



MARGINS · ANDREW HAZEWINKEL

# Andrew Hazewinkel

WRITTEN *by* ALISON KUBLER

Andrew Hazewinkel will feature in *The National 2019: new Australian art*, Art Gallery of New South Wales (March 30 to July 21 2019). The AGNSW has commissioned the artist to make an ambitious new work in three parts comprising sculptural figures, video and photographic components.

When the Jackalope Hotel opened on the Mornington Peninsula in 2017 much was made of just about everything to do with it: not to mention superb contemporary artworks by the likes of Emily Floyd, Rolf Sachs, and Kate Robertson and interiors by Rick Owens. Art in public spaces can be a distinctly hit and miss affair when curated after the fact, but the inclusion of Andrew Hazewinkel's delicate works delicate works at the Jackalope seems particularly inspired. *VAULT* spoke to the Mornington Peninsula-based artist about his interest in the vernacular of ancient antiquities in the context of contemporary luxury, and in relation to his broader practice.

Andrew Hazewinkel completed his Master of Fine Art at the Victorian College of the Arts in 2001 and is a PhD graduate of Sydney College of the Arts (2015). Since 2000 he has exhibited photographic, sculptural and installation projects in Australia and internationally and received numerous international residencies and awards including in 2017, the Australia Council for the Arts six-month New York Studio Residency; in 2014, the inaugural Australian Archaeological Institute at Athens Contemporary Creative Residency; and

in 2006, the Australia Council for the Arts Rome Studio Residency, and the Keith and Elizabeth Murdoch Travelling Fellowship.

In 2018 he was the subject of two major solo exhibitions, *What the Sea Never Told* at Mornington Peninsula Regional Gallery and *Before The Age Of The Museum*, at Michael Bugelli Gallery, Hobart.

The group of sculptures created for Jackalope comprises eleven individual 1:1 human-scale busts cast in titanium-pigmented Hydrostone. They are refaced with agate and finished with gold and





silver leaf, and are mounted upon slender steel bases, a strategic usurping of the traditional plinth. Hazewinkel explains, “The sculptures are at once a group of 11 individuals yet they also form three related sets. *The Conversation* comprises eight figures, *The Whisper* is a pair, and *The Silence* is a solitary figure. Placed at specific sites within the hotel, they can be understood as enacting both an imaginary collective narrative and three individual narrative states. You might think of them as three acts of one play or as three short plays.” In the context of the hotel they create a moment of intimacy in the public realm; they are objects that describe a universal humanity.

The suite has a layered relationship with Hazewinkel’s broader practice in that the works speak to a complex idea of reuse, or the altering, of a source, which in this case was an 1895 plaster cast of the 1432 terracotta portrait bust of Niccolò da Uzzano attributed to the Renaissance master Donatello, the ‘original’ of which is held in the collection of the Museo Nazionale del Bargello in Florence. Having worked with the 1895 copy – made in Sydney – several times, Hazewinkel bears witness to the marks of various past mouldings to create a link with the original bust’s history. In 2015 a large sculptural field installation based on this idea, *12 Figures (after Niccolò) Studies In Collective Anxiety*, was included in the 31st Ljubljana Biennial of Graphic Art, Slovenia.

Each bust has its visage obscured by the addition of an agate sliver. This obfuscation of the identity of the figure lends the work its talismanic quality. Are these naturally occurring geological phenomena or a deliberate intervention on the part of the artist? Has some alchemical miracle occurred to create these magical objects? Hazewinkel explains that his use of the richly coloured agates “transcends the visual... the

stone’s surreal suggestion of the interior of a mind points toward another relationship, a very material relationship. Agates form in naturally occurring voids within a ‘parent’ rock. Geologically speaking they grow to fill a natural void – or a natural mould. They assume its form, so in this way we might consider them as ‘natural’ casts, or the cousins of the figures that I have cast.

“When the material of which they are made is violently broken we are able to simultaneously experience two temporal indices: the human and the geological. I am interested in the way that we are able to understand things simultaneously with our mind and through our bodies: a kind of conflation of ways of knowing, understanding.”

This is a strategy Hazewinkel has applied in his photographic and video works that examine the connections between past and present. Much of the work that Hazewinkel has made in response to classical figurative sculpture has focused on what he calls “the historically inscribed ruptures in an idealised human form. At these break-sites, where the material of which the figures are made is either violently broken or eroded by exposure to unintended agents, we are able to experience simultaneously at least two temporal indices, the human and the geological.” Hazewinkel’s interventions or repurposing of antiquities reinvests the originals with a new urgency: no longer languishing in a museum of classical art, they emerge as powerful relics.

Hazewinkel says his “thinking is caught up in the entangled way we are able to know and understand things simultaneously with our mind and through our bodies, a kind conflation of knowing and understanding.” **V**

[andrewhazewinkel.com](http://andrewhazewinkel.com)

Above  
ANDREW HAZEWINKEL  
*The Conversation* (detail), 2017  
titanium pigmented hydrocal, gold leaf,  
silver leaf agate and mild steel  
170 x 30 x 30 cm  
(4 of 8 individual dimensions)

Page 90  
ANDREW HAZEWINKEL  
*The Conversation* (detail), 2017  
titanium pigmented hydrocal, gold leaf,  
silver leaf agate and mild steel  
170 x 30 x 30 cm (2 of 8 individual dimensions)  
Photos: Zan Wimberley

Page 91  
ANDREW HAZEWINKEL  
*Untitled (Antikythera 1)*, 2017  
digital c type photograph  
90 x 60 cm (1 of 6)  
edition of 5 + 2 AP