



PETRUS SPRONK

Biography

Petrus Spronk has been creating sculptural work since the early 1970s. During the late 1960s he graduated from the South Australian School of Arts with a Post Graduate qualification including majors in sculpture, ceramics and minors in design and photography.

Over the past four decades Spronk has exhibited in solo and group exhibitions in Australia, Dublin, Italy, Japan and Korea.

In 1998 he was a finalist in the Deacons, Graham & James/Arts 21 Award, at the Ian Potter Museum of Art. Spronk has realised many public commissions.

Selected works include a Benalla City Council ceramic sculpture; two works for the Jewish Museum, Melbourne; public sculpture for the Covent Gallery Gardens, Daylesford and the well-known blue stone sculpture, Architectural Fragment, for Swanston Walk situated in front of the State Library of Victoria.

In 2004 he was commissioned to create a bowl for his Holiness The Dalai Lama.

Petrus Spronk's work is represented in many renowned public, corporate and private collections nationally and internationally including

Art bank; National Gallery of Victoria, Melbourne; Melbourne City Council; Art Gallery of South Australia, Adelaide; New Parliament House, Canberra; Art Gallery of Queensland, Brisbane; the Australian Embassy Collection, Japan and Korea and the Contemporary Museum of Art, Honolulu, Hawaii.

The Convent Daylesford

Ceramics

“The stories contained in my work are the result of extensive travels from which I continue to return with magical treasures. The stories related to this particular set of bowls have come about as a result of strong influences.”

Burnished Black Bowl Series

The beginning,

Returning to the source,

The simple black bowl

After my eight year journey around the world, during which time I worked and lived in many different cultures I returned filled with riches all of which, in one way or another, are to be found in the simple black bowl forms.”

Bush Fire Series

“For most of my life I have lived in solitude, in both the outback and forest. As part of this I have been also able to observe the visual aspects of bushfires. This came to a high point when I flew over the burned landscape of Victoria and South Australia less than a week after the Ash Wednesday Bushfires. Removing the emotional aspects of what I was looking at I saw many intensely beautiful landscape images. These have influenced and aesthetically fed me for many years.”

The Islamic Influence

“Drawing upon my notes, photographs and sketches from architectural domes, found in the various Islamic cultures in which I lived and worked, and understanding the magical geometric qualities of these upside down bowls, I created a series of bowls based on these considerations.”

The Korean Influence

“During 1999 I lived and worked for 6 months in Korea as an artist in residence. Imagine going to a place where everything is totally different, where each sense is stimulated in a new way. If you are able to be in such a place with an open heart and mind much can be gained.

These works are the result of my physical interaction with shapeless lumps of clay and a wood-fired kiln. Additionally, there have been many subtle influences in my life, which have carried over into my work and may, at first looking, not be too obvious. There have been many friends and many meetings. There has been a total commitment to this work. There has been, and is, much spirit and soul. There are many stories and memories. And, as an underlying strength of all this, there is the love for the simple act of using my hands to make something beautiful.”

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Daylesford

