

sculpture at Barangaroo

2017 EDUCATION KIT

Artists and their Artworks:

Page 2: **Michael Le Grand** | ACT

Page 3: **Andrew Rogers** | VIC

Page 4: **Nicole Monks** | NSW

Page 5: **Christopher Langton** | VIC

Page 6: **Elyssa Sykes-Smith** | NSW

Page 7: **Tereasa Trevor** | NSW

Page 8: **Cave Urban** | NSW

Page 9: **Richard Tipping** | NSW

Page 10: **Adam King** | NSW

Page 11: **Additional information**

Page 18: **Glossary**

Michael Le Grand

2009-2016: *Anaconda, Buttress, Bollard II, Goshu, Plunge and Headrest*

Materials: Steel and paint

“I like to ‘play’ with my material to see the relationships of the different components/elements and to allow the sculpture to evolve and for me to engage in dialogue with it.”



From top: Studio shots of *Butress* in the making - welding and constructing; the artist spray painting.

See additional information page 11.

I have been working with welded steel sculpture since the mid 70's. It is a material that has great strength and can be joined quickly, and just as easily undone by oxy acetylene or plasma cutting. In the beginning I will often only have a general idea as to the possible outcome of the sculpture. I like to “play” with my material to see the relationships of the different components/elements and to allow the sculpture to evolve and for me to engage in a dialogue with it. This is not to suggest the sculpture doesn't concern itself with other issues that might be relevant to our lived experience or philosophy. Sometimes the titles I use indicate these concerns. Equally, it may be the combination of the components that make up the sculpture that reflect the physical movement and fundamental experience of our sense of body in the world.

I am also concerned with the debate and convention of the base/plinth/pedestal in sculpture. *Bollard II* and *Anaconda* are examples of this where I am trying to encourage the viewer to see the elevating device (base) as more than a functional element and to experience it as an important part of overall “design” and assists in providing a visual and physical logic to the sculpture.

With something as inert and stable as sculpture I believe it is possible for a sculpture to deal with and to imply in the one work something that is about to happen, something that is happening and something that has happened without the need for a kinetic (moving) or mechanical solution.

The sculpture selected for Barangaroo represent examples from 2009 – 2016. These works are all intended for outdoors and have what I choose to refer to as “translocatability”. This means they are not limited by any site specificity. The sculpture may be sited to take advantage of the site or to subtly draw attention to the site through its positioning. The sculpture is essentially a thing to be seen and experienced.

I have been spray-painting my sculpture for many years and the selection of colour/s is critically important to either unify the work or to accent the component elements (coloured individually). This is to assist in the visual articulation of the sculpture. The automotive metallic paints used rely on the natural light to dramatise the activity present in the work.

I am particularly intrigued by the Shinto Gateways (Torii) and echoes of these structures have crept unconsciously through the “play” process in making as described earlier into sculptures such as *Headrest*, and *Goshu, Anaconda* and *Plunge*.

PRIMARY

Walk around the sculpture. Stop and draw what you see. Move around again and stop – look – draw. Repeat four times. Talk about how the sculpture changes from the different view points.

Look at one of the sculptures and use your arm to trace in the air the shapes that express a sense of movement.

In class use some of the drawings you made looking at the sculpture and cut five big cardboard shapes. Take time to arrange the shapes. When they you are happy with the arrangement attach them by folding, taping, slotting or hanging. Paint the final work and give it a title. Exhibit all the sculpture and discuss the how you made your work and the final results.

SECONDARY

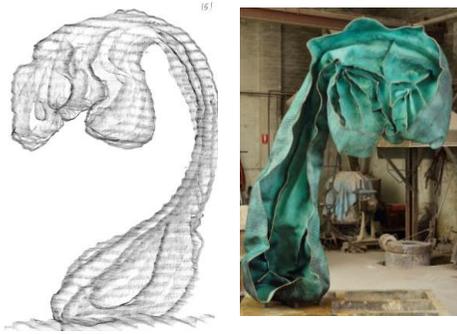
Annotate drawings of several of the artists sculpture to describe the visual effects created through colour; shape and ‘translocatability’ (refer to text).

Examine and present examples of plinths, (pedestals, bases) used in sculpture throughout history. How is the artist referring to this tradition in his work?

Discuss the artistic practice of ‘play’ as described by the artist and how essential it is in creative practice.

Research Shinto Gateways and the relationships between architecture and sculpture with reference to the artists work in the exhibition.

Consider how the titles of sculpture/artworks create meaning.



Andrew Rogers

Folded 3

Material: bronze
(144cm height, 93 cm width, 114cm depth)

“The challenge is always to use materials in a new and different way. To push the boundaries and make them convey meaning and portray form in a manner that has not previously been seen.”

Bronze is a particularly demanding material but adventurous manipulation has allowed me to cast wonderful shapes and express many messages.

I try to create curiosity in metal, and challenge the formal limitations of bronze by creating elements of delicacy. The ‘Weightless’ series of sculptures reflects this. Meticulous finishing is required - a challenging but satisfying part of the process.

My forms are metaphors about the central questions of life – growth, propagating, evolution, emotion and rhythms.

Folded 3 is part of the ‘Weightless’ series of sculptures exploring weightlessness. Light, flowing organic forms are the antithesis of heavy bronze.

My sculptures start as sketches or wax models. (See the sketch of *Labile* and the final sculpture on the left).

To cast the sculpture in metal (bronze), a mould is created. Molten metal is then poured from a crucible heated to 1170 degrees Celsius into the mould. When the casting has cooled, the form is broken from the mould. Finally, the surface of the sculpture is refined - sometimes highly polished, other times patinated to achieve wonderful colours. Bronze allows for a subtle patination of colour and a highly finished surface. The ribbed exterior of *Folded* acts as a counterpoint to the internal polished surface.

The challenge is always to use materials in a new and different way. To push the boundaries and make them convey meaning and portray form in a manner that has not previously been seen.



From above: A sketch for the work *Labile* and the final work: *Folded 3*, Sculpture by the Sea Bondi 2013 Photo: Andrew Rogers

PRIMARY

Look at *Folded* from a distance. What material does the work look like is made from?

Write a list of words that describe the outside surface of the sculpture and the inside surface.

In class produce a series of drawings showing the idea of something growing, moving and changing. Use collage (gluing ripped paper, cloth, card etc.) to add texture and colour to the drawings. Discuss how you would make your drawing into a large sculpture and the materials you would use.

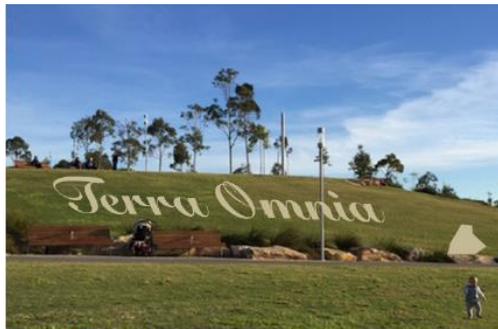
SECONDARY

What are the ‘formal qualities of bronze’? Find and present examples of bronze sculpture in art history.

How does the artist’s work create an effect which is, ‘the antitheses of bronze metal’?

Research the process of casting.

Fold, scrunch and tear a piece of paper to mould it into a form. Draw or paint the form, large on A3 or A2 paper. Develop the drawing(s) into three dimensions using different materials.



Terra Omnia, overall scale



From top: Concept proposed for *Terra Omnia*; detail of initial idea; final proposal showing the *gudiri nyaja* (sand circle) that will be produced by the First Nations people and the community.

See additional information page 12.

Nicole Monks

Terra Omnia

Materials: Native flora, sand

“The conversations Terra Omnia will generate are most important.”

Since time immemorial Aboriginal people have been the custodians of this country now known as Australia, living in constant flux with the land, rising/falling sea levels and mega fauna, this land has provided everything for over 50,000 years of continuing Aboriginal culture. This fact cannot be disputed yet to justify the invasion Australia was proclaimed as *Terra Nullius* (nobody’s land) – we aim to subvert this misconception by rewriting history, the true history; *Terra Omnia*, the land of everything, all and plenty.

The proclamation *Terra Omnia* will be written in an area approx. 3 x 15 metres on the angled headland at Barangaroo accompanied by materials for audience participation - native flora including wildflowers, foliage from site, nuts and seeds etc. To begin, the artwork will be grounded by First Nations people activated both in ceremony and spirit, including an acknowledgement, song, dance, music and ritual. During which the native floras vibrational healing and wellbeing will be acknowledged (for example the banksia holds enjoyment and interest in life¹). First Nations people will then invite the wider community to place the native flora onto the canvas and connect with the narrative.

The artwork is specific to this political time as it gives us an opportunity to all stand together in solidarity until the proclamation of *Terra Nullius* is rewritten within the Australian constitution. The artwork is also specific to place, as Barangaroo itself has been built on land that has been reclaimed, here too we are reclaiming history.

The font for *Terra Omnia* will be carefully selected to match old age English handwriting similar to the invaders, a grid will be placed over the text and this will then be enlarged and mapped out to scale using string on the angled headland. The conversations *Terra Omnia* will generate are most important. To engage with an audience wider than Barangaroo the scale of the work is paramount, the final size will be determined on site to ensure engagement with passing boats, helicopters, planes, cyclists and foot traffic.

As an ephemeral participatory sculpture, engagement with the community is fundamental as this will produce the final outcome of the artwork, no one will know what it will look like until after all the native materials have been placed onto the angled headland and it will also change during the two weeks it is on exhibition as it weathers. The emotional experience of the participating audience is important and very personal.

As a trans-disciplinary artist of Wajarri Yamatji, Dutch and English heritage my practice is informed by my cross-cultural identity and takes a focus from storytelling as a way to connect the past with the present and future. Generally working from a conceptual approach with a focus on Aboriginal philosophies of sustainability, innovation and collaboration, I feel a responsibility to promote cross-cultural understanding and communication for a better future for us all. ¹ Australian bush flower essences

PRIMARY

Read the words that have been written into the land. Discuss what the words mean. What can we learn about modern Australian history from this work?

What materials have been used to make the *gudiri nyaja* (sand circle)? How does this work add to the story of *Terra Omnia* ?

In class research Aboriginal knowledge of native flora and select and name three native flowers that could be used in the *gudiri nyaja*. What are the some of the traditional uses of native flora?

SECONDARY

Research the history of ‘Terra Nullius’ and the Eddie Mabo judgement 1992. How does *Terra Omnia* contribute to this history?

Find writing / font styles from the 1700’s. Why has the artist used this style to write *Terra Omnia* ?

Explain how the work is an example of ‘ephemeral’, ‘participatory’ art. Discuss why the term ‘post-colonial’ does not apply to any art produced in a society still dominated by colonial rule.

Investigate the work of four contemporary Indigenous Artists (Fiona Foley, Julie Gogh, Vernon Ah Kee, Karla Dickens). Describe how their work, like Nicole Monks, work is ‘subverting’ people’s mistaken understanding of Australian history.

Christopher Langton

Untitled (shoe)

Materials: Polyurethane coated nylon, fan
(360cm height, 620cm length, 240cm depth)

“My process involves buying and studying the shape of small inflatable wares and then replicating them on an ambitious scale.”

The work for *Sculpture at Barangaroo* is a large scale outdoor inflatable. It is sewn together, not glued, using a polyurethane coated nylon fabric. This type of sculpture requires the use of a fan constantly blowing air into it to keep its form.

My work examines the seduction of 'kitsch' and the excessive signs of popular culture. My objects reflect upon a world experienced like a tourist who finds the representation of culture in the souvenir, postcard or happy snap more significant and attractive than the true culture that is contaminated by history and difference. I make large inflatable sculptures derived and influenced by toys, souvenirs and objects from popular culture. Scale is an important element in the work. As with advertising blimps and billboards, these sculptures are designed to attract attention through colour and scale.

The sole of the shoe will be the point of contact between the visitor to *Sculpture at Barangaroo* and the ground. Every visitor will leave a unique track which will remain for a long time. Most of the shoes worn by visitors to the site will be the ubiquitous sports shoe or runner. Hopefully, *Untitled (shoe)* may cause the viewer to reflect on the imprint that they leave on the site and in a broader context the imprint they leave on the planet.

My process involves buying and studying the shape of small inflatable wares and then replicating them on an ambitious scale, using various flexible materials. The surface is spray painted using stencils, before being cut into pieces which are then glued or sewn together. Like dressmaking, the patterns are printed out on paper and then traced onto the plastic. The sculptures are then sealed with a plug and become airtight.

The act of creating an art object from an initial idea and all the challenges that poses, is what makes art making so rewarding. The whole process requires numerous different skills and technical knowledge. There is a lot of problem solving to be done and many hours of trial and error to finally be rewarded with seeing the completed sculpture. Working with more ephemeral, non traditional materials in the arena of sculpture appeals to me. Plastic, with its smooth shiny surface is my go-to material and fits perfectly into my discourse regarding popular culture, consumerism and identity formulation. Plastic is light, synthetic and mouldable. It is commonly associated with mass-production and a limited life span. This sits in opposition to the more conventional durability and perceived permanence of traditional sculptural materials. While my sculptures have the look and feel of being commercially produced using high end industrial machinery and processes, they have, in fact been meticulously assembled by hand in the studio, using simple techniques and labour intensive procedures. I take some pleasure in this deceit.



From above: *Untitled (shoe)* 2017; *Brat-Pack, Souvenir*

PRIMARY

Write a description of *Untitled (shoe)* to someone who is not able to visit the exhibition. Don't forget to add what it might feel like to touch, what it sounds like, the colours and the size!

Explain why *Untitled (shoe)* is a sculpture and not a bouncy castle.

Guess how much bigger it is than the shoe you are wearing.

Where do we usually see plastic and inflatable objects? List all the materials that artists use to make sculpture.

In class, draw one of your shoes twice as big (x2 or 2:1). Write on your drawing what materials the shoe is made from. Add information that describes some of the places where the shoe has walked!

SECONDARY

Describe the artist's practice and the process involved in creating *Untitled (shoe)*.

Consider the significance of a 'souvenir'. What might it represent to a tourist and how might this differ from the 'real' culture that it is referring to or depicting?

Present a definition with examples of 'kitsch'. Research the work of other artists whose work reflect this concept, for example Jeff Koons, Claus Oldenberg.

Elyssa Sykes-Smith

Mental convolution

Materials: new and recycled timber, paint

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

Mental Convolution is a site-specific installation that explores abstract notions, thoughts and images to create a physical manifestation of, ‘a labyrinth of the mind’.

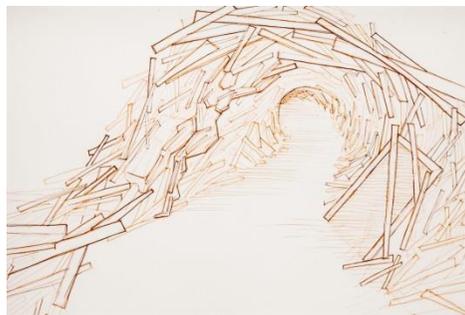
“The labyrinth symbolizes the many compartments in which a person can hide, which has developed as a means of self-protection. Just as we protect our bodies against injury, we protect our minds against psychic pain.” (Victor Bloom, MD)

The sculptural figures, doorways and windows, express emotions and possibilities generated from the mind. The installation, constructed from an assortment of timber in an interconnected mass, is both visually chaotic and structurally interwoven: organic yet fixed.

The constructed nature of the site, being formed from a series of sandstone blocks, provides the underlying structure for the installation and lends itself perfectly for a continuation of a constructed aesthetic. Audiences are invited to enter and weave their way through the space. The sculptural forms are constructed from a natural, recycled material - timber. Colour is applied to some areas of the sculptures: red which symbolises passionate emotion 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 shapes and colour of the environment, and observing how I naturally interacted with the space; and assessing the emotions and stories that emerged from my imagination. The next step was to take measurements, draw my ideas and write my concept statement. Working on site and in my studio I used timber, cut into geometric shapes, to construct the figures and forms by joining the timber with screws. The installation takes four days and requires a team of workers to help me assemble, construct and paint the sculptures. It is important in site-specific work for the sculpture(s) to respond to the environment by forming and anchoring the structures and elements of the installation around the sandstone blocks. My aim is to bring this site to life and to offer the audience my emotional perspective.

Connection is at the core of my practice. I love the way that art can open a myriad of questions that I cannot answer immediately or completely by myself. From the conception of an idea, to stimulating concepts that swim around me in life, to actually physically creating and then exhibiting a work - connection weaves its way through everything.



From above: concept drawing showing the main archway and passageway for *Mental Convolution*; drawings showing details of the figures and frames within the installation.

See additional information page 13.

PRIMARY

Find the figures that have been woven and connected into the structure with shapes of timber.

The work is an example of ‘site specific’ art because it has been specially built and installed on site at Barangaroo reserve for the three weeks of the exhibition. Think about and discuss what the artist imagined when she visited Barangaroo and chose the place (site) to make her work.

In class work in groups to make drawings of each other posing as if lifting something heavy or crawling through a tunnel. Follow the artist's workshop activity on page 15 and develop your drawings into sculptural figures.

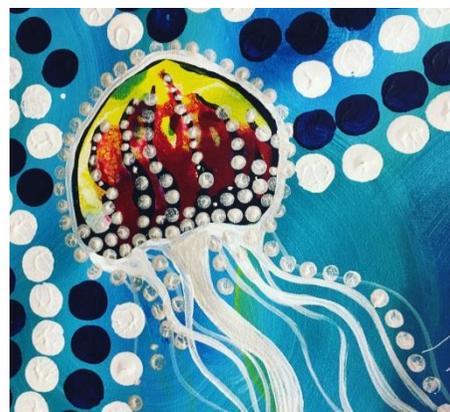
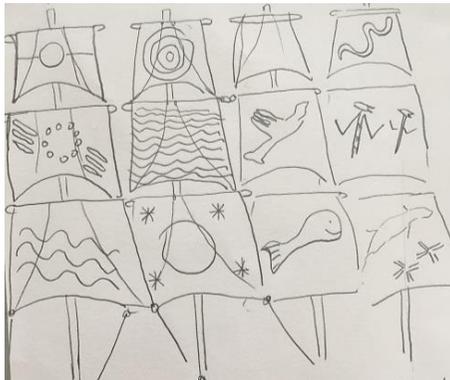
SECONDARY

Describe the intended symbolism in *Mental Convolution* including the colours that have been applied.

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

Discuss how the work develops the mark making devices of drawing into sculptural form.

Experiment and explore the process of transforming drawing techniques into three dimensions using a range of materials and connecting devices.



From above: The artist's initial sketch for *11 Ships*; details of paintings for the canvas sails

Tereasa Trevor

11 Ships

Materials: wood, hemp, rope, canvas

“The work testifies to the incredibly rich and diverse living cultures of the inhabitants of the land prior to the Fleet’s arrival, who have a very special relationship to the mother land of Australia.”

11 Ships is a response to the arrival of the First Fleet. The title refers to the eleven ships of the First Fleet that arrived at Botany Bay on 24 January 1788. The intention of the voyage was to found the British penal colony that was the first European settlement in Australia.

This installation consists of eleven ‘masts’ each rigged with three ‘sails’ representing not simply the British vessels themselves, but more significantly, recognition of the rich cultural traditions that existed in this country for over 60,000 years prior to the Fleet’s arrival. *11 Ships* testifies to the impact of the First Fleet on these ancient cultures. The sails are painted with totems or spiritual emblems by members of various aboriginal communities in collaboration with the artist who wishes, particularly, to acknowledge the co-operation of the Mayfield Aboriginal Co-operative in Newcastle.

The work testifies to the incredibly rich and diverse living cultures of the inhabitants of the land prior to the Fleet’s arrival, who have a very special relationship to the mother land of Australia. The cultures of the indigenous tribes of Australia all used art as a free expression of law, storytelling and pride, and this sculpture continues that tradition.

The most important aspect of developing this sculpture has been to reach deep into the communities involved and seek participants that represent the modern day life of indigenous Australians. Participants range from extremely well trained and highly respected artists to young children, teens and the elderly, from all walks of life. The ship as a whole represents the collective notion of tribe.

From a technical perspective there are important safety considerations to take into account for public space exhibitions. The force of the strong winds upon the sails is enough to blow the masts over unless they are carefully embedded into the ground. Engineers measured the soil depth, and the strength of the winds to calculate the force that would be exerted upon the sculpture. With this information the masts and the buried structure under the ground was created, providing both a visually pleasing but safe result.

The artist’s practice is founded upon community. Without it the work does not exist. It is also important to her that it is conceptual – that it tells a story or drives a message. Culture is also a foundational element, the work strengthens culture and shares knowledge for all who participate or view it.

PRIMARY

What story is *11 Ships* telling us about European history? What is the work telling us from the point of view of modern day indigenous Australians?

What is painted on the sails – who has painted them?

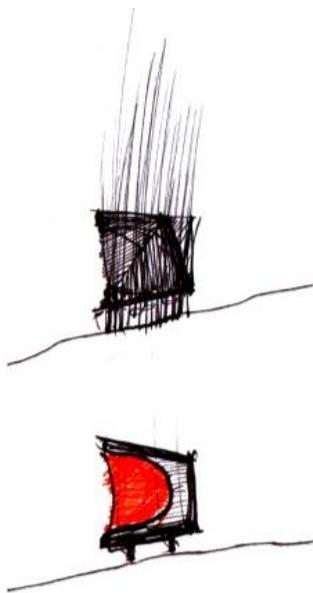
Imagine seeing the work inside an art gallery. Discuss how the site of Barangaroo adds to the importance and meaning of the work.

SECONDARY

Explain how this work involves and depends on community and why this is crucial to the artist’s practice.

‘Aboriginal Art it’s a white thing’. Discuss this acclaimed and provocative statement in the work by Richard Bell.

Consider the technical and health and safety requirements when producing an artwork for an outdoor public exhibition.



From above: sketches for *Bower*; Below: computer generated image

See additional information page 16.

Cave Urban

Bower

Materials: bamboo, charcoal and steel
(2.5m width, 2.5m depth, 9m height)

“We wanted to enhance the viewing experience by creating a place for contemplation and connection to the natural landscape.”

Bower from a distance is a ‘smudge on the horizon’, a ‘hatch traced in the air with charcoal’. Inside the work is an intimate place to observe and be embedded in the natural landscape of Barangaroo.

Using giant grass (bamboo), the artwork creates a temporary cave for observation and reflection; an opportunity to inhabit the view. It invites the passer-by to climb in and stay awhile. The contrast between the charred poles on the outside and the fresh ones inside connects with an idea of a primordial landscape. It recalls a time before the fire. The untouched interior is a place of comfort; a kind of seed pod.

The sculpture is site-specific and the first site visit was the trigger for the concept. *Stargazer Lawn* at Barangaroo is an elevated plateau, a vantage point to observe the harbour. We wanted to enhance the viewing experience by creating a place for contemplation and connection to the natural landscape. By using natural materials the sculpture blends and links with the history of the area as well.

The idea was first sketched on paper and later refined on the computer to create a projection of the work in the landscape, the use of photomontages helps in designing for the site. A set of plans to fabricate the steel formwork were also produced. “We harvest the bamboo locally and tie it with wire”. Mostly using hand tools the central part of the sculpture was woven in the studio and then brought to site on a trailer together with the long pieces of charred bamboo, which were fixed onsite. We had to include ballast underneath to secure the structure against strong winds. 2.7 tons of hired concrete blocks are hidden at the base.

What began as a means for research has developed into a practice that explores the intersection between art and architecture through the use of bamboo. With varied backgrounds and walks of life, our team encompasses a wide spectrum of arts with an emphasis on sculpture and architecture; the configuration is dynamic and it changes from project to project.

PRIMARY

As you walk towards the sculpture describe what it looks like. Look at the surrounding views from this part of the Barangaroo Reserve. You can climb into the work. What does it smell like? Describe what you can see and what it feels like inside looking out.

In class find examples of dwellings throughout history and from different cultures. What materials are used to make them? Design your own shelter.

SECONDARY

Discuss the work as described in the text as being like a drawing on the landscape.

What qualifies *Bower* as being ‘site specific’?

Identify the materials, techniques and processes involved in constructing *Bower*.

A ‘bower’ can be defined as a ‘folly’ built by a bower bird to attract a mate. Research and provide examples of ‘follies’ throughout history. Explain where they were built, why and for whom.

Investigate the works created by the collective Cave Urban and visit: www.caveurban.com/

Consider the relationships between art and architecture.



From top: Australian copper penny (1938-1964) used to trace the outline for *Kangooroo*; the sculpture installed at *Sculpture by the Sea* Bondi 2016; transporting the sculpture from Newcastle to Sydney.

Richard Tipping

Kangooroo, 2016

Materials: Aluminium, galvanised aluminium, retro-reflective tape
Size: yellow diamond sign with pole 510 x 312 x 13 cm; kangooroo shape including pole 375 x 220 x 13 cm

"The graphic authority of the standard road sign provides a potent ground for manipulation and intervention."

Kangooroo brings together my established interests in road sign language and Australian vernacular speech, combining word and image with a poetic intensity.

Kangooroo presents absence as a tangible presence. There is no kangaroo, only the 'goodbye' of 'ooroo'. The kangaroo has vanished, leaving an iconic outline in the sky. 'Ooroo' is a traditional Australian way of saying, "See you later". It can also be spelled 'hooroo', but the 'h' is silent. There has been a resurgence of use of this word by young Australians, in the face of the Americanisation of global media culture.

The 'kangaroo crossing' road sign is an Australian icon and is a serious warning as kangaroos can hop onto a road and be dazzled by headlights causing serious accidents. The 'kangaroo crossing' sign is sometimes seen in the countryside peppered with bullet holes as would-be hunters aim at the iconic representation for target practice. *Kangooroo* is a real word, not an invention or misunderstanding as some have claimed. A common myth about the kangaroo's English name is that "kangaroo" was an Aboriginal phrase for "I don't understand you." "This myth was debunked in the 1970s by linguist John B. Haviland in his research with the Guugu Yimithirr people."

The word 'kangaroo' derives from the Guugu Yimithirr language word 'gangurru', referring to grey kangaroos. The name was first recorded as 'Kangooroo or Kanguru' by Joseph Banks and Lieutenant (later Captain) James Cook in August 1770 on the banks of the Endeavour River at the site of modern Cooktown, when their boat HM Bark Endeavour was beached for almost seven weeks to repair damage sustained on the Great Barrier Reef. (Reference: Wikipedia entry on 'kangaroo')

The best depiction of the leaping kangaroo is on the Australian copper penny (1938-1964). The shape used in the *Kangooroo* sculpture is very precisely modelled on this design. The 'roo' of 'ooroo' is contained within a palindrome and appears in both directions. Interestingly, kangaroos are one of the few animals which cannot walk backwards.

The graphic authority of the standard road sign provides a potent ground for manipulation and intervention. The obviousness and familiarity of the signs creates a street language with an embedded vernacular. Some of my early street sign actions were illicit, altering signs in situ – like 'Airport' becoming 'Airpoet' - but only once per sign. These interventions were photographed in situ, and then manufactured to the exact specifications in the correct materials as limited editions for exhibition in an art gallery context. Since then I've invented new signs using standard templates. *Kangooroo* is one of the latest. How exciting to see our 'roo out and about in public being freshly iconic.

PRIMARY

Talk about the road signs you have seen and explain the messages and information that they tell us. What colours do road signs use?

What is happening in this sculpture of a road sign?

Look at the photo of the Australian copper penny used from 1938-1964 and see how carefully the artist has used the outline of the Kangaroo from the coin on his sculpture.

What does the Australian saying 'Ooroo' mean? Explain the play on words that the artist has included with the image in the sculpture.

In class find words that are palindromes. Try creating a palindrome poem.

SECONDARY

Describe the true story of the origin of the word 'kangooroo'.

The artist has been described as moving, "between poetry and art – making word art works – with worded images and textual sculpture". Present examples of his work that explain his practice. (www.richardtipping.com)

Study 'text based art' and the art movement 'Fluxus'. From your research discuss the work of three artists who explore poetry, political statement, public interventions and asemic writing in their creative practice.

Adam King

Faces of Darug

Materials: steel

Size: 253cm height, 400cm width, 300cm depth

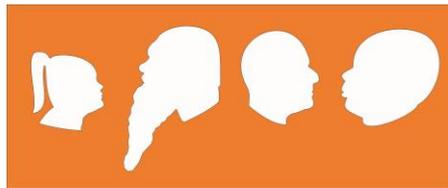
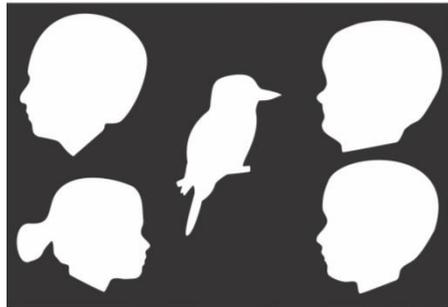
“The story behind Faces of Darug is a project to show Darug people in the same place at once at the same time.”

As an Aboriginal artist I love a challenge in life and making items which haven't been made before. I like to make art with fire inside it or maybe lights, so my art can be enjoyed at night. I can make art for inside and outside use. Most Aboriginal artists use a paint brush, not me - I like to be different and explore and create Aboriginal art in a new way. I used my first plasma machine around twenty years ago, I mastered the skills needed and I made my first piece of art with my name in it and hang it up at home. It is still there today. I combine my drafting, designing, welding, building and artist skills to make my art work. This isn't as easy as it sounds - lots of hours and hard work. I might do a design twenty times before it looks right. If you think your education stops at school think again – it is only the start!

The story behind *Faces of Darug* is a project to show Darug people in the same place at once, as it is hard to all meet at the same time as we all live all over Australia. I live in NSW my Dad lives in Queensland and some of us have gone to a better place. R.I.P. The faces in the sculpture are true faces of people - babies, elders, teachers, mums, dads and strangers. The face of the late Chris Bourke is also featured. The faces are like having the tribe meeting all together. When you walk through the tunnel you are surrounded by the tribe and feel the presence of the Darug clan like you are being watched. The kookaburra is a totem of Chris Bourke, which is in the centre of each art. It took over three weeks to collect the photos used to outline the faces. It was hard to get photos of the side of faces, as people usually look straight at a camera.

I didn't want the sculpture to be a square box for people to walk through as this would be boring. I wanted to make a shape that looked more like a cave or shape where Aboriginal people lived. The sculpture is made from RHS steel which won't rust straight away. The inside panels use a different steel which will rust naturally. This will blend in with the Barangaroo site. I use computer drawing programs for designing and a plasma or laser cutter to cut steel.

To make the sculpture I have had to think about how to design a shape which is going to work and be safe and strong; how to draw 30, 60 and 90 degree angles of the shape; how to fix the panels; how to fix the steel sculpture to the ground; how to make the art so it is seen on all sides and how to transport the project across NSW to Barangaroo.



From above: final drawing and design for *Faces of Darug*; sample image of corten steel panel with profile images; Chris Burke puppeteering.

PRIMARY

Count how many faces are shown together in this work? Guess the different ages of the people. Who does the kookaburra represent?

Walk through the sculpture and describe what it feels like. The faces are cut out of metal so we see through them (this is called negative space). Compare how the work looks from the inside looking out and from the outside looking in.

Research the history and culture of the Darug First Nation people.

The side view of a face is a profile. In class draw each others profiles (life size or bigger) onto black paper. Cut the outlines you have drawn (called silhouettes) and present the work all together.

SECONDARY

The artist reveres and has paid homage to Chris Burke, a remarkable female puppeteer and staunch advocate of youth welfare and children's television. Research the life and work of this influential Darug woman.

Research the use of silhouettes in art historical and cultural practices (portraiture, miniatures, stencilling, shadow puppets etc.). Explore and develop these techniques in your own work.

Additional information

Michael Le Grand: stages in producing in *Bollard II*



Bollard II stages in production: construction and assembling in the artist's studio; prepared for spray painting; installing on site

sculpture at Barangaroo



Nicole Monks

Here we are collecting Quandong seeds with the family; I always find foraging such an enjoyable and contemplative experience.

The Quandong seeds remind us to stand tall and connect with ones inner spirit, the seeds will be used to help evoke these qualities in the audience as they create patterns with them on the gudiri nyaja (sand circle) on the Barangaroo site during the exhibition.



sculpture
at Barangaroo

Elyssa Sykes-Smith: proposal for *Mental Convolution*

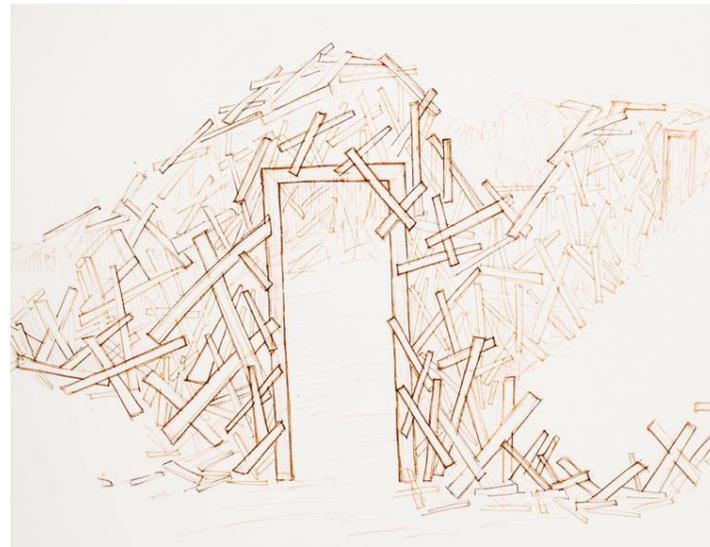
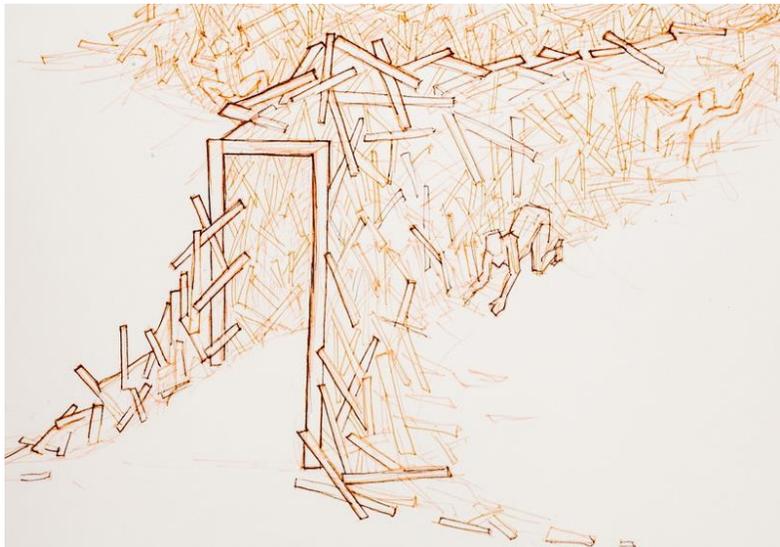
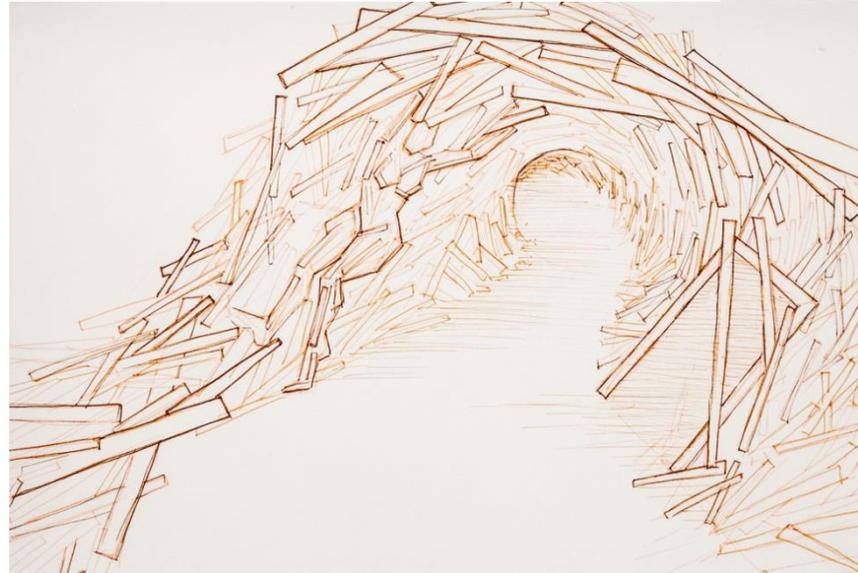


Top image depicts the installation from the front and centre view from the path. This view focuses on the main archway and passageway. Bottom image depicts a doorway frame detail of the installation to the far right.

These images (above & below) depict the installation from both sides.

sculpture at Barangaroo

Elyssa Sykes-Smith: These images represent details of the figures and frames within the installation. Three life size figures will be included. The exact positioning of the figures and frames will follow an organic process responding to the spaces and forms created during the install.



sculpture

at Barangaroo

Materials required:

2 x 30cm lengths of wire,
newspaper, tape, strips of baking
paper, PVA glue and brush



Make your own sculpture

Look at Elyssa Sykes-Smith's sculpture *Mental Convolution*.
Follow her drawings to make your own sculpture of a figure.

1 Bend wire in half and make a loop for the head.

Twist wire three times. Bend the two ends into a straight line to create the arms and shoulders.

2 Bend wire in half to make legs.

Hook legs over the shoulder.

3 Twist the hooked legs twice at each shoulder to secure them in place.

Bend the legs downwards and twist them together at 1/3 of the length to create hips and body.

4 Scrunch some paper.

5 Bend the wire skeleton into the desired position. Anchor a strip of the scrunched paper by twisting it around the wire and securing with the sticky tape.

Continue adding scrunched paper to build volume and shape and make the figure three dimensional. Secure with tape.

6 Wrap with strips of baking paper and PVA glue and allow it to dry.

sculpture
at Barangaroo

Cave Urban is an international arts collective formed to investigate vernacular lightweight structures and their relevance to contemporary design.



Nici Long
Founder | Director



Juan Pablo Pinto
Co-Founder | Creative Director



Jed Long
Co-Founder | Project Director



Mercurio Alvarado
Architect | Photographer



Angel Heredia
Architect



Lachlan Brown
Creative Associate



Ned Long
Creative Associate



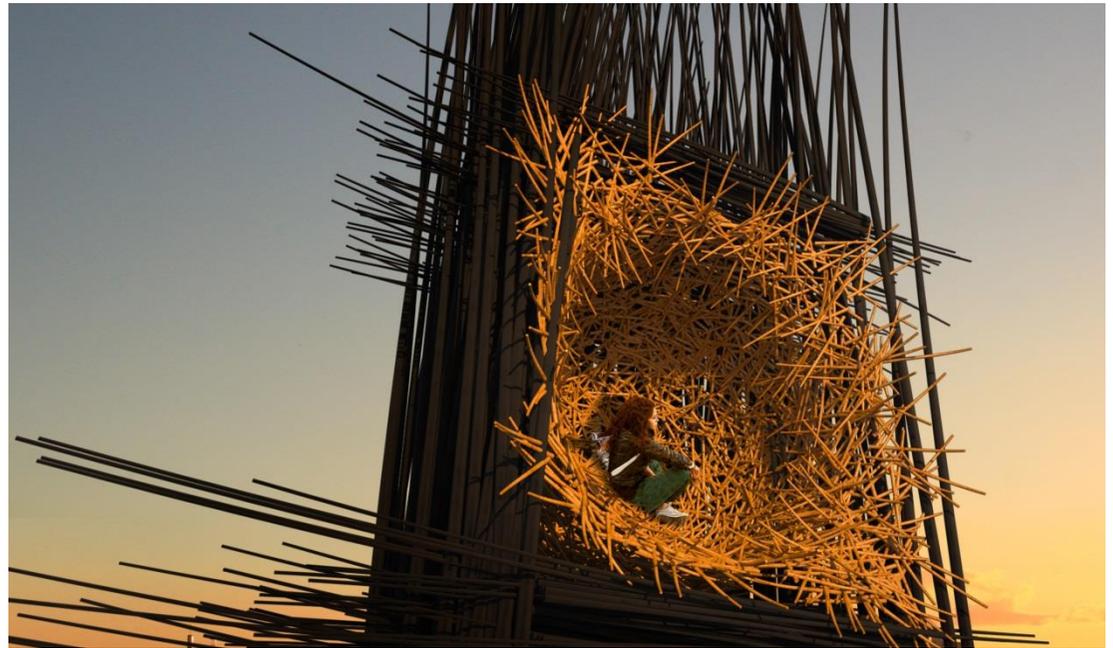
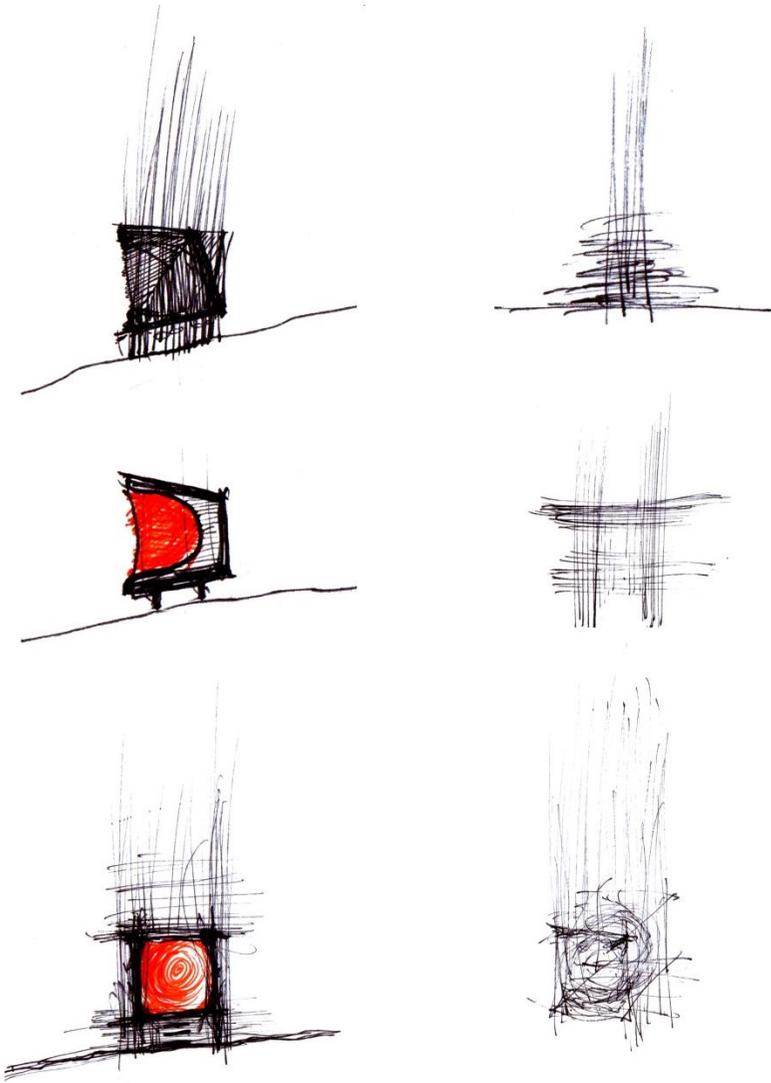
Honey Long
Creative Associate



Seb Guy
Bamboo Builder

sculpture at Barangaroo

Cave Urban: proposal sketches and computer generated images for *Bower*.



Glossary

Abstract: not representational or concerned with depicting something actual or easily recognisable. The use of basic elements seen in an object and rearranged /reassembled to create another shape or pattern which may or may not suggest a theme or subject matter. The use of shapes and colour to express an emotion or idea.

Bronze: an alloy of copper, tin and brass. An alloy is a mixture of metals in specific ratios that when combined produce a stronger, harder and more durable metal. Bronze is widely used as a casting material for sculpture. See **casting**.

Casting: a process that produces a positive form (cast) by pouring liquid materials into a mould and allowing them to set.

Ephemeral: an artwork that is temporary, existing for a limited period of time. The artwork may be documented and recorded via film, photography or written forms, enabling the work to exist outside of its intended exhibiting period.

Installation: the arrangement of objects within an environment, space or architecture that changes the manner in which audiences actively engage with that environment, space or architecture.

Kitsch: originally a dismissive term for popular culture and 'uncultivated taste' as opposed to 'cultivated taste' and a hierarchical system of 'high art' .

Maquette: a preliminary, small-scale three-dimensional model of an intended or final large sculptural artwork.

Mould: a hollow container, usually made of plaster or rubber, which is used during the casting process to hold liquid materials before they set. The shape of the mould determines the shape of the resulting sculpture.

Oxy cutting: the process of using a blow torch to cut through metal. The heat energy and high temperatures needed to melt the metal, and therefore 'cut' through, is provided by the combustion of fuel and oxygen in a torch, hence the name 'oxy cutting'.

Patina: the surface appearance and texture of an object. A thin layer that develops on something because of use, age, or chemical action, for example the green that forms on copper bronze or brass metals through oxidation.

Public art: can be any form of art placed in a public site that responds to and addresses social issues in our time (often in a challenging and questioning way). An interactive art that involves the artist(s) and the community.

Scale: refers to the size of an artwork in relation to its surroundings

Site-specific: an artwork that directly relates to a particular space or environment, conceptually or materially.