

DEAKIN UNIVERSITY MELBOURNE BURWOOD CAMPUS SCULPTURE WALK

FEATURED WORKS

Text prepared by Ken Scarlett OAM

1 GEOFFREY BARLETT
Born Melbourne 1952.
Lives and works in Melbourne.

In 1990, Geoffrey Bartlett visited a friend's farm at Moyston where he was profoundly impressed by the age-old River Red Gums. A week later, a truck-load of massive trunks and gnarled branches was delivered; they sat in his studio for four years before he could resolve how to use them.

Silver Cloud (1995) was the second in a series of monumental sculptures that Bartlett produced in which the River Red Gum was the starting point for some radical assemblages of quite disparate materials, such as galvanized steel, stainless steel, copper and bronze. *Silver Cloud* is a very successful, yet completely unlikely combination of an extremely heavy log of wood and three floating forms all balanced on two very small points – almost as though airborne. Characteristically, Bartlett has surprised us yet again with his highly original sculptural solution.

2 JOHN KELLY
Born London, 1965.
Arrived Australia 1965,
departed 1996.
Lives and works in Ireland.

During World War II, the painter William Dobell was reputed to have made several papier-mâché cows which were distributed across an airfield to confuse Japanese bomber pilots. Kelly made numerous paintings and several sculptures using a stylized version of these cows, the most famous being the *Cow Up a Tree* (1999), which was originally exhibited on the Champs-Élysées in Paris, and can now be seen at Melbourne's Docklands.

After receiving a small grant from the Australia Council, Kelly was obliged to use their logo, which consisted of a kangaroo and the sun, but he became involved in a dispute with this funding body. Obeying the letter of the law, but expressing his

irritation, he made a series of sculptures using the emblems but holding them up to laughter and ridicule. In his so-called *Maquette For Public Monument* (2003), the silhouette of the kangaroo stands on its head.

3 BRUCE ARMSTRONG
Born Melbourne 1957.
Lives and works in Melbourne.

Massive Red Gum figures and imaginative creatures are typical of Bruce Armstrong's output. Some are mildly friendly, such as the two beasts that once reclined at the entrance to the National Gallery of Victoria, others are as ferocious as medieval dragons or as mysterious as a crocodile-headed Egyptian god. His human figures are equally massive, sometimes maternal, other times diabolically demonic.

In Greek mythology the lotus-eaters were a race of people living on an island near North Africa where the lotus fruits and flowers, the primary food of the island, were supposedly narcotic, causing the people to fall asleep. Armstrong's *Lotus Eater* (1993) is introspective and withdrawn from the world, physically very powerful, yet restrained within the huge block of Red Gum. The apparent simplicity of Armstrong's style of sculpture frequently hides a range of myths, ideas and emotions.

4 BRIGIT HELLER
Born Switzerland, 1964.
Arrived New Zealand 1997
and Australia 1998.
Lives and works in Lancefield.

For a sculptor who is greatly influenced by her environment, coming from Switzerland, green and closely cultivated, to the sparsely populated open spaces of Australia must have been a visual shock for Brigit Heller. As she has said: 'In many ways I have reinvented myself by moving to Australia,' yet she has also brought memories of the past with her. Her maternal grandfather was a basket weaver, a traditional technique which Heller has adapted to a range of materials found in the new environment.

It is revealing that Heller has chosen to live in a country area where she can scour the land for natural materials such as willow branches or coils of rusted wire in order to construct organic forms such as *Poles Apart* (2003). A quick glance reveals that these commanding works are built of

steel pipes and coiled wire, but they read as exotic plants that have unexpectedly grown from the lawn; they suggest that nature can still survive in an architectural setting.

5 PETER D COLE
Born Gawler, South Australia, 1947.
Lives and works in Kyneton,
Victoria.

Whereas landscape has been a reoccurring subject for Australian painters, this has not been the case with Australian sculptors. Peter D Cole is the exception: the landscape of his early childhood at Gawler and the dry, sparsely treed land near Kyneton have provided him with his subject matter.

He has evolved a personal visual language whereby a series of symbols represent the sun and the moon, the rocks on the earth, the stars in the sky, the linear pattern of a tree or the vast dome of the sky. And like a child with colourful building blocks, he has proceeded to assemble his sculptures in space or to arrange the symbols on paper as pastel drawings.

In *Landscape Figure* (2001), the links to the landscape have become minimal and the emphasis has been given to simple sculptural elements, enlivened by a bold use of colour.

6 ADRIAN MAURIKS
Born Hertogenbosch, Holland,
1942. Arrived Australia 1957.
Lives and works in Gippsland.

After a period constructing sculptures from welded steel, Adrian Mauriks settled on the process of establishing the basic forms in polystyrene, which he then covered with several layers of fiberglass impregnated with epoxy resin. His installations, painted a glistening white, have become well-known features at Docklands and on the highway to Geelong.

Compilation (2003) is exactly what the title suggests, a gathering of several disparate forms into one unified assemblage based on motifs that the artist had previously used. The 'doorway' is easily identified, the tall structures resemble plant growth, while the curvilinear form suggests a reclining figure. The sculptor invites the spectator to enter a pristine garden of mysterious delights, to exit this frenetic world and to relax in quiet contemplation.

7 INGE KING
Born Berlin 1915*
Arrived Australia 1951.
Lives in Melbourne.

Originally apprenticed to a woodcarver in Berlin, Inge King attended the Berlin Academy of Fine Arts before moving to London, where she became a student at the Royal Academy. Later she enrolled at the Glasgow School of Art and was awarded both a Diploma and Post Diploma in 1943.

Except for a small number of figurative works produced early in her career, King has been known for most of her life as an abstract sculptor. Nevertheless, a significant change can be noted in 1989-90 when she produced *Joie De Vivre*, a series of dancing figures for the foyer of ICI House, Melbourne. Subsequently there was a flow of works based on the human figure – including a series of angels, *Kneeling Angel*, 1993, *Running Angels*, 1994 and *Guardian Angel*, 1995.

The work at Deakin was fabricated by J. K. Fasham, using large plates of steel, painted black, with the addition of a stylized wing in rich red. Undoubtedly, it is an angel of the twentieth century.

*1918 has frequently been given as the date of Inge King's birth, but the artist has of recent times stated that 1915 is correct.

8 ANTHONY PRYOR
Born Melbourne, 1951.
Died Melbourne, 1991.

A trip to Japan early in his career had a profound influence on Anthony Pryor's aesthetic development. Works constructed in wood were immaculately crafted, not only exhibiting a Japanese sensibility to natural materials, but also often displaying particular means of assembling and joining. As well, he evolved a series of symbols: a cube representing the individual, the zig zag symbolizing human energy and a series of unfolding, repetitious forms that signify movement.

Marathon Man (1990), assembled from several cast and fabricated sections, reads as a running figure despite the three legs which became a feature of the sculptor's work. In very large-scale public commissions such as *The Legend* (1991) outside the Melbourne Cricket Ground, the three-legged structure is necessary in order to stabilize the sculpture, which

towers 15 metres above the pavement. Deakin's *Marathon Man*, however, is human in scale and appears to stride vigorously forward, as though joining the passing pedestrians.

9 AUGUSTINE DALL'AVA
Born Grenoble, France, 1950.
Arrived Australia 1955.
Lives and works in Melbourne.

Augustine Dall'Avà has carried out a number of public commissions though the majority of his works are on a smaller scale, suitable for indoor locations. Always meticulously crafted, and frequently defying gravity, his works can be easily identified by the adventurous assemblage of brightly painted forms in wood, metal and stone.

Distilled Knowledge (2000) was a commission for Deakin University, and Dall'Avà thought symbolic content seemed appropriate. Consequently the tall, upward pointing conical structure was designed to represent evaporation, the hemi-sphere a formalized cloud and the zig-zag forms at the top to represent falling rain. The granite basin acts as a receptacle for gathering distilled water – symbolizing the distillation of knowledge within the University. Yet even disregarding the symbolism, the sculpture works convincingly when viewed in purely abstract terms.

10 KONSTANTIN DIMOPOULOS
Born Port Said, Egypt, 1954.
Arrived Australia 2003.
Lives and works in Melbourne.

Konstantin Dimopoulos was first noted in Australia for his highly distinctive installations of masses of flexible shafts of carbon fiber, usually in a single strong colour, such as his favorite orange-red. The sculpture *Red Centre* (2006), a clutch of rods flexing in the wind, installed on Federation Square, Melbourne is a well-known example.

Since 2005 he has also carried out a number of ephemeral installations in which he has painted the trunks and branches of groves of trees a bright ultramarine blue, his aim being to draw attention to global deforestation.

Dimopoulos has created sculptures and installations for public and private collections in Australia, New Zealand, England, the United States, Canada and the United Arab Emirates.

11 DEAN BOWEN
Born Maryborough, Victoria, 1957.
Lives and works in Melbourne.

Dean Bowen has had numerous solo exhibitions and participated in many group shows throughout Australia as well as in Paris, London, Geneva, Tokyo, Osaka and Kyoto.

Bowen looks at the world with the eyes of a child, delighting in birds and bees, cats and dogs and the animals of the bush. His world is populated with friendly farmers and ladies holding bunches of flowers despite being threatened by encroaching suburbia and choking traffic.

Whimsically, due to the similarity between the spiky appearance of the Echinidna and the artist's hair-style, this creature has appeared frequently in both prints and sculpture by Dean Bowen.

12 MAX LYLE
Born Melbourne, 1935.
Lives and works in Adelaide.

Fountain (1967) is a most unusual combination of two opposing structures which sweep upwards and then descend dramatically downwards. Originally, it was designed to spurt water from a row of projecting conical forms with the water splashing against sheets of glass before dispersing amongst the bed of river stones.

Max Lyle remembers that it was Bill Splatt, a member of staff at Toorak Teachers College, who organized the commissioning of *Fountain*, but remarkably, it was the Student Union which provided the funding.

The work was transferred from the old Toorak Campus in Malvern to Deakin University's Burwood campus, but as this happened at a time of drought and acute water shortage, the work was not re-established as a fountain.

Fortunately, even without the play of water, the work can read as an original, unexpected relationship of two striking forms rearing up like exotic plants from an arid landscape of rocks.

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DEAKIN UNIVERSITY MELBOURNE BURWOOD CAMPUS SCULPTURE WALK



1
SILVER CLOUD, 1995
River Red Gum and galvanized steel
Purchase, 1998

GEOFFREY BARLETT

Diploma of Fine Art (Sculpture), RMIT, 1973; Post Graduate Diploma, Fine Art (Sculpture), RMIT, 1976; Master of Fine Arts (Hons), Columbia University, New York, 1985.



2
MAQUETTE FOR PUBLIC MONUMENT, 2003
Corten steel
Donated through the Australian Government's Cultural Gifts Program by Robert McDonald, 2013

JOHN KELLY

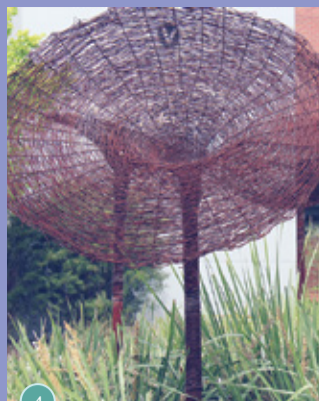
BA (Visual Arts Painting) RMIT, 1985; Master of Arts, RMIT, 1995.



3
LOTUS EATER, 1993
Red Gum
Purchase, 1998

BRUCE ARMSTRONG

BA Sculpture, 1980, RMIT and Graduate Diploma in Sculpture, RMIT, 1981.



4
POLES APART, 2003
Steel pipes and steel wire, six units.
Purchase, 2004

BRIGIT HELLER

Certificate of Art and Design, Auckland Institute of Technology, 1997 Bachelor of Fine Arts at VCA 1999, Master of Visual Arts, Monash University, ongoing.



5
LANDSCAPE FIGURE, 2001
Painted welded steel,
Purchase, 2008

PETER D. COLE

Diploma of Fine Art, Sculpture, South Australian School of Art, 1968.



6
COMPILATION, 2003
Steel, fibreglass and epoxy resin, painted white.
Purchase, 2007

ADRIAN MAURIKS

Diploma of Sculpture, 1975, VCA, Post Graduate Diploma in Fine Art, 1977, VCA.



12
FOUNTAIN, 1967
Copper, glass, aluminium
set in an area of water-washed river stones,
Purchase, 1986

MAX LYLE

Diploma of Art (Sculpture), RMIT, 1958.



11
ECHIDNA, 2013
Bronze
Purchase, 2014

DEAN BOWEN

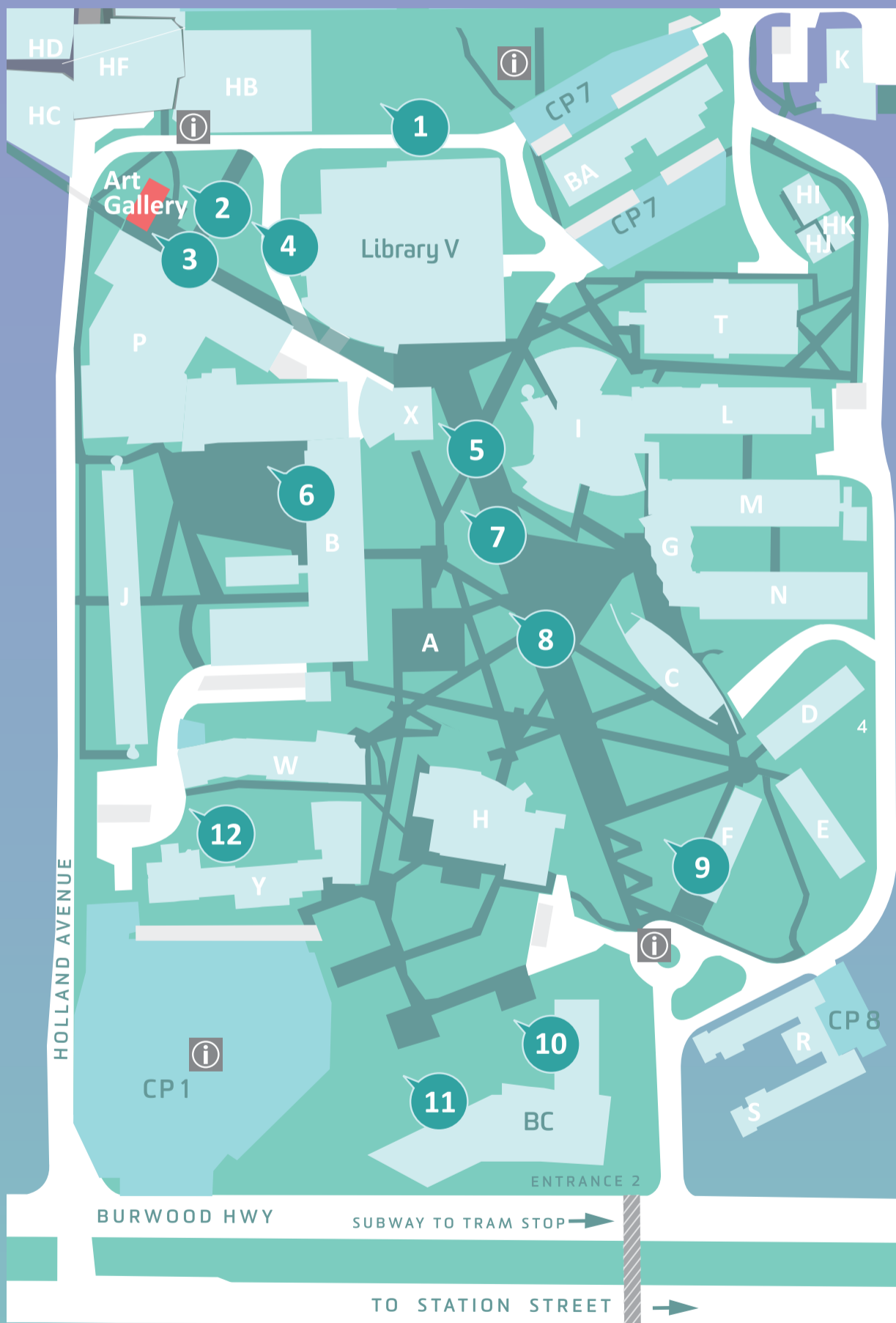
Diploma of Fine Art, RMIT, 1976; Master of Arts (printmaking) Monash University, 1993; Ph.D (Printmaking), Monash University, 1999.



10
RED FIELD, 2014
High performance composites, paint, concrete and steel,
Purchase, 2014

KONSTANTIN DIMOPOULOS

BA Sociology, Victoria University New Zealand, 1974; Chelsea School of Art, London, 1980's



7
GUARDIAN ANGEL, 1995
Polychrome welded steel
Purchase, 1997

INGE KING

Diploma of Fine Art (Sculpture), RMIT, 1973; Post Graduate Diploma, Fine Art (Sculpture), RMIT, 1976; Master of Fine Arts (Hons), Columbia University, New York, 1985, Doctorate in Literature, Deakin University, 1990.



8
MARATHON MAN, 1990
Bronze
Purchase, 1998

ANTHONY PRYOR

Diploma of Fine Art (Sculpture), RMIT, 1973; Fellowship in Fine Art, Sculpture, RMIT, 1974. Master of Fine Arts (Hons), Columbia University, New York, 1985.



9
DISTILLED KNOWLEDGE, 2000
Painted steel and granite
Purchase, 2001

AUGUSTINE DALL'AVA

Diploma of Fine Art, RMIT, 1973, Master of Fine Arts, Monash University, 1994.

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Welcome to the Sculpture Walk. The numbers are for you to identify the sculptures; you don't have to follow the walk sequentially, just jump in at any point!

The sculptures form a part of Deakin University's Art Collection. Be sure to stop at the Art Gallery to see more of the Collection or our latest exhibition.

For more information see our website: deakin.edu.au/artcollection