

EDUCATION KIT

Artists and their Artworks

Mark Elliott | NSW

Linda Bowden | NSW

Annette Thas | WA

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Stephen Harrison | ACT

Barbara Licha | NSW

Lisa Dew Architects | NSW

Zac Benson | USA

Marina Debris | NSW

Gabriel Pace | NSW

Kate Carrol | VIC

Bronwyn Berman | NSW

Elyssa Sykes-Smith | NSW

Harrie Fasher | NSW

Kathleen Berney | NSW

Margie Sampson | NSW



Mark Elliott | NSW

Tree spirit eggs

Borosilicate glass-flam worked, cable ties
(50cm height, 50cm width, 50cm depth each)

“I wish to convey the animate qualities of the glass through its movement by the wind in the branches and changes in illumination due to the shifting sunlight.”

We think of glass as fragile and in need of protection. In this work however, I take the risk of bringing my glass objects out of the cabinet and into the world; to interact with the trees and the environment. I wish to convey the animate qualities of glass through its movement by the wind in the branches and changes in illumination due to the shifting sunlight. I also allude to a possible future mythology involving Tree-spirit eggs. A locally based story can enrich our sense of belonging to place and our appreciation of the environment in which it has grown.

The main process I use is Flame-work and the material, borosilicate glass. This is highly malleable and more resistant to thermal stress (heat cracking) than most types of glass. This enables me to continue working on a piece in a manner which I think of as akin to sketching in space which is also a little like basket weaving. I use an oxygen- propane torch to melt rods of glass which are continually stretched and re-joined over a 2 day period to produce a basket like form. Sometimes I produce initial sketches and sometimes I work directly with the material from an idea in my head whilst allowing variations to occur along the way.

Glass when hot, can be experienced as a delicious, fluid, plastic substance. When cold, it is a brittle material which has captured the history of its making - evidenced by textural, reflective and refractive variations. I am interested to convey this phenomenological experience, which involves the body as well as the mind in a negotiation with the material in the environment. For me this process is a dance between improvisation and structure in which the role of accident needs to be accommodated. In this I find parallels with making music. I am also passionate about animating glass with stop-motion photography and using the medium as a vehicle for story telling.

Forms from nature provide an endless source of inspiration. In this work I reference the rare and alien-looking Basket fungus as well as representations of Radiolaria and other microbiological forms made by 19th century glass blowers Rudolph and Leopold Blaschka - some of which are on display in the Museum of Natural History, London. I am also interested in the human-produced patterns of basket weave and the mid 20th century kitsch genre of glass lacework. My work is often influenced by music as well as myths and legends half-remembered, which allude to a possible parallel spirit world beyond our current comprehension.



From above; *Tree Spirit Eggs*, 2015. Photo by Mark Elliott; *2 tunnels of the Harlequin worm*, 2015. Photo by Roberto Cela Lopez; *Hands can Talk*, 2012. Photo by Richard Weinstein

PRIMARY

Where do you usually see glass? How do we use glass in our everyday lives?

Describe how the artist has used glass in this sculpture. How is it positioned?

Write a story based on the idea of tree spirit eggs.

In class find out how glass is made, and what it is made from. When and where was it first used?

SECONDARY

Discuss the artist's description of working with glass and its qualities as a medium in relation to the work he has exhibited.

In your own work produce a series of sketches and ideas using the theme of creating a local mythological story to, "enrich our sense of belonging to place and our appreciation of the environment in which it has grown."

Research the history of glass and the 19th century glass blowers Rudolph and Leopold Blaschka. Present examples of the different techniques and styles that you discover in your investigation.

Linda Bowden | NSW

The Bridge

Corten steel
(300cm height, 330cm width, 150cm depth)

“The key concept for me is the pleasing arrangement of shapes. My passion is ignited when these shapes start to sing and create a feeling or thought.”

Sculpture is about playing with forms or shapes and finding the ones that go together in a way that feels 'right'.

The idea for this work arose out of a visit to New Zealand early in 2015. I was struck by the natural beauty of the place with man-made elements added to the landscape. *The bridge* is my response to the place and my impression of what I had seen. It is my sense of the essence of the place. This is the basis of my abstraction of my visual world where shapes such as trees become curving vertical lines or houses become rhomboid shapes.

I start my process with a maquette or model often made in timber. My work is influenced in a practical sense by the use of found timber shapes, often old chairs. I also make my own shapes by use of a bandsaw. I 'play' with the shapes, often for a long time, until an idea starts. This is the time to let the work start to 'talk' and follow its lead. *The bridge* arose out of some pieces of furniture that I had found including from an armchair and a chair. To me they looked like trees and a bridge.

The key concept of sculpture for me is the pleasing arrangement of shapes. These shapes sit within, confine and direct space. My passion is ignited when these shapes start to 'sing' and create some feeling or thought. Once I have found the form of the work I often introduce colour to emphasise a feeling or light of to emphasise a contour or line. With outdoor works the use of colour or allowing the steel to rust or patina is determined at the stage of the maquette.

The final model is then taken to a metal fabricator where plans of the work are drawn and scaled to the size I want using computer software which provides the pattern for the steel to be cut. The pieces of steel are then welded together to form the elements that create the final work.

I am inspired by my surroundings - the local 'village' in the heart of Sydney where I live. The works of other artists inspire me, especially Picasso, Matisse and Soutine. Seeing work in the flesh is very important and inspiring for me so I have travelled overseas occasionally to see the works of these and other great Modernists.



From above; *The bridge*, 2015. *Sculpture by the Sea* 2013 *Reclining figures*, 2012.

PRIMARY

Look at *The bridge* and draw what you see. Move around the sculpture into another position and draw the work from a different point. Repeat this – moving, looking, drawing – until you are back at your original position. Consider how this looking and drawing exercise has helped you experience 3 dimensions and see the sculpture 'in the round'.

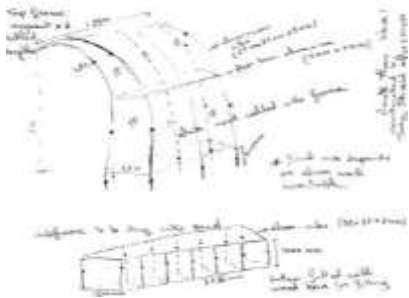
In class cut three big shapes out of thin coloured card. Spend time arranging the shapes together. When you like the arrangement secure the shapes together using staples or tape. Give your composition a title.

SECONDARY

Explain the use of the word 'Abstraction' in the visual arts and consider the importance of 'play' and 'unconscious 'intuition' in creating abstract art.

Produce a series of sketches and explore the process of using shapes and colour to express a place that is important to you.

Research and present examples of 'Modernist' art. Describe some of the characteristics and themes of this period in art history.



From above, artists initial sketch for *Wave 1*, Digital mock up of the work for *Sculpture by the Sea, Cottesloe* 2014, the Artists Studio
See also:
http://www.youtube.com/watch?v=aVn3fS_OnXA&feature=em-share_video_user

Annette Thas | WA

Wave 2

Plastic dolls, steel and aluminium frame
(??cm height x ??cm width x ??cm depth)

“Blonde Barbies represent a world of conformity that includes genetic manipulation, cloning and body shaping.”

Dolls are associated with childhood. As we pass through childhood we have exposure to dolls and often an intimate connection with them. Dolls represent many things from innocence, to love, comfort, influence, and sometimes fear. Our association with dolls continues to change, but never lessens.

Wave 1, exhibited at *Sculpture by the Sea Cottesloe* 2014, started from the realisation that dolls and childhood are not always positive and innocent. I further developed the artwork by choosing only to use blonde Barbie dolls as a statement of conformity, exclusiveness and monotony. There are no new Barbie dolls in *Wave 1*; each Barbie has been specifically selected and has its own history. They represent a tense association in society between women (and men) and the desired body form of the Barbie, as the following quote from a female friend represents, "I always thought women were supposed to look like that, and I was waiting to turn into that shape as I grew into a woman."

Blonde Barbies represent a world of conformity that includes genetic manipulation, cloning and body shaping. The work prompts questions about how it feels to be so overwhelmed by childhood memories and/or society's projections that we lose ourselves in them? Or do we dive in and come out the other side?

I started off with a 1m by 1m model to explore the dimensions, impression and technical requirements for the actual sculpture. The 4000 Barbies that were needed for the sculpture were prepared by taking out batteries, any coloured parts of the bodies were painted a uniform skin colour and any loose limbs secured.

The frame to mount the dolls had to be designed to be light, easy to transport, withstand weather conditions (especially wind), the public, and have a large base to be dug into the sand and weighed down for stability.

The second articulation of my sculpture, exhibited at *Sculpture by the Sea Bondi* 2015, titled *Wave 2*, stands 40 cm higher, has a broader base and has approximately 2,000 more dolls. This is my symbolisation that everyday more memories are created, more dolls are being produced and discarded, and stereotyping is getting more entrenched unless this is changed by a greater awareness and continuous reflexion.

Combining philosophical and emotional content into my artwork is integral to my practise. I use lived experience as a starting point for an idea. Society, the Social (family, origins), what drives people, the environment and shared history are all sources of great inspiration, inquiry and reflection. I have been influenced by the French born artist Arman and the practice of multiples and the use of the ready made.

PRIMARY

Discuss and write about the toys that you played with when you were younger and the toys you play with now.

In groups make a list of your favourite subjects at school, favourite colour, TV programs, books, sports, and favourite food. Are there differences between the girls favourite things and the boys?

What do you want to do when you grow up? Make a portrait figure of yourself now and one showing how you see yourself as an adult.

SECONDARY

Use a variety of colour magazines to source a range of images of men and women – collage the images to create a series of figures to express how you think men and women are portrayed in the media. Develop this into a 3D or a Film animation work

Research 'surrealism' and the work of Hans Bellmer and Joseph Cornell. Discuss why the use of dolls and mannequins in art work can create a creepy or dream like effect.

How does Australian Indigenous artist Destiny Deacon use dolls in her work to convey political and social messages?

Look at the work of artist Arman and the idea of working with ready made objects. Research the practice of 'multiples' in art practice and explore this in your own work.

Marcus Tatton | TAS



Dried Arrangement

Jarrah, vegetable oil, steel
(45 cm height, 500cm width, 800cm depth)

“Essentially this sculpture asks questions about the valuing or perceived worth of raw materials.”

Dried Arrangement is a composition that draws interest to the Woodchip Industry in Tasmania and other parts of Australia. The concept of volume emphasised in industries such as raw material harvesting, whole forest harvesting and fried chip making are all to do with low skills and fossil fuel 'economy of scale production. This is contrasted by the production of technical componentry, furniture and sculpture design and manufacture, and restaurant quality cuisine presentation which require far less volume of raw material and far more care and conscious intent in their production. Essentially this sculpture asks questions about the valuing or perceived worth of raw materials in Australia.

These huge crinkle cut chips have been chainsaw carved from single lengths of tree trunk material. The chainsaw is used with much more finesse than in the forestry industry. Rather it is used to delicately shape the surfaces of these logs that had already died and fallen to the ground. The chips have been coated with 4 coats of used fish and chip oil as a way to preserve and perfume the natural wood from exterior weather.

The Artist uses large timber materials to re value the natural world. Stacks of wood that would naturally form bonfires are carefully pieced together like jigsaw puzzles that are tempting the natural human instinct to torch them. The environmental concept of revaluing such resources is emphasised through the restraining of these urges, through recognising the wanton waste and the innate propensity for humans to take their environmental world for granted.

The artist draws inspiration from time spent alone. Though this is becoming harder to achieve for each of us, the silence and continuity of thought provides a perception of our world that is closer in spectrum to that of the non human world. With a sense of 'what we humans are missing', there are so many visual statements that spring forth in one's imagination, as soon as the human world is turned off.



PRIMARY

Move around this giant group of wooden shapes. How has the artist made them like hot chips?

Where do we buy and eat chips? Fast food shops make them from frozen, flavoured ingredients that are produced in a factory in the thousands! Compare mass produced food with food cooked at home by people you know.

How have the tree trunks been carved into these shapes?

Compare these 'chips' to real size chips. In class, make a drawing of something that is very small – but make it very big.

SECONDARY

Explain how the artist compares and contrasts the Tasmanian wood chip industry, carpentry, mass food production and restaurant cooking.

Describe the work and your responses to it. Consider the works scale and its relationship to the site.

What genre in Art history does the title allude to? How does this contribute another layer of meaning to the work?



Stephen Harrison | ACT

Hamlet's Lament

Plaster, steel

(190cm height, 76 cm width, 130cm 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 little structures of wood to wrap the clay around. I realised the horseman just sitting casually, like Hamlet, with a human skull resting on his knee or beside him was a unique image, and quite amusing. I made several larger horsemen, gradually building up to the major piece for *Sculpture by the Sea*. I make a 'skeleton' with wood, wrap and add wire like musculature, and finally form the sculpture with plaster and concrete infused hessian, soaked and draped over the wire. The whiteness of plaster references marble sculptures of Antiquity. As the plaster dries I shape the form with a flat trowel, sometimes filing back when dry.

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.

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



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.

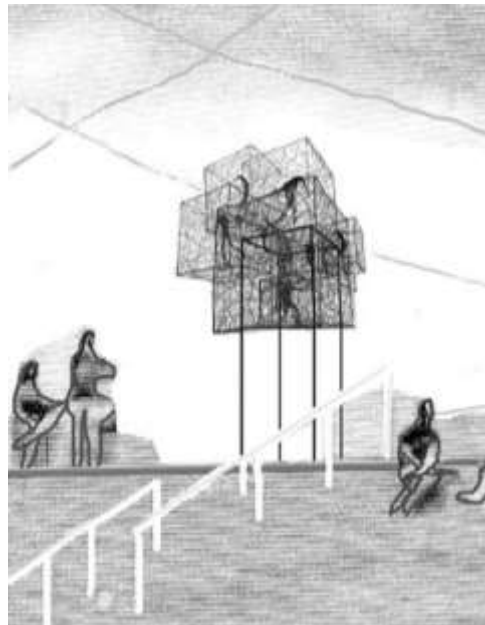
This special edition of *Listen time passes* for *Sculpture by the Sea* is to be displayed between the sky and the water. This will allow the best exposure, but also enrich the works meaning and sense. It is a sculpture about people, about the time and existence, about reflections of being human.

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.

Lisa Dew Architects | NSW

Landscape

CNS cut polycarbonate sheets and plate steel
(2m height, 5m width, 10m depth)

“Our sculpture responds to the surrounding landscape whilst creating its own interactive terrain to involve people and their experience of the work.”

The salient concepts behind our sculpture include Landscape, inhabitation and an intuitive response that allows for the immersion of sensorial aspects into the design. Our sculpture responds to the surrounding landscape whilst creating its own interactive terrain, to involve people and their experience of the work. This promotes movement and a reaction to the manipulation of different senses through flowers, stepping stones, the seascape and the roof structure. A further concept regarding our structure is the rehabilitation of the site due to damage sustained earlier in the year from storms. We hope that our sculpture and its focus on landscape will aid in the repairs of the Bondi coastline.

The development of our sculpture is possible thanks to the collaborative effort of Lisa Dew Architects and Partridge Engineering. Through problem solving on both sides we have been able to develop our design to incorporate both natural and modern elements, particularly through the 3D printed aspects of the ceiling structure and the multiple disc pieces made from a range of materials. The technical aspects of the design include the detailing of the aforementioned elements and also the computer modelling completed to make this sculpture a possibility. Perhaps the most interesting aspect of the process is the utilization of 3D printing to create a physical part of the structure that is replicated into a greater whole.

Lisa Dew Architects is an emerging design practice catering to areas of art, design and architecture. The design practice’s founder is Lisa Dew. Her team operates in Sydney composed of passionate students from a range of universities and backgrounds, who each compliment the practice’s keen focus on pushing boundaries of sustainability and modern design.

We draw our inspiration from a number of areas, ranging from architectural design, nature, and contemporary construction methods and in this particular case, the site of *Sculpture by the Sea*. Our inspiration is drawn from how the landscape itself interacts with its bordering pathways, the seascape below and how a relationship between the three can be constructed through architectural means.



From above: Visualisation of *Landscape*, 2015, Water colour drawing of the site, 3D printed models

PRIMARY

What is a landscape?

What do architects do? How have these architects transformed the way we see this landscape?

Describe what the work makes you think of and feel.

Drawing, computer design and model making using 3D printing was used to prepare the architects ideas into real life. At school work in groups and draw an area in your school. Think of ways you could transform that area. Present the ideas on your original drawing.

SECONDARY

Discuss the relationships between architecture and sculpture. How are these relationships represented in this work?

Research other projects by Lisa Dew Architects and find out the different process and techniques they have employed in realising their ideas.

Look at landscape projects like Christo and Jeanne-Claude *Wrapped Coast – One Million Square Feet* 1968–69 and describe their context within art history.

Zac Benson | USA

Conspicuous Consumption

Materials: Newspaper, cardboard, adhesive
(91cm height, 91cm width, 91cm depth)

“This piece will be made completely of recyclable materials to maintain a low carbon footprint. The hay bales symbolise the massive amount of media that consume and overwhelm our daily lives.”

There are two main concepts to this piece. Firstly, to make sculpture that can be reclaimed and repurposed for the greater good after the piece has been de-installed. This piece will be made completely of recyclable materials to maintain a low carbon footprint. This by no means compromises its aesthetic or structural integrity. Secondly, how society is bombarded with mass media. It is everywhere from billboards and television to our phones. Mass media tries to convince us to do this, buy that, or to change our way of thinking. The hay bales symbolise the massive amount of media that consume and overwhelm our daily lives.

Conspicuous Consumption is a piece that was originally made with wood, steel and hardware, materials that are not easily recycled or renewed. As a team, *Benson Sculpture* engineers create work that focuses on the outdoors and using materials that can be recycled. In turn, we have engineered the piece to be able to withstand the elements as well as have a small carbon footprint and be recycled.

Many of our works have addressed specific issues that are particular to a certain culture, city or event. We are very innovative in developing works that not only narrate a story but also adhere to fundamentals that we feel are critical when producing public work. These fundamentals are to produce work that creates a sense of community ownership. We felt this piece fits in to the community specifically because of its care for a low carbon footprint as well as contributing towards a sense of whom and what the community stands for.

Benson Sculpture consists of Aaron Lee, Betty Jane, and their two sons, Aaron Tennessee and Zachariah Chyanne. To say that our inspiration does not come from each other would be to sell each other short. We meet daily to talk about ideas, contemporary art, and social issues and from these round table discussions come ideas such as the one presented at Bondi 2015.



From above: *Benson Sculpture* studio;
Conspicuous Consumption

PRIMARY

Move around this work. What materials have been used to make it? What does it look like?

What does the Artist mean by saying how important it is that their work has a 'low carbon footprint'?

The work is about how much advertising and TV is part of our world telling us what we should buy and how we should be. Discuss an advertisement you have seen on TV and talk about how this might be true.

SECONDARY

How has *Benson Sculpture* described the idea of 'public art'? What are their main criteria for the work they produce?

Find examples of 'public art' in Australia - present them along with definitions of how the term has been used to produce a specific art practice.

What is meant by 'Conspicuous Consumption', what areas for public debate is the work prompting?

Consider the processes involved in working collaboratively as *Benson Sculpture* do.

Research the art movement 'Arte Povera' and Giuseppe Penone's *Ball of newspaper*.



Hannah Kat Jones wearing *Takeaway Queen*, photo by Richard Flynn.

Marina Debris | NSW

Beach Couture: A Haute Mess – A Trashion Show

Materials: Trash from the beach
(various dimensions)

“Many of the artworks I have created are wearable art. Trashion Show is a performance piece featuring models wearing works from my collection, Beach Couture: A Haute Mess.”

Every day for the past fifteen years I have been collecting trash from the beach. At first this was simply an effort to help clean up but just over five years ago I was inspired to make objects of art with it. After touring and working with the group 5 Gyres and Captain Charles Moore (who discovered the “Great Pacific Garbage Patch”), I realized that art was a great vehicle to educate people about where our waste is going.

Many of the artworks I have created are wearable art. I have over twenty outfits (all made from trash). *Trashion Show* is a performance piece featuring models wearing works from my collection, *Beach Couture: A Haute Mess*. This will also take the form of “happenings” during the exhibition. These will involve models wearing the outfits at various sites, while interacting with each other, the public and the sculptures. It would be like a diorama where they could be doing various activities like site seeing, having a picnic, taking “selfies” with sculptures or viewers etc. The performances will encourage the viewer, in an entertaining way, to question the use of single use items, and consider ways to reduce waste so it does not end up in our oceans and landfills.

The idea of making beach detritus into art began in 2009 with the realisation that the waste we create always comes back to haunt us. The concepts develop while I am collecting. I keep a close eye on what I find most often. I then try to connect the concept of each piece to a current issue, or to the harm that the pollution creates to marine animals or environment. The work can take the form of a graphic, a photograph, a sculpture, film or even wearable art.

Cliché as it sounds, I am inspired by the beauty of the ocean and it’s inhabitants. The artist Chris Jordan produced a jarring series of photographs of dead Albatross found on Midway Island. Their stomachs were filled with pieces of plastic, including bottle caps and cigarette lighters. Seeing these photographs was the catalyst for me to put my creative abilities to good use.

PRIMARY

The artist has made outfits from trash collected from the beach. The costumes will be displayed by models in a fashion show in the exhibition. On some days they will also appear wearing the costumes in and around the sculptures. You might not see them, but you can talk about the idea of ‘wearable art’ and what it might look like.

The artist is telling us about the environmental problems caused by the plastic trash that is in the sea. In class, research the work of the 5 Gyres group and the ‘Great Pacific Garbage Patch’. How can we help stop this problem?

Where does plastic come from?
Research the life of a plastic water bottle, from how it is made until when it becomes trash.

SECONDARY

Research WOW (World of Wearableart) the annual show from New Zealand worldofwearableart.com

Research other artists who use discarded objects to create art. Consider the environmental issues that are being represented. How do the objects and materials used contribute to the meanings portrayed in the works?

Compare and contrast the work of artists Fiona Hall and Tony Cragg

Gabriel Pace | NSW

Whale Waves

Materials: guitars and speakers
(variable dimensions)

“We have attempted to create a family of whales, where the voice of each individual whale can be recognised by slightly different guitar sounds”

I have always enjoyed sitting by the ocean. There's something very soothing about the sound of waves that keeps me calm. I can listen to it for hours and never be bored. Often enough I will have a guitar with me. I always found playing near the ocean different than playing anywhere else as the waves and the wind are also producing sound. So, I can either play against it, trying to be louder than nature, or with it.

The idea of *Whale Waves* was to compose something that resonates with the ocean sounds. In composing this piece with collaborating artists, brothers Ben and Josh Pantano, we have attempted to create a family of whales, where the voice of each individual whale can be recognised by slightly different guitar sounds. The sound of whales is produced by bending or sliding down notes whilst changing volume.

Each one of us uses a different technique to produce similar sounds, which works as a basic way to individualise each whale. We use different pedal effects to slightly distinguish each whale, as well to add depth to the whole piece. We also use different tonalities to separate one whale from another. For example, a bigger whale sounds heavier and “bassier”, whilst smaller members of the family are high pitched.

My creative drive is very natural. I find it very hard to consciously pick a topic for a song whilst writing. Rather, I let emotion take me wherever it does and I will work with whatever comes to me at the time, using that random. I gain inspiration from other musicians, my own experiences, other people's experiences, stories... I think the beauty of song writing is that you can draw inspiration from literally anything. For this piece nature was obviously very inspiring, the sea more specifically.



From above: sound waves recording some of *Whale Waves*, 2015; The site that inspired the work

PRIMARY

What are our five senses?

How has the artist used sound in this exhibition of sculpture?

What can you hear? How many whales are being described in the music?

Think of places that you like to be and the sounds you can hear there. How could you use those sounds to describe the places to someone else?

SECONDARY

Describe your experience of listening to the sounds. How do they relate to the site?

Examine how artists incorporate aspects of the senses sound, touch, taste and smell into a visual experience.

Research and listen to the sound art of Annea Lockwood.

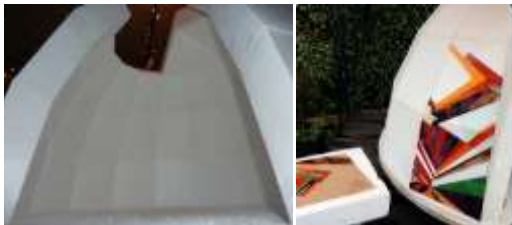
Explore the use of sound in your own work – as a way of enhancing the viewers' experience of a person or place that you are representing through a particular medium.

Kate Carroll | VIC

Open Home

Glass, high density polystyrene structural blocks, solar panels
(120cm height, 180cm width, 180cm depth)

“The concept for the igloo originated from questioning what makes a home in a multicultural society today.”



The concept for the igloo originated from questioning what makes a home in a multicultural society today. Much of my research recently completing a Masters of “Art in Public Space” has explored the many boundaries, walls and doors found in public space and the home itself. Referencing indigenous lifestyles of a nomadic nature, I wanted to provoke thoughts about how we have become less connected with each other due to the walls and fences we place between each other and consider how we can open our homes to invite a greater sense of community and connection, as typical of indigenous lifestyles in the past.

The Igloo is constructed of recycled high-density polystyrene blocks precisely cut to form the self-supporting dome structure. This material allows for the solar powered light source inside illuminating through the coloured glass façade. The inlaid triangular solar panels are covered with tempered glass to blend in with the leadlight glass design. The façade design is formulated from an optical illusion pattern, which is intended to allude to a forth dimension, shifting the eye from the three dimensional form itself and cutting through visual boundaries as a metaphor.

My attraction to glass stems from extensive travels through Europe and mosaic studies in Rome. Hand crafted traditions passed down from many generations, along with so many impressive large-scale art works, which have stood the test of time, truly engaged my senses as an artist. The decision to work with glass was also linked to the beautiful colours and textures available along with the resilient, colourfast qualities for creating art work in public space.

I am interested in engaging all walks of life with my art, and to focus on public spaces outside of the gallery environment. My ethos is to create unique, “one of a kind” artworks, which are evident of human hand creation. The works of Antonio Gaudi and Niki de Saint Phalle with glass and ceramic are particularly inspiring to me, due to the massive scale, extraordinary curves and creativity.

PRIMARY

What has the Artist made? Describe the colours, pattern and light.

Write six words that describe ‘home’.

Think about all the different places that people live in.

At school find and present images of structures and habitats from the past and from other cultures that have been built to provide a home for people.

SECONDARY

Discuss the concept for this work. What issues does the artist want to provoke?

Describe the construction of the work, the choice of materials and the Artist’s use of visual language to suggest metaphor.

Research the works of Antonio Gaudi and Niki de Saint Phalle, who the Artist refers to as influencing and inspiring her own work.



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.



Elyssa Sykes-Smith | NSW

Cradle of Form

Recycled wood
(variable dimensions)

“My aim is to slow down the experience of viewing an artwork. This allows space for the imagination and a searching to unfold, as each organic shape is full of imaginative potential.”

Cradle of Form is a site-specific installation that challenges our age-old human desire to dominate our environment and our resistance to depend on or be a part of it. Focusing on coexistence the sculptural forms of abstracted figures and boulder-like shapes respond to the forms of the rocks, circular hollows and crevasses that construct the cliff face and rock platform that have been created by a natural process of erosion over a long period of time. The visual effect is one of cohesion, where the natural landforms support and hold human forms.

Cradle of Form 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 also remains in sections.

I started by placing my body on site: between the rocks, moving around and observing how I naturally interacted with the site. The next step was to take measurements, draw my ideas and make a small maquette with clay. 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. When the figures are formed they be 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 this 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, creating a visual mass of interlocking timber fragments. 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.



From above, Concept drawing for *Cradle of Form* 2015.

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 the classroom, work in groups and take it in turn to stand in a pose that describes movement. Everyone else makes three drawings 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. Display the final works interestingly in carefully chosen places in school.

SECONDARY

Describe how the artist has integrated the movement of the figures with the movement inherent in the site.

Find and present examples of the human figure in sculpture throughout history. Include figures from three other cultures and three different centuries. Add notes to explain the materials and techniques used to create the figures, what they were for, who made them and for whom.

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

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?”



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 horses 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.

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

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.



Kathleen Berney | NSW
Minden jó lesz (all shall be well)

Steel, perspex
(230cm height, 300cm width, 100cm depth)

“I was a child of post WWII refugee boat people. The photos that this work is based on are mine and my late parents. The title of the sculpture was my mother’s last words.”



The ideas behind this work are very personal childhood memories and photos. Thinking about the refugee situation in Australia at present, brought up memories of my early childhood. I was a child of post WWII refugee boat people. The photos that this work is based on are of me as a young child on the slippery dip that was then in Marks Park. The park was my childhood playground. The memories that this work is based on are mine, and my late parents. The title of the sculpture, *Minden Jo Lesz (All Shall Be Well)* was my mother’s last words.



I wanted to link the images in the old photos with the site of the original slippery dip in Marks Park. After playing around with all sorts of ideas, the final outcome was to construct the basic framework of an old style metal slippery dip and have parts of the photographic images printed onto metal and Perspex as signs between the metal structure.

I love to play with illusive thoughts and memories. I love shadows and old family photos. I love that the light of a memory seeps through, flooding the palette of our lives. Initially my ideas come through feelings and emotions. I have worked with textiles for many years, exhibiting fabric collages and large dyed and printed hangings. This practise merged and evolved into clothing and I have worked as a fashion designer with my own label, *Kathleen Berney*, for fifteen years.

I find ideas come from anywhere and everywhere. It is important for me to stay open minded and try to look and see all around. I find that in those brief moments of total openness ideas can be born. On a more practical note, I find ideas develop from playing with the materials without definite ideas in mind. I am at present fascinated with childhood memories.

From above: sketch for proposed work; collage of old photos used to work out images for large and small sculptures; *Minden jó lesz (all shall be well)* 2015

PRIMARY

What has the artist used to make her sculpture?

What is the Artist remembering in this work?

Think of some happy memories that you have. Where were you and who were you with. What were you doing? Write a short story or a song about one of these memories.

SECONDARY

Discuss photography as an archival medium. Develop ideas for a work that uses photos from your past OR from anonymous photos found in old magazines or junk shops.

Research the work of artists that explore the potential of photography as a medium for memory. For example: Raqs Media Collective, *Unregistered Afternoon and the 36 Planes of Emotion* 2012. (Video, Textual Sculpture at the The Photographers Gallery, London) and Fiona Tan.

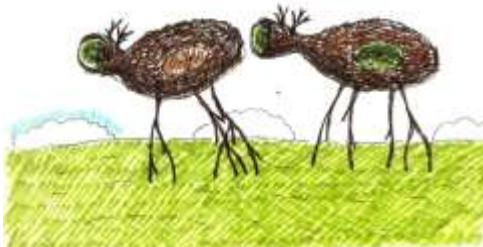
Margi Sampson | NSW *Voyagers I & II*

Wood, steel, vegetation
(160cm height, 60cm width, 180cm depth)



“The name refers to the space probes that were sent into the solar system in the 1970s carrying golden discs with the sounds of earth on them – songs, waves breaking, whales singing.”

I like my works to invoke different concepts simultaneously or in rapid succession for the viewer – so in this case, ‘animal – ark/container/house- traveler’. *Voyagers I & II* are two animals walking towards an unknown destination, carrying a precious cargo of plants and soil inside their heads and bellies. They are custodians, shamans, adventurers, refugees. The name refers to the space probes that were sent into the solar system in the 1970s carrying golden discs with the sounds of earth on them – songs, waves breaking, whales singing. It’s a beautiful and potent idea.



This work builds on some of the knowledge I acquired making last year’s work, *The Grove*. I had to learn how to weld and woodwork for that piece – a steep learning curve for my partner and I. The inside of the work essentially has a plywood spine and ribs, just like animal. Over that is the ‘skin’ of bent and laminated plywood, and the pelt is made from wooden shingles, like a roof. It’s a house/animal. This year I worked with a botanist to develop the ecosystems inside the pieces, and a foundry to cast the legs on the work. I also work as a jeweler, so I drew on those skills for carving the antlers.

I let ideas slide around – they are nebulous to begin with, and then there is a moment when they coalesce into a firm concept. I mentally walk around it and knock on it to see if it rings true, like a bell – if the note is flat then I need to re-think. It’s about truthfulness. I’m passionate about the biosphere and our place in it. James Lovelock and Lynn Margulis put forward the idea of Gaia in the 1970s, suggesting that the earth is a giant cell, whose outer edges are the atmosphere. We don’t walk around ON the earth, we are IN it. Inside it. Breathing it in and out, all the time. Once you can hold that idea of immersion INSIDE the earth, then you can begin to know yourself as part of an ecosystem.

The space probe *Voyager I* was launched in 1977, when I was 7 years old. It passed the extent of our solar system in 2012, and is due to cross paths with a star in 40,000 years time. Out there in the immeasurable void, it’s carrying whale songs. We live inside a jewel, and most of the time we think we are too busy to check it out. The world is happening round us, live-to-air. It’s not a *thing*, it’s an *event*.

PRIMARY

What are these sculpted characters made from? What are they carrying? Where do you think they might be going?

At school create your own characters to go into the future. Decide on three things that they must take with them, and incorporate them into your design.

SECONDARY

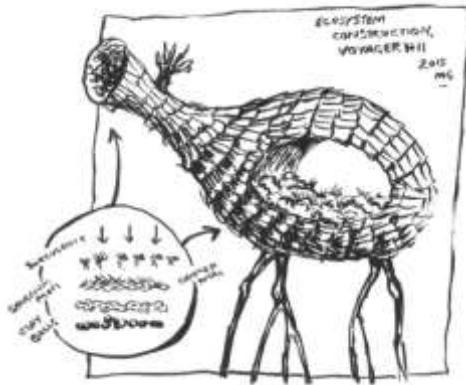
Describe your immediate response to this work and any associations it made you think of.

Discuss the Artists ideas and *The Voyagers* that the work refers to.

How many people and skill sets were involved in making the work?

Describe how you formulate ideas and compare it with the Artist’s description of how her ideas develop.

Think about how you see yourself as part of an ecosystem. Produce some drawings to explore and express these thoughts.



From above maquette and concept drawings for *Voyagers I & II*, 2015.