

Artists and exhibition information

Sculpture by the Sea Cottesloe 2018

- Page 2 **Introduction and key vocabulary**
Page 3 **Looking at and interpreting sculpture**

Artists and their Artworks:

- | | | | |
|---------|--|---------|---------------------------------|
| Page 4 | Tereasa Trevor NSW | Page 13 | Sherry Paddon WA |
| Page 5 | Stephen Harrison ACT | Page 14 | Michiri Shibata Japan |
| Page 6 | Mikaela Castledine WA | Page 15 | Jette Mellgren Denmark |
| Page 7 | Geoff Overheu WA | Page 16 | Chris Greenwood WA |
| Page 8 | Andrea Vinkovic WA | Page 17 | Karl Chilcott Sweden |
| Page 9 | B. Jane Cowie Singapore/Australia | Page 18 | Elyssa Sykes-Smith NSW |
| Page 10 | Tang-Wei Hsu Taiwan/USA | Page 19 | Lucy Barker NSW |
| Page 11 | Masayuki Sugiyama Japan | Page 20 | Peter Lundberg USA |
| Page 12 | Rima Zabaneh & Bernice Rarig WA | | |

Introduction to this resource

Sculpture by the Sea Artists and Exhibition information has been developed to support primary and secondary teaching. The content can be applied across a range of learning settings, as a handout for students and in conjunction with existing curriculum.

Included are profile pages featuring some of the exhibiting Artists and their artworks accompanied by suggested activities and questions that address a variety of subject areas. The information and activities are designed to create fun and engaging teaching and learning opportunities before, during and after visiting *Sculpture by the Sea*, Cottesloe.

More education resources relating to sculpture and the exhibition are available online:

- *Sculpture by the Sea*: A Case Study
- Sculpture Glossary
- Excursion Management Plan

sculpturebythesea.com/Cottesloe/education/education-resources

Exhibition Catalogue (\$10) and Kids' Guide Catalogue (\$6) publications are available at the on-site Information Marquees during exhibition. (Free for schools booked into an Education Program and for all workshop participants).

Schools that provide us with details of their self guided visit are invited to collect one free Exhibition Catalogue and Kids' Guide from the Exhibition Site Office.

The Kids' Guide contains 'Do not touch', 'Safe to touch', 'Supervision required' symbols for each sculpture as recommended by our site manager and the Artists.

We welcome your feedback please get in touch:
education@sculpturebythesea.com

KEY VOCABULARY

3 dimensional: A solid object that possesses height, width and depth, the object is not flat.

Balance: The ways in which elements (line, shape, colour, texture, etc.) of a piece are arranged. Balance can be achieved when all elements of a piece are given equal 'weight' and are distributed equally around an imaginary middle line.

Dimensions: Dimensions are the measurable qualities of an object, such as length, breadth, depth, or height.

Engineering: Engineering is a branch of science and technology and is concerned with the design and building of engines, machines and structures. It is a discipline that studies and develops new technology. Mathematical concepts are applied to solve problems.

'isms': Describing an art movement from a particular period in history with a distinct style, i.e. post-modernism, impressionism, classicism, cubism, etc.

Kinetic: Relating to or resulting from motion. A kinetic sculpture is one that utilises constructed or natural forces or energy, it moves in reaction to those forces. In some cases the artwork is created by these forces.

Mass: Is commonly measured by how much something weighs, it can be measured in grams, kilograms, and tonnes.

Material: The matter from which a thing is, or can be made. A sculpture can be made from a variety of materials ranging from the traditional – clay, stone, wood, metal; and sometimes the unexpected – found objects, wire fencing, plastics, fibreglass, concrete, salt, light, sound.

Negative space: The area of space around and between an object. Make an 'O' with your thumb and index finger. The shape you can see through the 'O' is the negative space.

Perspective: The appearance of viewed objects with regard to their position, compared with the distance from the viewer; it is also sometimes referred to as standpoint.

Representation: The way in which someone or something is shown. Representations can be truthful (accurate) or unrealistic, detailed or rough.

Scale: The size of an object in relation to its context and/or surroundings.

Shape: The external form, contours, or outline of an object.

Site-specific: An artwork that directly relates to a particular space or environment, conceptually or materially. The work is often created in the space.

Static: An object characterised by a lack of movement, action, or change. Most sculptures are static as they don't move or change by influence of external forces.

Technology: The application of scientific knowledge for practical purposes.

Ratio: The relationship between one number to another, it can compare quantity, amount, or size between two or more things.

Looking at and interpreting art: On site at the exhibition

These questions can be used to guide discussion and assist students in interpreting artworks and document their responses at Sculpture by the Sea.

1 DESCRIPTION

- Write three words to describe your initial response to the work. Avoid using subjective responses, e.g. beautiful, ugly, good or bad and consider instead the ideas or memories you immediately associate with the work.
- Describe the shapes, colour, scale, line, texture, patterns, sound, and movement.
- What might the work taste like, smell like, or feel like?
- Walk around the sculpture – how does it change?
- Use the Sculpture Glossary to describe how the sculpture might be categorised - is it 'abstract', 'kinetic', 'ephemeral', 'interactive' etc.?

2 HOW WAS THE WORK WAS MADE

- Identify the materials and techniques used to make the work.
- How has the sculpture been engineered to maintain balance and securely positioned?

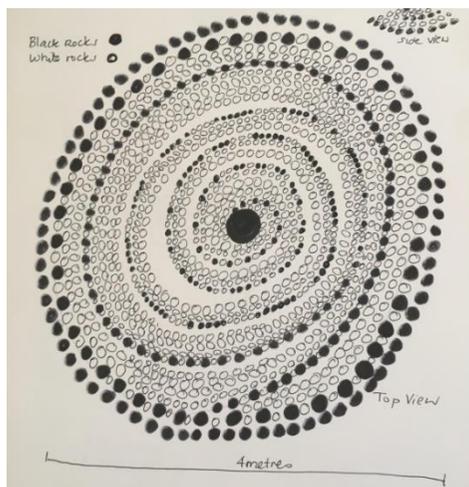
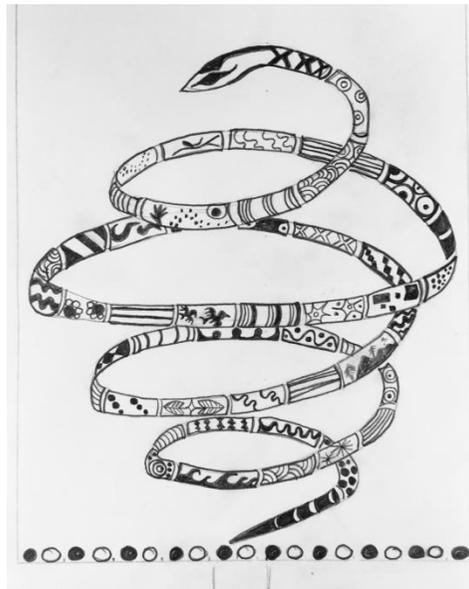
3 INTERPRETATION

- Does the artwork remind you of anything? Describe the associations.
- Discuss how the material selected to make the work contributes in communicating its subject matter and mood.
- Is humour, parody, playfulness essential to the work? Why?
- What is the title of the artwork? How does the title of the work contribute to your understanding? Does it change your response to the artwork?
- Does the work reference a cultural, historical, literary, social, environmental, political event or concern?
- Describe how the positing of the work on site contributes to our experience and interpretation of the artwork? Consider the work exhibited in an indoor gallery space and compare.
- Does the work question our ideas about what sculpture is or what it could be? How has it changed our ideas about sculpture?

1 Description:

2 Materials and techniques:

3 Interpretation/analysis:



Artist's proposal drawings for *The Rise of The Tribes*

Tereasa Trevor | NSW

The Rise of The Tribes

Materials: wood, rocks paint

(250cm height, 400 cm width, 400cm depth)

"I try and get as many community members to participate as possible, to represent the diversity in art, gender, education, life stage and ability as well as cultural diversity..."

The key concept behind *The Rise of The Tribes* is that of the incredible swell of pride that exists among indigenous Australians for their art, culture and knowledge.

The serpent sits in the bed of colonisation - something that cannot be forgotten because it influences every aspect of the life of the modern day First Nation's people. Despite the challenges faced with living in this context, the beauty of the culture is easy to see and particularly strong when our tribes work together. There are two spirals in the work, which move in opposite directions. The spirals remind us of what has happened in the past, but the importance of moving forward and represents the unifying and strengthening of community out of colonisation.

The first stage of development is to speak to as many community groups as possible. I sit and listen, to learn and understand their perspectives, concerns, hopes and dreams for the project as I describe it. The initial concept was altered after collaborating with community members and found a theme that responded to the immediate needs of the community, something celebratory and unifying. I reworked the proposal and sought artists and community members to collaborate with. I try and get as many community members to participate as possible, to represent the diversity in art, gender, education, life stage and ability as well as cultural diversity and of course, the coming together of us all in pride, to hold the message as a group.

The work is ultimately a cross representation of a modern day tribe. Contributors come from all walks of life; they are proud people living their culture. Some are skilled artists, whilst others have had no experience making art; there are children, adults, the elderly, some from the stolen generation, some people are living with disability, while we have the guiding influence of proud initiated men and other influential Aunties and Uncles from the community. This is a whole community effort. The contributors have independent control over their work; it is a celebration of the beauty, strength, resilience and living culture that remains, even out of colonisation.

The key passion that drives me is the beauty of indigenous culture, which, the more you know, the more you feel should be celebrated!

My inspiration comes from nature, from the land, the stories from the elders, and the animals that live along side me that I have the pleasure of sharing my life with.

PRIMARY

English | Humanities & Social Sciences

Read the Dreamtime story about the rainbow serpent.
Discuss the significance of the rainbow serpent in Aboriginal culture.

SECONDARY

Visual Arts

Research Indigenous art movements and cooperatives – such as Boomalli Aboriginal Artists Co-operative, Papunya Tula and Utopia artists.
Identify distinct features typical to each group.
Why would artists choose to work together?

English | History

Research and read Paul Keating's iconic Redfern speech (1992). Discuss how attitudes and understanding of the first people of Australia has changed over time.

Why would the rainbow serpent be significant in discussing 'colonisation' in Australia?

Tereasa Trevor would like to acknowledge the Awabakal and Worimi people, where the majority of this community effort took place. Free Spirit Gallery, Mayfield and Justiz who run programs that recognise the richness and importance of Aboriginal peoples' connection to the land, country and community.



Stephen Harrison | ACT

Equus Homo

Materials: bronze
(220cm height, 30 cm width, 30cm depth)

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

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

Beginning with the idea of the horse animal/human hybrid I begin to draw. I draw different poses, angles with different mediums. Ink and wash is great, as shading can be done quickly and effectively. I then make little sculptures of the horsemen in various poses from standing to sitting, using clay wrapped around wood structures. *Equus Homo* is a bronze sculpture. It started as a clay and plaster work which was used to create a mould. The mould was filled with wax – so the figure was transformed into a wax effigy. This wax form went through many more stages to become the bronze sculpture using a casting process that dates back at least 5000 years called the ‘lost wax’ technique. The process involves molten bronze being poured into the mould after the wax has melted away. The final bronze form is heated and various coloured chemicals are added to create the desired surface. These coatings or ‘patinas’ create a surface that looks aged and weathered. The final bronze sculpture is then bolted onto a steel plinth.

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



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

PRIMARY

English

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

If you were to change into an animal – what would it be? Why? Draw yourself as that animal and write a description of who you are as that animal.

SECONDARY

English

Present examples of mythological creatures that have human attributes (or vice versa) in Greek mythology and from two other cultures. Identify other stories that feature human-like animals or animals as humans e.g. Philip Pullman, *Dark Materials* trilogy, George Orwell *Animal Farm*.

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

Technology | Visual Arts

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

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



From top: a cat in the process of being crocheted by the artist; *Feral*,

Mikaela Castledine | WA

Feral

Materials: polypropylene, galvanised steel
(100cm height, 500 cm width, 5000cm depth)

“With many of my animal inspired works I explore the complex and often disturbing relationship between animals and people.”

I have been working as a professional artist for nearly 30 years. I work in both 2D collage and 3D and am also a writer. I like to travel and get very inspired by going to new places but really, any time I step out of my front door, no matter how far or near I am going there is usually something interesting to think about. I like to try and see the world in different ways and art is a way for me to work through my thoughts and feelings to get a better understanding of the world and myself.

With many of my animal inspired works I explore the complex and often disturbing relationship between animals and people. Of all the animals that have intertwined their lives with humans, cats occupy the most contradictory positions from cosseted pet to demonized monster; they have been deified, mummified, eaten, avoided, prayed to and loved.

My work for *Sculpture by the Sea* 2018 is called *Feral*. *Feral* is an installation of 15 individual black cats. They represent danger, bad luck and disaster of our own making, while at the same time audiences will want to pat and pamper them, projecting their own attitudes and beliefs on to them. My feral cats are large and slightly distorted and being black, are designed to bring out intense feelings in the viewers. People often have very strong feelings about feral cats because of the destruction they do to the native fauna but it seems to me that hating an animal for behaving the way it has evolved to behave is fruitless. At the same time indulging a pet cat and treating it like a human is also a strange way to behave. As part of my study into cats I am also making mummified cats and have made several fairy tale pieces in which cats play starring roles.

My cats are made out of crocheted polypropylene and have steel armatures inside them to help them to survive being patted and touched. They are also coated with a fabric hardener which gives them extra strength and durability outdoors. There are many ways to make sculptures, you can carve them out of a solid shape, or build them out of welded metal or cast them or shape them out of different materials. I like to crochet my sculptures because it feels like you are growing them one cell at a time. It is for this reason that I find animal shapes work very well with this organic sculpture making process. You can easily make a surface that looks very like a fur or skin and the folds and placement of the limbs can look very natural.

PRIMARY

English

Look closely at how the artist has created each of the cat shapes. Describe some of the movements they are making. Use your own body to imitate some of the cat movements.

Write a story about a cat living in a different time in history. Describe the era and place and what the cat might see and hear and do.

Science

Find out the origin of the cat species. Where did they live? Explain their evolution to the domestic cat.

SECONDARY

Science

It is estimated that cats eat more than 1 million birds every day in Australia. Research and discuss the impact of feral cats on Australia's native wildlife.

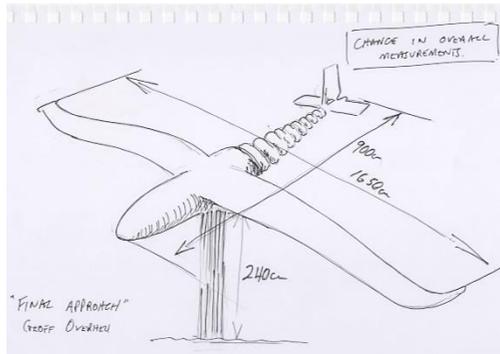
History | English

Research and discuss how attitudes and beliefs surrounding cats have developed and changed over time.

Present examples of images of Ancient Egyptian cats. Why were cats mummified? Explain their symbolism and place in the religious beliefs. Include the cat/human goddess Bastet in your research.

English

How have cats been represented in literature?



From above: artists sketch for *Final Approach*;
maquette for *Final Approach*.

Geoff Overheu | WA

Final Approach

Materials: polyurethane paint, aluminium, steel, polyester, wood
(400cm height, 1500cm width, 750cm depth)

“By using an object that everyone is familiar with there is an instant resonance with the viewer.”

The idea behind using a glider as an armature for the work is that an aircraft, like shopping trolleys and automobiles, is such a modernist icon. We were interested in placing the work into wind and descending - out of energy.

The process involved using an existing aluminum glider and cutting it in half, working out a way to give the illusion of propulsion or stored energy and enhancing it as a flying object. The classical Corinthian column is used as a device to cover the hanging mechanism.

I am interested in social issues and landscape, but for this work I have collaborated with a group of pilots from the Beverley Soaring Society who are passionate about flying and all things aeronautical.

By using an object that everyone is familiar with there is an instant resonance with the viewer. I like to use imagery that is already in our mass consciousness. The viewer can draw their own conclusions from their own personal experiences with an object – in this case, an aeroplane. In terms of place, this work is on final approach to one of the most exclusive beaches in Perth, aerodynamically impotent, disconnected from its previous life of soaring high above the earth.

The object is in suspension, its centre of gravity not fixed, and the space surrounding the object is also in constant movement, perceptually imagined. The engineering required for this project has been very complex - having to hold up 350kg object 2.4metres above the ground is no easy feat. The entire structure had to be able to sustain a wind loading of 41metres/sec or a 157km/hr wind. The entire structure is bolted to a cement block buried under the sand to give it stability.

To paint it, we used a 2-pac polyurethane which has excellent UV resistance. The surface is familiar to us - high gloss, smooth and shiny. There is a familiarity with these elements of memory, material, space, surface, colour and movement.

PRIMARY

English

What is the difference between a glider and an aeroplane? Have you been in an aeroplane? Describe the experience of what it feels like to fly.

Use the artwork as the inspiration for a story or poem. Consider where the aircraft has been and where it might be going.

History

In class discover more about the history of the aeroplane and ways in which humans have tried to invent ways to fly!

As a class present the information you have discovered on the wall using drawing, cut out images, coloured paper and written notes.

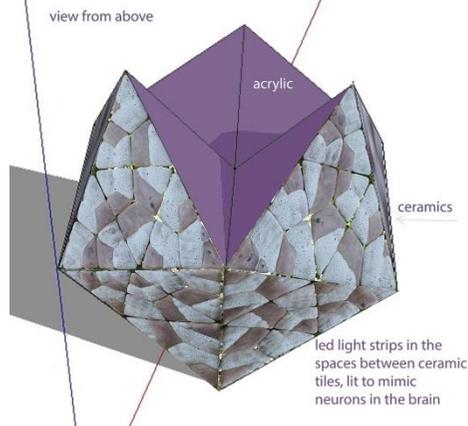
SECONDARY

Design and Technologies | Visual Arts

Make a list of 'modernist icons' the materials used, colours and the dates they were invented and became part of everyday life.

History | Visual Arts

Research the different types of columns used in Greek and Roman architecture. What two historical references are juxtaposed in this work?



From above: visual reference seed-pod; artists design for *Seed*; work in progress and model.

Andrea Vinkovic | WA

Seed

Materials: ceramic, mild steel, acrylic, wood, led lights
(161cm height, 180cm width, 180cm depth)

“The shape of this sculpture is based on an icosahedron, but changed to create a more dynamic form reminiscent of bubbles bursting, seeds opening and ‘the moment of change’.”

Seed is largely inspired by microscopic images of pollens and seeds, and configurations of bubbles. It continues the exploration of the infinitely small, microscopic and seemingly insignificant, and at the same time explores the symbolism of the seed as the nucleus, the essence of being, the creative starting point and the potential for renewal. In a sense, it is a “seed of an idea” combining visual metaphors of seed pod, bubbles and neurons firing in a brain.

I work with clay – earthy, soft and pliable material. It needs to be fired in the kiln to at least 1000°C to make it hard and durable. Because of the drying and firing process, I am restricted in the size of the objects I can make, so in order to make a larger sculpture I need to make it in components. The shape of this sculpture is based on an icosahedron, but changed to create a more dynamic form reminiscent of bubbles bursting, seeds opening, and ‘the moment of change’.

I spend lots of time looking at the images, sketching and brainstorming. Slowly, the idea takes shape and I start thinking about the ways I could make it. Sometimes I make a paper model, and sometimes I start with a 3D computer modelling. For this sculpture, in order to have all components exactly the same size and shape, I made clay models and then plaster moulds from the clay models so I could reproduce the same shape. I press moulded 180 triangles, dried, fired to 1000°C, glazed with two glazes and fired again to 1220°C. I designed and made a metal frame and attached triangles to it to create a sculpture. In the gaps between the clay tiles, I will install 50 m of LED lights programed to light in a pattern reminiscent of the neurons firing in the human brain.

I am inspired by fragility, organic beauty and delicate balance of natural environment. I am interested in exploring personal and archetypal symbolism of visual language, and intrigued by parallels with cultural environment. I play with the idea that natural objects on different scales share the similarities and visual language we intuitively recognize and respond to: we are made of the same materials and share the same origins and the environment. All living organisms on the planet are intricately connected. My inspiration comes from nature; from shapes and textures of plants, shells and rocks and microscopic images.

For more information about Andrea Vinkovic's work you can follow her blog: <http://andrea-ceramics.blogspot.com.au/>

PRIMARY

Science | Visual Arts

Find examples of microscopic images of pollens, seeds, and bubbles. Draw the patterns that you see in the images. When was the microscope invented? How has it changed the way humans understanding of the world?

Maths

A ‘geometry net’ is a flattened out three dimensional solid. The artist used 180 triangles in her sculpture. Draw an icosahedron net to realise the shape the sculpture is based on.

SECONDARY

Design and Technologies

Research the processes involved in working with clay and the firing and glazing involved.

Present examples of objects that have been produced using a mould. Practice the technique of making an object using a mould. Use 3D design computer software, a paper/card model and plaster.

Science | Visual Arts

Consider the main differences between art and science - how are they similar? Research exhibitions curated by the *Wellcome Trust*, how do they engage and inform the public with art and science?

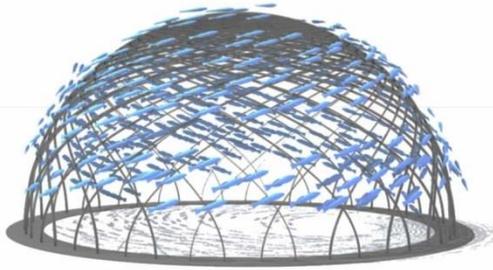
How are the lights used in this work reminiscent of the neurons firing in the human brain?

B. Jane Cowie | Singapore/Australia

Swirling Surround

Materials: art glass, stainless steel
(300cm height, 600cm width, 600cm depth)

“Ideas of culture and community, collaboration and consensus are fundamental to my artwork, using a school of fish as a metaphor.”



From above: 3D rendering / artist visual for *Swirling Surround*; Detail of installation at *Sculpture by the Sea Bondi 2017*, Photo: A Sky; View from inside *Swirling Surround*, Photo: G Carr

Schooling is an example of emergence, whereby properties possessed by the group, may not necessarily be possessed by individual members. Fish swimming at the same speed, in the same direction, at the same time, often undertake complex manoeuvres, while moving together as a whole.

Members of any community communicate and transmit (memes) ideas from one to another through writing, speech, gestures, rituals and mimicking. Mimicking and copying others provides positive feedback, spreading information quickly through the group. This can result in diverse individuals making the same choices at the same time. It follows that decisions reached through consensus are often more perspicacious, as they utilize the diverse information possessed by individual group members. The process of consensus decision making underlies the development and evolution of our world today and as our collective group size increases, the accuracy of our consensus favoured decisions similarly increases.

My artwork is meant to be interactive – the viewers can crawl in and under the dome to experience the feeling of being surrounded by a large school of fish swimming around them. The installation creates a feeling of protection and support. The various colours of the fish reference the multicultural nature of our society.

Ideas of culture and community, collaboration and consensus are fundamental to my artwork, using a school of fish as a metaphor. As a whole we are greater than the sum of individual parts as different cultures cooperate and collaborate to find a deep sense of community - living together in harmony in our global community. Now the internet allows so many different cultures to communicate through writing, speech, gestures, rituals and mimicking, which provide positive feedback.

The dome structure, based on a Fibonacci Spiral, is created with thin metal rods welded at every point they cross to form a strong arch structure that flexes like a giant spring. This spiral shape is often found in nature as growth patterns in shells and trees, developing as the organism grows larger. The 999 fish are cast in ARTglass and the brackets that hold the fish are laser cut to create a fish scale-like pattern before being pressed into a two part mould to create the curved shape. There are six small screw connections between fish and bracket

PRIMARY

English

List examples of collective nouns used to describe groups of animals and humans.

Choose three of these words and write a description of each – include the sizes, colours, sounds and shapes that the groups make.

SECONDARY

Maths

Find the relationship in this series of numbers:

1 1 2 3 5 8 13 21 34 55 89 144

Each number is the sum of the two which precede it. This is a *Fibonacci Series*.

Find examples of how this arrangement appears in nature and man made objects.

Explain the relationship between the *Golden ratio* and the *Fibonacci Series*.

English

Discuss how the artist uses a school of fish as a ‘metaphor’ for collective communication, community and collaboration.

Tang-Wei Hsu | Taiwan/USA

Jade Petals

Materials: stainless steel, metal
(160cm height, 700cm width, 700cm depth)

"I often mix imagined themes with some elements of the natural world; buds, sprouts, small bushes or some unknown native plants."

In my series works *Jade Petals*, I wish to create some unknown species in vague shapes from native buds and sprouts as well as from my imagination. As the Australian coast and land are globally famous for rich and diverse native plants and species, I hope to have more resonance with local audiences by presenting the scenery from an artist's eye. In addition, the mirrored surfaces used in my sculpture reflect and project simultaneously the coastal landscape. It is like showing a mini-scope world inside a macro-scope world, which provides some interesting and imaginative scenes and visual experience for viewers.

I adopt semi-transparent car paints, partially large color blocks and bright-hue color spots to give an industrialised processing texture. Meanwhile, it retains the texture of my 2-D painting, which the piling and stacked feeling on the tableau makes sculptures more unique.

I often mix imagined themes with some elements of the natural world: buds, sprouts, small bushes, or some unknown native plants. I coat those plant-inspired machinery patterns onto mirror stainless steel surfaces. By doing so, my sculpture not only projects scenes from surroundings but also introduce the artist's imaginative patterns into this space.

I was trained academically in architecture and I have constantly developed my own imaginative space combined with machinery and pipeline-like patterns as well as three-dimensional space into a two-dimensional space. Then I present those details in series of paintings and sculptures, in which like an eco-system available for viewers to explore as like adventuring into an unknown space.



Images above: computer generated proposals for *Jade Petals*.

PRIMARY

Visual Arts | English

Focusing on Australian native flowers, such as grevilleas, banksias, waratah, wattle, etc. work in pairs so that one student describes the flower and the other draws from the description (then swap).

When describing the flowers carefully communicate the shapes and colours that are observed.

SECONDARY

English | Visual Arts

Write a description of an imagined landscape/place. Use 'un-natural' colours and patterns to draw or paint your imagined landscape.

Technology

The artist was trained as an architect. Describe relationships between sculpture and architecture. How are any of these relationships apparent in this work?



Masayuki Sugiyama | Japan

We are between the sun and the earth

Materials: stainless steel
(217cm height, 150cm width, 90cm depth)

“I consider that a shadow is the production of the sun and the earth. I think the sun makes the shadow on the earth. We on the earth can see the shadow of the object between the sun and the earth.”

I received a letter from a five-year-old boy who lives in Perth last April. He wrote, “I saw your blue sculpture. I love it because of the pattern of the shadow on the sand”. I admired his viewpoint that he saw the shadow not the sculpture itself. I thought about the sculpture and the shadow. We often take for granted things that are familiar to us and only notice it when it is presented in a different context. When we see a shadow, how do we realise it? I consider that a shadow is the production of the sun and the earth. I think that the sun makes the shadow on the earth. We on the earth can see the shadow of the object that is between the sun and the earth. For example, the cloud makes the shade. The earth itself makes the shadow on the half side of the earth. We call it “night”. The sun is one. The earth is one. We can see the shadow that the same sun makes all over the world. The shadow may be one of the universal media.

To make the stainless steel shapes I first made an elliptic cylinder of styrene foam. By cutting it at two angles it looks like a leaf. I made its outline with stainless steel round bar. I angled a pipe through the centre of the elliptic cylinder styrene foam. I attached the post by welding it to the stainless steel pipe. Lastly I removed the styrene foam and the centre pipe. When the elevation angle of the sun is 46 degree the shadow of the sculpture creates two perfect circles.

My key concept is ‘over the materials’. Sculpture is a media which uses matter. I use stainless steel. But I don’t want to show the beauty of stainless steel. I want to show the relationship between the human and the sun and the earth. By focusing on the shadow, the sculpture becomes a media making a connection with them.



From above: *We are between the sun and the earth*, 2018; *Blue Cylinder Revolution*, *Sculpture by the Sea* Cottesloe 2017 Photo: Stellar Fraser

PRIMARY

Science | Visual Arts

Watch the following animation that discusses shadows at different times of the day.

<http://www.schoolsobservatory.org.uk/learn/astro/esm/daynight/shadows>

With a friend draw their shadow with chalk on the pavement. Work out the time of day by looking at their shadow!

Think about how the shadow changes at different times of the year.

SECONDARY

Visual Arts

In autumn 2017 the artist held a workshop based on shadows at Suujin Primary School in Kyoto Japan. The workshop called, *Collecting Shadows* had students use cyanotype (light sensitive paper) to record the lines, shapes and marks that shadows leave behind.

Explore the use of camera-less photography to ‘catch’ shadows. Research the work of Laszlo Moholy-Nagy and Man Ray and their work using photograms.

Rima Zabaneh & Bernice Rarig | WA

Ziptide

Materials: zip ties
(500cm height, 200cm width, 200cm depth)

“Ziptide explores the idea of man-made materials reflecting nature and its beauty.”

Artists Rima Zabaneh and Berenice Rarig share a commitment in the practice of discovering and questioning a particular material and the process of collecting. *Ziptide* explores the idea of man-made items mimicking nature and its beauty. It poses the question; in the reality of a plastic and disposable world, is redemption of these materials through art a possibility?

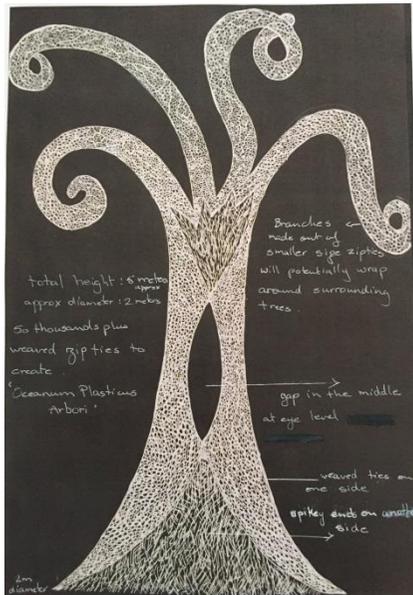
The work is inspired by the sea creature drawings of 19th century zoologist, Ernst Haeckel, tides, fish bones, corals, winged things, sponges, sea urchins, jellyfish, squid and the architecture of shore dwelling trees. Intrinsic to the making process is the anticipation of that *Gestalt* moment, when the work becomes something other than the sum of its parts. There is no “art math” to determine this moment. It arrives suddenly and beautifully. This is a mystery both artists love to share with the audience.

Ziptide began with the artists working with a stack of zip ties in their respective studios and working with them intuitively to see what they could do. They brought their experiments together and made decisions of pattern and process that allowed organic movement and change. The sculpture was constructed in pieces with each piece informing the next.

Through sorting, placement, multiplying, manipulation and repetition, Rima Zabaneh does not aim to disguise or fundamentally alter the material; instead she employs all the processes available to her until the work reaches, what she describes as, and ‘the tipping point’. At this point we are simultaneously aware of the presence of the artwork as a whole, with meaning and function that surpasses the expected norm, and our understanding of the medium itself.

For Bernice Rarig, a work begins when she becomes completely besotted with a material or an object. She collects the material or object and discovers everything about it. The material becomes very precious to her it bears the thumbprint of God. There is a sense that she needs to earn the right to use a material or speak for it.

Both Zabaneh and Rarig are interested in fractals and patterns that emerge organically through the process of making. Both relish the amassing of materials that occurs long before a piece is conceptualized. Both artists also follow and draw inspiration from other artists such as Tara Donovan and Ann Hamilton.



From above: *Ziptide* concept drawing; work in progress- branch; work in progress. Images by the artists.

PRIMARY

Design and Technologies

The artists have used over 50,000 zip ties to create this work. Draw the patterns that have been created with the zip ties.

Explore a single material by repeating multiplying and manipulating the same shape so that it develops into something else.

Maths | Visual Arts

Find, draw and present examples of objects and shapes that are ‘symmetrical’ and ‘asymmetrical’.

SECONDARY

Visual Arts

Compare and contrast the themes, materials and influences between the work of artist Fiona Hall (e.g. *Dead in the Water*, 1999) and *Ziptide*.

Maths | Visual Arts

Fractals are patterns that can occur naturally in the environment. The mathematical concept can be difficult to define, but key features can be understood as a never-ending pattern. Examples include snowflakes, lightning, rivers and blood vessels.

Find and draw an example of a fractal.

Science | Biology

Research the illustrations of Ernst Haeckel, (*Art Forms in Nature*) and how they describe the notion that there is a unity and mathematical symmetry in all living organisms.

Sherry Paddon | WA

Sly Village

Materials: aluminium, fabric, found objects, adhesive, rope, thread
(190cm height, 280cm width, 350cm depth)

"It is a participatory artwork that invites individuals to make sense of a fictitious world."

My project for *Sculpture by the Sea*, is a site-specific sculptural installation that highlights issues of isolation and overconsumption. It is a participatory artwork that invites individuals to make sense of a fictitious world. *Sly Village* will reference a beach shanty, a 'home' belonging to a fictitious community. Found objects, such as soft toys, crochet blankets and fabric remnants from sweaters and flags will be used to construct a tent-like environment that will invite the viewer to construct their own narrative about who is residing there and why. The familiar discarded objects explore themes of environmental degradation and our sense of 'belonging' to our possessions, the land, and community.

My work started out as a sketch, inspired by shapes and form I find in feeling, memories and images of a place or landscape. For mixed media sculptures, collecting objects for assemblage is also part of the artistic process, with the materiality of objects being important to the overall meaning of the work. For *Sly Village*, I worked with a fabricator to construct the frame from a welded pipe. I wanted the frame to be able to disassemble so it can be transported and stored without too much difficulty. The found objects were sewn and adhered together and stretched over the frame. I enjoy the repetition and monotony of textile and found-object assemblage – like a collage process and craft-like. I enjoy handling what once was discarded, and using it to create something new and meaningful.

I grew up in Geraldton and later Mingenew, an isolated mid-west wheat-belt town. Growing up I developed my own sense of comfort, refuge and respect for my surroundings, whilst connecting with small-town culture and the 'outback' landscape. This shaped the way I felt about belonging to my environment – this sense of dislocation and connection with the dramatic landscape and cultures has provided a strong basis for my art practice. This deeply personal link to my practice also ensures that I enjoy an ongoing commitment to my work.

Other sources that I draw inspiration from include second-hand stores and markets, cultural artefacts, old books and magazines. A scene in a movie that I see might be a starting point for a work. Travelling to unfamiliar places and seeing lots of art – especially abstract modern sculpture, is also inspiring and motivating.



From above: artist concept drawing for *Sly Village*; *We should sleep here tonight* 2005; the artist in her studio 2013

The artist acknowledges support from:



Department of
**Local Government, Sport
and Cultural Industries**

PRIMARY

English

Identify the objects that have been used to construct this sculpture. What stories does the work suggest to us?

Write a poem or paragraph that describes places that make you feel safe. What is that makes them 'safe' – think about the materials used that make the place feel good, colours, sounds smells, scale etc.

SECONDARY

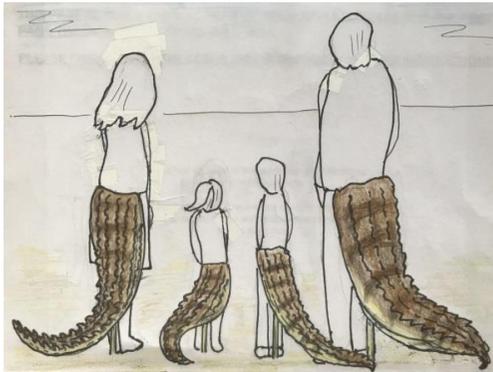
Humanities & Social Sciences

Research the shelters and homes of travelling and nomadic communities. What materials and techniques are used to construct the homes? How do the structures reflect their environment?

Visual Arts

Research the technique of 'Assemblage' as used by artists in Western art history – Arte Povera, Cubism, Surrealism and the 'combines' of Robert Rauschenberg.

Develop ideas from researching the textile work of Hiromi Tango together with your research into 'assemblage' and shelters to inform your own sculptural work based on the theme of 'belonging'.



Michiri Shibata | Japan

Crocodile Family

Materials: silicone paint, steel pipe, urethane
(120cm height, 400cm width, 200cm depth)

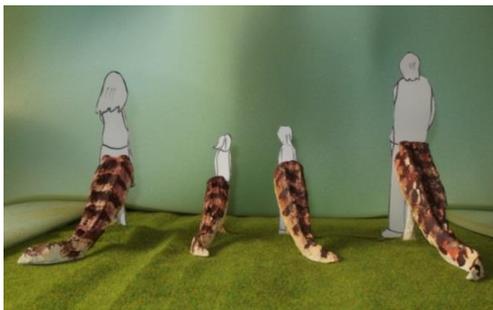
“If we had a tail, how would it feel? Crocodile Family is an artwork that must be experienced to be realised.”

We do not have a tail, but we do have a coccyx that is a remnant of a tail. The crocodile has a big tail. If we had a tail, how would it feel? *Crocodile Family* is an artwork that must be experienced to be realised. Unlike Australia, there are no wild crocodiles in Japan, but there is *Atagawa Tropical & Alligator Garden* on the Izu peninsula in Shizuoka prefecture, where you can see living crocodiles. Before I made the work I went to Atagawa Garden to see living Australian crocodiles. Unfortunately, the crocodile did not move very much. Other than that, I have seen the *Crocodile Dundee* movie and watched videos of crocodiles on the internet. I decide to make an artwork based on the crocodiles.

When I have an idea of a work, I draw a simple picture and then make a small model with coal clay. I copy the model onto a graph paper and draw the front, side, and bottom views. If you look at the drawing, you can understand the volume of material required for the completed size. The main material in *Crocodile Family* is urethane foam. I glued and cut it, to make the shape. The material of the surface is silicone, and the structure is made of iron pipes. I asked my husband for the structural design. He is an expert on mechanical design. The feel of the work is important. The process of making references the same techniques I use to repair robotic dinosaurs, which is my job in Japan.

My university teacher taught me to, ‘think by your hands’. This means when I start making a work, various problems arise that I did not anticipate. I enjoy the process of solving them as part of the process of creating something from nothing and making an idea real. The fun of making a work is that when it is installed in a landscape, the weather, surroundings and visitor interaction produce scenes of unexpected spectacle!

Recycling is important for organising my ideas. I consider how materials can be reused and not thrown away. It can be inspiring thinking about new ways to re-discover materials – sometimes resulting in mixing things together in unexpected ways which makes us see things differently. When I work in this way, I feel calm. I feel that there is nothing that can’t be used – nothing is useless.



From above: concept drawing for *Crocodile Family*; maquette, a previous work by the artist

PRIMARY

English

Watch how the visitors and your friends interact with this work.

Talk about other ways we can pretend to be something else – like wearing masks/ make-up, dressing up, writing a story as someone else or something else, visual description (painting, drawing, collage) making sounds etc. Explore and develop some of these ideas back in the class under the theme of ‘How it would feel to be a ...’

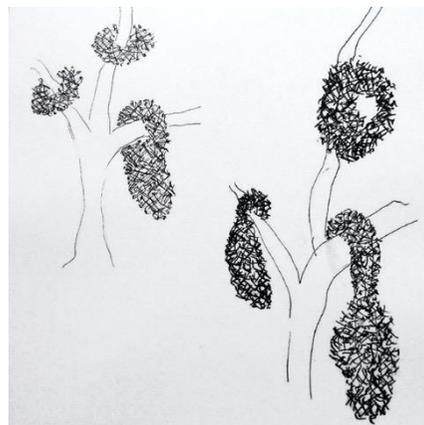
SECONDARY

Visual Arts | Design and Technologies

Explore the models used in recreating life size dinosaurs as seen in museums or theme parks, animations and filmic special effects. What design and engineering skills are required in these creative industries?

Visual Arts

Describe the audience interaction with this work and how context provides meaning.



From above: Previous works; Photographer: Anders Vejen Andersen (DK) and Claus Dalby (DK); Artist drawing for *Nests*

Jette Mellgren | Denmark

Nests

Materials: peeled white willow
(various dimensions)

"Nests identify the need of having a home – a fundamental prerequisite for any life."

Nests is an ephemeral work weaved with peeled white willow sticks. Technically I draw my inspiration from the Weaverbird and all my travels to Uganda, Africa. The ideas come from aspects of life, war and refugees. My work is an interpretation of the nest building - a product made out of natural materials with an organic outlook twisted with a cultural touch.

The sculpture is a work in progress, placed up in the tree out of reach, where birds usually build. *Nests* will be created specifically for the chosen trees on site and will suggest natural growth and the tension between the natural and the constructed. The nests will frame, surprise and change our experience of bird nests and nature as well as focus on man created objects in nature. Nests are a symbol for a hatching new life, which we usually associate with hope and dreams - just as many people around the world put their life in danger in hope to build a 'nest' and create a better future elsewhere! *Nests* identify the need of having a home - a fundamental prerequisite for any life.

The peeled white willow is used as it reflects my idea about creating tension between the natural and the constructed. Willow is natural and the peeled process is human transformation. Besides that peeled willow reflects the sunlight in a beautiful way.

Nests are a series of organic formations woven from peeled white willow in a technique inspired by the way the Weaver bird builds its nests. *Nests* are woven in several layers with a technique that appears chaotic but is actually systematic. *Nests* will be weaved partly on land and partly in the trees using a lift.

I am trained as a basket maker and an artist. My aim is to build a bridge between the old basketry techniques with new design and put basketry into a new context and interpretation. The focal point of my work is to experiment with variations of natural materials and investigate and develop new expressions. I take pleasure in the wealth of opportunities offered in otherwise worthless materials like a pile of branches, cords or discarded wires. Passionately, I weave with branches and draw with twigs. Working in the field of Land Art I challenge the basketry tradition, which historically is associated with function and use, and create sculptural objects, with conceptual context.

PRIMARY

Design and Technologies | Visual Arts

Describe what this sculpture looks like. List all the things that can be made using the techniques of basket making.

Humanities and Social Sciences

Explore the basket weaving objects made in the Aboriginal communities of Maningrida and Ramingining. What are the objects used for? What stories do they tell?

Science

In class, explore the different types of nests that animals make, particularly the Weaver bird. Where are they found? What animals make them? What materials are used? What sort of 'nests' do humans need and create?

SECONDARY

Visual Arts

Discuss the concepts addressed in this work. How integral is the material and technique of basketry in expressing these ideas?

The Artist's statement refers to 'ephemeral', 'site specific' and the practice of 'Land Art'. Explain each of these terms and how they help in our interpretation and understanding of the work.



From above: Kite at sunset; Carnaby's in flight; Carnaby's on *Banksia menziesii*
Photos: C. Groom

Chris Greenwood & Carnaby's Cockatoo Action Group (CCAG) | WA

Carnaby's in Flight

Materials: string, wood, synthetic material, people and sound
(1,000cm height, 3,000cm width, 3,000cm depth)

"The work seeks to draw attention to the plight of the now endangered Carnaby's Black Cockatoo, an endemic species to South-West Western Australia and one that was once plentiful across Perth...."

Evoking memories of abundance in the past, *Carnaby's in Flight* travels back in time to re-create the scene of Carnaby's Black Cockatoos 'painting the sky black' as they launch into flight over the Swan Coastal Plain. The erratic and engaging nature of the iconic Carnaby's Cockatoo is represented in this live action display, which draws on another Perth icon - the 'Freo Doctor' - to propel and energise the Carnaby's kites.

This installation is a collaboration between volunteer members of the Carnaby's Cockatoo Action Group, Birdlife Australia, and manned by up to a hundred volunteers over the course of the *Sculpture by the Sea* exhibition. The work seeks to draw attention to the plight of the now endangered Carnaby's Black Cockatoo, an endemic species to South-West Western Australia and one that was once plentiful across Perth. Their numbers are now in severe decline due to clearing of habitat.

We worked with kite designer, Robert Brasington, to develop a look and design for the kite that captured something of the essence of a Carnaby's Black Cockatoo - the strong beak, white ear covert, inquisitive eyes, pink for males and grey for females and signature white on the tail feathers. We also worked with Leighton De Barros, from Sea Dog TV International Pty Ltd, to produce the audio of Carnaby's calling used during our performance. CCAG group members coordinate our eager band of volunteer kite fliers, arranged into teams and directed through rehearsals, before exhibition.

The Carnaby's Cockatoo Action Group (CCAG) aims to raise the profile of these gregarious birds within the Perth community, lobby governments of all persuasions and at all levels, for a better future for Carnaby's Black Cockatoos, and work to protect and increase feeding habitat on the Swan Coastal Plain. These aims are encapsulated in our '3 P's for action': Protect & Plant – Protect existing habitat and plant more trees around Perth to provide food and habitat for the birds. Promote awareness of the plight of Cockatoos and what we can do to protect them. Plan to future proof Cockatoo populations in WA, by taking their needs into consideration in future government and private sector development.

CCAG members are: Linda Borrison, Chris Greenwood, Christine Groom, Merril Halley, Laura Thomas, and Aidon Thomas.

PRIMARY

Science | Design & Technologies | Visual Arts

Using a pencil or pen, design a kite based on an Australian native animal. Using materials like cellophane, paper, string, etc. create your kite. What things will you need to consider to ensure that the kite will fly?

Humanities & Social Science | Visual Arts

Research and present a poster that shows all the different species of Black Cockatoo. Illustrate where each Black Cockatoo's native habitat is and if this area has declined.

SECONDARY

Humanities & Social Sciences | Visual Arts

Create an infographic of the native Australian animals listed as extinct in the past 100 years (focus on birds or mammals). Analyse your results.

Discuss the aims of the CCAG and their '3P's for action' plan.

Discuss how art can (or can not) effect social and political change.

Karl Chilcott | Sweden

Limits Unlimited

Materials: eucalyptus tree (Yarrie), gold leaf, acrylic colour
(850kg weight, 450cm length)

"I go out into the natural environment every morning with an open mind and empty hands, celebrating and expressing nature."

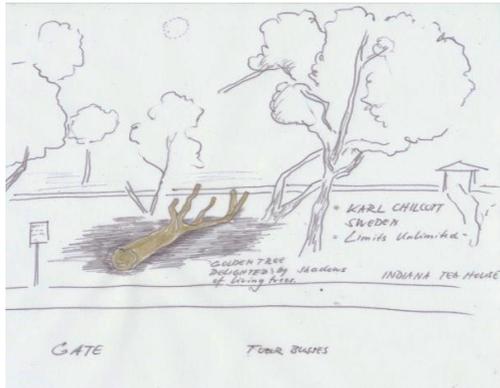
In the ancient time of the Vikings people thought of the entire world as an immense ash tree called, Yggdrasil (pronounced: *ig-dra-sil*). The stars people thought were like the leaves on that tree. Yggdrasil connected the nine 'home worlds' (or realms) that included the homes or worlds of the Gods (such as Odin and Thor), giants, dwarves, elves, and the home of the humans, Midgard.

With no trees and no leaves there would be no seasons, no life.

I want to work with a tree that has fallen and died naturally and give new meaning to the once living form using gold leaf and colour. Hopefully the transformation will create a special space for the tree which acknowledges its natural beauty and provides the audience with a message and a means to reflect on mans relationship with nature. This art work is linked to another I realised in summer 2016 on the Faroe Islands in the North Atlantic. In these landscapes without any trees I worked on a cliff, drawing the idea of a tree with red earth colours found in situ (on site).

My energy to create art comes from being outside in nature and the thoughts it provokes in me. Philosophical ideas and concepts continually inspire my work. I start every morning walking in the wilderness; this provides the grounds for much of my art. These art walks are so important to my work, I go out into the natural environment with an open mind and empty hands, celebrating and expressing nature. I work with art in nature at different places all over the world mostly in the Northern Hemisphere between Canada, Iceland, Scotland, Spitzbergen and Norway. The materials, proposals, possibilities, limits and prohibitions from each place are part of the process of creating my responses.

For me, Art is about sharing experiences and feelings. Therefore it feels only natural to teach and involve children and pupils. Together with them and their teachers I want to create a 'Tree of Life'. We will take branches from the tree I work with, cover them with gold and transform the tree into an art work - changing death into life again.



From top: idea sketch for *Limits Unlimited*;
Bird Men, Canada, NFL

PRIMARY

English | Visual Arts

Describe how this tree has been changed by the artist? Discuss stories that you know that involve objects being turned into gold.

Sit under a large tree and look up to it's very top branches. Write a short description of what this view looks like. Draw your response.

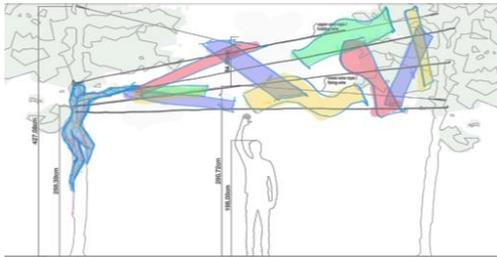
SECONDARY

Humanities & Social Sciences

Norse Gods such as Odin and Thor are represented in Marvel movies. Research Norse mythology and identify some of the characters and beliefs that interest you most.

Visual Arts

Go for a walk in your local park or bush. Assemble some of the natural materials that you find in the environment like leaves, rocks, twigs, flowers. Arrange the objects to highlight their natural beauty and relationship to their surroundings – try not to alter the objects too much. Photograph what you have created and make notes of your experience.



Above: the Artist's concept images for *Layered Potential*; *Alliance Amongst Adversity*, *Sculpture by the Sea* Cottesloe 2017.

Elyssa Sykes-Smith | NSW

Layered Potential

Materials: acrylic, polycarbonate, polycarbonate paint, stainless steel (600cm height, 70cm width, 70cm depth)

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

Layered Potential is a site-specific installation that explores the psychological state of the layering of ideas to arrive at new and unexpected conclusions. Perspex – which is a transparent and yet solid material that is able to be manipulated through heat, etched into, cut and joined drawing parallels to assumingly fixed ideas in the mind that have the inevitable fate of change. The natural environment sets the platform for this psychological narrative to manifest physically and visually. The artwork utilises the framing ability of the stunning clear backdrop of the sky which will highlight the overlapping shapes and colours of the Perspex elements suspended between the trees, capturing the light.

Layered Potential includes one life size figure ascending the trunk of the pine, she is depicted in a gesture of reaching out into the space beyond the tree and projecting shapes and colours, representative of the layering of ideas, into the space between the surrounding trees. Curved and geometric shapes were cut from a sheet of polycarbonate and hand coloured by the artist using special spray paints. These elements are attached onto a cable system/structure suspended between the trees.

I start a work by visiting the site; visually absorbing the space, forms and colours of the environment; moving and observing how I naturally interact with the space and assessing what emotions are present that allow narratives to emerge from my imagination. I then take measurements, draw my ideas and write my concept statement. Preparation for the installation takes place in my studio. I work with a team of engineers to resolve issues and design the structural aspects of the artwork and the install procedure. The completed work requires certification by an engineer. Onsite installation takes two to three days with a team of workers and rigging technicians. It is important in site-specific work for the sculpture(s) to respond to the environment by forming and anchoring the elements of the work to and around the space that is being used. My aim is to bring the site to life and to offer the audience my emotional perspective.

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

PRIMARY

Design and Technologies

How has the artist used the outdoor space (site) to create this work?

What materials have been used and how are they connected together?

Refer to the images and the artist's description to explain how she develops and presents her ideas for her sculpture.

English

Describe the possible stories that explain what these figures are doing.

Refer to the shapes and colours in the sculpture as the basis for a poem that describes the connection that is being made between the two figures.

SECONDARY

Design and Technologies | Visual Arts

All of the sculptures exhibited at *Sculpture by the Sea* must have an engineer certify they are safe and sturdy – weight bearing and wind resistant.

Brainstorm what you would need to consider when exhibiting an artwork at *Sculpture by the Sea*.

What materials would you select to create a sculpture for an outdoor public exhibition?

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

Lucy Barker | NSW

Furball

Materials: discarded electrical cable, plastic pallets
(95cm height, 80cm width, 70cm depth)

“The tight knots and tangles speak of our society’s entrapment by non-renewable power sources and the companies that run them.”

Furball is a big black blob constructed from discarded electric cables. Many of which were never used. The cables have been knotted one after the next to form a big tight, tangle in the shape of a large lump of coal. My sculpture talks about the thoughtless, excess consumption of power and alludes to the wastage of our energy heavy modern lifestyles.

The tight knots and tangles speak of our society’s entrapment by non-renewable power sources and the companies that run them. An alternative title could be “Big Coal “. My work sits out on the “groyne” amongst the other large stones of the rock wall to reinforce the idea of it being a lump of coal.

I selected a material that is cheap, readily available and durable. I like materials that people recognize as they already carry an inherent meaning. Last year I completed a successful small version of this sculpture so I was inspired to make a large version. I therefore had a vision which helped me keep going through the process of making when things got harder and took much longer than anticipated. In the centre of the work there is an internal structure made from discarded plastic pallets onto which I attached foam tiles before tying the cables.

One of my interests is in properties of emergent behavior - the creation of complex systems through the repetition of simple actions or rules. For example tying each cable is a simple action that follows a few basic rules. After completing hundreds and hundreds of the same actions, a complex structure emerges. The rules in making *Furball* are: the cables must be black; must attach to another cable at either end, must pull back tight and perpendicular to any loose cables crossed; must weave in a way that tightens the surface and fills in any empty space. What emerges is a visually very complex and unpredictable structure that even takes on the appearance of a human brain. The process drawings of Sol Lewitt are an example of art that has been created in this way.

In my practice I am interested in observations of the digital revolution and how this rapid rate of change has affected society and the environment. My process typically involves a lot of play and experimentation with materials. The materials I use are usually a big part of the concept itself and tell their inherent stories and draw the viewer into the visual puzzle.



From above: *Furball* detail; internal structure of *Furball*

PRIMARY

Design and Technologies

Look closely at the sculpture and describe how it has been made.

Discuss how the material used to make this work also talks to us about the problems of waste and of using electrical and coal power.

SECONDARY

Design and Technologies

Investigate, ‘the creation of complex systems through the repetition of simple actions or rules’ as explained by the artist in the making of her work.

Visual Art

Research the 1960s and 1970s drawings of North American artist Sol Lewitt. Consider how his work has influenced *Furball*. Develop these ideas and process in your own work.

Science

Research Nicolas Peronyt, the animal scientist, and his explanation of the difference between ‘complex’ and ‘complicated’ systems.

Peter Lundberg | USA

Scramble

Materials: cast bronze
(216cm height, 45cm width, 50cm depth)

“The patterns in nature and the patterns that man makes are what interest me.”

My work is based on patterns. I studied maths long before I became interested in Sculpture. Maths got me interested in the shapes and patterns that we see in everyday life. To me, maths, art and music are very similar. They are each abstract languages that help us define the world we live in. They are all also based on patterns. The patterns in nature and the patterns that man makes are what interest me. I am interested in these shapes because they exist on all levels tiny and large. I also believe these patterns hold the answers to many of life's questions and questions we have about nature. I believe that the answer to our existence is more a mathematical problem than a religious one. It took me a long time studying maths, music and art before I started to understand this.

Scramble represents the struggle and embrace between mankind and nature. I have taken patterns from sheet metal I make based on industry and paired these with parts of trees. All is cast in a very permanent material, bronze, suggesting the delicacy in nature and civilization. The forms are haphazardly stacked and balanced on top of one another to emphasize the precariousness of life.

After making the metal parts a mould must be made, this is usually a sand mould. Wax is then placed in the mould and finally bronze is poured into the mould. There is a lot of science happening here. Bronze is melted at a very high temperature and poured in a liquid state into the sand mould, after cooling, it becomes a solid again. Bronze is an alloy (meaning, mixture) of 90% copper and a few other metals. When the metals are mixed together they can become stronger and longer lasting. Bronze is resistant to corrosion, which is why it becomes so valuable. Bronze lasts a very long time.

I am most interested in embracing mystery. I don't have the need to explain mysteries, but to follow them and ask questions, but ultimately leave the mystery intact. Mankind has always asked questions about his existence. Thereby we invented religion, but I believe it is better to embrace the fact that we can never possibly know the answers to all questions. It's good to ask questions, but to me the tremendous mystery of what is nature, is what my art is about. It is not meant to solve the riddle, but to embrace the question.



Above: *Scramble* from the artists 'Unique bronzes' series.

PRIMARY

Design and Technologies

The sculpture is made using a method of bronze casting which involves the use of a mould. Investigate mould making and list all the man-made objects that we use in our daily life that are produced using a mould.

Think of the title, *Scramble* and write a short story or poem that describes where this work might have come from, or where it might be going.

SECONDARY

Design and Technologies

Investigate alloys, and metals that can be melted at high temperatures and solidify

Research the technique of bronze casting and draw a diagram to explain the processes involved.

Visual Art

Consider how the artist incorporates Maths with his Art practice. How does music play a prominent role for many artists in their creative process? Present examples.

Discuss the artist explanation that his art, 'is not meant to solve the riddle, but to embrace the question'.

Use this work to write a short explanation that describes the meaning of 'abstract' as applied in visual art.