



# SANNÉ MESTROM: WEEPING WOMEN

Sanné Mestrom's practice draws on iconic figures of twentieth-century modernist art, exploring how value is constructed and the deep ties between artworks and their cultural and historical context.

For MUMA's 2014 Ian Potter Sculpture Court commission Mestrom presents *Weeping women*. These three monumental concrete sculptures are abstractions of the female form and also function as fountains, bringing together ancient representations of birth and fecundity, modernist interpretations of a monumental 'femininity' and more recent neo-modernist complications of such cultural inheritances.

## OPENING FUNCTION

**Saturday 4 October 2014, 3-5pm**

With opening remarks by Margaret Gardner AO, President and Vice-Chancellor, Monash University

'Mestrom breathes new life into the figure of the woman in modern art; the object of attention is reimagined as a powerful subject and life force. Mestrom's dynamic grouping of women confront the conventions of public sculpture, bringing a new set of figurative possibilities into the public arena.'

Director, Charlotte Day

'Standing, reclining and squatting—Sanné Mestrom's trio of monumental female forms each have a powerful physical presence. Her *Weeping women* are deeply grounded, they connect to the earth and nourish it with their bodies, a jet of water emanating from each breast.'

Senior Curator, Geraldine Barlow

## MEDIA

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### SANNÉ MESTROM — BIOGRAPHY

Sanné Mestrom was born in the Netherlands in 1979, moved to New Zealand with her family in 1983 and now lives and works in Victoria. She reworks well known imagery from 20th century art to explore their psychological, emotional and cultural significance. Mestrom investigates how value is accorded to objects or how they may become substitutes for particular ideas or beliefs. By reinterpreting the formal tropes of painting through sculpture, Mestrom examines the ways in which art objects and images are tied to their cultural and historical contexts. She creates imperfect casts and copies of objects in contrary materials, making a bronze version of a plastic original, a plaster version of stone sculpture, or a concrete sculpture of a flat painting

Mestrom holds a PhD in Fine Art (2008) and a Graduate Certificate in Public Art (2011), both from RMIT University. She was a studio artist at Gertrude Contemporary (2010-12), and has held residencies in Mexico City (2010) and Seoul, South Korea (2001).

Mestrom's Recent solo exhibitions include: *Black Paintings*, Utopian Slumps, Melbourne (2014); *The Internal Logic*, West Space, Melbourne and La Trobe Regional Gallery, Victoria (2013); and *The Reclining Nude*, Chalk Horse, Sydney (2012) and Studio 12, Gertrude Contemporary, Melbourne (2011). Selected group exhibitions include: *Never Never Land*, Roslyn Oxley9 Gallery, Sydney (2014); *Assembly: Contemporary Ceramics*, Margaret Lawrence Gallery, Melbourne (2014); *Future Primitive*, Heide Museum of Modern Art, Melbourne (2013); *NEW13*, ACCA, Melbourne (2013); *Pretty Air & Useful Things*, MUMA (2012); *Ode to Form*, West Space (2012); *Figure & Ground*, Utopian Slumps, Melbourne (2012); *OCTOPUS 11: The Matter of Air*, Gertrude Contemporary (2011); and *Social Sculpture*, Anna Schwartz Gallery, Sydney (2011).

Mestrom is the recipient of an Australian Council for the Arts Grant, a City of Melbourne Grant, several Arts Victoria Creation Grants, a NAVA Janet Holmes Artist Grant, the Siemens Post Graduate Fine Art Scholarship Award, winner of the 2011 John Fries Memorial Prize, and an Australian Post Graduate Awardee for her PhD research.

### MUMA PUBLIC ART COMMISSIONS

The Ian Potter Sculpture Court Commissions are at the spearhead of a broad range of public art projects recently delivered and in development across Monash University. From John Perceval's 1961 *Homage to Laurence Hargrave* or Leonard French's 1971 window *Alpha and Omega*, Monash University has a long history of major public art commissions. Sanné Mestrom is the third artist to undertake an Ian Potter Sculpture Court Commission after Emily Floyd in 2012, and Pat Foster and Jen Berean in 2013. Floyd's *This place will always be open*, was re-installed in the Monash University Menzies Law Forecourt of Monash University Clayton campus in December 2013.

2014 has seen the achievements of Laith McGregor and Murray Barker's *Monoliths*, a pair of monumental concrete table-tennis tables outside the Student Centre of Clayton Campus. These works will soon be joined by Louisa Bufardeci's five-story architecturally integrated artwork within the new Green Chemical Futures building and Ronnie van Hout's oversized sculpture of a seated 'humanoid robot' opposite the New Horizons building. Additionally launching in early 2015 will be Agatha Gothe Snape's *Blueprint*, an ambitious multi-faceted site-specific installation across Caulfield Campus.

