

sculpture by the sea

EDUCATION KIT Section 2:

Artists and their Artworks

Sculpture by the Sea Cottesloe 2017

Margarita Sampson (with Fieldy) | NSW

Stephen Harrison | ACT

Mikaela Castledine | WA

Hayley Bahr & Tim Keevil | WA

Akira Kamada | NSW

Kerrie Argent | WA

Aliesha Mafrici | WA

Britt Mikkelsen | WA

Andrea Vinkovic | WA

Sally Stoneman | WA

Toby Bell | WA

Barbara Licha | NSW

Elyssa Sykes-Smith | NSW

Ryan Shaw | WA

ALCOA SCHOOL
EDUCATION
PROGRAM | 2017

Margarita Sampson (with Fieldy) | NSW



Dearest

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

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

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

This piece is situated on the foreshore inviting people to face the ocean – I also want them to feel, ‘Oh, great, somewhere to sit down’ but at the same time that act is compromising them, because it looks like they might be eaten up! We love comfort, but often that comfort is at the expense of something or some-one else – and if nature is out of balance that is going to affect us too.

This work is made from a steel welded frame, which is overlaid with recycled polystyrene, and then fibreglassed, painted and upholstered. I worked with ‘Fieldy’ on the painting, she is a street artist from Perth although we both come from Norfolk Island originally. She usually works on walls or surfboards, and has a hyper-real style. We are old friends and this is first time we’ve worked together on something, it was so much fun choosing the nastiest pinks and finding a look that was sickly and inviting at the same time.

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

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



From top: Artist’s concept drawing of *Dearest*; tentacle (detail) by Fieldy, 2016; *Dearest* at night Sculpture by the Sea Bondi, 2016. Photo: John McRae

PRIMARY

Is the lounge chair scary or comfy?

Discuss how the sculpture makes us think about differences and similarities between ‘indoors’ and ‘outdoors’, ‘humans’ and ‘other animals’.

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

SECONDARY

Write a short statement that describes the colour, shape, scale, texture of this work. Write another paragraph which describes what the work makes you think of, the messages it communicates and what it suggests to you.

How has the artist introduced a dark side to what essentially looks light hearted?

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



Stephen Harrison | ACT

Equus Homo

Bronze

(220cm height, 30 cm width, 30cm 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 about themselves, the world around them, and their laws and taboos through stories and myths. These narratives have provided a powerful connection to our fellow animals, and relate to the ‘Totem’ or spirit animal, inside every human. The idea and image of the ‘horseman’ is a being that represents an introduced species into this country, and is both beautiful and destructive in equal measures. This leads to notions of Australian Identity: unless you are Aboriginal, we are all originally introduced species here. Aspects of literature (e.g. Beckett and Shakespeare) appear in the work and can add further imaginative depths for the viewer.

Beginning with the idea of the horse animal/human hybrid I begin to draw. I draw different poses, angles with different 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, using clay wrapped around wood structures.

Equus Homo is a bronze sculpture. It started as a clay and plaster work which was used to create a mould. The mould was filled with wax – so the figure was transformed into a wax effigy. This wax form went through many more stages to become the bronze sculpture using a casting process that dates back at least 5000 years called the ‘lost wax’ technique. The process involves molten bronze being poured into the mould after the wax has melted away. The final bronze form is heated and various coloured chemicals are added to create the desired surface. These coatings or ‘patinas’ create a surface that looks aged and weathered. The final bronze sculpture is then bolted onto a steel plinth.

My work is inspired by my interest in animal welfare, imagination, memory, sculptures of Antiquity, mythology, the act of creation, making something new and unique, the power of the visual image and the boldness of the presence of an object in a space. For me, sometimes sources for inspiration aren't that apparent and may stem from reading, travelling, looking at animals, movies and life lived in general. Sometimes you can pluck ideas out of the air and down they go. Creating sculpture can be like digging potatoes out of the ground, quite difficult and a bit of an effort, but ultimately worth it.



From above: Artist's ink and wash concept drawing for *Equus Homo*; Final work after the surface has been treated after casting.

PRIMARY

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, Pokemon characters etc.)

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

SECONDARY

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.

What is a ‘mould’? List everyday objects – plastic, metal, ceramic – that are produced using a mould.

Research the ‘lost wax’ technique of casting used to create this work.

Mikaela Casteldine | WA

Princess and the Pea

Paracord, wood aluminium

(80cm height, 120 cm width, 120cm depth)



From top: *Princess and the Pea*; Detail.
Photos by the artist

“Crocheting can be very meditative and everything that goes through my mind as I make each stitch is worked into the piece so that when it is finished I can step away from it and gain some real perspective on my thoughts.”

The *Princess and the Pea* is part of a series I am working on prompted by media reports of abuse and child suicide. The works all involve a stacked series of crocheted circles representing years which are damaged or distorted in various ways.

The *Princess and the Pea* is a stack of crocheted discs which are distorted by a sphere which they pass over and are shaped by. Initially this work was to have had circles cut through and a sphere representing the pea embedded in it, but as I worked on the piece I changed it quite fundamentally so that instead of cutting holes through the piece to insert the pea it now grows over and around it. It is more like the way an oyster grows around the pearl. I feel this way is visually and conceptually stronger. The viewer can see that despite the obstacle that shapes the piece it is still beautiful and still whole. Being shaped by adversity is a concept most people can understand. When choosing the colours for the piece I specifically looked at rich royal colours like dark blues and purples that a princess might wear as well as light blues and greens for growth and renewal. The use of a fairy tale suggests childhood and the disguised menace of such stories. The circles will be layered on a cylindrical white plinth made of plywood.

Due to our profound abhorrence of crimes against children and our understanding of the long term effects on many people, we have tendency to believe that a child who has been abused is permanently and irredeemably damaged. This must lead to an overwhelming hopelessness for which suicide may seem the only solution. I want to make a piece which is intensely beautiful and is damaged, not beautiful because of the damage or beautiful despite the damage, simply beautiful in and of itself.

I use crochet to make my work because it is a way of growing a sculpture organically. Crocheting can be very meditative and everything that goes through my mind as I make each stitch is worked into the piece so that when it is finished I can step away from it and gain some real perspective on my thoughts. I use my work to help me to understand the world and to investigate ideas. This piece along with a sister piece called *Damage* was made in response to stories in the media that I found very distressing. Making works of art helps me to come to terms with my distress and to think about such issues in a way that is bearable.

PRIMARY

What happens in the Hans Christian Anderson fairy story, *The Princess and the Pea*?

SECONDARY

Discuss how Art can be a vehicle for expressing social issues that are difficult for us to understand and think about.

Research other artists who work with distressing social themes for example Fiona Foley, Destiny Deacon, Tim Burns and Fiona Hall.

Recall Fairy Tales that you remember from your childhood. Consider their purpose as a means to prepare children for life.

Research the role of artists working in hospital residencies developing art practices that support people to heal in some way.

Describe how the artists creative practice helps her confront and think about issues that are distressing.

Hayley Bahr & Tim Keevil | WA *Cansumerism*

Aluminium cans, recycled Perspex, printing studio equipment
(200cm height, 200cm width, 430cm depth)

“ Inside the sculpture lies a hammock for contemplation, a printmaking press and all the materials to create prints from etched recycled aluminium (sourced from cans).”

The artists endeavour to increase environmental awareness and share this creative re-use method with the public through holding interactive workshops. *Cansumerism* is a sanctuary for Hayley and Tim, an educational skill sharing space for the public, and a creative sustainable medium for the artists and community to share their stories.

Hayley Bahr and Tim Keevil have recycled hundreds of soda cans to construct a fully functioning printmaking studio. Inside the sculpture lies a hammock for contemplation, a printmaking press and all the materials to create prints from etched recycled aluminium (sourced from cans). The artists have collected materials which can be found on the beach and cleverly imprinted them onto recycled aluminium. The recycled aluminium plate used to print the artworks onto paper is later attached to the outside structure to maintain and add to the ever evolving sculpture; *Cansumerism*.

Hayley Bahr's multidisciplinary practice encompasses drawing, sculpture, printmaking and installation. Bahr's work often explores her relationship with the land, specifically her hometown of Kukerin, WA. Farming has always been, and still is (in Perth), an integral part of her life. Keevil utilises recycled materials to create artworks which are inspired by humanism, movement and emotion. Bahr and Keevil have collaborated on several arts projects such as the annual Castaways Sculpture Awards. These collective sculptures utilise discarded and "rescued" materials such as analog televisions and soda cans. Both artists share a collective concern for the environment and enjoy up-cycling.

They enjoy sharing their skills and passion for art with the wider community. Both artists are inspired by the process of art making. They enjoy working with one another, sharing skills and exploring concepts in creative ways. Material is an important element in their artwork and how it can be used to convey meaning. Experiences and capturing moments in time is evident in both artists' works. Both artists endeavour to create works which contribute to the aesthetic, creative and social needs of contemporary society.



From above: *Cansumerism*; Inside *Cansumerism*; Printing plates attached to *Cansumerism*

PRIMARY

Walk around this sculpture. What does it look like? Look closely to see what it is made of.

Discuss the meaning of the word 'consume'. Make a list of objects that we 'consume' regularly. What things do we often use once and then throw away instead of reusing or recycling them?

Explain what this sculpture is designed to do that involves people working together.

SECONDARY

Describe the work and the Artist's ideas that are being communicated. How do the materials used contribute to the meaning of the work?

How does the work include 'multidisciplinary' practices? How and why is the audience a vital component to the work?

Research and present several examples of works by other artists that are considered to be 'installation art'.

Akira Kamada | NSW

Yura Yura

Hand-dyed fabric, acrylic paint, rope, string
(150cm height , 500cm width, 3500cm depth)

“It is hoped that the images and colours used in this work, together with the way the sheets are reminiscent of waves or rafts, provide the opportunity for people to give a thought to the fragility and vulnerability of those who are forced to seek refuge via the sea.”

Yura Yura is a Japanese onomatopoeia used to describe something rolling or floating in water. Australia has closed its doors to people who've lost their homes and fled their countries, seeking refuge and safety from wars and fascism. At the same time, our governments have turned their back on climate action, increasing their commitment to developing and aiding the fossil fuel industry.

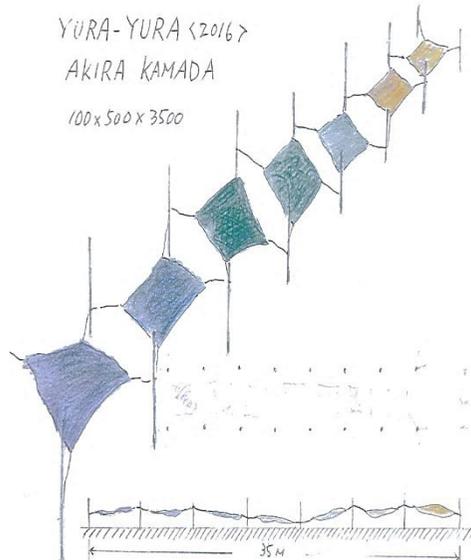
With 60 million people around the world forced to find a new home, the Australian government tries to focus everyone's attention on 'protecting our borders' by sending asylum seekers to poor neighboring countries who will detain and process them, without any care about why they risk their lives to leave their homes in the first place.

It is hoped that the images and colours used in this work, together with the way the sheets are reminiscent of waves or rafts, provide the opportunity for people to give a thought to the fragility and vulnerability of those who are forced to seek refuge via the sea.

Recycled bed-sheets were first dyed using a traditional *shibori-zome* technique, and then painted over with acrylic paints. They are then strung horizontally in a row, from stakes in the ground. The key technical issue was how to keep the stakes/posts stable and secure despite strong winds from the sea. The posts must have cross-bars at their base, and be firmly and deeply staked under buried sand bags, but the fabric would still need to have some movement, some flexibility. This problem was resolved by the use of shock cords.

My main concern is the impact of human behavior on nature and the natural environment, upon which our existence depends. I am also concerned about the oppression and exploitation of certain communities and groups of people within society.

I've always felt that my main inspiration comes from nature and, in this piece, the wind, which can be soothing and gentle, or fierce, dangerous and all-powerful. I also feel that my Japanese heritage has given me a certain sense of *wabi-sabi* or simplicity that permeates all my work. Amongst other artists, Andy Goldsworthy is one who I find is most inspiring in terms of his use of elements of nature. In a practical sense however, it is often the materials themselves, and my personal response to them, that leads and guides me in creating particular works.



From above: Artist's concept drawing for *Yura Yura*; The work under construction

PRIMARY

List some words that sound like the thing they are describing. For example sizzle, splash, whoosh. How does the Japanese word *Yura Yura* describe the Artists work?

How does the work suggest the idea of waves and rafts? Write two sentences that describe the work – think about the colours, the movement, where the work is positioned and the surroundings.

SECONDARY

Consider and discuss the political and environmental messages that the Artist makes reference to in this work.

Research the concept of 'wabi-sabi' and produce a series of example which demonstrates your understanding of this aesthetic. How does *Yura Yura* illustrate this sensibility? Compare and contrast this work with work by Andy Goldsworthy.

In your own practice explore the use of two natural materials to describe an environmental and/or social issue.

Kerrie Argent | WA

Homeless

Upcycled/recycled knitted fabrics, calico, steel
(350cm height, 180cm width, 1800cm depth)

“Why couldn't we build some type of home/shelter for our homeless and utilise knitted fabrics that are thrown away?”

While being an artist in residence on a community arts project in Esperance I was given a large supply of recycled t-shirts and jumpers by a small charity. They were left overs which were going to be dumped from donations collected for people in need. I started thinking about all this excess clothing, and where it all goes. If this one charity has to dump so much at the tip, how much more becomes land fill in WA? T-shirts and cottons are often recycled to rags, but jumpers aren't recycled very much – so what happens to them? How could we reuse them?

In Mongolia the yurts are made of wooden frames and felt (wool) and as it gets colder and snows they put more layers of felt on the walls and roof and floors. This insulates their homes and keeps them warm. So I was thinking, why couldn't we build some type of home/shelter for our homeless and utilise knitted fabrics that are thrown away?

My sculptures have two parts - the armature and the over cover. The original maquette was built of steel rod using an octagon design. Engineer drawings were produced to ensure that the final design was strong enough to tolerate 143km winds. There are no cross bars, so people can't climb up and fall off, and there are footings that are buried 400mm under the ground to stop the structures from falling over and pegs that go further down into the ground for support.

The calico over-cover fits the armature (steel frame) like a sock and the jumpers are stitched to the cover. All the jumpers have been pulled apart and put through a rusting process before being stitched to the cover. This rusting creates various tones of rust colour which I love. I use second hand sewing machines when stitching the rusted fabric so that there is no damage to my good machine.

I love the challenge of creating something out of trash - what others throw away, and it distresses me that so many recycle places won't support artists that are willing to use these materials left over from our overconsumption. I don't have a favourite material except maybe the plastic bottle lids because of the beautiful colours. I chop and change what I use, and as long as I can collect enough of the materials I will come up with a concept to utilise it. It can take two or three years to collect enough materials to be able to create my sculptures.



From above: recycling jumpers, maquette for *Homeless*

PRIMARY

What materials has the artist used to make *Homeless*? Count the different tones and colours that have been created through a process of adding rust to the jumpers.

Find two other sculptures in the exhibition where the artist has used recycled materials.

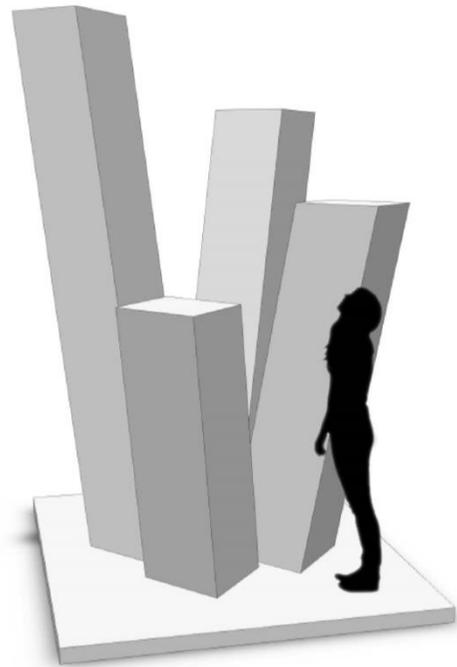
Think about the different types of shelters humans have made to live in. At school research the Mongolian yurt.

Use your ideas and research to design a shelter using discarded materials.

SECONDARY

Write a description of this work to someone who has not seen it. Include the works shape, texture, colour, scale, context, cultural and historical reference, social and environmental messages.

Compare and contrast the works of *Sculpture by the Sea* artists Akira Kamada, Hayley Bahr & Tim Keevil and Kathy Allam in this exhibition and their use of recycled materials.



From above: 3D view to show rough scale of sculptures; Digital concept drawing of *Stasis III*.

Aliesha Mafrici | WA

Stasis III

Aluminium
(310cm height, 200cm width, 200cm depth)

“These two pieces act as opposing forces that create equilibrium or ‘stasis’ – a word to describe when something is inactive and not changing.”

Stasis III is a conversation between two sculptural works, each consisting of four elements. These elements or ‘pillars’ are constructed of aluminium and welded on an angle. One sculpture has these elements falling in on each other, which is in conversation with the other sculpture that is opening outwards. These two pieces act as opposing forces that create equilibrium or ‘stasis’ – a word to describe when something is inactive, not moving or changing.

The four ‘pillars’ or ‘elements’ reference architecture in their ability to support a roof in place and therefore provide shelter. However, these pillars also provide a metaphoric image of the working conscious mind and the beauty in its inability to architecturally support its findings regarding existence. This inability to understand is somewhat sublime. Beauty and terror form the concept of the sublime also echoed in the work – the beauty can be observed in the forms itself, the brushed surface, and the visual balance in their conversation with one another, but terrifying reinforced by the which the scale of the work.

The eight structures are constructed using welded sheets of aluminium. They are hollow, so are able to slot onto a welded internal aluminium framework. This framework is bolted into a concrete base, which holds the structures in place, anchoring them down to resist weather conditions. The concrete base was created in a mould and has a piece of mesh recessed in the slab to ensure the slab does not crack or break from the weight.

Key ideas include my fascination with theories of ‘sublime’ experience in art history. I am also interested in the limitations of our existence and the possibilities that develop from questioning and critiquing both ideas of the self and the world around us. This is represented metaphorically by ‘pillars’ holding up the absent ‘roof’ of our understanding.

Inspiration for this work developed from my work in *Sculpture by the Sea* 2016. This piece was a space one could enter, composed of four ‘L’ shape panels that met up to a central square, framing the sky, the surroundings, and ones own reflection. I wanted to manipulate the idea of a space by not allowing the viewer to enter the space, rather to be able to be overwhelmed by its scale as they walk between the two pieces in dialogue.

PRIMARY

Stand next to the columns and then walk between them. What direction is each column facing?

Divide into two groups of four and pose in the same position as the two sculptures. Think about how the two works relate to each other in the way they are presented?

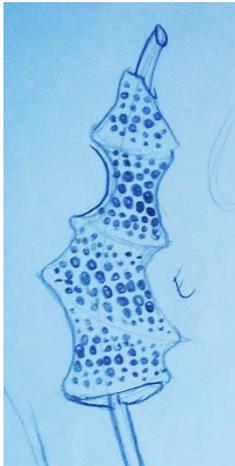
How is the sculpture like a building (architecture)?

SECONDARY

Discuss how the artist has used the columns to, ‘act as opposing forces’ to create ‘stasis’.

The artist uses the shapes to metaphorically represent an image of the limitations of our ability to consciously understand complex ideas about our existence. (In psychoanalytic theory we can understand more through our unconsciousness). Discuss these ideas as you look and experience the work.

Research the concept of the ‘sublime’ in Western art history and produce examples from artists and writers from the 1700s to illustrate your findings. Consider the work of James Turrell as an example of another artist working with ideas of the sublime.



From above: Drawing of a Bryozoan; South Beach; Concept image for AquaFlora.

Britt Mikkelsen | WA

AquaFauna

Acrylic, PVC, Polyurethane, concrete
(240cm height, 500cm width, 500cm depth)

"I am interested in the unseen beauty in nature. In this technological age, people are becoming less involved in the natural world around them."

This installation is inspired by the intricate and beautiful forms of 'Bryozoans'. Bryozoans are tiny, coral-like creatures that attach themselves to Sea Grasses and absorb nutrients through feathery tendrils. I have supersized some of these beachcombing finds as I want everyone to slow down and appreciate even the smallest of marvel in the natural world. I have created a grove of sculptures that sway in the afternoon breeze, much like the creatures sway in the ocean currents. The sculptures also glow as the sun sets, creating a sense of awe. The aim is to highlight their hidden beauty for all to see.

Firstly I collect some of the objects that will be the inspiration for the work. Most of these objects I find on the beaches of Perth and Dunsborough. I am particularly interested in tiny objects that most people ignore. I then produce a series of sketches that investigate the forms I want to sculpt. I make small paper maquettes to explore how I can create a three dimensional organic form from a flat sheet. Often this involves cutting and joining pieces of paper together until the form takes shape. I then transfer the designs to clear acrylic sheet. I drill thousands of holes and grind out the shapes using a Dremel tool. The flat acrylic is then bent using bar heaters and heat guns and attached to the stalks using epoxy glue. Lastly multiple coats of two pack polyurethane are applied, tints are added to the resins during the process and colour is built up over multiple layers.

I am interest in the unseen beauty in nature. In this technological age, people are becoming less involved in the natural world around them. We are often too busy to slow down and appreciate just how magical the natural world is. Every creature, even down to the smallest is integral to the balance of nature, but all too often we forget this. My wish is that people view my artworks, take in their beauty and just for a second question where they come from and what their role is in the world.

The site specific installations of Andy Goldsworthy are very much about being absorbed in nature and taking time to appreciate the natural world. I am also attracted to the organic abstraction of Jean Arp's sculptures. My daughter is also an inspiration to me. She loves nature and observing the world around her. We go out together to collect the objects that I use as direct inspiration for all of my works.

PRIMARY

Guess how much bigger this sculpture is from the original coral like creatures called Bryozoans that the artist found on the beach? What instrument (s) can we use to help us see very small almost invisible things?

Look and find something very small in the natural world. In class make a VERY big detailed drawing of the objects (s) you have collected.

SECONDARY

Describe the work and the processes, materials and techniques involved in making it.

How is scale a vital component in expressing the artist's ideas?

Produce examples of how the invention of the microscope and photography developed new ways of understanding the world.

Research the age of natural history discovery, documentation and systems of categorisation. Refer to Ernst Haeckel's *Kunstformen der Natur*, 'Art Forms of Nature' in your investigations.



Andrea Vinkovic | WA

In the grain of sand

Ceramic, mild steel
(165cm height, 155cm width, 170cm depth)

“My inspiration comes from nature; from shapes and textures of plants, shells and rocks, and from microscopic images from nature.”

In the grain of sand is largely inspired by microscopic images of pollens, planktons and fragments of shells that form natural sand. It continues the exploration of the infinitely small, microscopic and, in this case, fragmented; and at the same time evokes ideas of complexity of the universe, individuality, fragmentation, decomposition and questions of origin. It encourages the viewer to consider the beauty of infinite small particles that surround us.



From above: *In the grain of sand*, 2016; moulds for the clay ‘tiles’; microscopic images of sand

I work with clay – an 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. The shape of this sculpture is based on a geometric shape called a rhombic triacontahedron. It consists of 30 rhomboids. I have divided each rhomboid into 8 triangles, so the whole sculpture has 220 triangular clay “tiles”. I also experimented with various textures and glazes to create interesting surfaces reminiscent of living organisms.

I spend lots of time looking at 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, first I made clay models and then plaster moulds from the clay models so I can reproduce the same shape. 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. And I am 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, ancient material to explore and express thoughts.

My inspiration comes from nature; from shapes and textures of plants, shells and rocks, and from 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 of 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 in nature'.

SECONDARY

Define the geometric shapes 'rhomboid' and 'rhombic triacontahedron'. How many geometric shapes have been used to create this work?

Consider the processes involved to produce this sculpture and the effect of using scale to express a visual idea.

Develop and explore your own ideas inspired by looking at microscopic images and the idea of using a multiple and repeated shape to create a larger form.

Sally Stoneman | WA

Tumbleweed

Recycled fence wire, aluminium wire, copper wire
(1300cm height, 1000cm width, 1200cm depth)

“We live in a time of great change, a time when the biodiversity of our unique Australian flora is under considerable threat of extinction.”

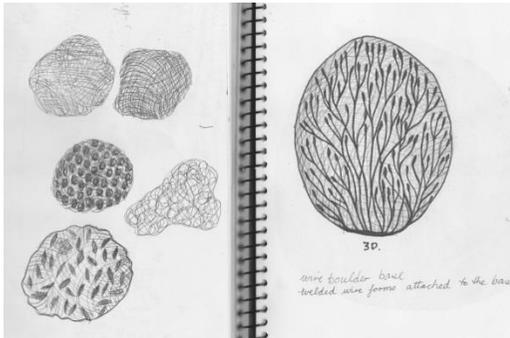
Environmental change in the landscape due to human activity and climatic changes is a key idea and influence on my art practise. We live in a time of great change, a time when the biodiversity of our unique Australian flora is under considerable threat of extinction.

This year my sculptures have evolved to incorporate another layer on the surface of the work to evoke native flora. The concept is related to the Resurrection Bush, which dries out for many months or even years but can come to life when it rains, dispersing seeds to start the cycle of life again.

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, firstly taking out any barb wire or other unusable wire, then the fencing wire is formed into a cylinder and then another cylinder is formed in the opposite direction over the first and this process continued until a hollow sphere is formed. The process of building up the layers to the appropriate thickness, allowing for transparency, yet providing enough strength in the work, is the continual consideration in the process of shaping the artwork.

I incorporate sculpture wire and copper wire into each ‘bush’ to create patterned surfaces. The aluminium wire is twisted into branching forms and the copper wire is crocheted, they are then secured with thin gardening wire onto the surface of the fencing wire form. The patterned surface catches the changing light and evokes the natural bush formations.

Nature is often a key concept in my artist practice. 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 above: Artist sketches for *Tumbleweed*;
Tumbleweed sculpture in progress, 2016

PRIMARY

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

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

In class explore different materials you can use to make a round ball shape – paper, sand, clay, rubber bands, balloons, pastry etc. Draw the results and present the final works as 2D-3D installations.

SECONDARY

Describe how the material has been transformed to create the work. 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.

Use sketches and photographs, song lyrics, poetry, stories and written articles to inspire and produce a series of works that communicate your experience and concerns about Australia’s environment

Toby Bell | WA

The Cosmic Blacksmith

Bronze, recycled wood, found material, steel
(400cm height, 200cm width, 100cm depth)

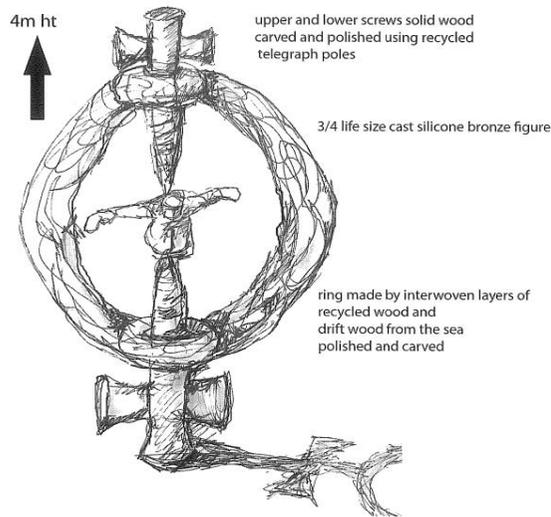
“I believe humans and other creatures are all connected by an underlying energy. Sometimes it is hard to see or feel, but it is there surrounding us all the time.”

Red hot metal is re shaped in the fire of the furnace as the sparks fly: The Cosmic Blacksmith is at work. The hammer blows fall and hard metal is made soft. It is transformed. This is a moment caught in time - a point of unbearable pressure where all things concentrate to a focal point - a moment before the break through or collapse. It is a moment in life of either transformation or destruction. It is the cycle of suffering and rebirth.

The bronze figure is made using the lost wax process. This technique is ancient, dating several thousand years. The wooden parts of the sculpture are hand carved mostly without power tools. You can see many chisel marks throughout the ring and screws which add a raw energy and vibrancy to the work. What you can see very little of is the underlying steel frame, which runs throughout the structure. Nor can you see the sub surface steel work and concrete footings, which hold the whole 600kg work in place.

Life is confusing, painful and short. It is also exquisitely beautiful and wild. It seems to me to be an endless cycle of transformation, destruction and re-growth. I believe humans and other creatures are all connected by an underlying energy. Sometimes it is hard to see or feel, it but it is there surrounding us all the time. The path to re-uniting with this energy is the path we find ourselves on. My work describes the journey and, I hope, acts as a connection with it within our selves.

My aim is to create a physical manifestation of emotion. I don't go out of my way to find powerful emotions, they have a habit of finding me, so I have no shortage of inspiration. Like many artists, when I was younger I felt very different from other 'normal' people. I was a misfit: just odd and sort of alien. It felt almost like being isolated from the rest of world. So I kept myself to myself and I poured my emotion into the art I made. All the words that I was unable to say became art and, all the sadness and longing was somehow woven into the clay and the charcoal. Art is an on going conversation. When I speak to people who are touched by the work I know we found common language. I feel extraordinarily grateful for this and I can't think of a better reason for creating my work than that.



From above: The artist's concept drawing for *The Cosmic Blacksmith*; first maquette for *The Cosmic Blacksmith*

PRIMARY

What is a Blacksmith?

What materials can you see that the work has been made out of – what materials does the artist tell us about that we can't see?

How can metal be changed or transformed into another shape? The artist sees this idea of change and transformation as part of life's journey. In class write or draw a short story that describes the idea of 'change' or 'transformation'.

SECONDARY

Describe the materials and techniques used to make this work and its inherent narrative and symbolism.

Ideas about what an artist is (or could be) are different throughout history and in different cultures. Compare and contrast the persona of Van Gogh, Joseph Beuys and Andy Warhol in an art historical context.

Writers, poets and musicians are able to transform their medium to convey emotional states of mind. Visual artists transform materials into physical objects that can portray spiritual ideas and emotions. Research the work of other artists who express shamanistic themes e.g. Anselm Kiefer.



Barbara Licha | NSW

Surfing Cottesloe Clouds

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

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

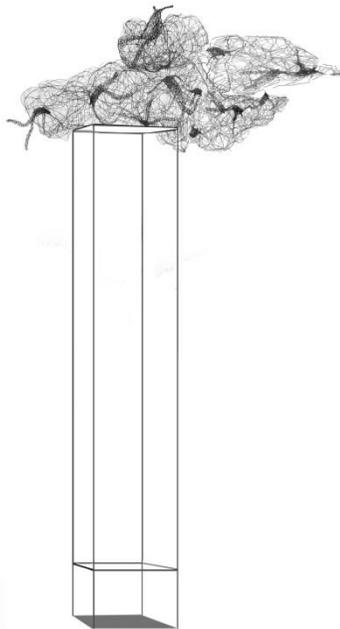
My sculpture *Surfing Bondi Clouds* is an idea to bond sky and water. I aim to compare the comfort and enjoyment of reality with the ‘unreality’, unattainable, unreachable softness of the clouds we like so much to look at. I think the work will allow audiences at *Sculpture by the Sea*, Bondi a chance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

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

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

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

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



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

PRIMARY

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

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

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

SECONDARY

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

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

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

Elyssa Sykes-Smith | NSW

Alliance Amongst Adversity

Recycled timber
Variable sizes

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

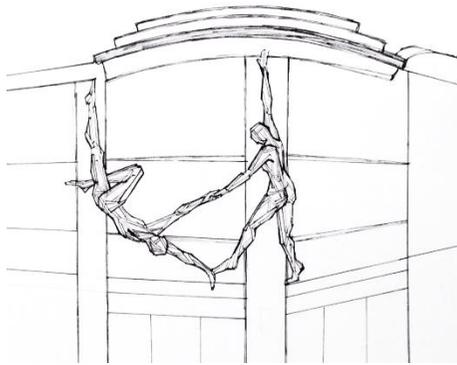
Alliance amongst Adversity is a site-specific installation that expresses our incredible ability as humans to form complex emotional connections with others. The society in which we live is formed of a body of individuals existing as members of a community. We are required to coexist with a vast range of people in an infinite amount of social constructs throughout our life time. As a result we are subject to both positive and challenging emotional situations that develop our social skills, provide life experiences to learn from and that inform our identities over time.

Alliance Amongst Adversity depicts two figures grasping on to each other while traversing the precarious façade of the building, highlighting the importance of human connection in the face of adversity. The classic architectural lines, details and colour of the building itself captured my initial attention to explore the artistic potential of the site. The scale and height of the balcony appealed to my adventurous nature and immediately conjured the graphic visualisation of figures interacting around the architecture, composing a dramatic artwork comprised of pre-existing and introduced elements to transform the building into a stage that could be viewed from below.

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

I started by visiting the site: visually absorbing the style, form and colour of the architecture, observing how I naturally interacted with the space and forms; and assessing what emotions were present allowing narratives to emerge from my imagination. I took measurements, drew my ideas and wrote my concept statement. Working directly on site and in my studio I used second hand timber, cut into geometric shapes, to gradually construct the figures and forms by joining the timber with screws. The installation takes two days and requires a team of workers to help me assemble paint and suspend the sculptures securely by anchoring them to the balcony columns using stainless steel cable. Site-specific work must respond to the environment by forming the structures and elements around the architecture and to disguise how they are attached.

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



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

PRIMARY

Describe the possible stories that explain what these figures are doing. How has the artist placed the figures so that the building seems like a stage?

Work in pairs and use your bodies to show two people supporting each other.

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

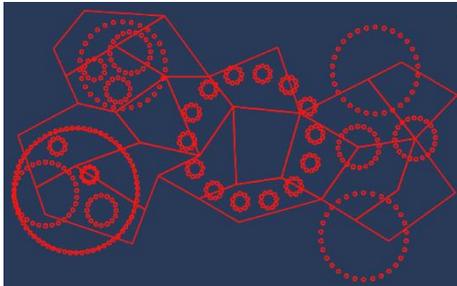
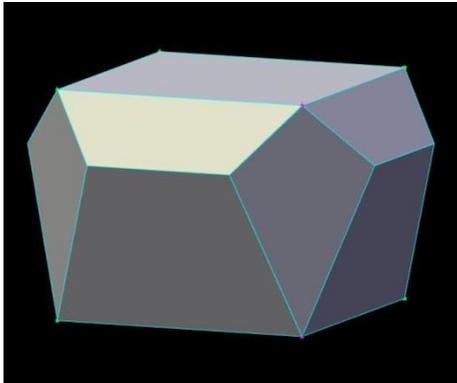
SECONDARY

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

Describe the intended symbolism described in realising *Alliance Amongst Adversity*.

Explain the difference between 'translating, as opposed to imitating the figure'.

Explore the process of developing drawing into three dimensions using a range of materials and connecting devices.



From above: Artist concept drawings for *Curiosity Box*: The internal mechanism of *Curiosity Box* being made.

Ryan Shaw | WA

Curiosity Box

Wood, steel, electronic components
(90cm height, 150cm width, 60cm depth)

“The desire to discover what is inside the box aims to bring people together and encourage interaction between strangers as they collectively reflect on the experience.”

The key concept explored through this work is the idea of ‘curiosity’ and how this impulse is so powerful that people are willing to sacrifice their time in order to satisfy their curiosity. The external sculpture suggests to the viewer that there is something of interest inside, a revelation worthy of their time. The desire to discover what is inside aims to bring people together at ‘opening time’ and encourage interaction between strangers as they collectively reflect on the experience.

The internal pieces change daily and all together create an art piece in their own right. Each daily piece is designed in a way to suggest that there is more to the story, a puzzle within a puzzle. This develops the theme of curiosity and aims to encourage repeat visits to the exhibition and an ongoing connection with art. The concept came first and the physical design of the box was unclear. The external structure needed to invoke curiosity, and not long after the geometric diamond shaped box design was created. After several cardboard prototypes the final design was decided and digital drawings were made for machining. Using computer-aided design (CAD) software and computer numerical control (CNC) machines to produce the sculpture reduced production time and helped to eliminate human error. Once the panels were created the movement mechanism could be built. This was one of the biggest challenges of the project as there were so many factors at play. The mechanism needed to account for the weight of the moving parts as well as address the external elements of wind and rain unique to the exhibition site. Initially a pulley design was explored but given the unpredictable nature of the wind, a coupling rod system was devised. This gave the moving parts extra strength and reduced their vulnerability to the wind.

I am passionate about making art accessible to a wide audience and developing confidence within the public to discuss their opinions and interactions with artwork. I hope to create pieces that encourage multiple interactions over a period of time, so that the viewer sees it through different eyes. I believe this highlights how time of day, mood, and company at the time and eventually a familiarity with the artwork are important factors of the experience. Working in manufacturing often means that art concepts happen in reverse. Firstly I see the capabilities of a particular machine, then once familiar with its functions, I imagine the art piece I want to create. Other artists might imagine the artwork, and then investigate how to produce it. I have been lucky to travel extensively, exploring some of the best art galleries in the world. This has shaped my appreciation of art and my desire to pursue an active involvement in the industry.

PRIMARY

Describe what is happening in this sculpture. What is your and your friend’s reaction to the work?

Discuss the idea of ‘curiosity’. What makes you curious?

Write a story that involves you opening a box – what do you find and what happens as a result? Draw your story in the form of a cartoon.

SECONDARY

Explain the process involved in making this work as described by the artist.

From research and your own observations discuss ways in which audiences experience ‘art’ in public galleries/exhibitions, or public spaces.

Is all art ‘interactive’? Describe and refer to examples of art that deliberately requires audience participation for it to be realised.

Describe how you and your work relate to its audience.