

ON
NO

sullivan+strumpf

FINE ART

Tuesday–Friday 10am–6pm
Saturday 11am–5pm
Sunday 2–5pm, or by appointment

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7 February – 5 March 07

Penny Byrne
Juan Ford
Sebastian di Mauro
Kate Shaw
Marc de Jong
Nick Devlin
Sydney Ball
Alasdair Macintyre
Joanna Lamb
VR Morrison
Matt Calvert
Kristian Burford
Helen Fuller
Therese Howard
Sherrie Knipe
Emily Portmann
Darren Sylvester

Sebastian Di Mauro (b. 1955)

Exhibiting May 2007

Sebastian Di Mauro's work has always been minutely attentive to the ways our humanity is bound up with both the fabrication of the world and its poetic mystification. Through its concern with ritual and habitual acts and interactions with things, and in its insistent use of everyday materials – themselves replete with everyday experiences, with quotidian humanity – materials themselves become things, objects, demanding touch, articulating tactility. Di Mauro's interest in the significance of things further takes the form of an engagement with the overlaps that might be forged and the distinctions that might be made between domestic and industrial objects and practices, and the ways they constitute the reach and limits of our human world.

The material utilised in the neoprene works draws on these conceptual threads and returns us to Di Mauro's constant preoccupation with the nature of culture, to the tensions and overlaps between what is highly wrought, artificial and what we barely notice in the familiar world around us. Neoprene is both a lifestyle material – most commonly seen in wet suits – and a piece of science, a miracle technology. Boasting qualities of resistance, robustness, flexibility and versatility of application (from liquid to solid forms, from wetsuits to electrical insulation and car fan belts), it insulates, seals and resists noise, corrosion and extremes of temperature. In this way its compliance and ubiquity articulate modernity's promise of a secure and protected environment, safe from the elements while at the same time reminding us of our technological dexterity, our skills in

refashioning the world according to our needs.

In its most familiar use in wetsuits, neoprene indulges and extends our coastal fantasy of aquatic liberation, casting us adrift into the elements. Drawing on the technological comforts of modern materials that are safely suburban and yet astonishingly space-age, it makes other ways of life possible and keeps us afloat. Like Di Mauro's early work that fashioned banal everyday substances into new forms and uses, neoprene carries a particular history of familiarity, but reminds us at the same time that even everyday materials have fantastical properties that draw us out, away from the coast.

Brigitta Olubas
University of New South Wales

Since 1987, Sebastian Di Mauro has held over 35 solo exhibitions and has been included in over 90 group exhibitions in Australia and abroad. His sculptures, installations, paintings and artists books are featured in the collections of many key institutions including the Queensland Art Gallery, Art Gallery of Western Australia, McClelland Gallery and Sculpture Park Victoria, Museum of Brisbane and Artbank. He has been awarded numerous prizes and awards and has been a finalist in major sculpture prizes in Australia including the National Sculpture Prize (2001), The McClelland Survey and Award, Victoria (2003) and the Helen Lempriere National Sculpture Award (2003 & 2005). In 2002 he received a residency at the British School, Rome through the Australia Council. In addition to a vast exhibiting career, Di Mauro has also completed many commission based works, his first being for 175 Eagle Street, Brisbane in 2002, and most recent being a major public art work for 33 Charlotte Street, Brisbane titled *Drift and Blur Between* for the Brisbane Magistrates Court, Queensland.



Rise 2006
neoprene, fibreglass, plastic mesh
48(h) x 90(w) x 52(d) cm