 cm





**Silence**, 2001-2002

Painted epoxy resin and stainless steel

1250 x 1850 x 450 cm

Collection City of Melbourne.

*In the landy  
Between mirboo north  
and boolarra south  
Silence came upon me  
And brought tears to my soul*

*In the landscape of the mind  
Openness and focus expand  
Evermore moving  
Fast and furious  
Erstwhile still and quiet*

*What can replicate  
This feeling of silence and bliss  
Tentatively glimpsed  
Tantalising, beckoning*

*A world whizzing by  
In midst  
I am  
Silent*

*Silence is the secret and the holy grail  
Epiphany the greatest joy  
With an undertow of aum  
Reverberating*

**Silence, 2001-2002**

Painted epoxy resin and stainless steel

1250 x 1850 x 450 cm

Collection City of Melbourne.



**Silence**, 2001-2002  
Painted epoxy resin and stainless steel  
1250 x 1850 x 450 cm

Collection City of Melbourne.



**Garden of Eden, 1998**

Painted epoxy resin and steel

300 x 1250 x 500 cm

Exhibited in the *Volume and Form* international sculpture exhibition 1999, Singapore. Exhibited at the Swinburne University of Technology, Lilydale Campus, Lillydale, Australia. Private collection.

**Garden of Eden, 1998**  
Painted epoxy resin and steel  
300 x 1250 x 500 cm



Art often has a critical edge to it.

The cynicism in the sculpture is intended and along with the title may be used as a springboard into the work.

Negotiating your way into the piece may offer surprising connections. Engagement and participation are encouraged by a slow and contemplative passage through the sculpture.

Arousing to the mind, these forms are shapes of the primal landscape.

Content is of primary importance. Recent developments concerning the effects of ecological devastation worldwide and its potentially dire consequences on human, animal and plant sustainability has required a personal rethink, a change of direction and attitude towards creativity and the artwork process.

Trees and plants and animals are our travelling companions in time.

“During more than 3 billion years of evolution, the planet’s eco systems have organised themselves in subtle and complex ways so as to maximise sustainability.” (Fritjof Capra - The Web Of Life).

Just now the content of my work addresses ecological issues.

It is a once only opportunity, a matter of memory and morality and of creativity inherited from our watery ancestors.

Remembering to “live”. To notice the trees, the clouds, the changing seasons, as well as the ever increasing process of miniaturisation and the immoral onslaught of inappropriate decisions made in corporate boardrooms of the world concerning unsustainable ecologically bankrupt attitudes.

**Opus 16, 1995**  
Steel, gun blue and paint  
Height 240 cm



Clarity, meaning, logic, are all qualities of hindsight. Our lives only have form because we can look back and see how the confluence of paths have formed identifiable patterns, and how those patterns lead relentlessly and logically to “now”. It is in looking back that we identify direction and grasp ongoing themes.

by Richard Wells

**Opus Ten, 1994**

Steel

500 x 180 x 150 cm

Commissioned by the Commonwealth Bank for the World Trade Centre, George Street, Sydney, Australia.




**Oldest Man, 1991**

Bronze

360 x 80 x 50 cm

Collection The University of Wollongong,  
Wollongong, Australia.





Bird Totem. Two tall upright shapes form the lower part of the sculpture which is capped by sweeping outstretched outlines that could be seen as wings or arms. The entire piece creates an impression of massive weight, but the height and the sharp angular forms enliven the visual effect. A surprising lightness provided by the vertical movement upwards through the centre of the work provides a sense of dynamism to the large forms. The silhouette of the whole block and of the deleted area contest each other and enhance the vigorous impact.

**Bird Totem, 1988**  
Bronze  
Height 600 cm

Commissioned by the AMP Society for the World Trade Centre and National Bank Building Plaza, corner George Street and Jamieson Street, Sydney, Australia.

**Meeting Place, 1985**

Mixed media

400 x 800 x 300 cm



Exhibited at *World Expo '88*, Brisbane, Australia 1988, and The Second Australian Sculpture Triennial, *Sculpture Now* at the National Gallery of Victoria, Melbourne, Australia 1984. Public collection, Queensland, Australia.

## Meeting Place, 1985

Mixed media

400 x 800 x 300 cm



Meeting place shown here, is a large multi-unit sculpture which in size, assertiveness and formality of presentation suggest a shrine hung with ritual objects, In many ways it can be seen as a synthesis which draws together in one grand climax the concerns which he has briefly dealt with in previous sculptures.

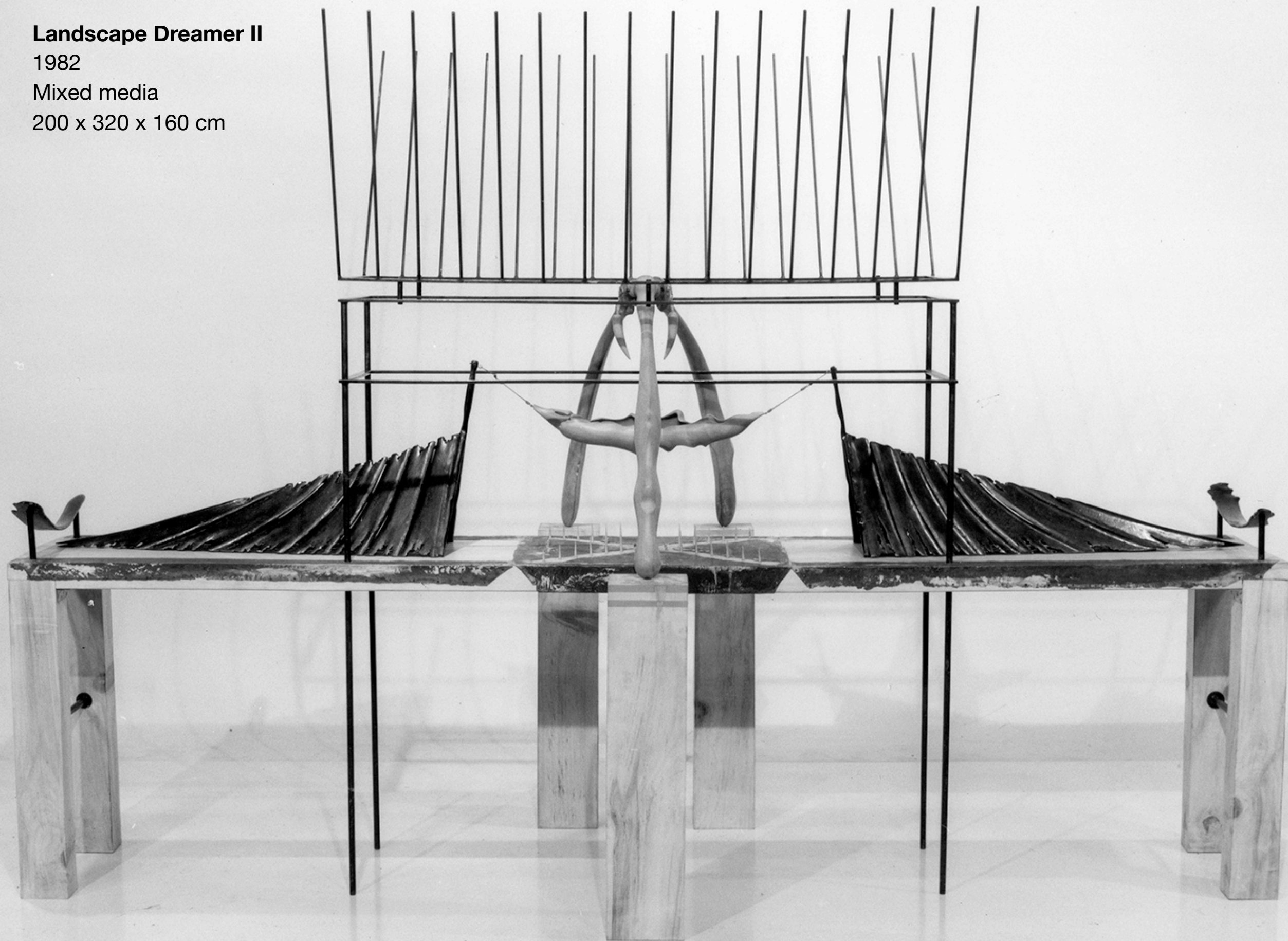
by Graeme Sturgeon

**Landscape Dreamer II**

1982

Mixed media

200 x 320 x 160 cm

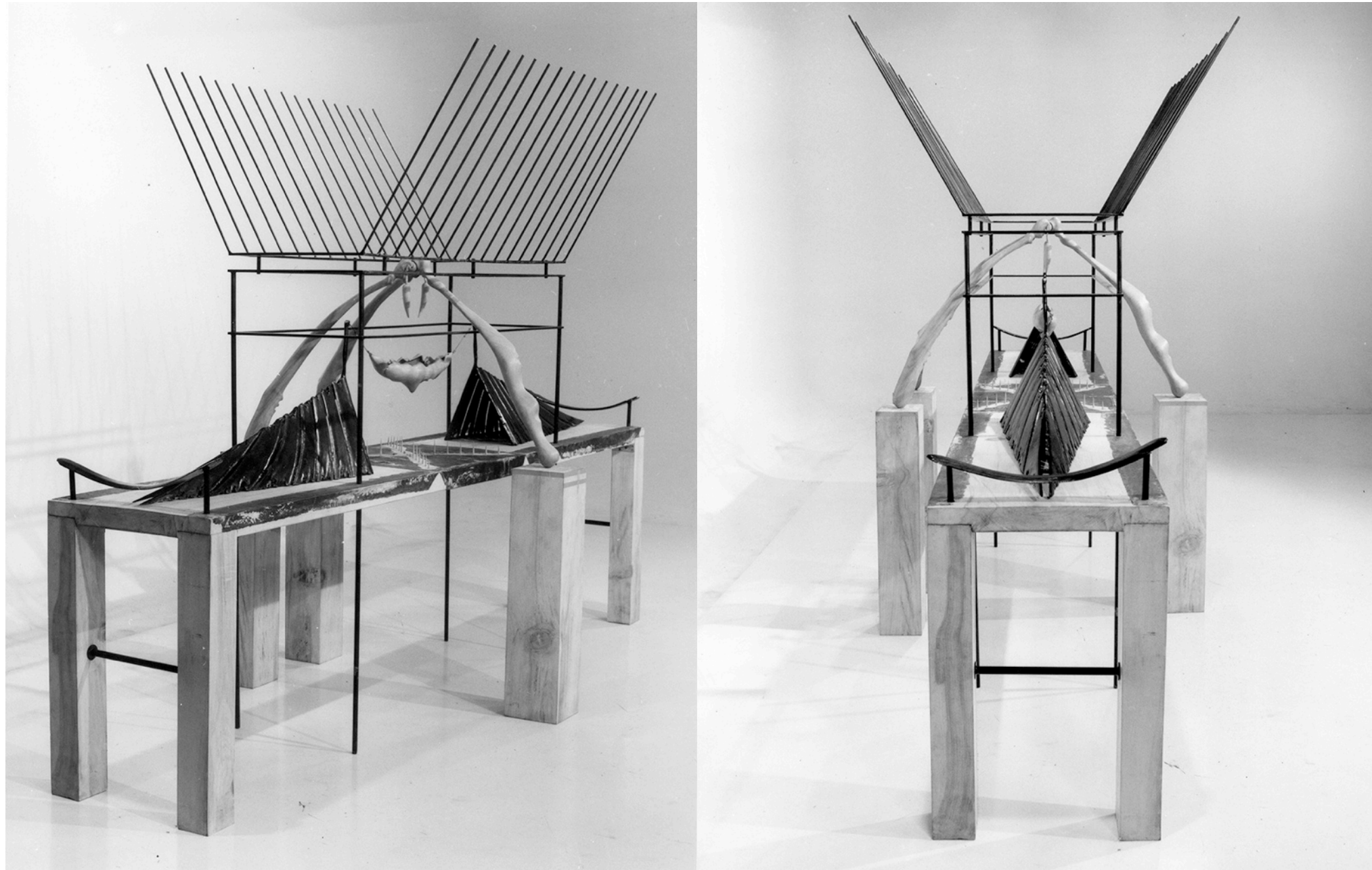


## Landscape Dreamer II

1982

Mixed media

200 x 320 x 160 cm



*Dreamer*, a 3m long table with a steel rack above it, could be an amalgam of torture devices; the rack might be shredders or threatening antennae or simply for holding mind-blemishing magazines.

From the rack hang beautifully carved wooden bones, one swinging like a boat, certainly not for rescues. From each end extend two steel tents looking as if they were made of rib bones attached to spines. Ironically the wooden table that supports all this is washed in deliciously pale colours.

by Elwyn Lynn

**Altar, 1982**  
Mixed media  
220 x 160 x 160 cm



# Essays & Write-ups

Every piece is of its time, as it was made. The timeframe of the making is essential to the work, content is dictated by it. The artist's vision of an inviolate figure in a difficult world, exploring the twilight.



# A Sculptural Journey

**Ken Scarlett**, OAM, 2007.

Over the years Adrian Mauriks' sculpture has undergone a dramatic transformation – as dramatic as from black to white. His early works were frequently dark in mood, often execute in welded steel, painted black, whereas his current installations have a clarity of spirit which is expressed in pure white forms of elegant expressiveness. It has been a fascinating journey.

The path travelled, however, has not been in a straight line from the past to the present. Ideas have emerged, disappeared for a few years, then reappeared. The organic forms of *Forest*, 1972, for instance - a modest, small work made in plaster of Paris - have a striking similarity to the forms in current large-scale installations such as *Silence*, 2001-02, or *Compilation*, 2003, both constructed of epoxy resin painted pure white. Generally, though, many early works were black in colour and black in mood.

One wonders how such an apparently genial person, one who enjoys company and is such a good conversationalist could have produced so many works that conveyed such a bleak outlook. *Cart A*

*Continuum*, 1979, for instance, has the appearance of a portable coffin on wheels with a handle for ease of manoeuvrability; *Carousel*, 1981, far from being a merry-go-round of delights appears more as a prison for the figure trapped inside, while only Anthony Wahols' series of prints of the electric chair could be more chilling than Mauriks' *Chair*, 1979 (this was actually a collaborative work with the Polish artist Jacek Grezlecki). Another early work in three segments included a figure slumped in a wheel chair - as the artist commented, all part of the 'complex, involved process of trying to understand man's purpose.' (1)

By comparison, Mauriks' current pure white works appear as a positive celebration of the power of nature as organic forms - buds, flowers, leaves and trees - curve and twist with upward growth. Nevertheless, on consideration, the *Garden of Eden*, 1998, is not quite what it seems. Paradise is actually under threat. Our environment is suffering. In spite of changes in media and manner of presentation, it is still possible to discern some broad, underlying threads running through his work – the thoughts, fears, aspirations and suffering of humankind, combined with a deep abiding concern for the degradation of the environment in which we all live.

Throughout his career Mauriks has produced both the single, stand alone sculptural object as well as more complex combinations of forms, the latter culminating in such ambitious installations as *Silence*, 2001-02, at the Docklands. An earlier example of the arrangement of apparently disparate forms is *Meeting Place*, 1985, which consists of a moveable object on wheels, a shrine-like portion with a small staircase and a dominant central structure that both contains, and with a sense of upward movement, gives a sense of release. It is an elaborate and complicated work that requires a certain analysis and contemplation of the message.

Between 1985 and 1991 Mauriks produced a considerable number of works that were intended to be viewed as single sculptural objects, works which he labelled totems. Interestingly, Tom Bass has actually described himself as a Totem Maker, and this became the title of his autobiography. (2) There are, however, significant differences in approach between

the two artists. Bass stated that '... throughout the ages sculpture has had a totemic function in society, and through sculpture, people, communities and societies have been reminded of the things that are most important to them.' (3) Bass wished to convey community values, to give them a visible form, as with his *Ethos*, 1959- 61, in Canberra. Mauriks' totems, on the other hand, confronted the community. Human in scale and often suggesting a human presence they stood as a challenge to the spectator. Frequently based on a strong vertical structure, from which the centre had been cut out with a jagged viciousness, these totems were often capped with sweeping outstretched forms that could be interpreted as wings or arms.

Many of these totems were exhibited in 1986 in his first one-person exhibition in Sydney at the Irving Sculpture Gallery, of which Elwyn Lynn wrote a perceptive review. 'The silhouette of the whole block and of the deleted area contest each other and the surfaces are painted black, red or white, with splits, inlays of slivers of copper and chisel marks. The details, all robust and never skittish additives, enhance the aggressive impact of these formidable monuments.' (4)

Lynn's description could apply equally to the relatively small indoor sculptures and to the towering public works such as *Bird Totem*, 1988, which is a 6 metre high bronze situated on the corner of George and Jamieson Streets in Sydney. The series of totems came to a logical conclusion in 1991 with a commission for the University of Wollongong. *Oldest Man*, a bronze 3.6 metres high also has a simple

serrated silhouette, not dissimilar to *Homage to Jean Arp*, 1972-73, a very early work in plaster of Paris. Though media and style of execution vary, changing and developing, some ideas reoccur.

After the simple and direct frontality of his totem series Mauriks made a dramatic change. No longer was each work given a title, they simply became, instead, opus numbers. Frequently standing on three legs, the forms sweep and swirl with a sense of Baroque flamboyance. Cut, as they are, from the curved surface of steel pipes they have a great sense of agitated movement, like leaves of a tree blown in a strong wind, yet they are given a sense of unity by an almost symmetrical composition.

The Opus Series were recorded in a publication 'Adrian Mauriks. Sculpture' (5) in which Robin Wells wrote – 'The lyrical aspects of Mauriks' current work are obvious, but to know the work only in those terms would be facile – this almost melodic quality is only the veneer of a profound conundrum that can best be illustrated by examining the process by which works came into existence.'

'The work begins with fragments – the shapes and general thrust of an idea, and once chosen, these shapes sort themselves out quite naturally. The quality of each decision is essentially spontaneous, but it is seen that the shapes, the fragments, create their own unity – that they gradually demand their own positions.'

Looking at the completed works, whether they be some of the Opus Series or the more recent installations of the sculptures in epoxy resin, there appears to be a clarity of design that has come about through a logical thought process, though this is only partly true. The artist has candidly admitted that, 'Sometimes when I look back at something I have done, I can't imagine how it has come about – but at the same time, I realise it's more complete, more whole than I could ever have planned it to be.'

One can admire the relationship of the forms, the control of the space and the supremely confident craftsmanship in such complex works as *Compilation*, 2003, or *Silence*, 2001-02, but it would be very limiting to examine them from the point of view of good design. Art critic Gary Catalano perceptively noted that, 'For all its physicality, Mauriks' art is still one which gestures to truths that must be intuited or guessed at.' (6)

The *Garden of Eden* 2001-02, at first glance, would seem to be an easily accessible work. But as Mauriks has written, the installation is not such that one 'can simply look at it and pass by unaffected. Engagement and participation are encouraged by the slow and contemplative passage through the sculpture. Negotiating your way into the piece, you may discover surprising connections,' (7) for there is text stamped onto the lower sections of the sculptural forms - confronting words such as Dioxins, Dieldrin, D.E.S. Hormone Blocker, Hormone Abnormalities, Environmental Contaminants.

The virginal, pure white of the work is somewhat misleading, for the *Garden of Eden* has been defiled: there is a hidden cynicism, an implied criticism of society and its neglect of the environment.

If large scale, outdoor installations composed of organic forms in epoxy resin, painted pure white with durable industrial paint have become instantly recognisable as the work of Adrian Mauriks, there was a fascinating variation when the artist exhibited at William Mora's gallery in 2003. For here, set apart in a small room with the walls painted matt black and with minimal lighting, was a dramatic, theatrical presentation entitled *Lovers*. The abstracted white figures embracing on the couch were as elegant and detached as Madame Recamier and the extraordinarily tall lilies behind them were as equally graceful, sophisticated and sensuous as any of Maplethorpe's black and white photographs.

Of all the pure white installations of recent years, however, *Silence*, 2001-02, on the New Quay promenade at the Docklands is not only the most ambitious, but also the work best known to the public. It must be one of the largest

public sculptures in Australia, with only Stephen Walker's *Tank Stream Fountain*, 1981, at Circular Quay, Sydney as a possible contender. Consisting of thirteen separate parts, it suggests a surreal landscape where people, and particularly children, are encouraged to walk around and through the elements. The scale of the forms vary from a sphere that children climb upon, to a formal gateway for walking through to a large enveloping central structure big enough to shelter a group from the rain.

Mauriks has suggested that the work is 'appealing to memory ... reminding you of natural things ... clouds, trees, a forest.' (8) In contradiction to its size and strong presence, it is a work frozen white in time, in which movement is stilled and silence is encouraged in the midst of the endless, restless, pandemonium of the city. 'Silence' seems a good note on which to conclude. Adrian Mauriks would like us all to pause, contemplate, consider the fate of humankind and the future of our environment.

(1) Conversation with the author 29/1/2007

(2) Tom Bass and Harris Smart, Tom Bass. Totem Maker, Australian Scholarly Publishing, Melbourne, 1996.

(3) As above P49.

(4) Elwyn Lynn, 'Variations on a theme of felt and fat,' The Australian, 18/2/1986, p14.

(5) Adrian Mauriks. Sculptor, Iain AD Faine Art Publication, catalogue of Opus Pieces 1993-94.

(6) Gary Catalano, 'Phenomenon of untrained artist,' (headline refers to the paintings of Ivor Cantrill) The Age, 16/8/1989.

(7) Adrian Mauriks, New Art Priorities, undated typed notes.

(8) Adrian Mauriks, Art Journey. Melbourne Docklands Public Art Walk, published by VicUrban, 2006.

# Now here's a thing ...

**π.O.**, 1996.

To see and experience Adrian Mauriks' work merely as sculpture, is to grossly underestimate his art. At the opening of his exhibition, at the William Mora Gallery in Melbourne (23rd August to 14th September, 1996) recently, I found myself asking How many other sculptures can give gun-blued steel the lightness of a cloud; the lyricism of music and water, or the elegance of a quiet meditative "smoke", without drawing attention to the very hardness and materiality of its existence. Witness those two-hands in *Opus 16* for example, surely the ultimate "willing suspension" of disbelief. In a postmodern world like the one we live in "Everything solid melts into air" as Karl Marx reminds us, and Adrian Mauriks' work certainly fits and vibrates along that very aesthetic.

Mauriks' art, it seems to me, is based precisely on this "illusion-making" ability. His ability in short to allow himself enough canvas, so to speak, to scribble and sketch-out a story, in the "air", like a pen and ink drawing, while remaining in a 3 dimensional space. The ease of some of the line-work reminds me of a Zen master who once he

has found the "moment" scribbles the end result onto a surface with a magnificent flourish. The spontaneity in Mauriks' work is so pervasive in fact that it comes as a bit of a shock to be told by (one of his reviewers) Marie Geissler, that his work begins "with drawings"! Yet it is precisely in this "duality", the interplay between the calculated and the seemingly spontaneous, that Mauriks work shines, enabling him, as Marie Geissler says, to explore "The expressive potential inherent in steel".

As I walked around the gallery, I found that the pieces began to literally talk to me. I could almost make-out what they were saying. The word "music" loomed LARGE in my EYES and I was surprised to see that Adrian Mauriks had anticipated my reaction, by titling the pieces in the exhibition as "Opus 16" or some such number. What I mean to say is that the very word "OPUS" means literally both a "body of work" and a piece of music. In my mind's eye, I imagined a lot of the pieces, as fragments of those complicated squiggles composers made on music-sheets that, look more like totems than musical notes; And in that delirium (or intoxication) as my mind bounced around assembling and re-assembling the various elements in the work, I began to see that Adrian Mauriks was creating all kinds of music; Smoke music, water music, air music, fire music, earth music and language music. In short, a festival of lyricism!

Muriel Rukeyser, the poet, tells us that "The universe is composed of stories not atoms" and in a strange sort of way, that's what Adrian Mauriks is, a "Storyteller", working at the interface between sculpture and language. In *Opus 16* we see a silver ball, a pterodactyl platform, a cog like a sun of circular fire, a funeral pyre, a grasshopper (or locust), a hand strumming a leaf, eagle-legs dangling out of a thunder cloud and holding a blue cloud by a claw. In *Opus 11*, we find a penguin figure (African?) (Picasso's?) (some kind of heavy metal Album cover?) (whatever!) its got berries in its hands, and there's a

slowness in its eyes. There are flowers there. A snake. A cloud. A nasty bird with a devil's tail. A cloud for a wing. A worm in its beak, and a complaint of sorts. While at the very top of the sculpture is the Shangrila -- the gold-tip of a mountain peak. Mauriks allows our minds to move around 'in a forest' of images and almost calls out for a kind of verbalisation. The complex of stories melting and bleeding into each other in the shadows cast onto the gallery floor. "Every angle TALKS", I found myself saying.

The critic, Roland Barthes tells us that the more meanings a "text" has, the better the work is, but that no one meaning can or should be privileged over another. In short, everything in a work of art is meaningful, but nothing is meant. Those "animal-like" figures that appear on his totems for example, are not there because they are GOOD to EAT as one might suppose, but rather because they are GOOD to THINK!

No artist or storyteller however, ever creates a narrative (however much symbolist it may be) ex nihilo as it were, but rather draws on and creates out of the collective unconscious we are all heir to. So the longer I looked, the larger the repertoire I was able to draw on to bring to the work, and the one persistent image was that of a long hallway lit-up by a yellow-carpet of curves and curls flickering up and down the walls and floors, with the flame of some torch or taper, like the images one finds in Gothic novels, or a "Shakespearian fairyland" as Marie Geissler put it. This emotion was instilled in me, not so much by the totemic nature of the work, but by the splash of colour and shapes created on the gallery floor, in effect affording Adrian Mauriks a kind of "secondary" canvas to play with. This Nordic (or Northern European) paradigm however, is not a complete statement, 'cos it ignores another facet of his make-up, namely that he migrated to Australia from Holland in 1957, at the tender age of 15; old enough to have absorbed a Nordic influence, yet young enough for him to have

absorbed and fused a profound sense of the South Pacific; A reality borne of water, coral, tornadoes and volcanic activity. In *Opus 25* for example, we have I think, the quintessential synthesis of those two trends, ie. a Wagnerian symphony with an Oceanic motif ... "swift" and "Effortlessness" being two adjectives that quickly come to mind. The whole structure seemingly defying the Laws of gravity in a world turned upside down. This "duality" in Adrian Mauriks work is I think a direct product of his migration and is an enduring strength in all his work. And in one fantastic thought, than ran over me in the process of writing this review, I felt and imagined that perhaps his whole interest in sculpture was to develop a language through which he can and could TALK OUT his emotions, and thereby render OURS audible.

# Opus Ten

**Marie Geissler, 1995.**

Inter-connectedness. Spiritual linkages. Personal journeys. The Universe. These are the vital concepts from which Adrian Mauriks weaves his tapestry of sculptural expression. Like a playful demigod of a Shakespearian fairyland, the *Opus 10* is half human and half spirit, energised by flame, feathered and lotus petalled forms fashioned from discrete black steel plates.

Born in the Netherlands in 1942 and educated at the Victorian College of the Arts, his early work was installation based using multimedia. Next came a series of totemic pieces in wood. Most recently with the discovery of the expressive potential inherent in steel, came the constructions of his present Opus series.

Mauriks begins work with drawings. He collects forms. Defining the direction comes when a particular shape suggests itself strongly. This then may lead off to become the central image. The process follows an organic evolution, directed intuitively to completion by association.

*Opus 10* is grand scale and whimsical. Its form confers a potency, at once serene but also benign. Poised on three slim legs it has both elegance and theatre with flares of firelight, clustered like flowers of the field to cloven hooves. And as its armoured body spirals upward and laterally extends wave-like growth into space, its opening out structure with wings, horns and clouds, capriciously interweaving.

But though seemingly committed to a world of seductive, spontaneous illusion, Mauriks makes compelling intuitive demands. Full frontal or sideways the work is Surreal yet Rococo, with movement and wit calculated to overwhelm and challenge by direct emotional appeal. Though fabricated from metal it denies a machine age aesthetic with creative energy suggesting the regenerative forces of Nature, not bound by material but transformed by spirit.

Crisp cut outs, defy laws of the physical plane. His vocabulary is clouds, the Buddha eye, a snake, birds and various plant forms such as the lotus. Their summary simplicity and apparent improvisatory dash, reveal an irreverence for the conventional view. They gesture to landscape of dreams and places where imagination is free to explore mindscapes of past, present and future. Says Mauriks "The space between external reality and that within".

But where does this journey take us? A scanning of internal worlds also determines direction. As metaphor for the Universe, *Opus 10* proposes perspectives for the inter connectedness of parts. We see gaps between, room to move, spaces to travel, choices to make. Its both fun and profound. Secret spaces reveal treasures. A gold leaf orb is concealed in the centre of a lotus skirt, and subtle disguises of hidden surfaces in red allude to the rewards of at the end of a rainbow of personal discovery.

His forest of images creates a burgeoning optimism. Ideas are in process of becoming. There is a sense of flow, a gradual shaping of

form. Its a private journey where discovery of an experientially uplifting consciousness, a moment of ultimate synthesis is offered as a distinct possibility. The challenge is to define the limits of self. He comments, "I am interested in what it means to be human and what sits at the centre of our outer reality and the inner space of our mind".

Dynamic energies are palpable and ask that considerations of impermanence and insubstantiality of material existence be addressed. He presents a metaphysical maze where from moment to moment a constructed reality as thought alone seems wholly untenable. Mauriks asserts a reality somewhere beyond, one that is alive in the subtle energies of space. It is alluded to as a perfection outside of our view.

# The Opus Series

**Richard Wells**, 1994.

“What else, when chaos draws all forces inward, To shape a single leaf”.

Conrad Aitken

Clarity, meaning, logic, are all qualities of hindsight. Our lives only have form because we can look back and see how the confluence of paths have formed identifiable patterns, and how those patterns lead relentlessly and logically to “now”. It is in looking back that we identify direction and grasp ongoing themes.

Paradoxically however, it is the process of venturing forward (be it in life or in creation) in an apparent chaos of chance, opportunity and mishap that the formlessness of events and our consequent decisions confronts us. And this chaotic state cannot be denied or controlled, for it is the way in which all things are made manifest. In this way, Nature is allowed to form its own perfection; the paradox being, that ultimately perfection will always arise from apparent chaos.

So much of art is patience in a waiting game.

“I said to my soul, be still, and wait without hope For hope would be hope of the wrong thing”.

T.S. Eliot

Adrian Mauriks received his art training at the Victorian College of Arts, where he developed an immediate preference for sculpture. Of this he says,

“I suppose one of the reasons I’m a sculptor is because I’m a physical person - I like painting, the gestural activity of it, but essentially, to me, the process remains the same, whether I was a musician, a writer, or whatever. Any creative act has the same processes, the same lessons to be learned, the same thresholds to be crossed, the same tensions that create success or failure - and so the way I do what I do isn’t exclusive to sculpture - I’d say it’s universal...”

From 1978 to the present, he has held teaching posts at various colleges, lately as Lecturer in Sculpture at Melbourne University, the Department of Architecture, and the School of Visual Arts at the University of Ballarat.

Mauriks’ early works were predominantly installation based, and though he participated in many important group shows, such as the Mildura and Australian Triennials, the “15 Sculptors” travelling exhibition (as both coordinator and participant), and many others, he felt that the nature of the work was unsuited and uneconomic for exhibition in mainstream commercial galleries. It was only when the work changed, and he began working with wood and then welded steel, that the one man show became an option.

It was in 1986, after having spent 6 months as “Artist in Residence” at the Riverina Murray Institute of Higher Education, that he held his first one man show at the Irving Sculpture Gallery in Sydney.

The 1986 show, called “Wingstands and Rainbow Racks”, was well supported by the eminent Art Critic for The Australian, Elwyn Lynn who, in an article entitled ‘Variations on a Theme of Felt and Fat’, wrote of Adrian’s spiritual kinship with Joseph Beuys.

“...It is a splendidly compelling show...It has the energy that Beuys sought and saw in Pollock...”

The Sydney Morning Herald’s Art Critic, John McDonald, was equally effusive and commented in an article entitled “A Search for Art’s Human Side”.

“... These shapes look as if they’ve been plucked from one of the Tanguy’s amorphous landscapes...Mauriks’ Totem sculptures have a more monumental feel. It wouldn’t take much to visualise these pieces blown up to a grand scale and used to adorn parks and similar public places... “They are simple in style and respond well to the problem of how to create an abstract sculpture while still recognising a fundamentally human dimension...”

Then, in 1988, while completing an 18 foot bronze sculpture called “Bird Totem”, commissioned for the AMP Society in George Street, Sydney, Mauriks held a second exhibition at the Irving Sculpture Gallery.

Critical assessment was enthusiastic, with Elwyn Lynn concluding that,

“...He has emerged as a figure of real importance...”

Bronwyn Watson of the Sydney Morning Herald wrote of the same show,

“...Mauriks has carved 11 commanding sculptures...a room full of Mauriks’ sedate works made me feel I was lost in a forest of imposing religious shrines...”

Mauriks’ first one-man show in Melbourne took place at the William Mora Galleries in August 1989. At this show there were 12 totemic works, and a number of drawings.

Gary Catalano, the art critic for The Age wrote,

“...For all its physicality, Mauriks’ work is still one which gestures to truths that must be intuited or guessed at...”

Between 1989 and 1993, no one-man show was undertaken. During this time, Mauriks consolidated his position, reassessing the past decade’s work and clarifying his direction. He reaffirmed his commitment to the physicality of sculpture, emphasising his growing philosophical estrangement from installation art. He says,

“...the viability of sculpture can only be demonstrated by making it visible, putting it “out there” so to speak. No amount of discourse or theorising can take the place of the confrontation with the “real thing”...”

In 1993, he decided to curate a group exhibition called “Just Sculpture” at the Ballarat Fine Art Gallery. The catalogue to the show stated a critical re-evaluation of the recent developments of sculpture, suggesting that in the recent Australian Sculpture Triennial, with its focus on installation art, sculpture as a discipline had been poorly served. It emphasised that the main thrust of “Just Sculpture” was a demonstration of the “existence and viability of sculpture”, and the critical consensus was that they succeeded.

Represented in the show, along with Adrian Mauriks, were Jock Clutterbuck, Bruce Armstrong, Peter Blizzard, Augustine Dall’Ava, Elwyn Dennis, Peter Cole, Maurie Hughes, Richard Stringer, Guiseppe Romeo, Colin Suggett, Fiona Orr, Lorretta Quinn and Geoffrey Bartlett.

“The Age” critic, Christopher Heathcote observed,

“...the values “Just Sculpture” stands for are clearly worth conserving. The show deserves to travel, for it conclusively demonstrates that there is nothing at all “just” about serious sculpture”.

In February of 1994, Mauriks had an exhibition of recent works at the William Mora Galleries in Melbourne, including the gun blued steel “Opus” series. He saw the works in this show as bringing together the divergent interests and directions his work had taken over the last 20 years.

He wrote of it,

“...The work is not just about one thing. Being a continuous process, it is more like a series of discoveries and experiences made visible...”

“...it is a living process, one that I can perhaps equate with my view of the old Aboriginal culture, where identity and knowledge of place, as in landscape and their relationships to it, and each other, was governed by a totemic belief structure guaranteeing continuation and survival...”

The lyrical aspects of Mauriks’ current work are obvious, but to know the work only in those terms would be facile - this almost melodic quality is only the veneer of a profound conundrum that can best be illustrated by examining the processes by which the works came into existence.

The work begins with fragments - the shapes, and the general thrust of an idea, and once chosen, these shapes sort themselves out quite naturally. The quality of each decision is essentially spontaneous, but it is seen that the shapes, the fragments, create their own unity - that they gradually demand their own positions.

The discovery of quantum physics has meant a reassessment of reality, what we thought to be the basic building blocks of matter, appears as a complicated web of relations between the various parts of the whole. These relations always include the observer in an essential way. This means that the classical ideal of an objective description of nature is no longer valid.

Abstraction is a crucial feature of this knowledge. In order to compare and classify the immense variety of shapes, structures and phenomena around us, we cannot take all their features into account but have to select a few significant ones.

Because of the inter-relatedness of all things, everything has some function that relates to everything else.

A question can be asked at this point - is the apparent systematic nature of past events a quality of mind looking back, or has it always been an inherent dynamic of creation?

“...The moment I start editing what I am doing in the making of a work, I risk losing contact with the essence of what it is becoming. Conscious of this, I’ve made a deliberate effort not to allow my prejudices to enter into the initial process of the work...”

“...Both in my life, and in my work it’s essential for me to find ways past the internal dialogue, to quieten the mind, to tiptoe past the questioning...”

Every piece of work done, has its own history of sweat, its own requirement of uneventful, and uninspired tedium. But it’s in the sudden emptiness that appears at the peak of a threshold, that point where stamina and intellect are transcended, that all of those apparently fruitless hours of work unexpectedly synthesise.

“Sometimes, when I look back at something I’ve done, I can’t imagine how its come about - but at the same time, I realise it’s more complete, more whole than I could ever have planned it to be”.

Mauriks became aware, from a very early age, of the notion of what he calls “otherness” - the notion that all that is immediately perceived with our senses is not all there is to be known.

The instinctive sense that there is an embodiment of energy, that exists in the silence outside of our immediate perceptions, but that has an overt and profound influence on all things.

“...you only have to look at the Brancusi to know that it allows you access to a thinking process, or a feeling process, or a being process, that simply goes beyond what the object is...”

The notion of making art has to do with going outside of oneself, challenging the limits of self, and allowing this to be reflected in what occurs.

“..In the creation of a work of art, things must be allowed to occur, spontaneously, without the artist trying to take overt control...”

“It’s where the personality disappears, that great work appears. I find there is never a direct path to the realisation of my work - it’s more of a circular thing. You keep walking around it, spending the time, doing the moves, until the piece decides to reveal itself...”

“...My work is an attempt to visually manifest, with a degree of accuracy, a universe that exists as a discrete, weblike and interconnected structure. This allows us, as participants, conversely, to see separateness as an issue, and interconnectedness as an element of the metaphysical, with the realisation that ultimately, physical manipulation of space is on one level only adding to the webbing, and on another, less physical, but more psycho/spiritual

level, it is the opportunity to, within the existent structure, manifest consciousness that potentially changes and adds, in its own way, to the structure of the webbing and interconnectedness, experientially uplifting human consciousness...”

# The Second Landing, Dutch migrant artists in Australia

**Hendrik Kolenberg**, 1993.

*Extract from "The Second Landing - Dutch migrant artists in Australia", Exhibition held at the Access Gallery, National Gallery of Victoria, 12th November 1993 - 23rd January, 1994.*

Of the fifty or so artists invited to contribute to this exhibition, Richard Woldendorp (born in 1927), a photographer in Western Australia who arrived in 1951, Jan Riske (born in 1932), a painter in New South Wales, who arrived in 1952 and Adrian Mauriks (born in 1942), a sculptor in Victoria who arrived in 1957, are the best known.

Well known also are Petrus Spronk, Annemieke Mein and Rob Knottenbelt. Each one is a part of the wider context of contemporary Australian art, irrespective of national origin, and can also fairly represent the variety and quality of Dutch-born artists in Australia as shown in this exhibition.

Adrian Mauriks has been included in exhibitions of contemporary Australian sculpture since 1975. He trained in Melbourne at the Victorian College of the Arts and has taught sculpture since 1978. His

public sculpture commissions are understandably his best known. Totemic and monumental, these are also his most figuratively dramatic and arresting works.

Like Riske, Mauriks' sculpture is best understood as part of the development of western European art in the latter part of the twentieth century i.e. in sculpture, from Brancusi and Lipchitz to Caro.

Public sculpture is a highly visible part of major European cities, especially in Holland. Mauriks responds to the challenge of public spaces with the same confidence as his contemporaries there and in America.

# A search for art's human side

**John McDonald**, 1986.

Published in *The Sydney Morning Herald*, February 14, 1986.

Most sculpture has very distinct affinity with the human form. Even when a piece doesn't represent a figure, it is still meant to be examined by figures who relate to its scale and surface in any number of ways. Sculpture in the round confronts us with an alien presence; its disposition in the familiar gallery space counts for a great deal in how we read or experience a particular work.

At the Irving Sculpture Gallery, Dutch-born sculptor Adrian Mauriks has spent a long time arranging and rearranging his first Sydney show in search of the most sympathetic presentation.

The interest of Mauriks' sculpture falls into two distinct categories, which I'm tempted to call the metamorphic and the monumental. In the first case, with a piece called *Dreamer II* we are struck by the daring mixture of organic and constructivist forms and the suggestive nature of their interaction. Since the union is enacted on a long wooden table, one is reminded of the surrealists' favourite lines from

Lautreaumont: 'As beautiful as the chance encounter of an umbrella and a sewing machine on an operating table'.

There is also a surreal element in the smoothly carved wooden shapes which arch over the centre of the work like the goddess of Egyptian mythology whose body formed the arch of the sky. These shapes look like they've been plucked from one of Tanguy's amorphous landscapes and slotted into a machine-like framework which echoes the rectangular dimensions of the gallery.

Mauriks's Totem sculptures have a more monumental feel. It wouldn't take much to visualise these pieces blown up to a grand scale and used to adorn parks and similar public spaces. While there is presently much speculation about a sculpture park being part of the Darling Harbour Project, these Totems stake excellent claims for inclusion. They are simple in style, and respond well to the problem of how to create an abstract sculpture while still recognising a fundamentally human dimension. This is a popular formula for filling public spaces which often demand a universalised and democratic art.

The human side of these Totems acts like a negative key cut into the massive wooden blocks. Mauriks has chosen this oblique tactic to perhaps emphasise the spiritual aspects of the work over an all-too-solid material base. These pieces are very literally decentred since the middle has been cut from each work, coated in lead, painted with low-key coloured squares and relocated elsewhere in the gallery.

The cut-out shapes, outlined in bright red inside the solid wooden slabs, look much more alive and vibrant than the free-standing figures which appear as shrivelled as lead-jacketed mummies.

# Irving Sculpture Gallery, Catalogue

**Graeme Sturgeon**, 1986.

*The Sculpture of Adrian Mauriks.*

Adrian Mauriks is to sculpture what “muscular Christianity” is to religion; by which I mean that his is a no-nonsense approach which rides across sophistry, fashion, and over-refinement in search of what he sees as essential, sculptural essence. Like our “muscular Christian”, Mauriks is quietly confident in his approach and seems to suffer from no doubts as to the validity of the path he is following, or the worth of what he is doing.

In neither case is existential doubt part of the equation.

The marked physicality in Mauriks’ approach to sculpture is evident in his use of welded steel, his major medium. In his hand this difficult material is treated with such apparent ease and technical freedom, that it indicates a sculptor that is not only in complete control of his medium but able to extend its range to new ends.

Since completing post-graduate studies at the Victoria College of the Arts, Mauriks has established a reputation for his large scale works in steel. To date these sculptures have been seen only in solo shows, and in large group shows; neither of which situation has unfortunately, allowed him to be seen at full-stretch.

Even so, if we examine his past output it is clear that in Mauriks we have a sculptor capable of dealing with the problems of large scale sculpture conceived specifically for the open air display. He is a public sculptor by nature, (certainly he is no intimist agonizing about subtle shifts in relationship, or delicate nuances of color), and lacks only the patron, and the opportunity, to set him off creating imposing and, possibly, even great, monumental sculpture.

Over almost a decade Mauriks has produced sculpture which might best be described as narrative tableaux; one-act plays in welded steel, replete with symbolic and ritualistic overtones. While his sculpture is appreciated by his peers, it is also accessible to a much wider, non-specialist public; which reinforces my contention that his work is ideally suited for sitting in some public space which allows it to be seen by everyone.

Sculpture is of course an intellectual, and physical exercise. The sculptor’s concept, no matter how original, has no existence as sculpture until realized in some concrete form, and sculpture without intellectual backbone is unlikely to amount to much. In the production of his sculpture Mauriks moves on two levels, attempting on occasion to give physical form to purely intellectual concepts, and discovering that there is no sculptural form in which an idea can be appropriately clothed. While his approach challenges the creative capacity of the sculptor and offers the possibility of great achievement it also contains the possibility of aesthetic chaos, and it must be admitted,

not all of Mauriks' work has proved equally successful in sculptural terms.

In the new work, exhibited here for the first time, Maurik has moved his work in what at first sight looks like a new direction - new medium, surface polychromed rather than allover black varnished steel, simple unitary forms, each consciously emulating the human figure - but the change in direction is more apparent than real, relying as it does on the same combination of intellect and intuition as the earlier work.

The main thrust of the work comes about, almost without me, during the formation of ideas, certainly, I am unable to say what comes next, or how it will look. But once something concrete happens, an idea is formed or takes shape, or the process of germination has reached a point where images and objects become recognizable, I begin to apply a pragmatic decision making process to possible descriptions, in ways that satisfy my need to make visible this still vague idea, by using my past experiences to eliminate the unnecessary, direct my attention only at the central issue.

The symbolic, anthropomorphic strain in Mauriks' work is again evident in the work included in the present exhibition. Although less overt than previously, Mauriks' clearly conceives these columnar objects as figures.

Mostly carved or cut from wood, they are more than like singular forms, sentinels, signposts, primal idols, some male, some female, figurative in a way, solidified presences contained within the material, positive - negative, Yin and Yang, all of these words describe a little of what my intent might be.

Like many artists, Mauriks' creative response is stimulated, not so much by natural forms as it is by other art, and by ideas.

Conceptually his work seems to fall somewhere between the anthropomorphism of Henry Moore and the neo-tribalism of those artists who looked to the ritualistic overtones in the Italian movement, arte povera. In this sense his work is part of the continuing European tradition of sculpture.

The work is not just about one thing, being a continuous process, it is more like a series of discoveries and experiences made visible, like signposts along the way, to indicate where you are, and where you have been.

You travel a road unknown to most, certainly unknown, in part, to yourself, and discover things along the way.

Sculptures, like orchestral conductors, mature slowly, (but go on working for a long time), and, given that Mauriks' post-art school career has lasted for less than a decade, we may yet expect great changes and an increasing profundity of content as he matures, as man and sculptor.

# About the Artist

Undergraduate and post graduate studies between 1972 and 1978 at the Victorian College of The Arts, Melbourne, Victoria, majoring in Fine Art.

1985 artist in residence at Wagga Wagga RMIHE University NSW, for 6 months.

Occupied the guest studio at Stichting Kunst and Complex, Rotterdam, The Netherlands for 5 months in 1997.

Individual exhibitions include shows at: Irving Sculpture Gallery, Sydney, William Mora Galleries, Melbourne, Andres Gallery, Singapore, Australian Art Resources, Melbourne, Icon Museum of Art at Deakin University, Melbourne.

Participated in many group exhibitions, such as: *McClelland Sculpture Survey and Award*, 2003 and 2010, *The Deakin University Contemporary Small Sculpture Award*, 2009 and 2010, Lorne Sculpture Exhibition, 2007, *Helen Lempriere National Sculpture Award*, Werribee Park 2006, *Contempora 2*, Docklands Festival of Sculpture, New Quay, Melbourne 2005, *Shanghai Art Fair*, Shanghai,

China 2004, *Oblique Shadows*, Sculpture Square, Singapore 2002, *Volume and Form*, Singapore 1999, *Australian Art Fair*, Melbourne 1996, *The Second Landing*, National Gallery of Victoria 1993.

The work is represented in public and private collections including: *Fire Within Two*, 2011, commissioned by Hobsons Bay City Council as part of the *Images Of The West Public Art Program* - Laverton Gateway, Laverton, *Construct 5*, 2008, Chadstone Shopping Centre Collection, Melbourne, *Source*, 2005, commissioned by the City of Darebin for Bundoora Park, Bundoora, *Compilation*, 2003, collection of Deakin University, Burwood Campus, Burwood, *Silence*, 2001, commissioned by MAB Corporation for Docklands New Quay Precinct, Melbourne, *Bird Totem*, 1988, commissioned by the AMP Society for the World Trade Centre and National Bank Building Plaza, corner George Street and Jamieson Street, Sydney, *Garden of Eden*, 1998, private collection, *Opus 15*, 1995, commissioned by the City of Yarra for the corner of Punt Road and Bridge Road, Richmond, *Opus 10*, 1994, commissioned by the Commonwealth Bank for the World Trade Centre, Sydney, *The Oldest Man*, 1991, collection of The University of Wollongong, Wollongong, Art Bank, Victoria Collage of the Arts collection, Singapore Art Museum National Heritage Board collection, Latrobe Valley Arts Centre collection.

Selected reference to the work can be found in: *500+ Art n Public*, 2012, published by Braun Publishing AG, Stuttgart, Germany, *Australian Art Review*, May edition 2011, *Helen Lempriere National Sculpture Award*, catalogue 2006, *The McLelland Gallery Survey and Award*, catalogue, 2003 and 2010, *Sydney's Sculpture, Art In Our Environment*, by Ann Lumley 1990, *The Second Landing*, catalogue published by the Erasmus Foundation for The Netherlands - Australian Cultural Society Inc., *World Expo '88*, collection publication, Brisbane Australia, *Who's Who of Australian Visual Artists*, 2nd Edition, Reed Reference in association with the National

Association for the Visual Arts, Port Melbourne, 1995, *Australian Sculptors*, by Ken Scarlett 1992, *Australian Sculpture Now*, catalogue for the *Second Australian Sculpture Triennial*, National Gallery of Victoria by Graeme Sturgeon, *Australian Artists*, by Max Germaine 1985, *Arts National*, volume 26, No 2, 1983, *Sculpture at Expo*, 1988, by Stephen Rainbird, *Crafts Arts International*, issue 13, September/November 1988.

Exhibition write ups in most Australian daily newspapers as well as Singapore and Shanghai, including many art magazine publications by imminent art critics such as Elwyn Lynn, John McDonald, Gary Catalano, Bronwyn Watson, Christopher Heathcote, Ashley Crawford and Ken Scarlett, and more recently in The Age, Arts pages by Liza Power.

# End

Events inform content. Content by implication, constructs. Art evaluates “being there”, linking events at the edge to living the silence of our personal space. Some constructs are strange and unfamiliar.



# About the Authors

## **Graeme Sturgeon**

Graeme Sturgeon has been involved in the field of Australian art for more than thirty years, as a teacher, as exhibitions officer at the National Gallery of Victoria, as art critic and lecturer. He has written extensively on Australian art, particularly sculpture, and his book *The Development of Australian Sculpture, 1788-1975* is the definitive work in this area. Since 1980 he has been director of the Commonwealth governments' Artbank.

## **Hendrik Kolenberg**

Senior Curator of Australian Prints, Drawings and Watercolours at the Art Gallery of New South Wales. Dutch-born, he has remained seriously interested in the land of his birth, its art and literature since arriving in Australia in 1952.

## **John McDonald**

John McDonald was born in Cessnock, NSW, in 1961, and studied at Sydney University. For over twenty years he has been one of Australia's best-known art critics, writing a weekly column for the Sydney Morning Herald, and contributing to local and international publications. As Head of Australian Art at the National Gallery of Australia in 2000, John was curator of the exhibition, *Federation: Australian Art & Society 1901-2001*, which toured the country for eighteen months. He has written numerous catalogue essays, and monographs on artists such as David Strachan, Ari Purhonen and Jeffrey Smart. He has also written on films, travel and even cricket. As a lecturer, John has appeared at colleges and public forums throughout Australia, and has taught Art History and Theory at the National Art School, Sydney.

## **Ken Scarlett OAM**

Kenneth William Scarlett OAM (born 1927) is an Australian writer specialising in Australian sculpture. His 1980 publication *Australian Sculptors* (1980) was the first to present a complete survey of sculpture in Australia. Subsequent publications include *Sculpture in Public Gardens* (1983), *Limited Recall: A Fictional Autobiography* (2005), *Elgee Park: Sculpture in the Landscape* (2010) and monographs on the sculptors John Davis (1989) and Andrew Rogers (2010). He is a contributing editor to *Sculpture* (magazine) USA, and his articles appear regularly in art journals in Australia and overseas.

For many years he lectured in sculpture at tertiary institutions before becoming the director of Gryphon Gallery in Melbourne. More recently he has not only curated a number of exhibitions of sculpture in major galleries, including McClelland Gallery and Sculpture Park and Heide

Museum of Modern Art, but also unorthodox venues such as hospitals, shopping complexes, parks and gardens. The Sculpture Walk in Melbourne's Royal Botanic Gardens (1996), was a major exhibition.

He is regularly invited to lecture on various aspects of Australian sculpture, which he has done at the National Gallery of Victoria, the Art Gallery of New South Wales and Sotheby's and Christie's auction houses. In 1996 he was awarded the Medal of the Order of Australia for services to sculpture.

### **Marie Geissler**

Marie Geissler is director of Geissler Communications. Her expertise includes corporate, community, government, media and crisis communications, the development of sponsorship programs, exhibitions and the writing of media releases, speeches, articles, marketing materials and books.

In a professional career spanning more than 20 years she has worked extensively with major organisations in the public and private sector, writing general news and feature stories for newspapers and magazines in Australia including:

The Australian, The Australian Financial Review, The Sydney Morning Herald, The Bulletin, Business Review Weekly, Australian Business, Corporate Office and Interior Design, The Hamiltonian, Australian Japan Business News, Indesign, LM Magazine, The Qantas Club, Australian Way and The Antique Collector. She has been contributing editor of Design World, Design Inc, Australian Collectors Quarterly, Craft Arts International, Artfile, Ita Magazine, and Tomorrow's World: an Australian Initiative (leading innovative technology in Australia). Her articles have been published in educational texts for tertiary students.

Through her long association and involvement with the art world and Craft Arts International, Marie offers an art consultancy service to organizations, government and business.

### **π.ο.**

Born 1951 Katerini, Greece. Arrived in Australia 1954 and got sent to Bonegilla migrant reception camp near Albury-Wodonga. Has performed at most venues in and around the South Eastern portion of Australia; Festivals, Prisons, Universities, Schools, Building Sites, Offices, Factories, Trams, Trains and Buses. Represented Australia at the International Poetry Festival in Medellin, Columbia, 1997, the Weltklang Festival in Berlin, 2003, Bangkok, 2004+2005, and toured the USA in 1985. Was Poet in Residence at University of Wollongong in 2004. π.ο. is currently editor of the magazine *Unusual Work*.

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# Further Information

Cover: Fire Within, maquette, 2010 (detail)

Artist's Statement: Silence, working drawing

Sculpture: Lovers, 2003 (detail)

Essays & Write-ups: Chaos and Order, maquette, 2010 (detail)

End: Strange Fruit, 2010 (detail)

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