

sculpture by the sea

EDUCATION KIT

Artists and their Artworks

Sculpture by the Sea Bondi 2017

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Albert Paley | USA

Interlace

Material: stainless steel
(232.4cm height, 304.8 cm width, 64.77cm depth)

“The process of art engaged in studio practice for me is based on exploration. By its nature this experience engages the intellect and emotional sensibilities.”

Sculpture by its nature is a visual language. The vocabulary used is experienced by the viewer. The physicality of the sculpture is identified by the viewer usually through invisible and ephemeral realities for example the ever-changing presence of light, gravity and balance. The organic interplay of positive and negative elements and their gestural nature may be viewed purely in the physical sense, however the experience of the viewer is a combination of personal memory and experiences and this of course influences each person's perception and understanding. This is the main concept of *Interlace*.

Although the sculpture is conceived as a physical three-dimensional work, it has developed through drawing. The ephemeral passage of the drawn line with its gesture and nuance define the formal resolution of each element. The paradox and memory of gesture and motion is captured and implied through this linear articulation. Technically, the drawn profile is read by a computer and then laser cut out of steel plate, these individual elements were then inner woven and welded together at points of union. This process creates the structural matrix in for the interplay of positive and negative shapes. The three-dimensional interlacing of the elements articulates the play of light and shade.

The process of art engaged in studio practice for me is based on exploration. By its nature this experience engages the intellect and emotional sensibilities. Experience by its nature develops individual perception. This perception becomes the vehicle to further exploration. In one way, this allows for insight and demands introspection and opens realities of the unseen. For me, the value and enrichment of the artist's reality is not based on what one knows but with on one does not know. Exposing these unseen realities allows a richness of awareness. My exploration fundamentally draws from an emotional context; therefore, by its nature it is nonverbal. This invisible nonverbal context is the basis of music, and all our fundamental humanistic responses to art.

Inspiration is a complex reality, it is so multifarious - at times it deals with problem solving at other times it deals with insight and perception. And the more complex reality is one of synergy. This condition usually deals with the sensibilities of diametrically opposed realities. Therefore, our understanding and perception is fundamentally based in paradox which is so fundamental to the human condition. The process of art and studio practice is the arena that focuses and structures the questioning process, fosters introspection and at times results in epiphany.

PRIMARY

'Negative' shapes are the shapes that you see between the solid 'positive' ones. Walk around the sculpture and choose two 'negative' shapes and two 'positive shapes' to draw.

Look closely at how the light falls on the shapes in the sculpture. Point at the shaded areas you can see.

What does the sculpture remind you of?

In class individually cut several big shapes using thin card. Work in groups of three to fold the shapes and start to 'interlace' them together to create a free standing sculpture. Draw the final work showing the negative and positive shapes.

SECONDARY

Discuss the various ways in which we see and experience a sculpture. Consider some of the visual vocabulary used in the Artist's text to describe the sculpture and the process involved in experiencing it.

Explain how the artist describes the act of creating – how is what takes place 'non-verbal'? How is it based not on, 'what one knows but on what one doesn't know'?



From top: The artist develops his sculpture through drawing; forging metal; *Interlace* installed outdoors



From above: The Artist's studio - Almond branches covered with porcelain before burning in a ceramic oven; Almond branches in the oven; *The Skeleton Woman Spidernet* 2017 (work in progress) Images: Isabela Lleo

Isabela Lleo | Spain

The Skeleton Woman Spidernet

Materials: almond branches, lichen, porcelain
(300cm height, 600 cm width, 10cm depth)

"I cut the (almond) branches and covered them with porcelain and experimented with different formulas and firing temperatures."

The Skeleton Woman Spidernet is an outcome of working and exploring with some of the following ideas, contrasts and differences: play/mistake; love/passion; death/life; Ancient Mythology/present day stories and transference and believing that the artist's function is to transfer ideas, beauty and feelings to others.

The theme that influenced and inspired the work is an ancient tale from Inuit culture about a woman who was rejected by society and how love brought her back to life.

I have used porcelain as a material for the first time, and trying a new technique is always a risk. This started by looking around and being aware of dying almond trees in my local area. Pruning almond trees is a good thing to do as it promotes their life. I cut the branches with lichen, a parasite which kills the trees. I then covered the branches in porcelain and experimented with different formulas of 2% and 50% porcelain and firing temperatures. The branches were hung up to dry. I repeated the process five times. I then fired them in a ceramic oven to 1,280 Celsius. The result disgusted me, the branches were broken in pieces - a student made the remark, 'Oh! What a cemetery!' I threw the fragments into the trash thinking they were a mistake. Later I took them from the trash and started playing around and exploring their potential. Each day another piece of the *Skeleton Woman* grew - like a mandala. So the process became the idea, the start, the experiment, the failure, the development into a new form.

I like trying something new. My passion is for learning, devising new ideas, searching for ways to bring them to reality and looking for meaning between these ideas. My whole life is filled with art and this involves feeling and transmitting, communicating - I function like a sort of channel.

My inspiration comes from my everyday life. Being calm encourages perception and awareness. The biggest source for inspiration for me is nature and human relationships. Nature is my biggest inspiration because it has some kind of perfection. It provides the most beautiful models to study, observe and draw from which includes geometry, symmetry, forms, shapes, shadow and light. Then there is my concern about what is happening in the human world. These reflections pass to the artworks I produce in an unconscious way. I always hope these unconscious thoughts appear through the 'veil of reality' and help us respond and think about life in a different way.

PRIMARY

Look closely at the lines created in this web. Read the title and what the work is made from. Is the work fragile or strong?

What does it make you think of?
Write your ideas and associations?

Investigate how spiders make webs. Draw the patterns created by spider webs. In class work in pairs and explore a variety of materials to create your own 'webs'.

SECONDARY

Explain the process of play, exploration and risk-taking that the artist describes about this work.

Research the material 'porcelain'. What is it? When and where was it first used?

The artist was inspired by Inuit mythology. Find examples of Inuit culture. Discuss how ancient stories have informed and inspired present day art practice.

Discuss the idea that an artist's role is 'to transfer ideas, beauty and feelings to others'.



From top: idea sketch for *Klondike*; *Bird Men*, Canada, NFL; *The Gate*, Sweden

Karl Chilcott | Sweden

Klondike

Materials: plastic, plaster, paint, gold leaf
(200cm height, 150 cm width, 100cm depth)

“The concept behind my sculpture Klondike is that stones are like a mirror. They can reflect ideas, feelings and our relation to nature”

Gold was discovered in the Klondike region of the Yukon in north-west Canada in 1896 and thousands of people rushed to dig and hoped to find the stones that would make them rich.

Focusing on two golden rocks I want to give a short history of an idea that is linked to the development of human culture – of the meaning and commercial currency that has been given to a natural substance like gold.

Every stone is an idea. Every rock is a philosophy.
Two golden rocks like nuggets
Can become an act of art,
Reflecting about an illusion as old as man.

The concept behind my sculpture *Klondike* is that stones are like a mirror. They can reflect ideas, feelings and our relation to nature. What will happen if we would change two rocks existing since millions of years into nuggets? Would we come closer to their nature? Would they for just one second in their life loose their own nature? Could we understand human nature a little bit more because of such a Klondike reference?

Klondike is on the one hand homage to nature and on the other hand it is rooted in a Klondike story from my own family.

I work with art in nature at different places all over the world mostly in the North between Canada, Iceland, Scotland, Spitzbergen and Norway. I arrive at each new place with an open mind and empty hands. Celebrating and expressing the places and creating for only a short moment something like a gateway or entrance to some kind of another space. The materials, proposals, possibilities, limits and prohibitions from each place are part of the process of creating my responses. When I have worked in National Parks like the Wollemi or on lonely islands like the Faroe Islands I dismantle my installations after photographing ‘the eternal moment’.

Klondike will involve me working with a gold liquid and applying it to a natural stone. This feels very special for me, and challenges my kind of creating. Perhaps it will make it possible to express my ideas with more strength.

My inspiration comes from nature outside and from my inner nature. Every day Art walking into the wilderness provides the ground for my art projects. Philosophical ideas and concepts are inspiring to me. You can have a look on my website: Trä(d)acade(m)i - it means Tree Academy.

PRIMARY

How have these real boulders been changed by the artist?
Discuss stories that you know that involve objects being turned into gold?

What is ‘gold’? What was the ‘gold rush’? Where did the gold rush take place in the world?

What places in Australia became centres where people dug for gold?

In class collect what you can find that is ‘gold’ – paper, lolly wrappers, fabrics, photos of gold objects. Present all the gold together to tell the story of the Australian gold rush.

SECONDARY

Research the predominance of gold in history. Present examples that consider the religious, social, political and economic context of the stone (for example, Japanese wabi sabi, Aztec religion, Christian iconography, money)

Visit the artist website to discover more of his art practice. Describe the ephemeral and poetic quality of his work.

Explain how photography is essential in the process of producing ‘land art’. Investigate the work of Andy Goldsworthy and Robert Smithson



Marina DeBris | NSW *Inconvenience Store*

Materials: found objects from the beach, repurposed packaging and building materials (330cm height, 360cm width, 360cm depth)

“The idea is to show the public just how much of our daily items end up in the sea.”

Inconvenience Store is set up exactly like a convenience store. The only difference is the store is filled with items found washed up on the beach. These items will be typical things bought at a convenience store located near the beach. Sunglasses, beach toys, candy, soda, thongs, swimming/surf/snorkel gear... and so on. All of these items have been found on local beaches. The idea is to show the public just how much of our daily items end up at sea.

Located in Marks Park with other *Sculpture by the Sea* official buildings, the public is led to believe this is a real shop. They are surprised when they enter and see the actual items for sale.

The idea originally started by creating a mock shopping catalogue featuring articles for sale such as toys, sunglasses, electronics, etc. Only, all of these items were found on the beach! The idea to develop the catalogue into a physical store was a natural progression. *Inconvenience Store* is a work in progress. First I sourced the structure itself, then the display solutions. I then designed the graphics for the signage and selected the items for labelling. All of this required thinking about reusing as many materials as possible, so there is very little waste. I am using found packaging, and a used sign which has been retitled. The building is built from repurposed construction site materials.

The main theme of my work is to raising awareness about the waste we are creating. It is informed and driven by the damage pollution is causing - specifically to the marine environment. Pollution from all sources, land, sea, left behind or mismanaged waste, collects in the ocean and harms and can kill marine life. This is a direct result of our addiction to convenience items like single use plastics and supporting a system that relies on consumerism.

Every day I run on the beach and collect trash. My ideas for creating art projects are dictated by the items I collect. I have a line of wearable art or 'Trashion' called "BeachCouture: A Haute Mess". I design and create these using trash. They are often modelled at shows and photographed. Inspiration comes from other artists, the environment and my training as a graphic designer to deliver a message in a visual way.



From above: image proposal for *Inconvenience Store*; examples of items in the shop including 'Turtle food balloons' and 'single use plastic cutlery'.

PRIMARY

Make a list of all the things you and your family use that is made of plastic with a 'single use'.

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

Describe the work and the various ways in which it raises our awareness about environmental issues. Consider the audiences responses.

Research artist Hassan Sharif's *Object* series. Compare and contrast with the work of Marina DeBris.

Develop a body of work that focuses on a particular environmental problem and communicates solutions and new ways to think about our world and changes that can take place.



From above: Computer generated drawing for *Pot Plant*; drawing in Illustrator for *Pot Plant* maquette

Marcel Cousins | VIC

Pot Plant

Materials: aluminium, steel, coloured Perspex and auto paint
(216cm height, 122cm width, 34cm depth)

“My work sets out to shed light on the way we receive and interpret the world around us.”

The aim of *Pot Plant* is to provide viewers with an experience that sheds light on the joys of life, focusing on the things that we experience on a daily basis but sometimes overlook. Through the use of bright colours, seductive forms, humour and a Pop aesthetic, the work sets out to provoke thought rather than provide a definitive cultural statement. When viewed in a variety of contexts both physically and philosophically the work serves as a departure point that will hopefully encourage discussion and debate.

Pot Plant translates an image of a flower through a process which mimics industrial methods of production using computer manipulation, oxy-cut steel, waterjet cut aluminium and auto paint. The initial starting point for the work was a photo of a plant in a garden. Pencil sketches of the plant were then drawn and scanned into a computer. The outlines formed the contours of the design which were drawn using a vector graphics software program. The sculptural components of the work are not just faithful reproductions of source material but are worked on and developed over a period of time, allowing for chance and experimentation to play a role in the final outcome. Like the elements of a Japanese garden the sculpture aims to represent an experience of nature but one that has been manipulated and highly stylised. The result is a stereotypical representation of a flower in a pot, similar to an imaginary flower, the image is reduced to a generic representation allowing the viewers to relate their own memories and experiences of nature to the work and in effect completing the picture.

My work is characterised by a stance that is open-ended, allowing the viewer to complete the puzzle through memories, experiences, understandings of media representations and the cultural background that each viewer possesses. Our sensors change in relation to the media and mediums we use. This transformation can result in very powerful shifts in the way we understand the environment we live in and lead to radical transformations in human thought. Technology, in particular print reproduction techniques and multiple production methods, has formed a core component of my art practice for the past twenty years. The mediums I have worked with include screen-printing, lithography, photography, digital printing, 3D printing, painting, stencilling, airbrushing, and polyester resin.

The sculptural forms, paintings and installations I produce are informed by magazines, the Internet and the world of graphic logs. With shifts in scale, content and materials, my work sets out to explore the way we receive and interpret the world around us and the media systems that influence and define how we see the world. Art should not simply serve as a mirror to what we already know but present a mirror image on a slightly obtuse angle, simultaneously showing us what we know and what we could not see before.

PRIMARY

How is this pot plant different from a real pot plant?

Where do you usually see pot plants? Where is this sculpture positioned? Describe the surroundings.

Look at the black lines that outline the coloured shapes. How are the lines like drawing? Discuss the differences between a two dimensional drawing of something and a three dimensional sculpture.

In class collect examples of photographs of objects in magazines. Select one and copy it – using coloured paper for the shapes and black paper for the outlines.

SECONDARY

How does context contribute to an art works meaning and audience responses?

Consider how the technical processes involved in the artists practice contribute to the works 'Pop aesthetic'.

Compare and contrast the concepts and concerns explained in the artist's text with the work of Howard Arkley. How do they represent suburban Australia?

Discuss the idea that art should show us, at the same time, both, "what we know and what we could not see before".

Stephen Harrison | ACT

Molly and Charles

Materials: wood, wire, Bondcrete infused plaster, Forton MG
(70cm height, 336cm width, 200cm depth)

"This is a work based on memory, both collective and personal, and can be thought of as a memorial sculpture."

My sculpture at *Sculpture by the Sea* Bondi 2017 is based on World War II aeroplanes that have been, and continue to be, uncovered in jungles, deserts and underwater. The aeroplanes are found grounded, rusted and inert. I like the shape and look of aircraft and still think they are an amazing human invention, we can now fly like birds! Very soon after creating these wonderful machines humans used them as weapons against each other, making them great metaphors for the dichotomy of homo sapiens. My mother's recollections of growing up in war-torn Britain in the War form the second part of *Molly and Charles*, in the form of drawings on metal: Charles was her father - a fighter pilot. He suffered from the affects of war and his death had a great impact on his wife (my grandmother) Molly. This is a work based on memory, both collective and personal, and can be thought of as a memorial sculpture. Memorial sculpture has a varied and visually rich tradition.

Aeroplanes have featured in my work for many years and usually begin with drawing. Ink and wash is great as a medium as it is direct, fast, and colourful. From there I usually make little sculptures out of wood and other materials, anything to hand, really: my studio is full of bits and pieces of things. Progressing to a large sculpture like *Molly and Charles* I made a sturdy wooden frame in the shape of a plane, and stapled wire mesh to it (filling the mesh with balled up newspaper). I draped cut up hessian dipped in a plaster and Boncrete mix in and around the structure to shape the work, sometimes troweling the mixture on. This formed a rock solid substrate that I then sprayed with a metal (bronze or steel colour) finish. I then finished the surface with a patina of copper rust and verdigris colour, to create the appearance of a sort of camouflage. The wings of the sculpture have charcoal drawings of *Molly and Charles* photo-etched on a strip of zinc plate that trail to a rolled scroll-like look.

Sculpture and drawing are my main artistic passions. With sculpture I find the presence of an object in a space to be enormously powerful, with the potential to create an amazing visual and even emotional experience. Sculpture can encompass texture, surface, light, shadow, colour and sound. It can address infinite subjects and conceptuality - it is the head of visual arts! Drawing, too is a wonderful direct and personal visual experience, and is the backbone of not only my sculpture, but as a stand-alone art form. Anything is possible in the drawing universe.



From above: Desert plane; concept drawing for *Molly and Charles*; small sculpture

PRIMARY

What stories does this sculpture tell us about the past?

Sculpture has often been made to celebrate or honour a person, event, religious belief, legend or story. In class find examples of art that has been produced as a memorial or commemoration.

Write a short story or poem describing something or someone special in your life.

Draw a design that to be installed in an outdoor place based on your story/poem.

SECONDARY

Discuss the personal and the historical subjects described in *Molly and Charles*.

Find examples of art that have been made to commemorate an event or person. Where are these memorials? Who decides what should be publicly commemorated?

Present the work of artists whose work you would consider to be 'commemorative' or 'memorial'. Consider artwork in public places where you live, in other countries and from other cultures.



Lucy Barker | NSW

Sea Through

Materials: PVC discarded electrical cable
(180cm height, 200cm width, 15cm depth)

“ I have French knitted blue electrical cord to flow out of the holes like giant tears that hug the rock face and pool to the ground below.”

The driving concept behind my work is sadness at environmental degradation – particularly of our oceans. It is about regret, loss and frustration at inadequate responses to climate change think melting icecaps, coral bleaching of the Great Barrier Reef, over fishing and the death of sea life due to plastic pollution.

The work is site-specific. It makes use of natural rock formations. Near the Icebergs, adjacent to the path, there are two matching holes that have been eroded in the rock face over millennia. These holes look like eyes due to their, almond shape, distance apart and matching size. I have French knitted blue electrical cord to flow out of the holes like giant tears that hug the rock face and pool on the ground below. The knit creates a hollow ornate ‘see through’ form. The use of electrical cord speaks of our dependence on electricity and ‘dirty power’.

I have always loved the site I chose with the two eye shaped holes. Originally I thought of making them into “hidey-holes” but while I was playing in Photoshop the image and idea evolved.

To make the work viable (in terms of time, labour and expense) developed a technique that allowed it to be shaped onsite. I could create a tubular form by French knitting on a circular loom and discovered that by knitting electrical cord in this way it becomes a self-supporting type of chain mail. The plastic covering makes it softer and easier to handle, shape and mould over the rock face. The knit can also be varied to create different three-dimensional patterns in the weave thereby adding visual interest.

I wanted to use a material that was recycled or could be recycled, in line with the environmental message of the work. I wanted it to retain a visual simplicity and not become too ‘messy’ or ‘junk-like’. The electrical cord is not damaged in the making process and can be used again. To give the tears a form that can change shape I created a loom that was expandable. I can easily widen it and reduce it at the points where I want to change the thickness of the tears.

I am very interested in observations of the digital revolution and how this rapid rate of change has affected society and the environment. The ultimate aim of my artworks is to draw us together, by illuminating what we have in common; good art makes us one, it is a universal language that unites us.



From above: computer generated image proposal for *Sea Through*; the artist's circular loom used to French knit electricity cable.

PRIMARY

We often see human or animal shapes in rocks, clouds or other natural forms that look like humans or animal. How has the artist shown these rock formations express human emotions?

Discuss the environmental messages that are being communicated in this work.

What material is usually used in French knitting? How has the artist experimented with this technique?

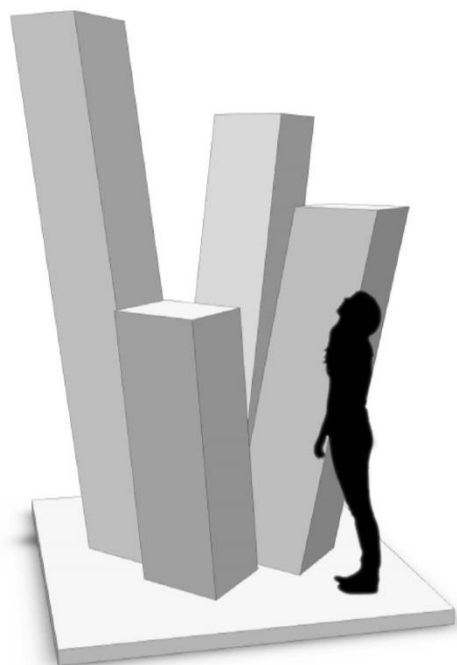
In class explore knotting and weaving techniques using a variety of discarded materials like shredded paper or cut up strips of clothing. Use your experiments to express a message about ways how we can protect our planet.

SECONDARY

Explain why the material used is integral to the works meaning.

Research how artists have ‘anthropomorphised’ in their work. Include photography, painting, animation, video games.

Discuss the role of art as a means to address environmental concerns and effect change.



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

Aliesha Mafrici | WA

Stasis III

Material: 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?

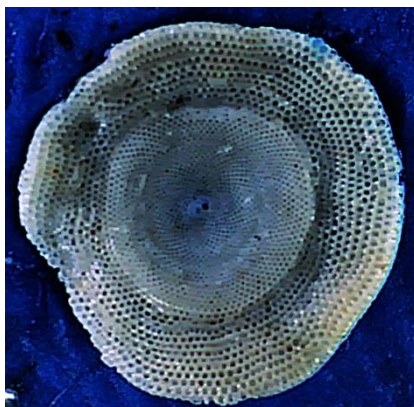
How is the sculpture like a building (architecture)?

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 top: Magnified shell fragment; Artist working on a maquette; Artist's concept for *Sculpture by the Sea*, Cottesloe 2015

Britt Mikkelsen | WA

Ocean lace

Materials: acrylic, polyurethane resin, steel
(204cm height x 200cm width x 9.5cm depth)

"I want the audience to be seduced initially by the sculpture's intricate beauty and then spellbound by the play of light and negative space."

This sculpture is a supersized version of a tiny shell-like fragment I found on South Cottesloe Beach. Much of my recent pieces are inspired by miniscule found objects, but this one is particularly spectacular. The fragment is from a creature called a *Foraminiferan*, a single celled organism that ingests nutrients through protoplasm that extends from the perforations in this shell. I came across the object whilst casually beachcombing. As with all my work I looked at it under the microscope and only then was its true beauty revealed.

The fragile, ephemeral nature of this object is an essential element of its beauty. It is literally so thin that it glows when held up to the light. As such I have created an artwork that is semi translucent and glows when backlit by the setting sun, whilst thousands of perforations in the sculpture allow us to glimpse the sea from where the fragment came. Light is an element that I feel an affiliation with. The use of light to create a sense of awe and theatre is foremost in most of my works. I want the audience to be seduced initially by the sculpture's intricate beauty and then spellbound by the play of light and negative space. Perhaps then they will take the time to question the origin of this beautiful form.

I knew I wanted the end result to be translucent, so I went about experimenting with materials to achieve this end. As such the sculpture is constructed out of clear acrylic sheet and coated in multiple, thin coats of white polyurethane. It is punctuated by over three thousand holes, some laser cut, and some hand drilled and sculpted. The sculpture contains steel sections that strengthen its structure, like a skeleton. These were integral from a safety perspective, but I also had to ensure that they worked aesthetically with the sculpture. With all public works, one of the hardest things to achieve is the balance between durability, safety and aesthetics. Many hours of negotiation with my engineer achieved this end result.

The world's environment and the problems our future generations face concern me, particularly since I have become a mother. For me my art is a reflection of these concerns. I want to appreciate the little things. I want to be present in my world and not get lost in the crazy bustle of my everyday existence. If we all take the time to stop and take notice, we may all have a deeper appreciation of the world in which we live.

PRIMARY

Guess how much bigger this sculpture is from the original shell that the artist found on the beach?

Discuss the title of the work. Where do we see lace and how is it made?

What type of sculpture would you make for this exhibition? What would it be about? What materials would you use? How would you make sure it was securely upright, safe for the public and protected against rain and wind?

Make a VERY big detailed drawing of something very small.

SECONDARY

Describe the work and how scale is a vital component expression.

Investigate the history and use of the magnified glass and the invention of the microscope. Consider its importance and significance in science. How have artists and writers made use of its potential?

How has the artist maintained the 'fragile', 'intricate' and 'aesthetic' aspects of the original shell that she found in the sculpture she has created?

Many artists make work in the hopes that it will make us more aware of present and future environmental problems. Can art change the way individuals and governments think?



Andrea Vinkovic | WA

In the grain of sand

Materials: 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.

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 tricontahedron'. How many geometric shapes have been used to create this work?

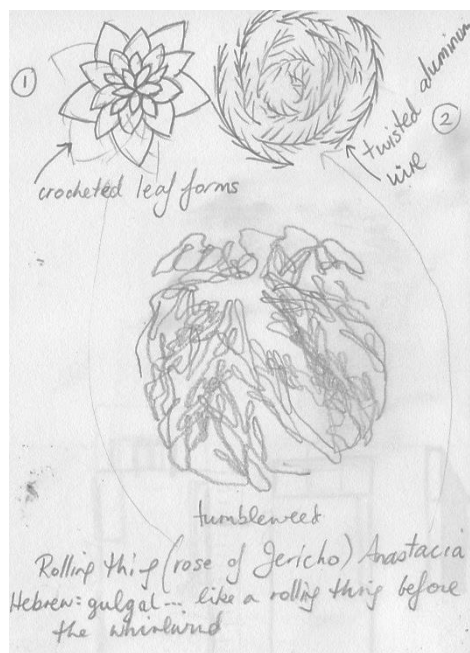
Consider the processes involved to produce this sculpture and the effect of using scale to express a visual idea.

Research biologist/artist Ernst Haeckel and his book, 'Art Forms in Nature'.

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.



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



From above: the artist's sketchbook;
Example of the artist's work for *The Rose of Jericho*.

Sally Stoneman | WA

The Rose of Jericho

Materials: recycled fence wire, aluminium wire, copper wire
(Variable sizes)

"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.

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?

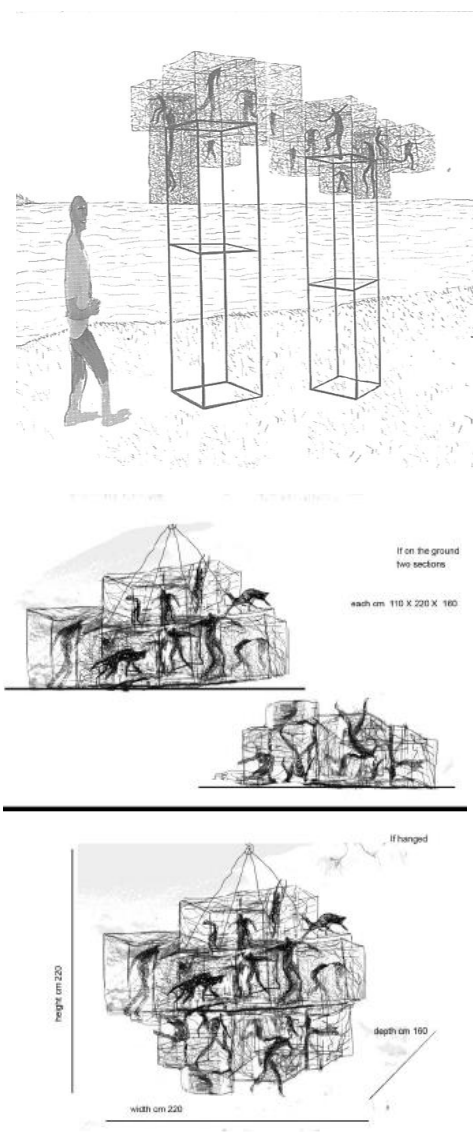
In class explore different materials you can use to make a round ball shape – paper, sand, clay, rubber bands, balloons, pastry etc. Draw the results and present the final works as 2D-3D installations.

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.



From above: the artist drawings for *Tenants*

Barbara Licha | NSW

Tenants

Materials: Stainless steel wire
(800cm height, 260cm width, 100cm depth)

“The human body and behaviour has always fascinated me and everyday observation always reveals something new to think about.”

Tenants invites viewers to reflect on human belonging and to inhabited places, the landscape and to each other. By walking around the work the observer will experience interaction between the figures symbolised through the overlapping lines and indicating a dialogue taking place within the space.

One year ago I decided to change the material I usually use in my practice from galvanized wire to stainless steel wire, which has altered 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 always reveals something new to think about. All my travel experiences, and contact with other cultures has been inspirational. In addition, movies, television, radio, music, books, and everyday information about present and past knowledge can stimulate me. I love to watch contemporary dance and the theater, where the human body is working to an extreme to express emotions and possibilities. My favorite modern dance theater is Pina Bausch's *Tanztheater* and this form of art has inspired me a lot.

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

PRIMARY

Look closely at the sculpture. How many figures can you see?

What is a 'tenant' – how does the title make us think about the work?

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.

Describe the works relationship to drawing. Explore and experiment with wire to develop 'three dimensional drawings'

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

Elyssa Sykes-Smith | NSW

Stagnation

Material: copper wire, cast cement, steel
(Variable sizes)

"My aim is to bring this site to life and to offer the audience my emotional perspective."

Stagnation is a site-specific installation that explores the psychological state of being trapped in an intimately familiar, neurotic pattern of thought.

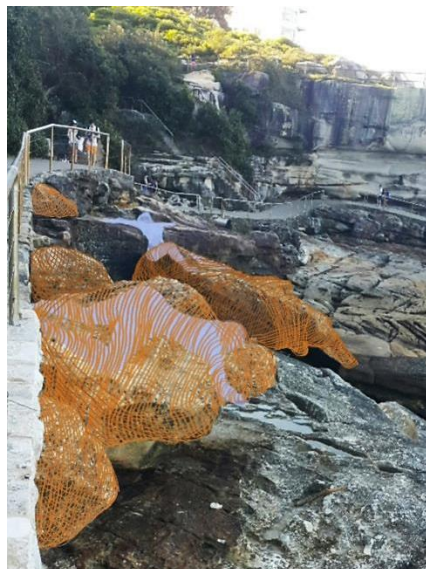
The natural environment sets the platform for this psychological narrative to manifest physically and visually. This narrative is literally woven into the landscape, created by copper wire continuously looped around the figures, tying them down to the rock formations. Continuous looping of thought without deviation creates a neurosis in the mind that infects the individuals' ability to think rationally to make decisions that do not feed directly back into the neurosis. These rock forms symbolise the stubbornness in our minds that refuse to let go; in letting go they would release the hold of the neurosis and allow a new narrative to evolve.

Stagnation includes one figure entirely tied down, immersed in a neurotic cycle, expressing feelings of defeat. The second figure is shown in a height of frustration, physically straining against the continuously looped thoughts and ultimately breaking the neurosis.

The two figures will be created from painted and raw cast cement elements, reinforced with steel and joined together (onsite) with bolts through the steel at the connection points. The figures will be attached to the rocks using adhesive and copper wire wrapped around them to the rocks. Copper wire of a variety of sizes will be wound around the rock forms and figures tightly, crisscrossed over itself in multiple layers and twisted to hold it in place. The approximate amount of copper required is 2800 meters at a gauge of 5 millimetres.

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 a variety of materials. Drawing deals with the illusion of space, sculpture deals with real space - however in my work I marry the two.

I start a work by visiting the site: visually absorbing the style, form and colour of the environment, moving and observing how I naturally interacted with the space and forms; and assessing what emotions are present and allowing narratives to emerge from my imagination. I take measurements, draw and write my ideas. Preparation for the installation takes place in my studio. The onsite installation takes three days and requires a team of workers to help me assemble construct and weave the sculptures. My aim is to bring this site to life and to offer the audience my emotional perspective.



From above: Proposed image for *Stagnation* and positioning of the two cement figures; 5mm copper wire

PRIMARY

Use your body to express what it feels like to be frustrated – make the sounds of frustration too. Now you are suddenly successful and no longer frustrated. Describe what this feeling might look and sound like?

The artist thinks about how to communicate ideas that describe human emotions using particular materials and reacting to a particular place. Look at her work installed for the exhibition on the coastal pathway and discuss your responses.

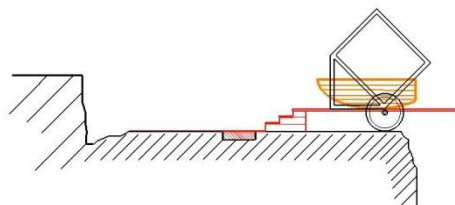
SECONDARY

Discuss the idea of 'stagnation' and the ways this can describe an emotional state of mind.

Imagine the movements that a body might make in a dance performance to express feelings of 'frustration' and 'defeat'. What would the accompanying music sound like?

Imagine the figures released from their stagnated state – how would the movements and music adapt to convey these new emotions?

The artist's practice focuses extensively on 'translating' the figure – exploring performative, two and three dimensional processes. Develop a series of drawings of the figure into three dimensional works that respond specifically to a particular site.



From above: proposal for *Aqua: gold of the future* for the *Sculpture by the Sea* site; CAD detail; section

Sally Kidall | NSW

Aqua: gold of the future...?

Materials; bamboo, timber, soil, seed, water, plastic bags, sand
(250cm height, 140cm width, 800cm depth)

"This work aims to inspire conversation and raise awareness about the value and security of our natural resources, focusing on water as 'our gold of the future.'"

A bamboo boat structure supports a precious cargo of water filled plastic bags on a bed of growing wheat grass. The boat is installed within a red painted timber frame structure that resembles a small house standing uncertainly upside down and anchored to a timber stage/diving board type construction. A large wheat grass carpet leads across the rock platform and up three steps to the boat/house assembly, water filled bags are arranged on the steps like offerings placed before an altar. This work aims to inspire conversation and raise awareness about the value and security of our natural resources, focusing on water as our 'gold of the future'. As always with my work the outcome is inconclusive with the grass growing and possibly dying during its display. This is key to its concept as is the precarious positioning of the work in relation to its site which highlights the perilous and vulnerable future of fresh drinking water.

As a result of my residency and commission at the historic gold mining town of Hill End NSW, and my project at the decommissioned coal mine in Katoomba where I occupied and encased an old miners cottage, I was able to develop my research into the impacts of natural resource mining on both the local temporal mining communities and the natural environments. *Aqua: gold of the future* explores the social and environmental impacts of mining and reflects upon our society's addiction to over consumption and materialism while acknowledging water as our most valuable 'natural capital'.

My passion is making site-specific environmental installations and showing works beyond the confines of the gallery through exhibiting out in public accessible spaces. I endeavour to inspire and challenge a wider audience, evoking thoughts/questions and stimulating discussion. Most of my works are ephemeral, installed in natural and urban environments or in buildings of interest. Challenging sites include exposed coastal cliff tops and beaches, fresh water and ancient dry lakes, botanic gardens, abandoned quarries and mines, industrial locations, an old road bridge, salt marshes, a medieval gatehouse and church. I experiment with unstable and vulnerable materials that are sensitive and responsive to their immediate surroundings and environmental conditions. Materials include salt solutions and crystallisation, ice, soap, sugar and salt casting compounds, and works that incorporate the germination and growing of seeds and plants. Even ants and honey made an appearance in my giant '*Ant Works*' photographic series.

Photography and video play a key role in my artistic process, as documentation of the artwork's presence and continual transformation becomes crucial to the extension work's life. Recently I have been exploring opportunities to evolve my installations into performative environments through collaboration with performing artists.

PRIMARY

Explain how the positioning of this artwork makes it look unsteady and not secure.

Identify the materials and objects that are assembled together to make this work.

How has the artist created connections between the idea of 'gold' and 'water'?

In class grow a variety of seeds in different plastic containers cut into different shapes and install them together. Make drawings of the installation as it changes.

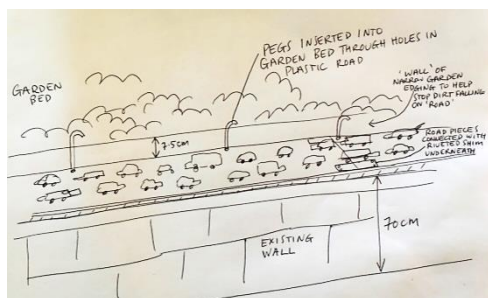
SECONDARY

Explain how this work is an example of a 'site specific environmental installation'. How does the artist's practice challenge, 'the confiners of the gallery'?

Describe the concepts and layers of meanings and associations that the artist addresses through her use of materials and positioning in this work.

What is the role of photography in the process of creating ephemeral artwork?

In your own work explore the use of 'unstable and vulnerable materials' to express themes of fragility, instability and beauty.



From above: used toy cars; developing the idea for *Are we there yet?*; Artist's installation diagram

Jane Gillings | NSW

Are we there yet?

Materials: used toy cars, rivets, plastic, steel pegs
(10cm height, 15cm width, 2400cm depth)

"I consider myself a conceptual artist as all my work has underlying messages regarding overconsumption, waste and loss."

I have had the idea to make a convoy of trucks or cars for *Sculpture by the Sea* for quite a while. It's funny how we drive somewhere to walk, and *Sculpture by the Sea* is a perfect example of this. One of the reasons I moved away from Sydney was because of the traffic. It seems to get worse and worse, and I was a regular contributor to it. I still am, but not as often.

The site I chose for the artwork was one of several possibilities. Ironically, the other sites were rejected because of the problems caused when people stop to look at the work, it would have interrupted the flow of visitors walking along the coastal paths. I like the connection between the flow of traffic and the flow of people moving through the exhibition area. The site that was chosen is a little bit out of the way but also has similar architecture to a life sized road.

I have used recycled plastic garden edging to make the road for the cars. It has the texture and look of bitumen. I have attached the cars using rivets and in some cases, cable ties through the base of the toy. I bought a number of cars and some were found or donated. All are pre-loved.

I consider myself a conceptual artist as all my work has underlying messages regarding overconsumption, waste and loss. I would like to think that my work is playful and accessible to all ages. By using recognisable objects and materials I find that nostalgia plays an important role in my work. I use it as a tool to hold and engage an audience as they can relate to the material.

When considering a work for *Sculpture by the Sea* I am always inspired by the landscape and the little nooks and crannies along the path. I am continually adding to a notebook I have which is full of full of ideas. My other work is inspired by the material I collect.

PRIMARY

What is the artist saying in this work?

Think about the title of the work. How is it funny AND serious?
When you are next in a traffic jam observe how many people are there in each car. Think of ways that would reduce traffic and our dependency on cars.

The artist looks carefully and thinks about her work in relation to places where the *Sculpture by the Sea* exhibition takes place. Why has she chosen this particular place for this work?

In class make a collection of everyone's small and no longer wanted toys. Work in groups and use the toys as the material to make a work that tells a story with a title. Draw and/or photograph the final works

SECONDARY

Investigate the work of this artist and explain how her practice is 'conceptual'.

Discuss the idea of 'nostalgia' being a 'tool to hold and engage an audience' in their experience of an art work.

Research the use of toys as a material to communicate, political/social messages and emotions in art, film and photography.

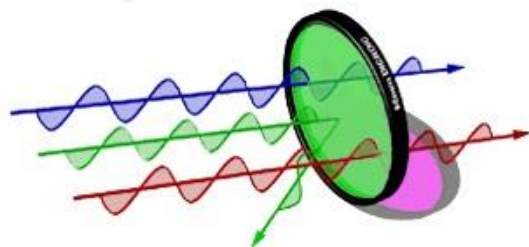


Rhiannon West | UK

Wind reflections

Materials: steel, Perspex, dichronic glass
(250cm height, 50cm width, 50cm depth)

“Wind reflections is a slowly moving kinetic sculpture allowing the light to travel through whilst also getting trapped within.”



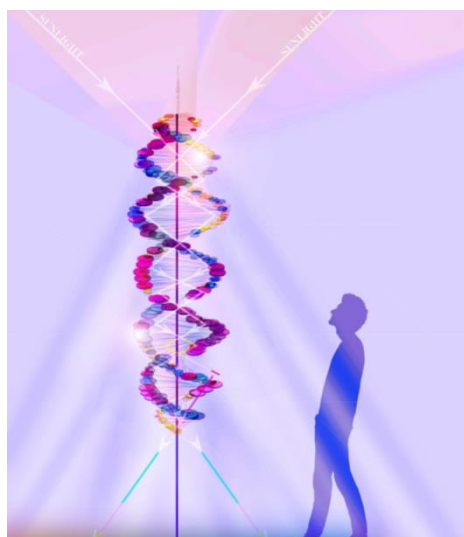
As with a lot of my work, light is the focus. Whether it's natural light or artificial light, I really enjoy using it as my medium for my design work. When I'm inspired by an idea, I imagine ways which the light will react with the materials in mind. For *Wind reflections*, I have chosen a material where the properties exposed to light show assorted colours when viewed from different directions. This material is called 'dichroic Glass'.

The site location has only a few requirements; exposure (to light), variance (to the days light) and lastly - wind! The movement of the sculpture is important for the 'reflections' and 'refractions' to work. *Wind reflections* is a slowly moving kinetic sculpture allowing the light to travel through whilst also getting trapped within. This technique will make for a visually interesting experience.

Lighting design is both an art and a science. When blended it's a beautiful thing. To understand light, it's important to understand the science behind colour. Clear white light is composed of seven visible colours scientifically known as our 'visible spectrum' (the colours we see in a rainbow). The glass used in this sculpture absorbs only some of these colours and reflects the rest. This process creates a sparkly and highly saturated array of light.

In addition to the science of light, technology also drives this design. The sculpture is inspired by the importance of wind energy. Wind power is currently the cheapest source of large-scale renewable energy. The use of small LED light sources will illuminate the piece at night time. These are powered by a battery charged by a small wind turbine located nearby.

It's fun to play around with the materials when being creative. I love to test the boundaries and try to interact with the materials by taking them out of their normal setting. Take for example the dichroic glass lenses; they are usually used in architecture and in theatre to create very accurate colour filters for stage lighting. They aren't normally used in an outdoor setting.



From above: Dichronic lenses and diagram showing light refraction; Artist impression for *Wind reflections*

PRIMARY

What colours can you see? How is wind an essential part of the sculpture? Would the sculpture work if it was in an inside space? What will the sculpture look like at night?

When clear white light passes through a prism it is refracted and splits into the seven colours of the rainbow. What are these colours?

In class design and make a kinetic sculpture (one that moves, like a mobile) using see-through plastics, baking paper and coloured acetate.

SECONDARY

Explain the artist's innovative use of dichroic lenses. Consider the theatrical and sculptural differences and similarities.

Investigate the basics of colour theory. How do we see colour? Create a colour wheel and define 'saturation', 'hue', 'tone', 'complimentaries', 'primaries' and 'secondaries'. Apply your studies to your own art practice.

Research the work of artists who work with light - James Turrell and Olafur Eliasson.



Hanna Hoyne | ACT

Wing grower

Materials: recycled cardboard, steel, fibreglass
(180cm height, 240cm width, 490cm depth)

“ My objects only reach their full potential when they become experienced or inhabited by a person.”

Wing Grower is part of a series of interactive sculptures called *Plug-In Stations for Cosmic Recharge*. This work requires you to kneel in it and wait for your wings to sprout. It provides a chair and big spoons for the wings to grow into.

The three sculptures from *Plug-In Stations for Cosmic Recharge* are interactive and intended to be inhabited by everyday people to recover parts of their psyche that may be temporarily ailing. Visually they conjure aspects of my biography: shells found on the Australian shore; Asian Sci-Fi Transport machines; Indian Temple Altars and Baroque Church furniture. Originally, I created a 'sacred space' for them to arrive on made of gold-leafed floor tiles (Asian Joss prayer papers). For *Sculpture by the Sea* 2016 and 2017 I imagined each of them to stand on their own bit of golden sacred space in the shape of their own shadows (a shallow steel base).

Sculpture by the Sea provides a wonderful conceptual playground for visitors. It offers 'recharge' through the spectacular landscape; and it stimulates people in varied visual ways. The shared, communal ownership it offers over the art is what I wish for. I was amazed to see how many people interacted with my two *Plug-In* sculptures, and their responses and readings of the visual cues of the works.

The original works were recycled cardboard/timber and foam, rendered with a special stucco recipe. The Lempriere Scholarship support last year enabled me to re-visit the work using steel and a marine fibreglass surface. *Wing grower* is rebuilt in steel, filled with foam, surfaced with wire mesh and fibreglass and then auto-painted.

I am a sculptor and performance artist, I research and lecture and have a kids clothes design company (HOON Kinderhoonz). I draw, paint and make artists' books. I sew and make sculptures out of soft materials and different types of paper; my structures often look like garments and can be worn or inhabited. My objects only reach their full potential when they become experienced or inhabited by a person.

I grew up in Europe with artist parents interested and working with Gothic altarpieces and church architecture. Coming to Australia I saw the ancient landforms; the incredible innovations of Aboriginal painting and I have absorbed much about Asian cultures.

PRIMARY

What does the artist invite us (the viewers) to do to participate with the work?

The artist is inspired by sea shells, travelling machines in Asian science fiction stories and interiors of religious places. Discuss these influences while you are looking at the work.

Discuss the things that humans like to experience to make them feel good and connected to the world – for example, sports; listening to and making music; reading; playing; making art.

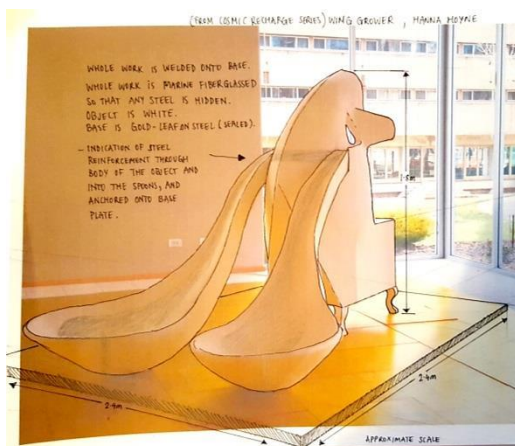
Wing grower is a fun way of saying that we all have the potential in us to transform and develop. Design a machine to help us understand the many different and complicated feelings that we all experience which will make us feel good about ourselves and others.

SECONDARY

Explain how this work is an example of 'interactive' art.

Explore and develop the idea of 'wearing sculpture' in your own practice.

Consider the technology and devices we use to 'plug ourselves into'. What other dimension are we connecting with? How does this compare with practices and ceremonies in the past that involve uniting with a collective unconscious?



From above: *Wing grower* 2009; *Wing grower* drawing; *Wing grower* spoon steel armature.



From above: *Walking Woman*; 2017; Examples of the concrete casting process - dug out shape for *Wuyi*, 2013; crane transporting *Wuyi*, 2013

Peter Lundberg | USA

Walking Woman

Materials: cast concrete, steel
(900cm height, 320cm width, 200cm depth)

“ My background in science and maths has always informed my work. I am interested in patterns in nature.”

I proposed three different works – two of them bronze - for *Sculpture by the Sea* this year. I was surprised the selection committee chose the largest concrete sculpture! The sculpture will be made one month before the exhibition in Australia. The final work will be slightly different from the proposed idea. This is exciting for me because even I do not know what the sculpture will finally look like. On arriving to Australia to make the work I will dig out a large hole which is the exact shape of the sculpture. It is in this moment of digging that I finally know what the sculpture will be. I am restricted by what is in the earth, and the type of soil. I am inspired by the process, the landscape and everything happening at the time, the weather, the people around me and all conditions physical and mental. It takes all my strength to make the sculpture. I make the decisions but also let the process take me in unexpected directions – similar to life. Sometimes things don't work out as planned, but when I stay open minded, sometimes the most rewarding things happen.

I use a small digging machine to dig out the earth. Then I jump in the hole and dig out more by hand. After the hole is finished I line parts with plastic to make a smooth surface in some spots, usually where people might touch the sculpture. I also use this technique to create patterns. The hole is then filled with concrete. Steel is inside the shape to provide strength. Once the concrete is hard it is dug out and taken out of the earth with a large crane, placed on a truck and delivered to Bondi for exhibition.

I originally studied Mathematics and Physics to become an engineer but I fell in love with sculpture! I had studied drawing, painting, ceramics and art history and completed a Masters degree in Sculpture. I then travelled to Italy and studied Renaissance art. In Paris I studied Rodin, travelled further and lived in Europe studying other great artists.

My background in science and Mathematics has always informed my work. I am interested in patterns in nature. When I look at a mountain, the sea, a great building, a flower and everything that makes up our world, I look at the patterns. Nature is the source of my inspiration.

To be an artist is to live inside your dreams. I have built those dreams myself, my home, studio and my way of life. I could not be truly happy until I found a way of making art that felt as if it came from deep within me. This has taken many years and now I am there, I feel content. I am constantly learning and still making mistakes - they are often the same thing. I fail often, but I know I am doing what I need to do.

PRIMARY

You can touch this sculpture as it is strong and stable. Look at and feel the different textures and patterns that have been created though the process of making the work in the earth.

Imagine the big hole that the artist dug in the ground. Imagine the hole filled with concrete and when it has dried being lifted vertically into a giant shape.

What is a mould? Research how they are made. Identify all the objects that we use in everyday life that have been created using moulds.

SECONDARY

Find out how you would submit a proposal for a sculpture to be exhibited in a *Sculpture by the Sea* exhibition.

What are the criteria on the application form? Who selects the works to be exhibited from the applications that are received?

The artist was influenced by the sculpture *Walking Man* by Rodin. How have the ideas of motion and emotion been addressed in this work?



Linda Bowden | NSW

The Yearning

Materials: corten steel
(300cm height, 200cm width, 100cm depth)

“ The work is abstract in that it is a suggestion of a feeling, perhaps the essence of a feeling .”

I want to create work that moves people in some way, which asks for a response of some sort. I want to make art that is beautiful. I don't seek to make statements. All my work have titles as I consider them to be my children and deserving of a name.

I 'play' with shapes, usually timber ones, placing them together with no particular intention. Sometimes I have a feeling that I want to express visually or a title in my head. The shapes start to cohere and the work begins to happen. It's difficult to recall the point when a work begins to emerge and my work takes many days, often weeks or months. Finishing means knowing that the work and I have arrived at an agreement.

I use a bandsaw, jigsaw and drop saw in the making of my timber pieces. In making a large-scale work that will be exhibited outside in a public space, such as *Sculpture by the Sea*, I start with a maquette, or model, using timber, balsa wood or cardboard. Once the work is accepted for exhibition I engage a series of professionals to perform the technical things that I can't do, like draw up plans, fabricating, painting and installing the work. The maquette is scaled up on a computer which provides the information for the pattern for how the steel is to be cut. Once cut the steel may also have to be rolled to create the curves of the original timber work. The sections are then welded together to create the large scale sculpture. I finance and project manages the work.

Given the outdoor nature of the work it will be bolted to a steel substructure to prevent the work from blowing over or being pushed over. This substructure is buried beneath the ground so that the sculpture is the only visible part. The work is installed and positioned using a crane and then backfilling with soil to hide the substructure.

The yearning is one of a series of small works about love. It represents the feeling of great desire and longing for another. This love could be romantic, maternal, or another sort of love. It is abstract in that it is a suggestion of a feeling, perhaps the essence of a feeling. The 'figures' in the work are simplified ideas of a person. In abstraction the viewer is asked to use their own imagination to see these shapes as people.

Sculpture inhabits space and should therefore be interesting from all angles. In general my inspiration comes from my local surroundings. The feeling of a place can suggest something to be investigated in 3D. The material itself can suggest an idea; the grain or colour of a piece of timber or off-cut; old wood furniture. Sometimes a call for entries to a particular show can lead to an idea. Another important source of inspiration for me is the work of artists such as Soutine, Picasso, Braque, Cezanne, Matisse and other Modernists.



From above: *The Yearning*, maquette; *Macdonaldtown* timber wall relief; *The Canteen*, cardboard relief.

PRIMARY

Look at *The Yearning* and draw what you see. Move around the sculpture into another position and draw the work from a different point. Repeat this – moving, looking and 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 'intuition' in creating abstract art.

Produce a series of sketches and explore the process of using shapes and colour to express an emotion about 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.