

/ ARTIST PROFILE /

A MATTER OF NECESSITY

With robust decisiveness, **Marise Maas** imbues a sense of play and boldness within her paintings. **Erin McFadyen** writes.



FOR MARISE MAAS painting began as a matter of necessity. After majoring in printmaking at art school in Hobart, she turned to painting during what she calls her searching years, “when I partied too much and travelled a lot,” because it was more accessible to a young, precariously employed artist on the move. The materials were cheaper, and the practice required less fixed equipment. Marise’s approach used necessity as the foundation of formal invention; she painted on dismantled ceiling boards and exhibited at parties. She has been marking out the unremarkable and making art from the everyday, ever since.

As a painter now in the full light of her artistic maturity, Marise’s practice is still shaped by the

conditions of her working life, and her motherhood. For her studio space she uses a converted carport in the Melbourne home she shares with her partner, a musician, and two sons. This intertwining of creative and domestic spheres shapes her work in delightfully material ways.

Her largest paintings stretch to two by two metres, because, “that’s the largest size that fits through the door,” she says. Her daily schedule, which sees her most productive during the evening, is also a product of her earlier, peripatetic, working life. “My late working hours might be a leftover from my younger years when I was a complete night owl and worked in hospitality,” she speculates.

artedit.com.au
Marise is
represented by
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2/50 *Smoking at Parties* *Maas '18*

3



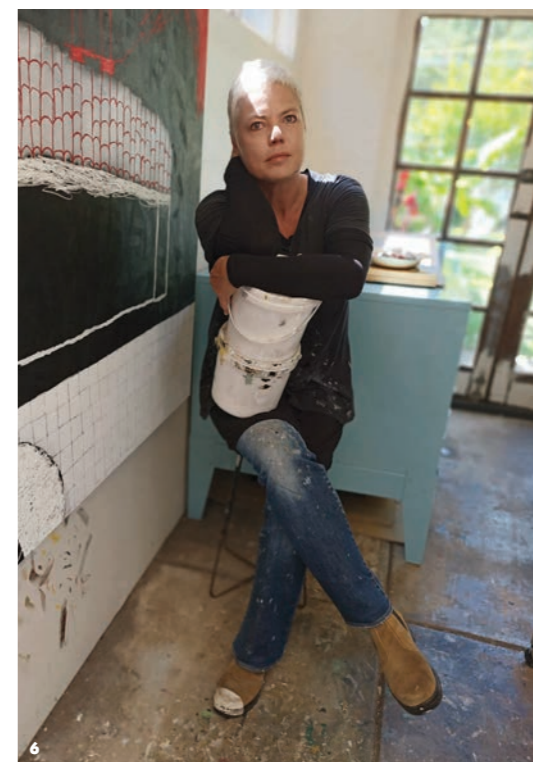
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The content of her work is also oriented around domestic life, with frequent depictions of daily social situations, and playful renderings of kitchenware which recall the tradition of the still life. She often uses oil bars to create the stronger, more defined lines in her pictures. There's a sense of play and boldness which permeates her work, often communicated through the robust decisiveness of these lines.

The most pervasive motif across her paintings though is the horse. Her childhood move from the Netherlands to Australia brought with it an opportunity to deeply engage with horses, riding them through the bush and home from teenage parties. Like everything else about her sparky, engaging practice, Marise's focus comes both from a deep fascination and a consideration of practicality: she thinks horses are more intuitive to draw than human beings. "I also find horses better looking than people," she laughs. "I believe there's a big need for art to be about social and political issues. But my work just deals with small life snippets and the mundane. I'm now getting too old to be apologetic about it." Marise's solo exhibition, *The Stash*, shows at Flinders Lane Gallery, Melbourne from 30 March to 24 April, 2021.



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1 / Marise Maas, *Without The Outer Wall*, 2020. Oil and acrylic on paper, 70 x 50cm. PHOTO: IAN HILL

2 / Marise Maas, *Chat*, 2020. Oil and acrylic on paper, 55 x 75cm. PHOTO: NARELLE WILSON

3 / Marise Maas, *Smoking At Parties*, 2018. Screenprint, edition of 50, 55 x 45cm. PHOTO: IAN HILL

4 / Marise Maas, *Queue*, 2020. Oil on canvas, 130 x 65cm. PHOTO: NARELLE WILSON

5 / Marise Maas, *Trick*, 2018. Oil on canvas, 150 x 130cm. PHOTO: IAN HILL

6 / Artist Marise Maas.

COURTESY: THE ARTIST AND FLINDERS LANE GALLERY, MELBOURNE