

phillip piperides

Forms In Time

May 27 – June 17 2023

Brisbane-based Phillip Piperides' new body of sculptural works is imbued with his abiding interest in Greek mythology and philosophical musings. A career spanning four decades has fostered ruminations upon the passage of time and how to render such into tangible presence.

The exhibition displays a number of the graceful female forms for which Piperides is renowned. Described as dreamlike personifications, they emanate a serenity in essence and pose. The *Ariadne*, *Danya* and *Joanna* bronzes all bear a pensive demeanor. Hands gently crossed by cheek and eyes closed, the subject in *Spring 2* is in the process of stepping blithely out into the unknown.

In contrast to such works where light caresses form and lustrous burnished surfaces, there is a series of textured male figures portrayed in various stages of movement. Inspired by the mythical Icarus, these small effigies signify a capturing of time's momentum. Despite the upright depiction, the *Marcus* bronze pays homage to the model for these *Icarus* pieces and his 'contortionist' aptitude when posing for them.



Gleaming with highly polished patina, the *Reflections* maquette is described by Piperides as a meditative double bust representing the vacillating thoughts attending any decision or commitment. The sculptures each sit upon tall white plinths to produce a sensory evocation of forms afloat in time and space.

Enormous skill is required in the lengthy and painstaking processes involved in bringing mute, raw materials into a life-suffused, physical reality. Piperides meticulously presides over every stage. Initially, a clay maquette is formed, the tactile medium providing the means for him to "think three dimensionally". When content that it is aesthetically fulfilling, he enlarges the form by modelling clay over a steel armature. A cast is then made into which is poured molten bronze. Once cool, the cast is dismantled and innumerable hours of chipping away dross and polishing ensue. Finally, a patination is applied to give the bronze its distinctive colour characteristics.

One of the pleasures in viewing a Piperides' bronze sculpture arises from our understanding that a soft malleable material has been transposed into a solid and enduring manifestation of mood. We cannot help but engage with his works at a deeply contemplative level.

JACQUELINE HOUGHTON

Piperides' superb craftsmanship and mastery of form has earned him a great number of prestigious public commissions among which include: Clem Jones statue, City Hall, Brisbane; Images sculpture, Brisbane Airport; the young Bee Gees sculpture, Redcliffe, Qld, 2013; the Kokoda Track War Memorial, Ferntree Gully, Victoria, 2013; Darren Lockyer sculpture, Suncorp Stadium, Queensland, 2013; Monument to the Vietnamese boat people, Kangaroo Point, Queensland, 2013; *Walking On Glass*, Brisbane Boys College, Queensland, 2011; Portrait sculpture of *Hurry Murry* for The Queensland Club 2011; Portrait plaque of the Hon Ian Callinan, Justice of the High Court of Australia, 2011; the Stinson Crash Memorial, Lamington National Park, Queensland, 1997; the casting of the Australian Coat of Arms for the Australian High Commission, Papua New Guinea, 1996; the Hippocrates sculpture, Royal Brisbane Hospital Medical School, Queensland, 1996; Memorial to Banjo Patterson, Winton Shire Council, Queensland, 1994; Coat of Arms for the Commonwealth Law Courts, Brisbane, 1993; Portrait Medallions, University of Queensland, 1990; the Council Crest, Brisbane City Botanical Gardens, 1990; Bronze and Sandstone Group, Mount Isa Mines building, Brisbane, 1987; Sculpture for Sheraton Mirage Resort, Gold Coast, 1987.

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