

M O C A

BULLETIN

MUSEUM OF CONTEMPORARY ART
OCTOBER 1990 ISSUE NO. 36
MOCA 1990 ISSN 0819-9000

BRISBANE
\$2.00

AROUND BRISBANE

SEBASTIAN DI MAURO

Roz macAllan

These predominantly large assembly style works of Sebastian Di Mauro's August/September exhibition draw together with growing assurance, several of the threads pursued in recent painting and sculpture.

Aptly titled "being/BECOMING" it traverses the mythic territory of creation and destruction, mortality and immortality, mystery and revelation, personal and transcendental — those concerns which ultimately underpan the archetypal human search for meaning now and in the hereafter.

Most of the components of the pieces are familiar to followers of this artist's work — gateway structures with their suggestions of a hidden beyond, charred wood with overtones of ritual purification, and the symbolic shrine constructions with their votive offering flames. But it is in the enhanced combination of formal and emotional strength wherein lies its increased power and presence, reinforced by developments in the use of metal, be it rolled steel, copper coated or rusted, and by a new focus on the potentials for light.

Of the triptych pieces, "Entrance (In/Accessible)", using a juxtaposition of burnt wood door with concealing/revealing mirror flanked by gateway canvases is impressive, as is the clean cut "Guardians", while the use of the burnt ladder in "Transition" is an interesting development.

Also interesting is the use of X rays and light box as an offset to the work on canvas in the interplay of internalities and externalities in "Human Portrait III (The Search)"; and the two small Human Portrait pieces balance well their human and ritual elements.

Leone Stanford
24 September 1990