

# EDUCATION KIT

## Artists and their Artworks

Sally Stoneman | WA

Elyssa Sykes-Smith | NSW

Harrie Fasher | NSW

Rebecca Westlund | WA

Bronwyn Berman | NSW

Barbara Licha | NSW

Stephen Harrison | ACT

Andrea Vinkovic | WA

Tim Burns | WA

Sonia Payes | VIC

Aliesha Mafrici | WA

Anne-Mette Nyland | Denmark

Pamela Lee-Brenner | NSW

Elaine Clocherty | WA

Mikaela Castledine | WA

Karen Macher | Peru

## Sally Stoneman | WA



### *Echo of the landscape*

Recycled fencing wire  
(2.5m height x 3m width x 4m depth)

*“The concept of looking through the artwork is central, the boulders appear present, however they are not solid and conflict with our sense of order and expectation.”*

The concept of environmental change in the landscape due to human activity and climatic changes was a conscious consideration in the process of making the sculptural work *Echo of the landscape*. The artwork appears fragile in its transparency and yet it is constructed with strength and durability. The concept of looking through the artwork is central, the boulders appear present however they are not solid and conflict with our sense of order and expectation. They ‘echo’ natural rock formations and allow for contemplation.

A key consideration is the collection and preparation of the fencing wire. In this artwork I collected the wire from the Greenbushes area as well as the discarded ‘rabbit proof fencing’ wire from the Dowerin district.

The wire is cut into lengths taking out any barb wire or other wire at this stage. The wire was then formed into a cylinder and joined at the desired size, next another cylinder was formed in the opposite direction over the first and this process continued until a sphere is formed with a hollow centre. Building up the layers the appropriate thickness to allow for transparency yet provide enough strength in the work is a continual consideration in the process of shaping the artwork.

Nature is often a key concept in my artist practice. Time spent in the country gives a different perspective on our relationship with nature. It is this relationship which is a prominent concern on a global scale and is embodied in my art practice. These wire works are the culmination of my exploration in replicating natural forms over recent years. The original inspiration of the wire forms was tumbleweed which blows across the vast, harsh, north west landscape.

The natural order inspires me – the beauty of a rock or sea sponges, their colour, shape and texture, the intricacy of design and delicate forms that evolve and change over time.

From top: *Echo of the landscape*, wire sculpture in progress 2015; *Experimenting with different wire* 2013.

### PRIMARY

What has the Artist used to make these sculptures? What do they look like from a distance?

Discuss the different materials you can use to make a round ball shape – snow, sand, clay, rubber bands, balloon, pastry etc.

How does the wire used in this work tell a story about Australian natural history?

Think about the word ‘echo’ and how the artist has used it to describe her artwork. In class put together lots of ideas that ‘echo’ (reflect, repeat) the environment where you live – use sounds, drawings photographs, acting and movement.

### SECONDARY

How does the material used contribute to the works meaning?

Research the work of Arte Povera artist Michelangelo Pistoletto and the *Ball of Newspapers* (globe) 1966-68 featured in an art performance art as it was rolled through the city streets. Compare this with artist Andy Goldsworthy’s *Giant Snowball*, 2000.

Develop ideas that comment on your experience of Australia’s environment. Explore a variety of materials and art forms that best communicate your designs.

## Elyssa Sykes-Smith | NSW

### *The Break Wall*

Recycled timber

*"It is important in site-specific work for the sculpture(s) to respond to the environment and my aim is to bring the site to life."*

*The Break Wall* is a site-specific installation that builds upon our age-old human impulse to observe and replicate nature for our own benefit. The construction of walls, inspired by nature has defined human civilization throughout history and has left a trail of human creative evolution. Symbolically, walls have provided a method of protection, shelter, communion, control and critical awareness of the division of space. Psychologically, walls are constructed to protect and define the mind but they often lead to negative blockages.

The rock wall at the beginning of the breakwater at Cottesloe Beach represents these ideas. Treating this site as a ruin, I aim to build upon the existing forms, extending the wall upwards and breaking the skyline with a sculptural representation of humanity. The visual effect will be one of metamorphosis, where the rock forms, intermixed with timber forms, support human forms to evolve out of the abstract and embrace each other.

*The Break Wall* 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: red, orange, yellow (warm colours derived from nature), white and black (for definition). The natural colour of the timber remains in other sections. I start a work by placing my body on site: between the rocks, moving around and observing how I naturally interact with the site. I then take measurements, draw my ideas and make a maquette with clay. Working on site and in my studio I use second hand timber, cut into geometric shapes, to gradually construct the figures and forms by joining the timber with screws. When the figures are formed they are fitted on site and adjusted. It is important in site-specific work for the sculpture(s) to respond to the environment and my aim is to bring the site to life.

Through sculpture I strive to capture the dynamic expression of movement and inner emotion of the figure; and a connection with the figure in the landscape. I am interested in translating, as opposed to imitating the figure, through creating a visual mass of interlocking timber fragments. I have realised the significance of re-constructing the subject using a variety of marks through the practice of drawing. I develop this transformative language in my approach to sculpture by building 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.



From above: Site sketch, Cottesloe Beach; concept sketch for *The Break Wall*; the artist in her studio.

#### PRIMARY

What are these figures doing? What are they made out of? Imagine a conversation that they might be having. What can they see?

Work in pairs and use your body to show 'a figure in motion'. One person makes the poses and the other mimes taking a photo. Take three photos of three different poses each.

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

Describe how the artist has integrated the 'dynamic movement and inner emotion', of the figures with the movement inherent in the site.

Discuss the notion of 'site specific' art with reference to the artist's explanation. Consider the reasons why she has chosen the break wall on Cottesloe Beach as the site to respond to.

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

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



## Harrie Fasher | NSW *Boxed*

Steel plate and rod  
(360cm height, 310cm width, 310cm depth)

*“The horse, generally associated with freedom, is trapped. Raised on a plinth, trapped in a box... Do we live with the freedom of choice? Or are we stuck within self-imposed or socially constructed limitations?”*



From above: *Boxed* exhibited at Bathurst Regional Gallery 2015 photo: Jen at Silversalt photography; *Bess runs with the brumbies*, 2015

Through scale and containment *Boxed* explores concepts of intimidation and restriction. The horse, generally associated with freedom, is raised on a plinth, trapped in a box.

*Boxed* asks the viewer to consider; do we live with the freedom of choice? Or are we stuck within self-imposed or socially constructed limitations?

The initial concept for the sculpture is determined through drawing. Scale, material and construction techniques are also considered at this stage.

*Boxed* is constructed of steel round bar and plate welded together. Pieces are cut using an angle grinder and a plasma cutter, and fixed with a MIG welder. The form is developed by eye. Pieces are added and cut out in a similar manner to drawing with a pencil and a rubber.

The work comes apart in two pieces. In the studio we raise the horse with the use of a block and tackle (a pulley and a hook), we loaded her on the truck with the assistance of the neighbours tractor!

My work is derived from a connection to the landscape, and my need to interpret. Often it reflects personal events that have impacted me personally. The horse often appears as a metaphor for a human. The horse's form is one I know intimately; growing up exploring on horseback and then spending years riding and teaching professionally. It has many associations; grace, beauty and freedom; and in my personal history; fragility.

### PRIMARY

Describe the horse and what it is doing? Make up a story as to where the horse came from and why it is here.

What do horses make you think of?

Where do we see real horses? Think of pictures, films, cartoons, stories where horses appear.

At school find photos of an animal you particularly like and make some drawings showing the animal contained in a small area and also of it in a 'free' environment.

### SECONDARY

Consider the structural techniques used to construct this work. What visual devices have been employed to express ideas and emotion?

Compare and contrast how the work might be experienced inside an art gallery to how it is experienced in an outdoor environment.

Research and present examples of how the horse has been represented and interpreted by artists in the past in Western and other cultures.

## Rebecca Westlund | WA

### *The Red List (Extinct)*

Treated pine, marine plywood, paint, vinyl lettering  
(150cm height x 600cm width x 12000cm depth)

*"I began an investigation into the native animals which existed across Western Australia and their subsequent extinction".*

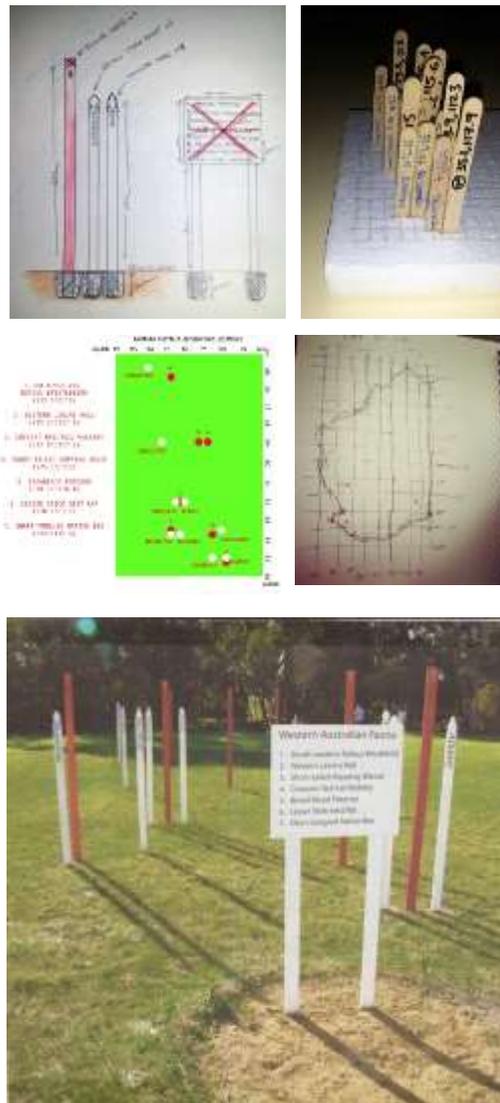
My sculptural work responds to the Australian environment and our relationship to it throughout history. *The Red List* is an installation in response to the site at GOMBOC Sculpture Park. Thinking about the cleared area of land where the sculpture park is situated I began an investigation into the native animals which existed across Western Australia and their subsequent extinction. During the investigation I discovered there was a relationship between the locations where the animals had been recorded as having been seen and human colonial settlements nearby.

I decided to use treated pine fence pickets to represent both the colonisation of Western Australia and as grave markers for places where these animals were once sighted. Shorter white fence pickets with pre stylised tops are used to represent town locations, taller flat topped pickets are used to mark the animals. In conjunction with this I placed a sign, like the ones in a park or zoo indicating the names of the animals and numbering them in relation to their red grave markers.

The installation covers an area of 6m wide by 12m deep with the tallest pickets being a height of approx 150-160cm. One meter is equal to one degree of latitude or longitude, with all pickets installed in its scaled down latitudinal and longitudinal point location. The sign is placed at the south end of the installation with the whole installation lining up with due north. Each post is painted with weather shield outdoor paint to protect against weather conditions being as it is a sculpture made for outdoors. The sign is made from marine grade plywood, also to assist in weather proofing of the installation.

I am driven by a passion for learning about the environment as well as the history of my family, my country and the larger world. I enjoy incorporating research and fact into my sculptural works rather than working from an imagined viewpoint. My art practice draws on the way I connect to the world and how I might portray this connection to the viewer. I am also interested in presenting issues such as extinction through artworks in order to create a pattern of thought and hopefully action within the viewer of the art.

Inspiration for my work comes from my immediate environment, as well as concepts I may come across on a day to day basis such as online, in books or in conversation. I am also inspired by both contemporary and historical artists and the various ways in which materials can be used to create a single work or installation. I am interested in the various forms and techniques the idea of 'mapping' has been employed art.



From above, Sketch design for *Red List*; Pop stick mini sculpture; *Red List* map with names; WA mapped *Red List*. *The Red List*

#### PRIMARY

Walk around and through this work. How is the artist communicating information about animals in Western Australia that are extinct? What do the white markers represent? How does the sign using an index of numbers and names link to the red posts?

At school work in groups to create a large map of the playground area. Use a grid to position what is in the playground and include the names of any trees and flora. Identify longitude and latitude and use a compass to indicate north and south.

#### SECONDARY

Develop your understand of the art historical terms 'installation art', 'conceptual art' and 'environmental art' to describe this work.

What techniques and ideas has the artist employed to envisage information? What is required by the audience to engage and interact with this work?

Research an environmental issue which concerns you and develop the information into a series of artworks using a variety of materials.



From above, Drawing for *Windspiral VI: The Wind is your Breath*; *Windspiral II* 2006

## Bronwyn Berman | NSW

### *Windspiral IV: The Wind is your Breath*

Stainless steel, aluminium, timber, steel  
(220cm height, 200cm width, 150cm depth)

*“The spiral is the natural form of growth describing transient formations of nature’s perpetual motion.”*

*Windspiral VI: The Wind is your Breath* is a part of a series of *Windspiral* sculptures. The form responds to the archetypal spiral movement of wind and water.

The spiral is the natural form of growth describing transient formations of nature’s perpetual motion. It denotes eternity having neither beginning nor end. It is a model for all things cyclic from sleep and emotions to time its self.

The inspiration came from a time when I lived on a cliff top in the Southern Highlands. It was a very windy place surrounded by the dry silvery Australian bush. The texture of the work responds to these qualities.

The first part of the process in making the sculpture was to identify the suitable timbers and how they would be set onto the steel base plate. Once the basic shape of the supports is determined I then work with a steel fabricator to bend and fix the stainless steel rods into the spiral form. Once the shape is realised up-cycled aluminium wire is woven over the frame to form the texture. Before the aluminium is woven it must be de-stranded from the cable it comes in, cut to size and the ends finished or filed off so they are not sharp.

The key concepts and passions that drive my practice are a love of nature and natural form and a belief that it is the responsibility of the artist to present to the viewer their way of understanding the world. In my case I believe that in talking about how beautiful the natural forms and systems of our world are then the viewer may have the opportunity to deepen their understanding of how we are nature and be respectful of the living system that supports us. I believe it is important work.

I make my living full time as an artist. My work includes Public Sculpture as well as studio work, gallery exhibitions and Jewellery design.

#### PRIMARY

Draw a spiral shape with your finger in the air. This is the movement of wind and water that the artist is showing in this sculpture. Use your body to make the shape too! Does the shape have a beginning and end like a square or circle?

At school use PVA coated wire to create spiral shapes and install them in interesting ways – suspended or attached to each other.

#### SECONDARY

Discuss how the artist has represented a scientific idea with an artistic one.

Find examples of where the spiral has been used as a symbol in art and design.

Research Robert Smithson’s *Spiral Jetty* and explain its significance in western art history.

A spiral in mathematical terms is understood in the Fibonacci sequence of numbers - also applied to the proportions of a rectangle, called the Golden rectangle. Familiarise yourself with these definitions and how they are applied to visual language.



Barbara Licha | NSW

### *Listen Time Passes*

Stainless steel and metal bars  
(242 cm height, 111 cm width, 124 cm depth)

*“It is a sculpture about people, about time and existence, about reflections of being human.”*

I started the series *Listen time passes* three years ago. Some of the works have been made to hang from the branch of the tree, some for an interior, and some as a freestanding sculpture.

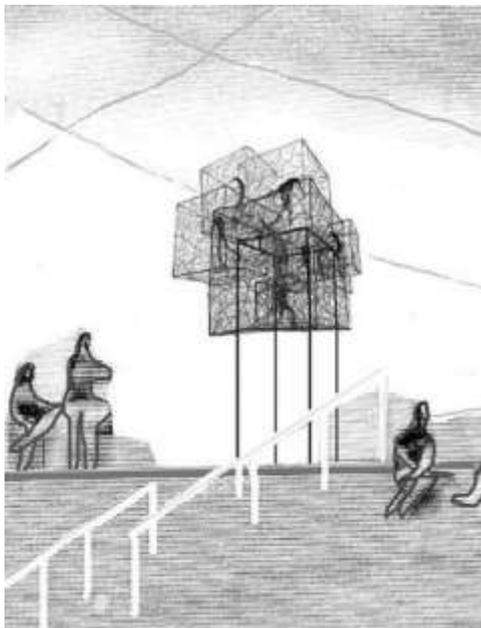
This special edition of *Listen time passes* for *Sculpture by the Sea* is to be displayed between the sky and the water. This will allow the best exposure, but also enrich the works meaning and sense. It is a sculpture about people, about the time and existence, about reflections of being human.

In this sculpture, I have used stainless steel wire instead of galvanized wire which I usually work with. Stainless steel is springy and elastic, and has been worked by hand (no welding) to achieve a more organic effect. Loose wire inside the structure gives an idea of an end somewhere in midair.

Being in a studio allows my ideas to grow and I will work with few ideas at one time. I often work with mixed media and paintings, and smaller three dimensional forms, and I believe they are very connected together.

The human body and behavior has always fascinated me and every day observations always gives me something new to think about it. All my travel experience, and contact with other cultures has been inspirational. In addition, movies, television, radio, music, books, and daily information about modern and past knowledge can stimulate me. I love to watch contemporary ballet dance and the theater, where the human body is working to extremes to express emotion and human potential. My favorite modern dance theater is *Tanztheater* of Pina Bausch, and this art form inspires me a lot.

I love to see other peoples work, visit museums and galleries and admire good sculpture from history, both ancient and primitive. My favorite sculptors are Rodin, Alexander Calder, Giacometti, and Ken Unsworth.



From above: Pen and ink drawing of *Listen time passes*, proposal for *Sculpture by the Sea* 2015; Sketch for a project.

#### PRIMARY

How has the artist made this work and positioned it so that we have to view it in a particular way?

Work in groups to mimic and act the figures. What noises might the sculpture make?

Think about the wire that the sculpture is made from being like lines in a drawing. Use continual line (don't take your pencil off the paper) to draw figures of people that you can see in the exhibition. Include the surroundings (sky, sea, grass, trees etc.)

#### SECONDARY

Move around the work and look closely at the way it has been constructed using wire. What does the work remind you of? How has the work captured observations of humans and their existence?

Practice drawing figures in movement – use charcoal or soft pencil. Use several different mediums and techniques and develop a selection of the drawings into a final work.



Stephen Harrison | ACT

### *Barrel and dagger (Macbeth)*

Plaster, steel  
(00cm height, 00 cm width, 000cm depth)

*“The horseman is a being that represents an introduced species into this country, and is both beautiful and destructive in equal measures.”*

Humans derive meaning and understanding of themselves, the world around them, and the laws and taboos they live by with stories and myths. They have provided a powerful connection to our fellow animals, and relate to the ‘Totem’ or spirit animal, inside every human. The horseman is a being that represents an introduced species into this country, and is both beautiful and destructive in equal measures.

Beginning with the idea of the horse animal/human hybrid I begin to draw. I draw different poses, angles and mediums- ink and wash is great, as shading can be done quickly and effectively. I then make little sculptures of the horsemen in various poses from standing to sitting, making small structures of wood to wrap the clay around. I made several larger horsemen, gradually building up to the major piece for *Sculpture by the Sea, Cottesloe*. I make a ‘skeleton’ with wood, in this case bolted to a sturdy barrel, wrap and add wire like musculature, and finally form the sculpture with plaster and Boncrete infused hessian, soaked and draped over the wire. The whiteness of plaster references marble sculptures of Antiquity, and this Horse man is an amusing take on old Roman and Greek sculptures. As the plaster dries I shape the form with a flat trowel, sometimes filing back when dry. The finished sculpture is then coated with a water proofer and blocker.

I like my work to be accessible and fun: never preachy or difficult to understand. Children are often a great barometer for my work as their honesty and playfulness is what I go for. An element of darkness always creeps into my work, and I'm drawn to the world of fairly 'heavy' literature (Dostoyevsky, Beckett, Kafka etc.) and ideas about what makes us tick, as human beings. I also like comics and cartoons (I learnt to draw very young by copying them). These days, animal/human Mythology is captured in popular culture by Batman and Cat Woman.

I read a lot, and echoes of Samuel Beckett's decrepit tramps and Shakespeare's flawed but noble Hamlet are all in the idea of the horseman. I am a passionate animal rights supporter, and think our meat eating and cruel treatment of animals are key to our aggression as a species, and I advocate compassion and support for all animals. As a result, animals reappear frequently in my sculpture and drawing.



Above left: *Barrel and dagger (Macbeth)* ink and wash, 2015.  
Above right: *Barrel and dagger (Macbeth)*, 2015 Below:  
studio shot *Barrel and dagger (Macbeth)*, with *Hamlet's Lament* in the background.

#### PRIMARY

Discuss what the Horseman might be thinking.

Make a list of words that describe what you think of when you see or think of a 'horse'.

Make a list of all the stories you know that have human type animals (the Artist suggests, Batman, Cat woman....)

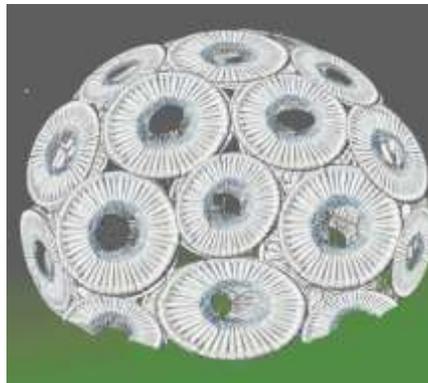
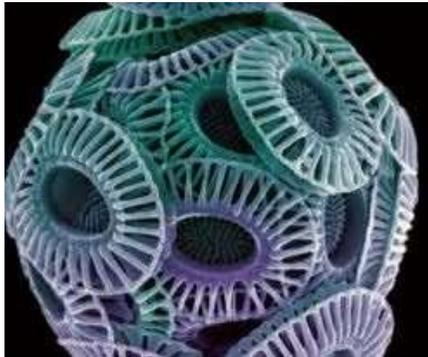
If you were to change into an animal – what would it be? Why? Draw yourself as that animal!

#### SECONDARY

What character in literature is this sculpture portraying?

Research and present examples of mythological creatures that have human attributes (or vice versa) represented in Greek mythology and in two other cultures.

Discuss the Artist's reference to the animal spirit that is believed to be in all of us (particularly in Jungian psychoanalytic theory). Explore your ideas as a result of this discussion using a variety of different media



From top: Microscope image of *Emiliana Huxleyi*; Concept image for *Memories of ocean*; Detail of concept image.

Andrea Vinkovic | WA

## Memories of ocean

Ceramics, metal  
(135cm height, 160 cm width, 160cm depth)

*“The work is largely inspired by microscopic images of planktons; a diverse group of organisms that live in the water, particularly Emiliana Huxleyi.”*

*Memories of Ocean* is largely inspired by microscopic images of planktons; a diverse group of organisms that live in the water, particularly *Emiliana Huxleyi*. To me, the planktons and ocean represent life in its perpetual evolution. They reveal a different world from ours that we can only glimpse from the edges. However, the new technologies including the scanning process used by an electron microscope to capture, and internet to publicize, make it possible to become aware, and on some level interact with objects that are too small to sense. These revealing images of natural forms generate a sense of wonder and curiosity which urge me to explore and create forms reminiscent of these tiny creatures. I play with the idea that natural objects of different origins and of different scales share the similarities and visual language we intuitively recognize and respond to.

I work with clay – earthy, soft and pliable material. It needs to be fired in the kiln to at least 1000°C to make it hard and durable. Because of the drying and firing process, I am restricted in the size of the objects I can make, so in order to make a larger sculpture I need to make it in components. For this sculpture I have researched Geodesic dome structure in order to be able to make larger spherical object. I also experimented with various textures and glazes to create interesting surfaces reminiscent of living organisms.

I spend lots of time looking at the images, sketching and brainstorming. Slowly, the idea takes shape and I start thinking about the ways I could make it. Sometimes I make a paper model. For this sculpture, in order to have all components exactly the same size and shape, I made clay models for 2 triangles, and then 2 plaster moulds. I press moulded 180 triangles, dried, fired to 1000°C, glazed with 2 glazes and fired to 1200°C. I designed and made a metal frame and attached triangles to it to create a sculpture.

I am inspired by fragility, organic beauty and delicate balance of natural environment, interested in exploring personal and archetypal symbolism of visual language, and intrigued by parallels with cultural environment.

I work with clay. I love the feel, the smell, and the idea of using a natural, earthy, ancient material to explore and express thoughts. My inspiration comes from nature; shapes and textures of plants, shells and rocks, and microscopic images of nature.

### PRIMARY

How many different shapes can you see in this sculpture? What are the shapes called?

Draw the pattern that the shapes makes when they are connected together to create a sphere.

The Artist says she is inspired by images nature that we can't see with our human eye, only through a microscope. When was the microscope invented? At school find examples of images seen through microscopic technology. Use the images to develop an art work about, 'What we can see and what we can't see'.

### SECONDARY

Describe the work in detail to someone who is unable to view the sculpture.

Research Geodesic dome structures and produce examples of their use in architecture, sport and nature.

Consider the processes involved in using moulds to produce multiples for this sculpture. Find and present examples of other Artists who use multiples to produce work.

Research the work of Ernst Haeckel (*Art Forms in Nature*) and his influences.

## Tim Burns | WA

### Homeless Car-apace

Van, video recording equipment  
(250cm height, 200 cm width, 350cm depth)



*“With the financial downturn in West Australia the issues around homelessness has become critical and we aim to address this as a sculptural issue.”*

The work epitomizes living solutions for homelessness in Perth in the form of a self sustainable vehicle capsule and entails facilities required for basic survival. This work requires the outfitting of a vehicle for simple sustainable living with solar cells batteries and audio visual components.

It is designed as a perfect mobile house inclusive of bedding, a workstation, TV and Wi-Fi. The prototype model van epitomizes a concept design for sustainable and safe street living. The concept of a car as an itinerant living module stems from cyclical mass production, and constant recycling in one of the most car reliant places in the world. This means they are the most cost effective living capsules available to the homeless. The performance aspects in the work elaborate on this and present other relevant aspects to the 260 thousand estimated visitors to *Sculpture by the Sea*, Cottesloe which will be developed into video feed back of audience opinions without alienating or exploiting them. The vehicle will be occupied for the duration of the show.

With the financial downturn in West Australia the issues around homelessness has become critical and we aim to address this as a sculptural issue ... and therefore it is very important that the issues are delivered to the next generation... mostly by talking with visitors.

*Tim Burns is a legendary figure in the history of Australian underground art. He rose to notoriety in the early 1970s with a series of (literally) explosive art actions, before decamping to New York, where he remained, on and off until the mid-1990s. He now resides on a large property near the town of York, in Western Australia. Rather than identifying as a painter, filmmaker, karaoke videographer, installation artist, theatre director or performer (although he has done all these and more), Burns calls himself “a context artist”. What unites the hugely varied set of projects Burns has worked on over the last forty years is a constant desire to set up situations which critically reflect on our hypermediated, industrialised western society. His interventions are usually created live, in the public sphere, rather than being quietly crafted in the privacy of a studio setting. More often than not, they result in some sort of dramatic surprise or shift in the participants' attention.* Lucas Ihlein *Artists Profile Magazine*, April 2011 Sydney.



From top: *Car-apace* 2016, *Roadrage Man*, 2015  
*Victory or Revenge Sculpture by the Sea* 2015

#### PRIMARY

Why is this van in a sculpture exhibition? Discuss some of the ideas that the artist is thinking about and presenting in this work?

Think about all the different types of places where humans live - now and in the past. In class find lots of examples of human habitats and the different materials that are used to build them. What other things do people need where they live?

#### SECONDARY

Discuss the social issues that are being addressed by the artist in this work.

The public are invited to respond to the work and contribute their opinions – how does this become a ‘performative aspect’ of the work?

*Burns calls himself ‘a context artist’.* Explain this description in relation to Burn’s past and present work.

Research and present definitions and examples of ‘public art’ and how its meaning is applied to diverse artistic practices.

## Sonia Payes | VIC

### Re:Generation

Fibreglass, UV stable gelcoat, stainless steel  
(Three parts: various dimensions)

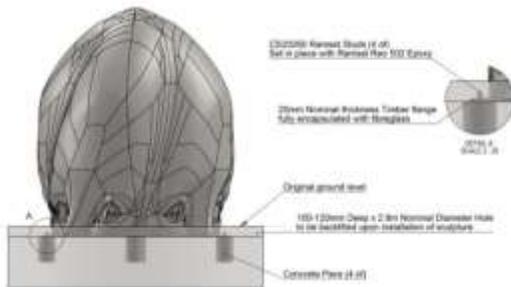
*“I envisage a fictional future world where a new breed of all-knowing humanity will rise from the earth, like corn, and populate a new era.”*

This work had its genesis in a series in which thousands of photographs of my daughter’s head were morphed into a moving image called *Insomnia #1*. The image of a four-faced goddess first featured in my work in 2012. I had returned from a three-month residency in China where I witnessed mountains being quarried out of existence to make cement, which were then used to build endless rows of hi-rise towers and construct ‘instant’ cities. I have chosen to look at this as part of the cycle of creation and regeneration. I envisage a fictional future world where a new breed of all-knowing humanity will rise from the earth, like corn, and populate a new era. Their gaze will be directed to all corners of the globe displaying foresight, hindsight, benevolence and power. Thematically, this series of works is concerned with environmental destruction and the creation of a new humanity to regenerate the land.

I am continuing to develop these ideas in new works, including 3D animations, new media photographs and sculptures based on the theme of renewal and regeneration of the earth in the future. I wanted to challenge myself as an artist and discover new ways of creating an extension of the 2D photograph. 3D printing technology allowed the ideas I had to become a solid form. I embrace new technologies and for me the uptake of 3D imagery and moving images is the next step from digital photography.

The very first 3D printed prototypes I produced were in 2013, and after many months of development, the final spiralling form was created. In 2014 I entered the *McClelland Sculpture Survey and Award* with a monumental fibreglass sculpture based on the image of the four-faced goddess that I created for my exhibition *Interzone*. I engaged an expert 3D modeler to produce the computer documentation needed by the fibreglass fabricators to make the model and mould of the work. The concept and all creative decisions involved in creating the sculpture are mine, but I rely on “my village” to help with the technical and production aspects of fabrication. It was very exciting to see my ideas become a reality with each visit to the factory.

*Re:Generation* is a homage to my daughters and all children born to future generations. My daughter Ilana has been my muse and I have used her image in my work since 2003. I always have a camera in hand whenever I travel and I will often document the shapes in clouds, ice, water and earth that reveal figures and faces. It is like I can see into another world through the lens of my camera.



Processes involved in creating *Re: Generation* - from top: Inkjet print; 3D printed work prototype; engineering drawings and dimensions; fibreglass construction in the factory

#### PRIMARY

How many faces can you see in this work? What do you think the head might be thinking? What is it watching?

Make a drawing or take a series of photos that describes everything that you can see when you turn your eyes and head as far as you can to the left and right?

Draw a portrait of yourself or your friend. Develop the work into a 3D form using paper mache, plaster bandage (mod roc) or clay.

#### SECONDARY

Write a brief description about this work explaining exactly what you see (scale, location, subject matter, material, colour, title). Write a brief description of what the work makes you think of/reminds you of, what the work communicates to you.

Discuss the themes and concepts that the artist describes about her work and the processes involved in her creative practice.

Research 3D printing technology and consider how you might apply it in your own work.

## Aliesha Mafrici | WA

### *Immersed*

Aluminium  
(240cm height, 280cm width, 280cm depth)

*“The work completely immerses the viewer and separates them from the surroundings to evoke self-interrogation.”*

I wanted to create a ‘space-within-a-space’ that allows the viewer to become part of the artwork. The work completely immerses the viewer and separates them from the surroundings to evoke self-interrogation. This experience can be described as ‘sublime’, transcendent and beautiful as it can be confronting when left alone with thoughts and reflections about the self. As this all takes place the viewer enters a ‘Third Space’ of consciousness.

The open cube is constructed of four ‘L’ shaped reflective aluminium panels that meet overhead to form a central square that is open to the cinematic quality of the moving sky and changing light. Each panel was constructed separately with a frame with aluminium sheets were adhered to, polished and painted at the tops. The structure is supported by footings and secured by a frame at the opening.

Key ideas include my constant fascination with the ‘sublime’ experience. The concept of the sublime is a modern idea rooted in longstanding historical systems. The methodology of my practice derives from the idea that the sublime experience often exists as we question the constraints of our lifeworld – the result of this questioning reveals something transcendental. My practice revolves around exploring the role of the sublime in contemporary society and how these sublime qualities are encountered and experienced by modern audiences, therefore simultaneously informing and shifting the context to include both social and individual levels of understanding.

What drives my passion and my art practice is that art has the ability to create new ways of thinking about the self and the world around them; my work aims to immerse the viewer into an idea, which allows them to take something out of it. *Immersed* is a piece that is both a personal and a public experience. The space created in the work can occupy more than one person at a time, so as the viewers walk into this third space/new space of consciousness together, various possibilities arise.

I constantly question the relevance of my art practice and what my art can do for people. Questioning, negotiating and critiquing the world around me drives and inspires my practice. This has been prevalent in the works and theoretical writings of the following artists who I hold in great standing and close to mind when working: Yves Klein, James Turrell, Anish Kapoor, Casper David Frederich, and Donald Judd.

#### PRIMARY

How many metal shapes have been used to construct this sculpture?  
How many shapes can you see?

Think of three words to describe what it feels like when you are inside the sculpture and looking up and through the shapes.

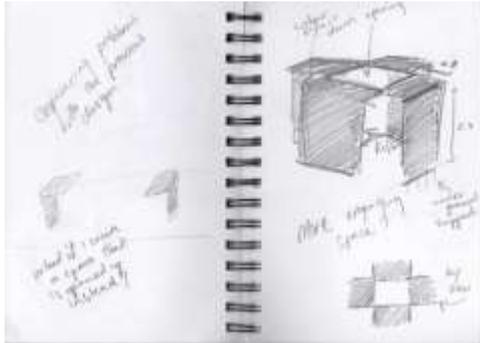
In class share all the words and use them to write a story describing the discovery of a beautiful unknown place with your friends. Illustrate what it looks like, the smells, sounds and textures, why it is beautiful and how it makes you and your friends feel

#### SECONDARY

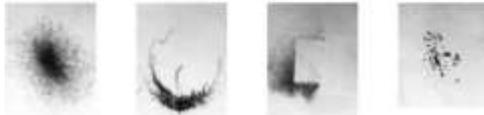
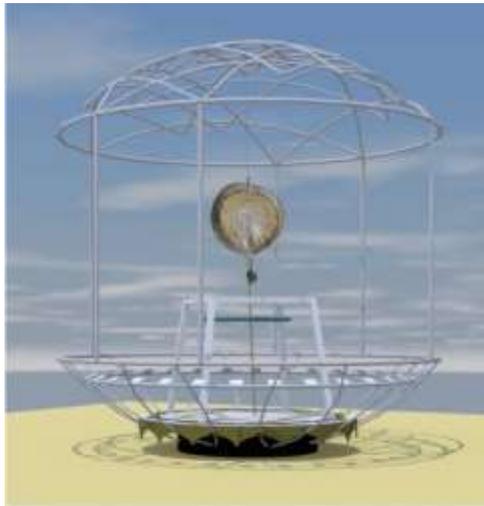
Describe your experience of the work *Immersed* in relation to the artist’s ideas and intentions in creating a ‘space-within-a-space’.

Research and discuss the concept of ‘sublime’. Think of examples of experiences in contemporary life that might be described as ‘sublime’. Can art provide a ‘space’ for people to reflect on life and provide new possibilities for change?

Select two of the artists referred to in the text. Present examples of their work and theories and position them within the context of Western art history. Consider how their work represents the ‘sublime’.



From above: Development sketches for *Immersed*,  
*Immersed*, 2016



From above: *Without a beginning and with no end*, 2015 and examples of wind drawings. Top view of upper frame pattern based on the ancient Sri Yanta symbol.

## Anne-Mette Nyland | Denmark

### *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!

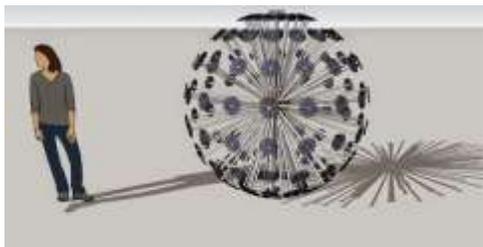
#### SECONDARY

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?

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



From above: *Bubble*, 2015; cutting the water bottles for *Bubble*: concept diagram  
Photos by the artist.

## Pamela Lee-Brenner & Johannes Mulijana | NSW

### *Bubble*

Reclaimed PET plastic, bamboo, pvc pressure pipe, wood, wire, paint  
(200cm height, 200cm width, 200cm depth)

*“We have delighted in elevating everyday disposable objects into something of beauty to enjoy and inspire.”*

The appearance of this sculpture plays with the idea of a bubble made from the bottles that would normally contain it, particularly water; as well as the interplay between nature and human production. The materials are lightweight, and reclaimed. The space within it makes it appear to float on the surface, quivering with promise but being invisibly tethered so that it does not actually blow away. At night, ‘fallen’ florets spray the bubble with light.

This work refers to several issues: awareness of what we use; water as a product and as an essential; plastic as refuse and a destroyer of waterways, ecosystems; refuse to reuse; sustainability; lighter carbon footprint; the spreading of ideas (like the blow-away dandelion seeds that the form also resembles). We have delighted in elevating everyday disposable objects into something of beauty to enjoy and inspire. The process usually follows this pattern: Concept> Research> Design> Testing> Making> Installation. With this work, once the idea had form we collected, shaped (mainly cutting and drilling), and prepared the surfaces (predominantly priming and painting).

The work is made from 116 plastic drink bottles, a discarded bamboo fence found by the roadside, a found composite pressure pipe, a shower rod, various bits of leftover wood plus primer, chrome paint and LED lights. Testing is a key component to make sure all the materials and connections withstand the conditions in which they are placed.

We are inspired by things that affect the human condition, from our environment to science to politics. Often this is reflected in the choice of sustainable or recycled materials and the concepts behind each work. We want to delight and engage as well as question and inform. We are also passionate about technology and science and its intersection with our lives. Inspiration is everywhere in both things and ideas. We like looking at details and patterns in nature, manufactured things and inner landscapes.

#### PRIMARY

A bubble is a round ball of air or gas encased by a liquid. How does this sculpture describe a bubble?

Count how many drink bottles the artists have used to create the sculpture.

How do the materials used suggest ideas about the world we live in?

Discuss other ways of recording and describing a bubble, for example, drawing or photographing. Find out more about bubbles and look carefully at soap bubbles or the bubbles in fizzy water. Make paintings and drawings from everything you have discovered.

#### SECONDARY

How does the work retain the qualities of something that is essentially invisible? Discuss the several other issues that the work refers to as cited in the artist’s text.

Consider the idea of creating something solid that isn’t. In groups collect plastic water bottles and create a large structure that communicates a message about an environmental issue that references the material being used, for example a cloud. Introduce LED lights into your design.



From above: The artist creating *Solstice*, 2003, photo by Jane Harding; *Belonging, Sculpture by the Sea* Cottesloe 2012; *Boat*, (detail) 2013. Photos by the artist.

## Elaine Clocherty | WA

### *Looking Out*

Natural materials (6m width x 10m depth)

*“A huge part of the work is the collecting and sorting of all the materials and selecting what to use from what is washed up from the beach.”*

7000 years ago local Noongar people could walk from the mainland to Rottnest. Sea levels rose ten metres not in the time of the dinosaurs but within the ancestral memory of the local people. Rapid and dramatic changes have occurred many times in the Earth's history. This work explores the Earth's volatile nature and how relatively small changes to the atmosphere by humans could trigger large dramatic changes in this fragile system.

My works are 'site specific' and created 'on site'; they are ephemeral and not permanent. I allow the characteristics of the location to influence the artwork. When I am in the process of creating I allow change from the original concept while I experience the place, the subtleties of light, wind, the colours and the unfolding story the site.

A huge part of the work is the collecting and sorting of all the materials and selecting what to use from all the materials that can be found in the bush. Creating the work is very labour intensive and I like to use my hands to patiently lay all the pieces.

There is an incredible diversity of materials around us, changing through the seasons and unique to each location. The place where the work is created is an integral part of the artwork. I value the diversity and uniqueness of each place, urban or wild and love to highlight an aspect of nature's story. I use shapes in the work to mirror shapes in the landscape and spend a long time ensuring that the work 'sits' in the space feeling like it a part of nature's scape and in dialogue with it.

My main inspiration comes from many artists that form part of the Environmental/Land Art and Site Specific Art movements. I appreciate works that relate directly to the nature and that help to raise consciousness about how we need to reconnect and create a sustainable relationship with this beautiful planet. Some of the artists include, Andy Goldsworthy, Patrick Dougherty, Roy Stabb, Chris Booth and Cecile Williams.

### PRIMARY

Look closely at the work and describe what the artist has used to make this work. Describe its smell and the shapes that you see.

Investigate a place for example an area in your school or where you live. Make notes about the smells, sounds, colours, shapes and light that describe the place. How do other people use or live in this place? What stories might they tell? Take photos and make some drawings of the area. Gather materials from the site. Incorporate all your research, observations and the materials you have collected to develop a multi media installation.

### SECONDARY

Explain how this work is an example of ephemeral and site specific art practice.

Research the work of artist Andy Goldsworthy, Patrick Dougherty, Roy Stabb, Chris Booth or Cecile Williams. Present examples and describe the ideas, materials used and the processes involved in their creative practice.

Explore a specific place and develop some of the processes described by the artist to create a work that is site specific and ephemeral. Consider ways to best document and present the 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 those 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 based on this interest. Explore a variety of different materials in the process of developing your ideas.

## Karen Macher | Peru

### Sea sponges

Plastic foam, aluminium structure, cable ties  
(140cm height, 140cm width, 140cm depth)

*“I like nature’s beauty, the way it is simple and complicated at the same time. I try to learn from natural processes and reveal them in some way in my work.”*

Sea sponges are one of the most versatile beings in the natural world; they are capable of adapting to different environmental situations reinventing themselves according to their surroundings, changing shapes, colours and even their food. I relate very much to that process. I feel I am shifting all the time, never fixed to one place, never getting too comfortable with one situation because everything around us changes and we have to be changing with it. This is what keeps me alive, learning, dreaming, and working.

I am no scientist or biologist, but I am involved in working with nature and started researching some life forms which I found very interesting. I usually can’t get my ideas by drawing or making maquettes. I make samples with different materials and different ways of weaving, attaching, etc. My first sample for this artwork was made with felt, which I liked, but I realised it was too heavy and that recyclable plastic foam was more suitable for the open air and easier for me to transport internationally. I was interested in its flexibility and lightness, and its visual relation to a sponge. I cut the foam into long stripes, then into short pieces of about 40cm. I formed small circles and then tied them with cable ties. These circles were then attached together to make the shape of the final sponge. The size and the shape evolve while the artwork starts growing. When applying for *Sculpture by the Sea* I looked at photos and tried to relate the work to the site on Cottesloe beach. I proposed an installation of three 1.5 m diameter pieces - the size represents the minimum space that a person occupies.

The key concepts and passions that drive my artistic practice are ephemerality, poetry and beauty. I like to watch the processes in nature and discover relationships and similarities to what I am feeling or experiencing in any particular moment. For me a sculpture needs to be more than aesthetical, it needs a conceptual background that I need to link to my everyday life. My art is my best therapy to find connection with myself.

Nature is my source of inspiration. Every shape, every colour, its ephemeral condition and its perfect balance – altogether these attributes create poetry. I like nature’s beauty, the way it is simple but complicated at the same time. I try to learn from natural processes and reveal them in some way in my work. Time is an important factor for my artworks – they change and are subject to nature’s last word.



From above: *Sea sponges* in progress in the studio; digital realisation of the work installed.

#### PRIMARY

View the sculpture from a distance and note how it changes as you get closer. Describe how the artist has made the work and the materials she has used.

Look at photos showing what a sea sponge looks like through a microscope and draw the patterns that are revealed.

Use your drawing to make a sculpture using foam strips and cable ties or strips of thin card and tape to create circles. Connect these together to create a pattern of spheres.

#### SECONDARY

How does the artist describe her relationship to nature’s processes? How does she relate to this in her sculptural practice?

Consider the connections between nature, science, poetry, visual art and music.

Explain how artists address the notion of ephemerality in their work (consider land art, environmental art and performance).