

EDUCATION KIT

Artists and their Artworks

Margarita Sampson | NSW

Mimi Dennett | NSW

Sally Kidall | NSW

Elyssa Sykes-Smith | NSW

Jette Mellgren | Denmark

Anne-Mette Nyland | Norway

Mikaela Castledine | WA

Jane Gillings | NSW

Barbara Licha | NSW

Alice McAuliffe | NSW

Margarita Sampson | NSW

Dearest

Steel, wood, ply, structural foam, fibreglass, textiles
(180 height x 240 width x 120 depth)

“The key passion that drives my work is expressing my sense of connection to the world around us, and my sadness and fear at the loss of biodiversity.”

Dearest is a work which derives from a series of ‘chair’ sculptures I have been working on for about five years. I like using chairs as an anchoring concept in my work because it’s a way of suggesting the human body without necessarily having one - chairs have ‘backs’ and ‘arms’ and ‘legs’ and a body. Sometimes we can see something more clearly if it’s a little sideways. In the *Anemone Incursions* chair series I look at the natural world and imagine it applied to the domestic spaces we set up, inside our ‘safety zone’, and develop this to look at environmental instability. We think we are safe indoors from the environmental stresses we have set up, but we are not. In *Dearest* the work from the back looks like a big writhing nest of sea-snakes and moray eels – but if you walk around it is a chaise-longue, a type of sofa, very lush and over-stuffed. Hidden in the coils is coral bleaching and decay – so don’t get comfortable!

This piece is situated on the headland inviting people to face the ocean – I also want them to feel, ‘Oh, great, somewhere to sit down’ but at the same time that act is compromising them, because the work is a bit dark. We love comfort, but often that comfort is at the expense of something or some one else – I’m implicated with everyone else, I think we need to find new ways of doing things.

This work is made from a steel welded frame, which is overlaid with recycled polystyrene, and then fibreglassed, painted and upholstered. I’m working with ‘Fieldy’ who is a street artist from Perth – we both come from Norfolk Island originally. She usually works on walls or surfboards, and has a hyper-real style. We’ll be painting the work together – the first time we’ve worked together on something, I’m really looking forward to it.

The key passion that drives my work is expressing my sense of connection to the world around us, and my sadness and fear at the loss of biodiversity. All the colours and wonder of all the different species, it’s like a creative universe-explosion – so glorious, and yet we seem hell-bent on replacing that with concrete and open-cut mines. It’s heartbreaking. On the other side of the coin – I like to celebrate just how mad and delightful all those different species can be, so there’s joy as well.

Growing up on Norfolk Island, I spent most of my free time out building cubbies or down at the beach poking around on the coral reef, swimming. I’ve been living in the city since 2011 but I sometimes think my almost daily homesickness for Norfolk is what drives my artwork...it’s a kind of love letter. You have a good sense of proportion right out in the middle of the ocean, the weather rolls right over you and you know you are part of a bigger ecosystem, just another organism doing its funky little thing.



From top: Artist's concept drawing of *Dearest*; detail from the Artist's chair series; tentacle (detail) by Fieldy, 2016

PRIMARY

Is the lounge chair scary or comfy?

Discuss how the sculpture makes us think about indoors and outdoors, humans and animals.

Why has the Artist chosen this location to install and exhibit her work?

At school research the life and habitat of a small animal. Draw pictures of their world and make notes. Use what you have found out to write a story about a human who wakes up one day living in the world of a small animal. Add pictures to your story.

SECONDARY

Use the structural framework to write a short statement that describes this work. Write another paragraph which describes what the work makes you think of, the messages it communicates and what it suggests to you.

Discuss the collaboration between the two artists and how their different practices have merged in this work.

How has the artist played with the opposite of ‘comfortable’ and introduced a dark side to what essentially looks light hearted?

Develop a body of work that explores the idea of ‘connections’ (or ‘disconnections’) to our world’.



From top: Visualisation of *Cyanometer* on site; detail of the back showing text.

Mimi Dennett | NSW

Cyanometer

Painted steel

(360 height x 290width x 60 depth)

"I view my outdoor works as a collaboration with nature. When I make outdoor works, I respond to the site."

The sky belongs to everyone.

This sculpture *Cyanometer* is based on an eighteenth century tool to measure the blueness of the sky with 53 shades of blue.*

An outdoor sculpture often relies on the blueness of the sky as it's backdrop and provides it's 'negative space'. With this sculpture, I am drawing the viewer's attention to the sky and it's changing colours throughout the day. On one side are the 53 shades of blue with corresponding numbers, on the other, the shades of blue are overlaid with stencilled names. The names reference song lyrics, poetry, moods and memories about the colour blue. For example. *Blue skies smiling at me. Out of the Blue, Starry, starry night.*

This sculpture encourages viewers to try to match the sky to it's corresponding colour. They can move around the sculpture to read the words which describe that particular colour or the mood it reflects. It is a contemplative piece which is perfectly placed in Bondi, where the sky meets the sea.

The work is a welded sculpture which is then painted with 53 shades of blue as well as stencilled words. A lot of time was spent transposing the original image into a larger scale on the computer and working with engineers, fabricators and Porter's paints who sponsored the work. It is in a very windy spot so the technical aspects of this work were very important and dictated the base of the finished form.

I view my outdoor works as a collaboration with nature. When I make outdoor works, I respond to the site. I will return to the site again and again and wait for an idea to evolve. This is the fourth time I have exhibited at *Sculpture by the Sea*, Bondi so when I visualised an image of the work, I knew where it had to go. Sometimes the sculpture is just waiting for the perfect site, which is what happened here.

I draw my inspiration from nature when I make outdoor works and use the landscape as my canvas. I like to research imagery from the past and link it to the present.

*The *Cyanometer* helped lead to a successful conclusion that the blueness of the sky is of transparency caused by the amount of water vapor in the atmosphere.

PRIMARY

Choose the colour that you think matches the blue of the sky?

For each colour the Artist has added writing from songs, poems or other thoughts. Discuss how the writings describe the different colour blues.

Think of as many names as you can for certain types of blue, for example 'cyan'.

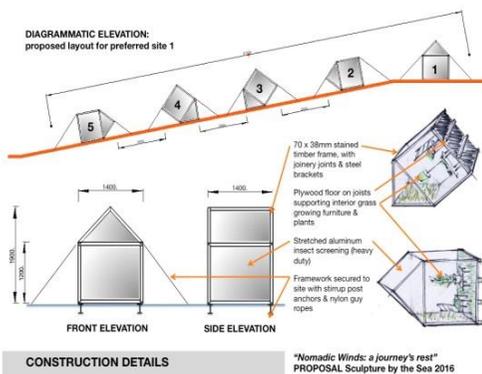
The 'Negative space' in a sculpture is the shape that is created by the space that is not solid. How important is the negative space to this work? Look at the negative space in other sculptures in the exhibition.

In class, find as many different blues as you can from paper, material, paint, crayon, objects etc. Invent new words for each of the blues you have collected and present them with your new names.

SECONDARY

How has the Artist used text to create another level of meaning in this work incorporating scientific 'measuring' with emotional and experiential responses?

Choose a few colours – list the ideas, emotions, memories that you associate with each one? How might you 'map' these results three dimensionally or using mixed media techniques?



From top: Photoshop concept image showing the work on proposed exhibition site at *Sculpture by the Sea*, Bondi, construction details and maquette for *Nomadic Winds: a journey's rest*.
Photos: Sally Kidall

Sally Kidall | NSW

Nomadic Winds: a journey's rest

Stained timber, heavy-duty aluminium insect mesh, plywood, plants, timber furniture, fabric, soil, grass seed, nylon ropes
(200 height x 200 width x 2100 depth)

"These structures suggest habitable temporary spaces enclosed within transparent walls which evoke notions of vulnerability and insecurity."

Nomadic Winds: a journey's rest is a site-specific environmental installation consisting of five identical timber-framed structures each containing simple grass sprouting domestic scenes. This community of tumbling structures reminiscent to building blocks are securely anchored to their exposed site as if blown like tumbleweeds across an isolated desert. These structures suggest habitable temporary spaces enclosed within transparent walls which evoke notions of vulnerability and insecurity. Continuing my research into contemporary interpretations of commemorative monuments this work explores displacement narratives, transience and nomadism, and is informed by issues relating to consumption and materialism, while in contrast the growing elements suggest resilience and adaptability. My work explores ways which might challenge our (perhaps complacent?) view of what we accept to be the cultural 'norm'. For example, nomadic communities evade the traditional codes of settled communities; their values, focus and sense of purpose are totally different.

This work, as always in my practice, is designed for its site and is sensitive and responsive to its immediate surroundings and environmental conditions. Visualisation skills are key to creating such large-scale works and it's only after the final install that I see the whole work for the first time. I made the various components and interiors scenes with their lining of soil/grass layers ready to germinate on site in my workshop.

My passion is making site-specific environmental installations and showing works beyond the confines of the gallery through exhibiting in public accessible spaces. I endeavour to inspire and challenge a wider audience, evoking thoughts/questions and stimulating discussion. The majority of my works are ephemeral.

I experiment with unstable and vulnerable materials that are sensitive and responsive to their immediate surroundings and environmental conditions. I have used plastic to enclose and separate the mini ecosystems I create and recently have used transparent nylon fabric structures. The final outcome to my works is inconclusive and adds to the excitement and fascination of working creatively in this way. Photography and video play a key role in my process. Documentation of the artwork's presence and continual transformation becomes crucial to the extension of the work's life. Recently I have been exploring opportunities to evolve my installations into performative environments through collaborating with performing artists and film directors.

PRIMARY

What has the artist created inside these glass structures? How has she made them look like they are moving?

Describe what it might feel like to live in one of the structures.

Discuss your ideas about what a 'home' should and could be.

In class research a nomadic community. Name the materials that have been used to build homes. Draw examples of what the homes look like.

SECONDARY

Do you think that the work challenges the, "the confines of the gallery"? If so how? or why not?

What thoughts and questions does the work evoke? How might audiences be challenged by the work?

Examine and list the materials used to create the work and the techniques, and process involved. Why is photography important and a key aspect to the works development?

Discuss how this work is a continuation of the Artist's, "research into contemporary interpretations of commemorative monuments". How would you create a work based on this theme?

Elyssa Sykes-Smith | NSW

A Weighted Embrace

Recycled timber

“Taking the transformative language [of drawing] I approach sculpture by building up the form with different marks and shapes in timber.”

A Weighted Embrace is a site-specific installation that expresses our universal human impulse to grasp onto ideals, and the refusal to let go regardless of the personal burden it can induce. The installation presents the protagonist in an attempt to hold and stop boulders from fragmenting and falling into the ocean. The boulders and their physical weight are symbolic of the emotional heaviness surrounding the individual's ideals, their internal struggles and intimacies. The timber netting that covers the boulders represents the protagonist's conscious attempt and energy to carry these heavy burdens out of danger, to keep them safe under their personal protection and control. The physical reality of the attempt is humanely impossible; however its symbolic emotional counterpart can feel an equally impossible task.

A Weighted Embrace plays on the divide between abstract and representational, its subtlety is designed to intrigue the viewer. My aim is to slow down the experience of viewing an artwork. This allows space for the imagination and a searching process to unfold, as each organic shape is full of imaginative potential.

The sculptural forms are constructed from a natural, recycled material - timber. Colour is applied to some areas of the sculptures: white and black (for definition). The natural colour of the timber also remains in sections. I am interested in translating, as opposed to imitating the figure. Through drawing I have discovered the significance of re-constructing the subject using a variety of marks. Taking this transformative language I approach sculpture by building up the form with different marks and shapes in timber. Drawing deals with the illusion of space, sculpture deals with real space - however in my work I marry the two.

I started by placing my body on site: between the rocks, moving and observing how I naturally interacted with the site; visually assessing the geography to see what narratives emerge in my imagination and what emotions were present. The next step was to take measurements, draw my ideas and write my concept statement. Working directly on site and in my studio I used second hand timber, cut into geometric shapes, to gradually construct the figures and forms by joining the timber with screws. The installation takes three days and requires a team of workers to help me paint and anchor the sculptures securely to the rocks using friction and adhesive. It is important in site-specific work for the sculpture(s) to respond to the environment by forming the structures and elements around the natural formations and to disguise how they are attached. My aim is to bring this site to life and to offer the audience my emotional perspective on the landscape.

I find inspiration from my immediate environment; natural and architectural sites; interacting with other people and analysing the resulting emotional and psychological states and effects; playing with materials; collaborating directly with other artists; and from viewing visual art, attending the theatre, listening to music and watching dance.



From above: Concept drawing for *A Weighted Embrace*; *A Cradle of Form*, *Sculpture by the Sea* 2015; the Artist in her studio.

PRIMARY

Describe the possible stories that explain what this figure is doing.

Work in pairs and use your body to show a figure pulling or pushing a huge heavy weight. Does the action make you think of a time when something 'weighed heavily' on the way you felt about something?

In class, take it in turn to stand in a pose that describes movement while everyone else draws, using soft pencil or crayon. Develop these sketches to create life size figures using cut out geometric shapes glued onto long stripes of wall paper.

SECONDARY

Discuss how the work unites the 'transformative language' of drawing with sculptural form.

Discuss the notion of 'site specific' art with reference to the artist's explanation.

What are the benefits of slowing down the experience of looking at artwork?

Describe the intended symbolism described in *A Weighted Embrace*.

Experiment with developing drawing techniques into three dimensions using a range of materials and connecting devices.

Jette Mellgren | Denmark *Nests*



Peeled white willow
(various)

“Nests identify the need of having a home – a fundamental prerequisite for any life.”

Nests is an ephemeral work weaved with peeled white willow sticks. I have been working in Africa, Uganda the last six years and was excited by the Weaverbird and the techniques they used for their nest building. My work is an interpretation of the nest building - a product only made out of natural materials with an organic outlook twisted with a cultural touch.



Nests is a work in progress, placed up in the tree out of reach, where birds usually build. *Nests* will be created specifically for the chosen trees on site and will suggest natural growth and the tension between the natural and the constructed. The nests will frame, surprise and change our experience of bird nests and nature as well as focus on man created objects in nature. Nests are a symbol for a hatching new life, which we usually associate with hope and dreams - just as many people around the world put their life in danger in hope to build a 'nest' and create a better future elsewhere! *Nests* identify the need of having a home - a fundamental prerequisite for any life.

The peeled white willow is used as it reflects my idea about creating tension between the natural and the constructed. Willow is natural and the peeled process is human transformation. Besides that peeled willow reflects the sunlight in a beautiful way.

Nests are a series of organic formations woven from peeled white willow in a technique inspired by the way the Weaver bird builds its nests. *Nests* are woven in several layers with a technique that appears chaotic but is actually systematic. *Nests* will be weaved partly on land and partly in the trees using a lift. Technically I draw my inspiration from the Weaverbird and all my travels to Uganda, Africa. The ideas come from aspects of life, war and refugees.

I am trained as a basket maker and work as an artist. My aim is to build a bridge between the old basketry techniques with new design and put basketry into a new context and interpretation. The focal point of my work is to experiment with variations of natural materials and investigate and develop new expressions. I take pleasure in the wealth of opportunities offered in otherwise worthless materials like a pile of branches, cords or discarded wires. Passionately, I weave with branches and draw with twigs. Working in the field of Land Art I challenge the basketry tradition, which historically is associated with function and use, and create sculptural objects, with conceptual context. Fundamental to my sculptural practice is framing nature and rethinking neglected or forgotten places and putting them “under the microscope”.

From above: Previous works; Weaving the basic of the nest.
Photographer: Anders Vejen Andersen (DK) and Claus Dalby (DK)

PRIMARY

Describe what this sculpture looks like. What seems 'natural' about the work and what looks like a human has been involved in making it?

List all the things that can be made using the techniques of basket making.

Explore the basket weaving objects made in the Aboriginal communities of Maningrida and Ramingining. What are the objects used for? What stories do they tell?

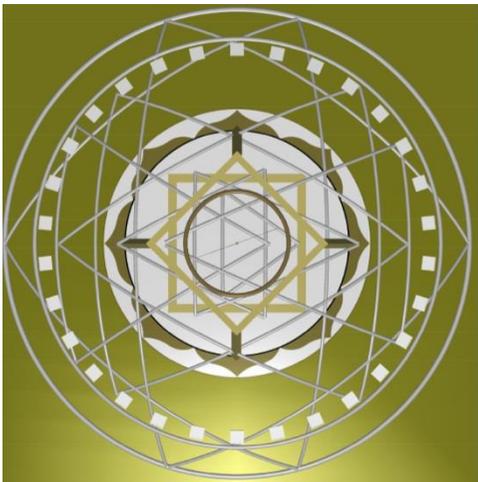
In class, explore the different types of nests that animals make, particularly the Weaver bird. Where are they found? What animals make them? What materials are used? What sort of 'nests' do humans need and create?

SECONDARY

Discuss the concepts addressed in this work. How integral is the material and technique of basketry in expressing these ideas?

The Artist's statement refers to 'ephemeral', 'site specific' and the practice of 'Land Art'. Explain each of these terms and how they help in our interpretation and understanding of the work.

Research how other Artists have been influenced by and responded to nests. For example Fiona Hall and Andy Goldsworthy .



From above: *Without a beginning and with no end*, Sculpture by the Sea Cottlesloe 2016; Top view of upper frame pattern based on the ancient Sri Yantra symbol.

Anne-Mette Nyland | Norway

Without a beginning and with no end

Aluminium, copper, willow, paint
(285cm height, 270cm width, 270cm depth)

“The wind is the element that connects everything, the wind dances, twists and swipes the charcoal over the paper.”

One lazy summer day in 2011 on the beach outside Aarhus, Denmark my eyes caught sight of a branch moving and ‘drawing’ in the sand. From this observation the idea for a ‘wind drawer’ was born.

Other ideas that played an important part in realising the construction of a sculpture that the wind can play with to create drawings included a search for a deeper, more lasting, never ending and sustainable creative expression; a collaboration with nature and with an immediacy as to what is happening right now; being open to ‘the wind of change’ and not being in control.

The wind is the element that connects everything, the wind dances, twists and swipes the charcoal over the paper. Can nature make its own artistic expression? Is it possible to help and/or maybe control the drawing?

In collaboration with designer Denis Beale we went looking for a form that gave room for the wind to pass through, from all direction. We also wanted the form to express the more philosophical thoughts around the sculpture. The pattern chosen for the upper frame is the ancient Hindu symbol, Sri Yantra. The Sri Yantra represents, ‘the timeless creative principle of the universe, the continuous unfoldment of all realms of creation.’

We tried many different materials and structures before we found a form that worked. The sculpture consists of a central ‘wind drawer’ with an outer framework. The framework is made of aluminium. The ‘wind drawer’ in the centre is also made of aluminium with hand painted elements. The drawing stick hangs from the centre point in the upper part of the frame.

I am interested in communicating through art and suggesting themes that make people think and ask questions about life and living together in a global community. Playfulness is also an important element, when you play, you let go. Curiosity is what fuels my inspiration. Nature and philosophy are closely linked together when I think about inspiration, watching humans interact can also be fascinating.

PRIMARY

Look closely. How is the wind making a drawing?

Draw the pattern of the nine interlocking triangles which forms the upper dome shape of the sculpture.

The ‘wind drawings’ also record movement. In class attach chalk to branches or bamboo sticks. Use these drawing tools to create marks on the playground as you move around!

SECONDARY

Make notes about how you and your group and other members of the public interact with the sculpture.

Consider what ‘drawing’ is and the materials and techniques that are used. Find examples to demonstrate how diverse the ideas and practice of ‘drawing’ can be.

What cultural influence has influenced the sculptures design? What poetic / philosophical aspects do these contribute?

Research Artists who facilitate nature to make art. For example, Tim Knowles attaches drawing implements to trees and Tim Hawkinson’s sculpture *Drip* amplifies rain drops to create sound. Explore this idea in your own work.



From above: Inle Lake, Myanmar, inspiration for *Big Intentions*; *Intention* 2015, crochet cotton and found objects, photo by the artist.

Mikaela Castledine | WA

Big Intentions

Crocheted nylon paracord, steel armature
Various sizes

“The importance of process over product is a major factor in my work since crocheting is meditative, repetitive and focused.”

Having grown up in a house with an artist mother and a craftsman father, with a studio and a workshop, with any tool, any medium, any technology available and with encouragement and example in equal measure; becoming an artist myself was simply matter of settling on a medium.

I began my professional artistic practice with paper collage when I was pregnant and wanted a non toxic, easily available technique to play with. Twenty five years later I still find this medium inspirational as recycled magazine paper will always bring something unexpected to the work. I continued soldering wire, sewing leather, crocheting hats, making with tin, printing on silk, and many other things.

After a major solo exhibition in 2011, I needed a break from picture making and began crocheting small works, these evolved into larger works such as *Tokyo Crows*. Winning the 2013 Sculpture Scholarship with *Tokyo Crows* was a validation of my practice and resulted in me investigating the limits of crochet sculpture.

All of my creative endeavours tend towards the observational, attempts to understand the world, outside and within. *Big Intentions* is an extension of my small work *Intentions*. Both are part of a wider theme called *God is in the House*, an attempt to understand the culture of shape; what the architecture of religious buildings mean to us in an increasingly secular society.

In 2014 I used my *Sculpture by the Sea* sculpture scholarship to visit the country of Myanmar (Burma) to gain inspiration for an exhibition based on my maternal family history. My grandmother grew up in Mandalay and my mother was born in Rangoon before they fled the Japanese invasion, eventually emigrating to Western Australia. My childhood was very much coloured by the experiences, culture and food of the Anglo/Burmese/Indian community to which they belonged. As they were catholic I had little understanding of the mainly Buddhist traditions of the country so I became very interested in the building of stupas, which in some parts of the country is prolific.

As I understand it, building a stupa will gain you merit in Buddhism, but only if you do it with the right intentions. This mirrors my understanding of art, that the intention to produce art is what makes something art, not the product. The importance of process over product is a major factor in my work since crocheting is meditative, repetitive and focused. For me, the growing of a work stitch by stitch and the incorporation of my intention into the fabric is far more important than the end result.

PRIMARY

Crocheting is when threads are hooked together and interlocked to create a fabric. Look closely at this work to see how this skill has been used to make sculpture.

A stupa is a religious structure containing relics to do with Buddhism and a place for meditation. What other buildings can you think of which are specially built for a religious purpose?

In class, find out about Buddhism and two other religions. Collect pictures of the symbols that are used to represent the ideas of these belief systems.

SECONDARY

Discuss the cultural influences that determine this work.

Write an explanation of your understanding of, “The intention to produce art is what makes something art, not the product.”

What would you plan to do if you were to win a sculpture scholarship?

Think of a place or building that inspires you. Create a series of 2D and 3D work based on your responses. Explore a variety of different materials in the process of developing your ideas.

Jane Gillings | NSW

Welcome

PVC pipe
(250 cm height, 400 cm width, 300 cm depth)

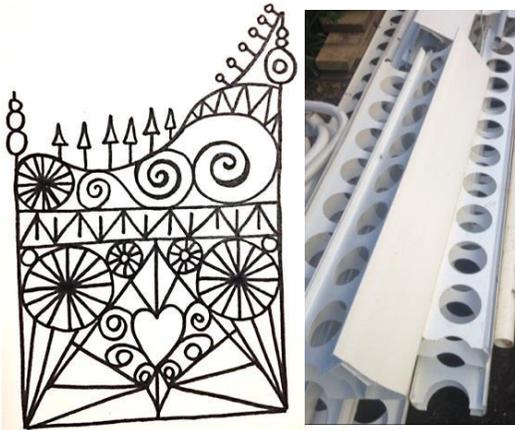
“People have always marked their land with gates and borders and all it seems to do is create tension and start fights.”

This work is about putting up gates and borders and how doing so creates an exclusive environment which just seems to make the people on the inside of the gates feel more scared, and the ones on the outside, less trustworthy. People have always marked their land with gates and borders and all it seems to do is create tension and start fights. Some people live in “gated communities”, which often have guards at the entrance to check visitors and residents before they get in. To me this seems similar to a prison. I don’t think I would like to live in a place like this and have someone monitor when I come and go from my own house, and who is visiting me.

I think its funny that some people believe that even heaven has gates, which makes me wonder, gates aren’t much use without a fence. How big is the fence then? How big is heaven? Apparently, the gates of heaven are white, so I decided to use white plastic to make this work. I prefer not to use paint to colour my work, but sometimes I do. I might have to use some when I’ve finished constructing it, just to give it a uniform colour. To create the framework for the gates, I am using PVC pipe, which is used for plumbing and drainage. Apparently, the afterlife is eternal, which means it is never ending. Plastic is a material that takes a long time to break down. Some plastic will never disintegrate, it will just get smaller and smaller. Scientists have found plastic molecules in animal DNA. We don’t know how this will affect future generations of people or animals on the planet. We can only wait and see, because there is already so much plastic out there.

My work is always about life and death, waste and loss, wealth and status, poverty and invisibility, success and failure. They are recurring themes. I am always wondering about the cycle of matter and materials, life and death. How everything that ever existed is still here, but in other forms. How people and things end up where they are. Is it luck? Circumstance? Fate?

Inspiration comes from the material I collect. When I have a lot of one type of material, I think about what I could make from it. Sometimes the connection between materials inspires me to make something. It could be just the colour of the material, or what it has been previously used for. I like my artwork to reflect the purpose of the material and to suggest a conceptual framework for the final piece.



From above: Proposed visualisation of *Welcome* for *Sculpture by the Sea* Bondi 2016; Drawing design for one of the gates and PVC pipes to be used to create *Welcome*.

PRIMARY

What materials can you use to make gates and fences? Where do we see enclosed areas in the world around us? What materials has the artist used to make these gates?

Make a list of all the things you can think of that is made of plastic. How does thrown away plastic affect our environment and animal life?

In class find out how plastic is made. Draw a diagram showing the life cycle of a plastic water bottle.

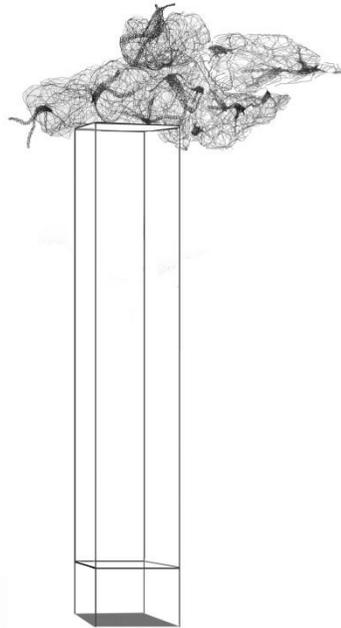
Collect plastic objects (like water bottles). Design your own door or gate and use the collected plastic to construct it.

SECONDARY

Discuss the ideas explained by the Artist about this sculpture and about her practice and main concerns and questioning. Why might the work be called ‘Welcome’?

How does the material reflect the Artist’s practice and process and contribute to the works meaning?

Consider the theme of fenced and gated worlds and environments and the making of borders (physical and psychological) to develop your own ideas for a body of work.



From above: *Surfing Bondi Clouds*, detail;
drawing for *Surfing Bondi Clouds*
Photo: Barbara Licha

Barbara Licha | NSW

Surfing Bondi Clouds

Stainless steel wire
(350cm height, 170 cm width, 70 cm depth)

“...imagine the surf as being clouds and envisage the space up there and experience the movements high in the sky.”

My sculpture *Surfing Bondi Clouds* is an idea to bond sky and water. I aim to compare the comfort and enjoyment of reality with the ‘unreality’, unattainable, unreachable softness of the clouds we like so much to look at. I think the work will allow audiences at *Sculpture by the Sea*, Bondi a chance to indulge in make believe and imagine the surf as being clouds and envisage touching the space up there and experience the movements high in the sky.

One year ago I decided to change the material I usually use in my practice from galvanized wire to stainless steel wire, which has alerted the way I work and has given me more understanding about the quality of steel. Stainless steel is springy and elastic. I do not feel that my work needs to be connected by welding. I believe working by hand gives the sculpture a more organic aspect. Unfastened wire inside the structure gives an idea of endings in midair. I had to treat the figure with extra paint and colour for extra protection from outside elements (wind, rain, sun).

Ideas grow when sitting, thinking and working in a studio. I often work with several ideas at a time using mixed media, painting, and small three dimensional forms, and I believe they are connected together. It is different if I am working on commission. This involves more design because I need to plan and consider dimensions, subject, composition and other specifications from the start.

I like to observe, and see what is happening around me. The human body and behavior has always fascinated me and every day observation brings something to think about it. All my travel experiences, and contact with other cultures has been inspirational. In addition, movies, television, radio, music, books, and everyday information about present and past knowledge can stimulate me. I love to watch contemporary dance and the theater, where the human body is working to an extreme to express emotions and possibilities. My favorite modern dance theater is Pina Bausch’s *Tanztheater* and this form of art has inspired me a lot.

I love to see other people’s works and visit museums and galleries as it always inspires and elevates me to higher emotional level. I admire sculpture, both ancient and primitive, from past and present history. My favorite sculptors are Rodin, Alexander Calder, Henry Moore, Giacometti, Eva Hesse, Ken Unsworth and Stephen King.

PRIMARY

Look closely at the sculpture. How many figures can you see? Pose in some of the movements that the Artist has represented.

Think about the wire that the sculpture is made out of as being lines – like in a drawing. Describe the differences between a flat drawing (two dimensional) and a sculpture (three dimensional).

In class take it in turns to pose – in the moment of an action, while everyone draws the pose. Work on large sheets of paper and think about how best to present all the works together (cutting out and hanging, overlapping and attaching to the wall etc.).

SECONDARY

Look closely at how the work has been made – and how the wire is connected without being welded.

We often perceive something familiar in the shapes of clouds or cracks in the wall. This psychological phenomenon is known as ‘pareidolia’. Make a series of drawings inspired by shapes in natural forms and practise drawing spontaneously (automatic drawing) like ‘doodling’. Develop the results of your drawings using various media.

Research the performances and ideas presented by *Tanztheater Wuppertal* – directed by Pina Bausch. How does this inspiration manifest itself in *Surfing Bondi Clouds*?



Alice McAuliffe | NSW

Concrete carpet

Cleaned footpath
(160cm width, 4700cm depth)

“I am interested in how images from the past might affect our current thinking and what art and craft practices reveal about a society.”

Concrete Carpet is an artwork rendered onto a footpath by using a high-pressure water spray to clean away a design. The dirty concrete and the clean concrete allow for a two-tone image to be produced. For Sculpture by the Sea, Bondi, I am creating an image of a Persian style rug that will run along a stretch of the Bondi to Bronte coastal walk.

To make *Concrete Carpet* I spend a lot of time researching the different patterns and designs used in traditional rug and carpet design, particularly from Persian and Oriental traditions. These are interesting as they exemplify the process of globalisation through trade routes over hundreds of years. Usually a motif was particular to a town or tribe, the movement of these patterns in carpet design around the globe is an indicator of the movement of people, ideas and aesthetics.

I then take photos of the designs I want to use and transfer them to my computer. I reduce them to two-tone images and arrange them in the pattern I want to make. They are then transferred to .dxf files and sent to a metal fabrication company that laser cuts the design into thin sheets of metal. These metal sheets are taken to the site and used as a stencil for the water pressure spray to ‘clean’ the pattern onto the footpath.

I am interested in historical art and craft making traditions. These are often replicated in my work but in contemporary mediums or non-traditional ways. I am interested in how images from the past might affect our current thinking and what art and craft practices reveal about a society. To create new work I follow my interests and instinct. If I am interested in a technique I will take courses to learn how to use the medium and I will visit many galleries and museums to look at examples. Sometimes my interests and experiences directly relate to what I’m making, other times there is an indirect connection or no connection at all – yet!

I lived in Italy for many years studying Renaissance art, Medieval art and the development of mosaics in the Roman Empire. The relationship between artistic practice and the development of societies at these times interests me, particularly the changes in visual production between Medieval and Renaissance periods. In a contemporary context I am interested in public art and participatory practices that situate art in everyday contexts, outside of the gallery or museum.



From above: *Concrete Carpet*, Artist sketch; Process and development in the studio – artist drawing and *Relic*.

PRIMARY

The Artist has used a stencil to create the pattern on the path. The area that is cut-away and ‘open’ in the stencil design is exposed to a high pressure hose, leaving the ‘uncleaned’ path colour behind.

Make a drawing of a section of the path and the pattern that you see. Colour in the area that was solid in the original stencil.

How are carpets and rugs made? Where do we see them used? Find examples of carpets from North Africa and Persia. Use a grid/graph paper and copy one of the designs.

SECONDARY

Describe the work and its relationship to the site. How does the exhibition audience relate to the work?

Research stencil art used in street art (*Watch Exit through the Gift Shop* DVD).

How is the Artist developing traditional practices in non-traditional ways? What social, cultural and historical information does the Artist’s practice reveal?