

ART FOR ART'S SPACE

THE SCULPTURE WALKWAY
DEAKIN UNIVERSITY'S
MELBOURNE CAMPUS AT BURWOOD



'THESE STRIKING SCULPTURES ENHANCE THE SPIRIT AND AESTHETIC QUALITIES OF THE ENVIRONMENT IN WHICH THEY HAVE BEEN STRATEGICALLY PLACED TO BE VISIBLE FROM MANY VIEWPOINTS'

The Deakin University Art Collection comprises 1,200 important and diverse artworks, many of which are circulated and displayed on the University's five campuses throughout Victoria. This structured and well balanced collection represents works of art of excellence and significance by principally Australian contemporary artists, in a wide range of mediums.

The Collection represents a wide range of artists' disciplines, and whilst each of the categories are regularly supplemented with new acquisitions, at times one area becomes the focus of the Museum of Art's acquisition program which is developed according to the following objectives:

- To acquire excellent and significant works of art by predominantly Australian artists with an emphasis on contemporary art

- To develop a progressive and prestigious art collection demonstrating the University's commitment to the enjoyment, study, patronage and advancement of the visual arts in Australia

- To provide a dynamic visual focus for the University and to foster a general awareness of the visual arts.

It is a period of rapid growth and development for the University, particularly on its Melbourne Campus situated in Burwood.

With these innovative building projects underway, the Museum of Art has contributed to the developing landscape of the University by carefully selecting and commissioning works that complement existing and transitional structures in open and defined spaces.

Previously acquired works by the established Australian sculptors Inge King, Anthony Pryor, Geoffrey Bartlett and Augustine Dall' Ava combine with recent installations of newly acquired work by significant and emerging artists including Akiyo Makigawa, Simon Nelson, Adrian Maurika, Lisa Roet and Brigit Haller.

Collectively these striking sculptures enhance the spirit and aesthetic qualities of the environment in which they have been strategically placed to be visible from many viewpoints, providing engaging accessibility and visual stimulation.

The sculptures form a cultural interface between the public and the University, and have generated great interest from students, staff, visitors and artists who are fascinated and encouraged by this ongoing project.

Please enjoy this self guided tour brochure by following the suggested walk on the campus map.

For further information on the University Art Collection visit our website www.deakin.edu.au/artmuseum or telephone 03 9244 5344.

CAROLINE FIELD
MANAGER, MUSEUM OF ART
DEAKIN UNIVERSITY

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Edition: 3000



5. CLEMENT MEADMORE
Australia b. 1929 USA d. 2005
Ranchock 1995

bronze
22 x 28 x 26 cm
2002-16

Deakin University Art Collection
Location: Library Foyer
Photograph: Simon Peter Fox



12. RON ROBERTSON-SWANN

Australia b. 1941
*Lyng in the Landscape,
feeling the pull of the earth* 1988
steel and metallic paint

24.7 x 126.7 x 60cm
2005-14

Deakin University Art Collection
Location: Bridge Node, adjacent to
Gardiner's Creek, Level 2
Photograph: Simon Peter Fox

11. SIMEON NELSON

United Kingdom b. 1964
Australia art. 1967
Untitled 1992

Cover: Detail from *Barogorab #7*
perspex, aluminium, plywood
400 x 250 cm
2005-10

Deakin University Art Collection
Location: Building HD,
Food Court, Level 1

10. SEBASTIAN DI MAURO Australia b. 1955

Di Mauro's choice of images and text and his play with scale brings to this work an air of the surreal. Like a thought, it hangs in mid-air, inviting the viewer to consider its possibilities, make new connections and step beyond the boundaries of their known world.

Past the Boundary Waters 2003 (detail)

powder coated aluminium

Canoe: 63 x 480 x 0.5 cm

Jug: 300 x 250 x 0.5 cm

Circle: 240 (diameter) x 0.5 cm

Text: 63 x 900 x 0.5 cm (4 elements)

On loan to Deakin University

Location, Walkway between ICON Museum

of Art and Building P, eastern and

Photograph: Victor Gliss



ARTISTS' INFORMATION

1. AUGUSTINE DALL'AVA

Surrealist play with incongruent materials and assemblage is consistent in Dall'AVA's work. In some cases, works are created as much by the unfolding of the artistic process as by design, while his larger, totemic works suggest a monumental symbolism. Dall'AVA is widely represented in major collections throughout Australia.

2. ANTHONY PRYOR

Pryor made his sculptural debut exhibiting with contemporaries Augustine Dall'AVA and Geoffrey Bartlett in the late 1970s. Later in his career, Pryor's dynamic tripod forms became an identifiable characteristic of his work. He is perhaps best known for his lively work *The Legend*, which stands at the entry to the Melbourne Cricket Ground, encapsulating the energy and poise of his style.

3. GEOFFREY BARTLETT

Fusions of natural and man-made materials mirror the representation of organic forms and pseudo-machines within Bartlett's sculptural works, which are well represented in Australian public and corporate collections. In 1982 he was recipient of the Ian Potter Foundation Sculpture Award, and was commissioned for The World Expo Collection in 1992. In 1996 he collaborated with Bruce Armstrong on *Constellation*, a major commission for the City of Melbourne's Yarra River Turning Basin.

4. INGE KING

A committed art educator, Inge King was made a Member of the Order of Australia in 1984 for her services to the arts and in 1999 received an Honorary Doctorate of Letters from Deakin University with which she has had a long association. Her sculptures are largely concerned with formal qualities of geometry, harmony and balance, with fabricated metal being her material of choice since the 1950s.

5. CLEMENT MEADMORE

Melbourne-born Clement Meadmore graduated in aeronautical engineering before turning his hand to furniture design, then ultimately a career in sculpture, which flourished when he moved to New York in 1963. Meadmore is internationally renowned for his large-scale, robust works that push sculptural materials to their limits. The artist often produces small-scale works such as *Ranchek* to experiment with ideas for larger projects that demand engineering precision. Sinuous lines and a subtle rhythm of curves create a harmonious form that evolves with every new viewing angle.

6. JON TARRY

Living in Western Australia, Jon Tarry draws inspiration for his work from the vastness of the Australian landscape and its history of human occupation. His sculptural works pull notions of culture, space and time into focus. Tarry has exhibited widely in Australia and overseas and in 1991 was appointed Lecturer in Fine Arts & Architecture at the University of Western Australia.

7. BRIGIT HELLER

Winner of the Popular Choice Award in the 2001 Helen Lompiere National Sculpture Award, and the National Gallery of Victoria Trustees Award in 1998, Brigit Heller's whimsical and engaging works have wide appeal. Inspired by her environment, Heller subverts traditional uses of materials and processes, bringing unexpected ideas and forms harmoniously together within the landscape.

8. JON TARRY

See work number 6.

9. BRUCE ARMSTRONG

Massive blocks of red gum transformed into gentle giants and watchful sentinels are the mainstay of Armstrong's sculptural works. A 2001 commission for Melbourne's Docklands precinct saw Armstrong create a giant jarrah wedge-tailed eagle, the creation figure for Melbourne's indigenous inhabitants, the Wurandieri people. A long-serving lecturer at the Victorian College of the Arts (1983-97), his work is widely represented in private and public collections throughout Australia.

10. SEBASTIAN DI MAURO

Frequently appearing in solo and group exhibitions, Di Mauro was a finalist in the McClelland Survey and Award and the Helen Lompiere National Sculpture Award in 2003. Combining an ironic Australian attitude with a desire to challenge the traditional modes of sculpture, Di Mauro succeeds in transforming the ordinary and everyday into something quite unique.

11. SIMEON NELSON

Working in a variety of sculptural disciplines and media, Nelson's work has long been characterised by an interest in the structures, patterns, networks and systems found in the natural and built environments we occupy. In 1997, he was the Australian representative at the Fourth Triennale in India and was a finalist in the 2003 National Sculpture Prize. Nelson now lives and works in London.

12. RON ROBERTSON-SWANN

Robertson-Swann's early experience as British sculptor Henry Moore's assistant

is evident in his primary use of metal and exploration of the weight and form of the human body. He was a founding member of the Visual Arts Board of the Australia Council in 1973, and in 2002 was awarded an Order of Australia Medal for services to sculpture as an artist, mentor, and advocate.

As in music, where the moments between notes are as essential to the composition as the notes themselves, Robertson-Swann's sculptures rely on the spaces between forms to express a visual rhythm. *Lying in the Landscape*, *Feeling the Pull of the Earth* presents a body in abstract, where components combine in a lyrical expression of the human form in space.

13. AKIO MAKIGAWA

Makigawa's sensitive use of materials explores universal human capacities for imagination and spirituality. He is well known for his work *Time and Tide* (1994) on Swanson Walk, at the Melbourne Town Hall Plaza. Makigawa was awarded with an Honorary Doctorate of Arts by the Royal Melbourne Institute of Technology University in 1999 and his works are held in many Australian collections.

14. ANNA EGGERT

Eggert came to prominence when named a finalist in the 2003 National Sculpture Prize. She was also selected for exhibition in Sculptures by the Sea in Sydney, 2002 and the Wynne Prize, Art Gallery of New South Wales in 2001. Discarded garments formed from steel and lead are the main focus of her practice.

15. LISA ROET

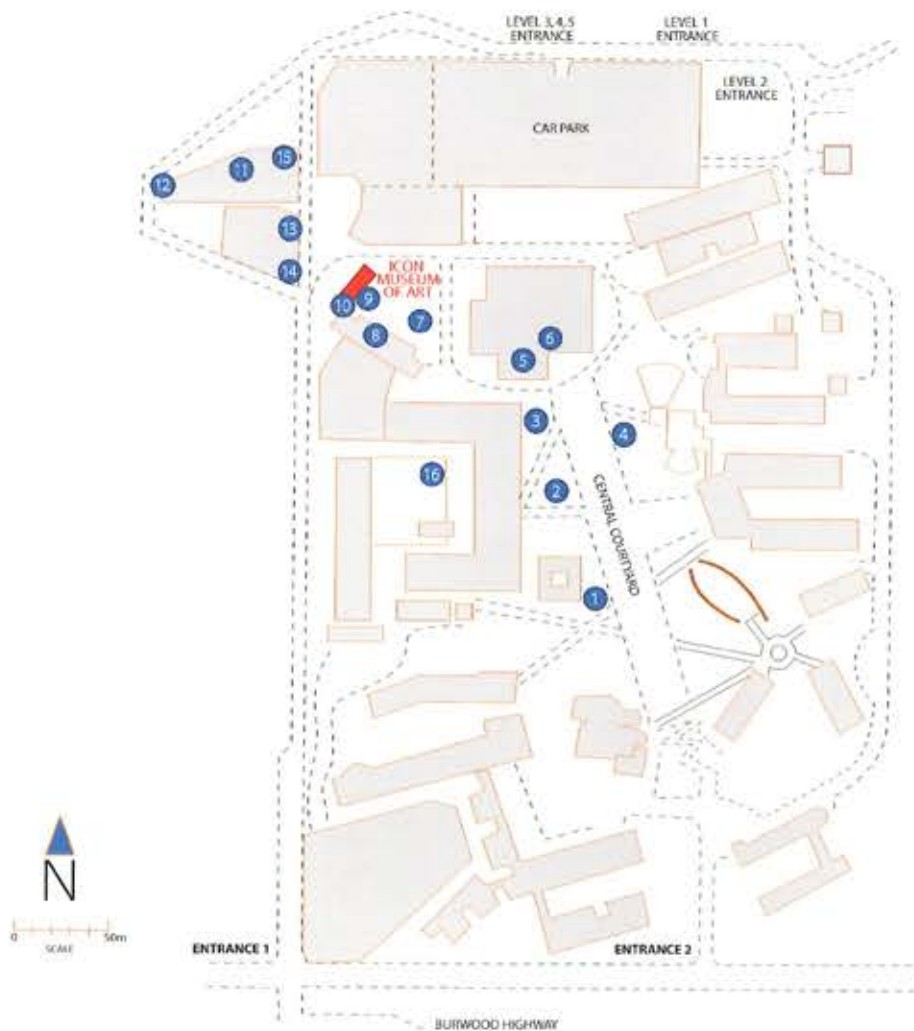
Fascination with primates has taken Victorian artist Lisa Roet to the United States, Malaysia and Borneo to conduct research into the theory of human evolution. An exploration of traditional art practices has resulted in her recent use of cast bronze and stained glass. Roet was winner of the 2003 National Sculpture Prize as well as the 2003 Mornington Peninsula Regional Gallery National Works on Paper Prize.

16. ADRIAN MAURIKS

Adrian Mauriks came to notice as a student when he won the Prize for Sculpture at the Victorian College of the Arts in 1978. Since 1978 he has been an active lecturer in regional Victorian colleges and universities and has become a strong advocate for public art. Since the late 1990s his sculpture has become recognisable for its polished, anthropomorphic forms that explore a primal link between humans and the environment, a link housed in the human imagination.

LOCATION OF SCULPTURES

DEAKIN UNIVERSITY, MELBOURNE CAMPUS AT BURWOOD



ICON Museum of Art

Tuesday–Friday 10 am–5 pm,
Saturday 1 pm–5 pm
Open during exhibitions
Closed public holidays
Free entry

Deakin University Melbourne campus at Burwood
221 Burwood Highway
Burwood, Victoria 3125
Melways ref: Map 61 B5
Tram route 75