

# sculpture by the sea

## Artists and sculpture information

*Sculpture by the Sea* Bondi 2018

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## Introduction to this resource

*Sculpture by the Sea* 'Artists and their Artworks' 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. The practices employed in creating sculpture, particularly for a public outdoor exhibition, involve all aspects of Science Technology, Engineering, Art and Maths (STEAM). Hopefully the information in this resource will assist with the delivery of STEAM learning.

Included are profile pages featuring statements by some of the exhibiting Artists about their artwork, 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*, Bondi and reflect the tactic/experiential learning promoted by the Education programs and through visiting the exhibition.

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

- *Sculpture by the Sea: A Case Study*
- Sculpture Glossary
- Excursion Management Information
- Venue and Safety Information

<http://sculpturebythesea.com/bondi/education/education-resources/>:

The 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.

## 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 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:



From top: a cat in the process of being crocheted by the artist; *Feral*, *Sculpture by the Sea* Cottesloe 2018 (details), Photos: C.Yee

## 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

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.

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

### SECONDARY

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.

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.

How have cats been represented in literature?

## Masayuki Sugiyama | Japan

### *On the Moon*

Materials: stainless steel, paint  
(160cm height, 300cm width, 200cm depth)



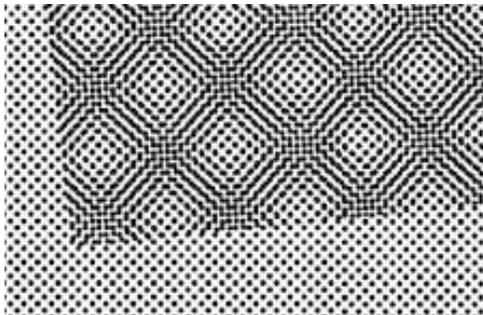
*“The beauty of art is often thought to exist in the work itself, but the beauty of art works exist in your eyes. Moiré in my work makes us realise this more easily.”*

There is nothing inside my work. It has only space. Akira Tatehata, an art critic and a poet said about my sculpture, ‘It has a volume without mass.’ If this sculpture was made of stone, its weight would be 7 tons. But this sculpture weighs only 350kg. Because weight is directly dependent upon the speed of gravity, things on the Moon will weigh only 16.6% of what they weigh on the Earth. I feel that my sculpture could be a rock on the moon. There are many temples with a rock garden in Kyoto Japan where I live. I can’t make a rock garden actually on a moon. I try to make it on the earth.

I make the shape of a rock using metal plate which has many holes. I make my work while looking at an actual stone. Sometimes I make it without looking. I cut the one made in half and add another different piece to it. In this creative process the shape of a rock evolves.

I think that sculpture by definition is an interactive medium. My key concept is, ‘Over the materials’. Sculpture is a media that transforms matter. I use stainless steel. But I don’t want to show the beauty of stainless steel. I want to realise the eyes seeing an art work. My work creates a ‘moiré’ effect. This is pattern that is produced when two opaque patterns with transparent gaps is overlaid on another identical pattern. But ‘moiré’ is not on the sculpture itself. ‘Moiré’ is only in the eyes. To explain my key concept, another way, it will be that the eyes of the person who sees and experiences is more important than the actual objet. I know this is not new concept in art history. But I emphasise that it is expressed in the sculpture. The beauty of art is often thought to exist in the art work itself, but the beauty of art works exist in your eyes. ‘Moiré’ in my work makes us realise this more easily. When we move, the ‘moiré’ changes in our eyes.

I visited Ryoanji-temple every year since I was a child to attend a Buddhist memorial service. This temple is famous for its rock garden. Maybe there I received the essence of the rock garden into my body and soul and the rock shapes I made are created unconsciously.



From above: *On the Moon* 2018; visual effect of moiré pattern; the rock garden in Ryoanji-temple, Japan

#### PRIMARY

Experience the moiré pattern in this work and the movement that seems to happen as you change view points.

Research the tradition of Japanese Buddhist rock gardens. Think about this art work is relation to the Japanese rock garden and a moon scape.

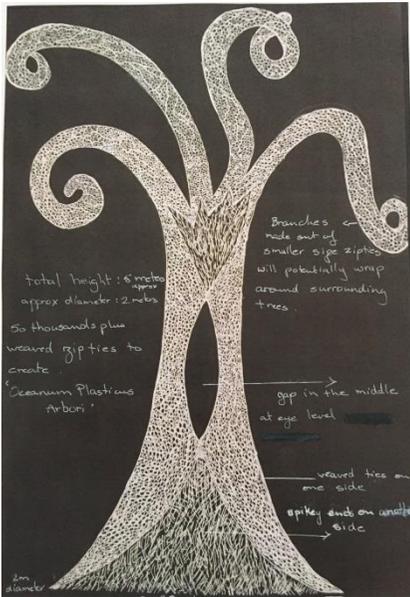
In class make a Japanese Buddhist rock garden. Look at the shape of rocks, draw them and then use wire to make their shape. Arrange them altogether in a tray of carefully combed sand.

#### SECONDARY

How does the artist’s use of moiré pattern in his work explain his ‘key concept, ‘Over the materials’?

Research the mathematics of moiré patterns and their optical effects. Find examples where they occur.

Research and discuss the aesthetic of Japanese Buddhist rock gardens and how the tradition relates to this work.



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

## 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 nineteenth 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.

#### PRIMARY

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.

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

#### SECONDARY

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

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.

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.

## Karl Chilcott | Sweden

### Forest of Wisdom

Materials: dead trees from the Blue Mountains, gold leaf, acrylic colour  
(800 cm height, 1000cm width, 1000cm depth)

*"I want to work with dead trees from the Blue Mountains that have fallen and died naturally and give meaning to the once living forms using gold leaf and colour."*



From top: idea sketch for *Forest of Wisdom*;  
*Growing Snow*, Vatnajökull, 2017 Photo:  
Christine Chilcott; *Limits Unlimited*, *Sculpture  
by the Sea* Cottesloe 2018 Photo: C Yee

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 dead trees from the Blue Mountains that have fallen and died naturally and give new meaning to the once living forms using gold leaf and colour. Hopefully the transformation will create a special space for the trees like a forest 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 2017 on Iceland in the North Atlantic. In these landscapes without any trees I worked in a National park close to Europe's biggest glacier Vatnajökull drawing the idea in snow and ice 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.

The idea for my art work *Forest of Wisdom* came to me when I went back to Sweden from *Sculpture by the Sea* Cottesloe in WA last spring. My home in the forest on an island on the Swedish West coast had totally changed. A company had started to cut down all the trees around.

#### PRIMARY

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

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.

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.

Discuss how artists using different media and disciplines 'give meaning' to living or inanimate objects.



## Lucy Barker | NSW

### Outlet

Materials: discarded electrical cable, bamboo  
(162cm height, 42cm width, 42cm depth)

*“The bronze coating celebrates and cements what was once a throw away item converting it from parasitic-like waste to an object of intrigue.”*

*Outlet* is a bronze coated, tight tangle of discarded electric cables wrapped around a bamboo form. Many of the salvaged cables were brand new and about to go into landfill. I have entwined them one after the next to form a complex, worm-like, tangle around an ambiguous form; is it a seed, a missile, a talisman, the philosopher's stone or Kryptonite perhaps? I developed this process of tangling cables for a previous work titled *Furball*. Although some of the approaches and materials I use are similar, each artwork is realised differently and is unique.

This sculpture is about excessive consumption of resources. The tight knots and tangles allude to our entrapment by this easy, disposable culture that has dire consequences for our planet. The bronze coating celebrates and cements what was once a throw away item converting it from parasitic-like waste to an object of intrigue and delight. The title, *Outlet*, hints to the audience what the material I have used might be and relates to my interest in digital transformation. However, the word 'outlet' has many meanings, and for me the process of making this work (and similar works) was an emotional outlet to channel my frustration at our levels of waste and the desperately slow rate of societal change.

I like using common materials that people recognize as they already carry an inherent meaning for the audience. The bronze coating is an experiment enabled by Axolotl who have sponsored me. They have coated the work in bronze and aged it, I have polished it back to reveal golden highlights. The bronze gives my work integrity and a longer life.

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 *Outlet* 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: detail of knotted electrical cables coated in polished aged bronze; internal bamboo form; the artist on the exhibition site with her work in progress.

#### PRIMARY

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 environmental issues

#### SECONDARY

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.

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

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



## Leo Loomans | ACT

### *Icarus Rising*

Materials: steel  
(320cm height, 170cm width, 125cm depth)

*“My work attempts to stimulate consideration of the back-story and its consequence, where Icarus flies too close to the sun.”*

*Icarus Rising* is sourced from the Greek myth of Icarus and Daedalus. My work attempts to stimulate consideration of the back-story and its consequence, where Icarus flies too close to the sun. Icarus' father, Daedalus, the most brilliant inventor of his time, warns his son to respect the vulnerabilities of the wings he'd made; of feathers and wax. But Icarus, being subject to his own complacency and hubris, fails, both to respect the obvious skills of his dad, and do the minimum of research into the properties of wax and heat. Impatient, he thoughtlessly decides he knows better and he flies too close to the sun. The wax melts, the feathers fall apart and he crashes into the sea to his death.

The abiding message from this story is that such human folly is not merely the province of the physically young. It extends to all ages and stations in life, including our leaders.

I am primarily involved in making steel sculpture, but surprisingly, the technical process is similar to modelling in clay. Sculpting involves the adding and taking away, and the redistribution of materials both in concept and in fact, until something in the work arises that excites/interests the maker. I simply love the mental and the physical processes and the discipline involved in making sculpture. My aim is to engage the flow of my making in a controlled loss of control, to build-up the sculptural body in a deliberately spontaneous manner. The idea is to head off the self-conscious mind's tendency to find, and cling, to the first half-plausible story that comes along as you work.

By concentrating on the purely physical movement of building, as if it were in a dance of the arms and hands, as if guided remotely by the eyes, one can, in a more purely mathematical sense, search only for building *the relation* of shapes and forms, and the spaces between them. This maker's "dance" involves the selection and placement of each new element, into a spatial relation with what is already there, thus incrementally expanding it. The relation of the maker to the object-in-making consists of a multitude of views, each singular view is two dimensional, I must move around the evolving sculptural object as I work, ensuring that what works visually from one unique view continues to carry energy, albeit differently, when seen from other views. Each viewpoint supports and amplifies other views.



From above: *Icarus Rising*; small work, *Half the Sky*.

#### PRIMARY

Walk around this sculpture slowly – stopping after a few steps to see how the shapes are connected but keep changing. Talk about the differences between two dimensions and three dimensions.

Discuss the Greek Myth of Icarus. What does the story tell us about human nature? What can we learn from the story?

In class, use lots of pre cut cardboard shapes to assemble a three dimensional sculpture. Play around with the shapes and only glue or tape them together when you have thought about what the sculpture looks like from different view points and only when you think, 'Oh yes that works'.

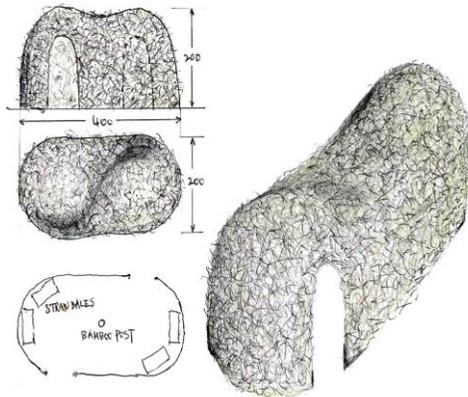
#### SECONDARY

Research the story of Icarus and consider the metaphoric interpretations. How can we learn from this story in our world today? Find examples of artworks that have explored this theme.

Compare and contrast the processes and techniques using clay and using steel to create sculpture.

Discuss the artist's description of what happens in the actual 'object making' process. What does the artist mean by, 'making in a controlled loss of control'?

TITLE "REFUGE"



## Akira Kamada | NSW

### Refuge

Materials: bamboo, vine, metal, wire, cable ties, straw bales  
(200cm height, 400cm width, 200cm depth)

*"I have created this work Refuge in order to invite viewers to come inside and reflect on the essentials required to meet their basic need for shelter."*

Over 65 million people have fled their homes world-wide, and thousands more face imminent displacement due to war, persecution, droughts, and rising seas. Many are currently housed in temporary accommodation but still lack protection or any of the comforts we take for granted. In our own country we have local homeless people, who are forced to sleep in parks, stations or laneways and depend on charities for food. Many are in constant fear for their personal safety.

Shelter is considered a basic human need and beyond that, most of us crave a space of our own or to share with loved ones, a place to close out the world, and enjoy a sense of well being. However, at the other extreme, many of us live in structures or spaces that are so excessive as to lose the sense of a 'home'. The 'tiny home' movement highlights the fact that small, cosy spaces can provide as comfortable, or more comfortable, a home as a larger one. I have created this work *Refuge* in order to invite viewers to come inside and reflect on the essentials required to meet their basic need for shelter.

For a number of years I have been creating large organic shapes by weaving grapevines around bamboo structures that either sit on the ground or hang from trees or bamboo supports. *Refuge* also uses grapevines woven over a bamboo frame but because it is in a public space in a windy position, it is reinforced with metal support structures and is pegged into the ground. It was created off-site and transported to Bondi for installation.

I love nature and simple living and it worries me that our growth-based economy and extractive industries are destroying our natural environment. At the same time, I see an increasing gap between the small minority who have excessive amounts of wealth and power and those who have so little, while there are increasing numbers of people being marginalized and dispossessed. Art-making is a means by which I can express my concerns. In the past I have engaged with poetry writing, photography, painting and ceramics but I have focused on sculpture and installations for the past fifteen years.

I am inspired by the materials I use, whether they are found, recycled or natural. I usually start on a piece by choosing the materials, and my interactions with them determine the form the work takes; the conceptual framework then emerges out of the creative process. Not all my work is based on a concept however; sometimes it is more about simply celebrating the beauty of nature or elements of nature, such as the wind or light.

#### PRIMARY

Discuss what a shelter is or could be. Describe what this shelter is like when you are inside it. What materials have been used to build this shelter?

At school collect images of different shelters from different cultures and countries from the past and present. Choose your favourite and find out as much as you can about it and present what you learn to class.

Draw your own ideas for a shelter. Write notes explaining where it would be built and lived in and the materials that would be used to make it.

#### SECONDARY

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

Describe how this work is interactive. What engineering and safety issues must an artist consider when producing work for an outdoor public place?

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



From above: diagram for *Refuge*; examples of Artist's previous works: *Cantering Across Time*, 2014; *Yura-Yura 2*, 2018



From above: *Reflection of a Journey* in Iceland; A sketch for *Reflection of a Journey*; The artist almost finished with gluing the last glass sheets to the sculpture

## Torild Storvik Malmedal | Norway

### *Reflection of a Journey*

Materials: marble, glass  
(235cm height, 165cm width, 55cm depth)

*"I like the contrast of the marble with the glass, the solid stone against the fragile glass. It symbolizes the power and also the fragility of nature."*

My vision and goal for my artwork *Reflection of a Journey* is about the journey from the Arctic North to the Arctic South on the globe, sailing like an iceberg, encountering the power of nature and experiencing different cultures and people. The sculpture's white marble and bluish glass is an illusion of an ice formation. It reflects the beauty of ice, but it also reminds us of the vulnerability of nature.

Living near a marble quarry in the West coast of Norway when I was a child, I was inspired to create sculpture in this white pure material that looked like snow. During my travels to Carrara in Tuscany, Italy I was introduced to the beautiful marble from the Cave Michelangelo. In the process of making my sculpture I form the marble roughly with big diamond saws, then with different hand tools - diamond angle grinders, air and sanding tools to create a silky matt or textured surface. Then I add the glass. In *Reflection of a Journey*, the glass is built and glued together with 400 sheets of hand cut glass 6 mm thick in different sizes to get the column of glass 235 cm high. All the pieces are bolted together with solid steel.

I am fascinated by glaciers and the magic in formations of ice and I try to capture this in my artwork through the use of white marble and transparent bluish glass. I try to remember moments of the beauty and harmony in the ice formations I have seen, or refer to photos I have taken. Then I sketch my idea and search for a piece of marble in the quarry that fits the size I envisage. The heavy piece of stone has to be transported by truck down from the mountain to a workshop. I then start creating the sculpture with my diamond grinder. When I have carved and ground the shape I like, I continue by adding the glass. I like the contrast between the marble and the glass, the solid stone against the fragile glass. It symbolises the power and also the fragility of nature.

I have travelled and experienced the monumental 100 feet high glaciers in Svalbard which lies between mainland Norway and the North Pole. I have also walked inside the labyrinth of the long channels deep inside a glacier and seen the magic of the thousand of years old ice carrying its story. I can't compare with the magic of the natural wonders in the formations created by nature. But through my artwork I wish to capture moments and magical glimpses of the transformations in the element of water, either in solid or liquid form, and make a piece of art that can create discussions or wonder.

#### PRIMARY

Walk around the work and describe the physical material of the sculpture. Does it feel like anything you know?

At what temperature does water freeze and become ice? What is snow?

How is a glacier formed and where on earth can we find them?

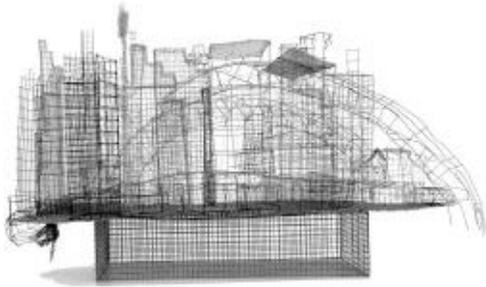
Why are glaciers an important part of the water cycle?

#### SECONDARY

Presently, glacial ice covers a mere 10% of our planet's landmass yet it contains 75% of the world's freshwater reserves. Examine how a glacier is a metaphor for power and vulnerability.

Observe a phenomenon of nature (ex. A large gumtree in a small backyard, a weed growing out of a crack in the pavement, a dead bird) while walking home. How can it be a metaphor for a human experience?

Discuss other instances where nature is both powerful and fragile. How about people?

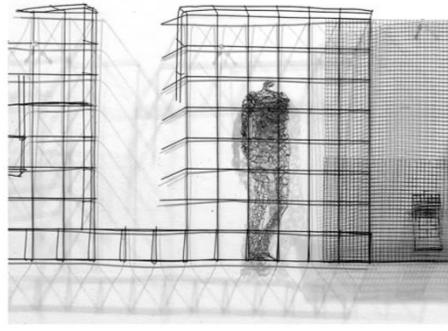


## Barbara Licha | NSW

### CBD

Materials: galvanized wire, galvanised mesh, stainless steel bar  
(270cm height, 210cm width, 120cm depth)

*“As humans, we are connected to each other but we also belong to the places we inhabit.”*



CBD stands for 'central business district'. This is the commercial and business centre of a city. In larger cities, it is often known as the city's 'financial district'. Most of us are familiar with Sydney's CBD, and admire its development, constructions, movement and its energy. Trains, bridges, high rise buildings, underground life and of course people who happily use it for work and pleasure.

Recently, I was working on a commission creating a silhouette of Sydney. The experience of doing that work revealed the beauty and the scale of the city we live in. With the sculpture, *CBD*, I wish to bring attention to the visual structural beauty of Sydney.

As humans, we are connected to each other but we also belong to the places we inhabit. *CBD*, contains movement and geometry intersecting with people and energy; it provides places to observe and wonder. These inhabited places - architecture and its part in building houses, villages, towns and CBD's display the contrast of modern and old, imaginary houses and built constructions, geometric and organic compositions and renovations, old and new shapes.

My sculpture is created with wire, but this year I am also using different types of metal mesh to create geometrical parts seen in the city assemblage. I was drawn to continuing using a free line of wire combined with cubic, squares and rectangles to form elements of architecture.

I am very interested in human conditions. I observe how people work, walk, rest, get up and create. Looking at the construction of cities is incredible and wondering how the city landscape has been created and composed together by people.

I receive inspiration from seeing surroundings and observing landscapes, landscapes with people, and people's interactions with surroundings. I also receive stimulation from music, ballet, theatre or books as they belong to general creativities.

Dreams also allow me to deform reality, and they provide an important part of my inspiration.

From above: *CBD*, maquette 2018; detail, *CBD*, 2018



### PRIMARY

Where is the centre of your community? Create a Barbara Licha inspired artwork: What activities would people be doing? Which buildings would surround them?

Animals inhabit a habitat. How about humans? Where do we belong? What are some places, man-made or naturally occurring, that you feel like you belong to?

Using a piece of wire, create a silhouette of your school.

### SECONDARY

Spend 20 minutes observing people in a public place. Which emotions do you observe them expressing? How do their bodily movements express elements of character, personality, and emotion?

Choose a building in your community and research it. How did it come into existence and for what purpose? Who built it? Who funded the construction? Where did the materials come from? How is the building utilised today?



From above: Sydney Funnel Web Spider; digital realisation of *Lair*, on site.

## Britt Mikkelsen | WA

### *Lair*

Materials: cotton twine, stainless steel wire, holographic dust, steel u-bolts  
(350cm height, 400cm width, 450cm depth)

*"I am driven by the unseen beauty in nature, the small part that we are often too busy to appreciate."*

This work challenges our fears by highlighting and supersizing a part of nature that people often find repulsive and fearsome: a spider's web. This installation is inspired by the complicated web of the Sydney Funnel Web Spider and recreates its iconic tunnelled web. The size of the web invites the viewer to step inside the tunnel to experience the beauty of the form for them and to metaphorically embody a spider.

I had to make a few small mock ups of webs and trials at home before installing the string on site, to ensure I understood the process and its complications. A site visit was also important to make sure that I could appreciate the scale and size that the web would be. This allowed me to estimate the amount of string required (approximately 60kms). I wanted to use cotton string as it is biodegradable and this required additional testing of different types from different manufacturers to ensure that it did not shrink when wet (after rain). Too much shrinkage would place the tree branches bearing the string at risk of collapse. It is fun to think that unravelled, the amount of string used to make *Lair* would span from Marks Park to the foot of the Blue Mountains!

I am driven by the unseen beauty in nature, the small part that we are often too busy to appreciate. I am interested in creating works that are aesthetically pleasing and other worldly, thereby generating a sense of tension in the viewer. I want the audience to appreciate the beautiful aspects of my work, to question the origin of the inspiration, and to locate their own place in the natural world.

The natural world is of great interest to me. Beachcombing finds, fungus, webs and timbers. I find myself drawn to objects with perforations, patterns and holes. Holes can represent fragility and negative spaces allow views of the world beyond the artwork itself. I am also passionate about utilising unusual materials to create my artworks, materials that are often overlooked and yet possess amazing properties.

#### PRIMARY

Describe what it feels like being inside the tunnelled web that the artist has made.

Research a spider that fascinates you and draw or build a spider's web using string.

Think of an animal that makes you feel fear. Research that animal. Do you feel more or less fearful now that you understand the animal a bit better?

#### SECONDARY

Go for a walk. Collect some natural objects that interest you. (e.g. a stick, a shell, a dead beetle.) Draw them in an enlarged form on a black sheet of paper with a white pencil. Develop what you have explored in your research and observation (texture, pattern, scale, environmental issues etc.).

What Australian animals or insects elicit feelings of disgust or fear? Consider why this animal or insect cause such feelings from humans.

## James McCallum | NSW

### Concave

Materials: timber, render, concrete, steel, fibre cement  
(300cm height, 300cm width, 280cm depth)

*"I look to communicate ideas that resemble a close relationship with the traditions and heritage of minimalism and abstract sculpture."*

*Concave* explores the similarities between the aesthetics of modern architecture and abstract sculpture. Using simple forms and construction materials, *Concave* creates a system of geometric forms that interlock. A dynamic sense of weight is defined within the composition by using negative space and large volume. The architectural characteristics are highlighted by the supporting elements that rest beside and on top of one another.

The outdoor area allows *Concave* to be built on a large scale and to have the forms accentuated by the uneven ground and organic surroundings. The appearance of concrete adds to the visual mass and helps the sculpture act as a neutral contrast to the natural environment. The smooth and rough finishes give the sculpture a varied surface, and suggests that the blocks have been cast solid.

Concrete is a material that I am not familiar with. Previously, I have been able to conduct experiments and to work gradually through projects, but for this sculpture, that was not the case. Working with specialists to find solutions to new problems has been valuable and challenging. My first plan involved casting the work in solid concrete. When I discovered this process would make my work weigh 27 tonnes, I realised my project would be too expensive, environmentally controversial and difficult to move. Instead, I decided to use a render on fibre sheeting to trick the eye and give the sculpture the illusion of solidness.

My intention is to communicate ideas that demonstrate the close relationships between the heritage of minimalism and the tradition of abstract sculpture. Using a combination of construction materials and form, I aspire to compose sculpture that references the visual effects of modern design and architecture.

Sculpture is a broad medium, a medium that allows me to draw inspiration and ideas from many areas. I have the freedom of using architectural influences without having to consider the limitations of durability and function. For future projects, I look forward to experimenting with digital software to plan ideas with greater clarity and create a stronger relationship with design.



From above: Concave concrete, progress photo 2018

#### PRIMARY

Feel the sculpture with your hands. Describe the texture. Is it rough or smooth? Are the edges sharp or blunt?

What is the meaning of concave and convex? Find examples of both.

What does it mean for an artwork to be 'abstract'? How is it different from an artwork that is 'realistic'?

One of the materials used in this sculpture is concrete. Find examples of where concrete is used.

#### SECONDARY

This artist uses building materials in his sculpture. Consider concrete as a material. Is it a man-made material or is it a natural material? What is concrete and how is it different from cement? What are the properties of concrete? Why might an architect choose to employ concrete as a building material?

Research and present examples of early building traditions in colonial Australia and contrast them with contemporary Architecture construction and design.



From above: Wikipedia image of Botticelli's *The Birth of Venus*; *Whispering to Venus*, digital model

Itamar Freed | Israel / USA

### *Whispering to Venus*

Materials: Jesmonite, resin, steel  
(180cm height, 55cm width, 40cm depth)

*"It is interesting for me to mix mediums and work between 'old masters' and new technology – like our world which is all mixed up. By looking back to the past we can learn a lot about the future."*

*Whispering to Venus* (self-portrait as Venus) is a collaboration between myself and an algorithm. The work was constructed utilising a mobile 3D scanner to capture myself posing as Venus, after Botticelli's iconic painting *The Birth of Venus*. This information was fed into another algorithm and used to reconstruct the image as a sculpture and 3-D printed in a polymer dust. The whiteness of the final 3D print references the traditional Ancient Greek sculptures. In the process of scanning, the 3D model glitched and fractured because of an algorithm mistake and the flaws of technology. I am interested in the ruthless point of view of the apparatus.

The countless angles were not always resolved and thus created extra limbs. I emerge from myself, appearing to whisper, caught in these perspectives, in the process of creation.

In Botticelli's *The Birth of Venus*, Venus is emerging at the shore after her birth fully grown and symbolising divine love. Thus by placing myself in the position of Venus, I am questioning our relationships to our selves and to each other as human beings.

The first version of the sculpture was 3D printed at the Royal College of Art (RCA) in London and took two weeks of printing around the clock. This was the first 3D print of this size (120cm originally) to be printed at the RCA. The first 3D printed sculpture was made out of 'magic dust', as the RCA technicians like to call it, made out of a special polymer and a mixed together with binding agents. When complete, specialised glue was used to harden and fix it in its final form.

The final sculpture for *Sculpture by the Sea* will be created through a CNC (a computer controlled machine) in jesmonite concrete and resin to more closely resemble the classic Greek sculptures.

The 'old masters' are actually my greatest teachers. I learn from them and from art history, by repeating, being inspired by and studying their work. It's interesting for me to mix mediums and work, between 'old masters' and new technology - like our world which is all mixed up. By looking back to the past one can learn a lot about the future.

#### PRIMARY

Discuss how this sculpture looks both 'old' and 'new'.

The 'old masters' are famous artists in Western art history. Find out when and where Botticelli lived. Look at an image of 'The Birth of Venus' and find out about the story that is being told. Find an image of a person who you admire and would like to be like. Draw yourself as that person and write notes about your choice 'becoming' that person.

#### SECONDARY

Research and present examples of artists who re-interpret/re-contextualise famous art works in order to present new ideas and perspectives. For example, Yasumasa Morimura and Yinka Schonberg.

Find out about 3D printing technology and how it is being used in industries, art and design.

Research the use of symbolism used in painting that depicts religious or mythological themes.



From above: the artist painting one of her found items; the item in situ on the Bondi to Tamarama coastal walk.

## Monique Bedwell | NSW

### *But it's not my rubbish?*

Materials: miscellaneous found items of debris

*"The attitude that, 'If it is not mine then I'm not responsible', angers me. I want to bring attention to the issues of littering in a more playful."*

The concepts being explored in *But it's not my rubbish?* are themes of consumption and consumerism within our society and the effects on our surrounding environment. A main focus of my artwork is the attempt to take a material and use it to communicate issues of the everyday in constructive ways so that audiences can be informed and engage with these issues not only as a viewer but as a consumer themselves.

The attitude that, 'If it is not mine then I'm not responsible.' angers me. I want to bring attention to the issues of littering in a more playful and visually engaging way. Public spaces are everyone's responsibility and so we should all do our part in maintaining the beauty we are so lucky to have.

Making my work involves me looking through the landscape for items of trash or debris. Bottles, plastic and cardboard are the best forms rubbish to use as a canvas. The objects are cleaned and prepped for me to paint on them. The landscape where each item of trash is taken from is photographed and documented. I then create the imagery of that landscape on the surface of the trash. It takes a long time, several days or more, for me to paint the landscape, recreating in detail its likeliness on each object. The finished objects are then installed into a gallery space or placed back into the landscape.

As each found item is unique developing these series takes time, and the end result can never be seen until all the final works are assembled altogether.

A concern for the environment especially my immediate environment has been my biggest drive. Going on walks and noticing the amount of rubbish that could be found within the tress, on the grass, stuck between the rocks and no one taking responsibility for it.

Some of my key influences are the book *Vibrant Matter: A Political Ecology of Things* by Jane Bennett and artists like Tim Noble & Sue Webster and Kenny Pittock.

#### PRIMARY

Identify the objects that the artist has found that have been thrown out into the landscape as rubbish.

Discuss how the artist tells us where the objects were found.

Why do you think people don't want to take responsibility for rubbish that is dumped in our environment?

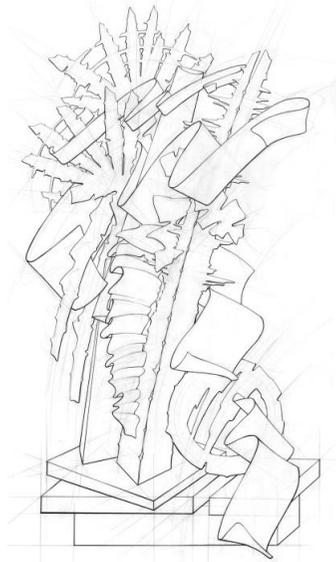
Find a piece of rubbish near your school or home. Write a description about what it is and where it is. Then write a story about the life of that piece of rubbish and how it ended up in the landscape.

#### SECONDARY

Research other artists who use trash/debris to create art, particularly the ones the artist refers to.

How has the artist integrated a 2D practice (painting) into 'sculpture'?

What stories and messages are being communicated through the artist's process of documentation?



From above: concept drawing for *Languorous Repose*; *Languorous Repose* displayed on Park Avenue, New York USA from June to November 2013

## Albert Paley | USA

### *Languorous Repose*

Materials: stainless steel  
(448cm height, 247cm width, 178cm depth)

*“My approach to art is by and large involved with organic context. The sense of balance, motion and gesture is primary to the work.”*

The majority of my sculptures deal with the dialog of opposites as well as their interrelationships, thereby dealing with the aspect of ‘synergy’. The three dimensional nature of *Languorous Repose* addresses contextually the aspect of light and shade, gravity, and gesture. Because of the gestural organic forms of this sculpture as well as the metallic finish, I feel there is a sympathy and relationship to its placement by the sea. The ephemeral nature of water and the reflections are similar to that of the sculpture.

My sculpture engages the structural and material characteristics of metal. The resulting forms must address various concerns - malleability with forming, structural integrity, the aspect of finish, and how these relate to the unification of the work.

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

My approach to sculpture is by and large involved with organic context. The sense of balance, motion and gesture is primary to the work. At times, there is a dialog between geometric and organic form. Thus, when experienced by the viewer, both analytic thought as well as the contemplative thought are engaged. Besides what intellectual or associative values the viewer brings to the sculpture, by and large it is a visual experience that exists in a given time and space and is the basis of memory.

In addition to the technical skill and years of practice that I have had with metal processes, my concern as a sculptor is how the invisible sensibilities of emotion and thought are translated into a physical and tangible reality. For me, the value and enrichment of the artist’s reality is not based on what one knows but with on one does not know. Exposing these unseen realities allows a richness of awareness. My exploration fundamentally draws from an emotional context; therefore, by its nature it is nonverbal. This invisible nonverbal context is the basis of music, and all our fundamental humanistic responses to art.

#### PRIMARY

Walk around the sculpture and look closely at how the light falls on the shapes in the sculpture. Point at the shaded areas you can see.

Draw some of the shapes that you see in the sculpture.

What does the sculpture remind you of?

In class, individually cut several big shapes using thin card. Work in groups of three to fold the shapes and start to interconnect them to create a free standing sculpture.

#### SECONDARY

Discuss the various ways in which we see and experience a sculpture. Discuss the meaning of ‘synergy’ with reference to the Artist’s text to describe the sculpture and the process involved in experiencing it.

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



From above: prototype of native timbers into a criss-cross formation; computer generated aerial view of the *gawura guruwin* (whale shark) alight on the beach; prototyping of torch and lighting the kindling beneath the stacked native timbers.

**Nicole Monks, Charles Madden, Krissy Townsend, Teresa Gay and Nhurra | NSW**

### ***gawura guruwin* (whale shark)**

Materials: native timbers and eucalyptus, banksia pods, paperbark, tea tree oil, fire, water existing sand and energy  
(25 metres diameter)

*“The artwork will first be grounded by First nation people activated in ceremony and spirit, including a welcome, storytelling, music and ritual.”*

Since time immemorial Aboriginal people have been the continuing 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. Connection to this land and its oceans are clearly described in the Gadigal rock art sitting proudly facing the ocean on Tamarama’s northern headland.

A drawing by Gadigal elder and artist Charles Madden will represent this. The drawing will be enlarged to scale and reimagined in native timbers to reignite the story of *gawura guruwin* into the conscious memory of the wider community. It will be drawn at approx. 10 x 22 metres and dug into the sand on the foreshore of Tamarama beach. The whale sharks’ bones will be represented by native flora including iron bark, eucalyptus, banksia, paperbark and tea tree oil.

The artwork will first be grounded by First nations people activated in ceremony and spirit, including a welcome, storytelling, music and ritual. During which a connection between the rock art and the elemental fire work will be established. First Nations people will then light the sculptural fire for the whole community. The community can engage with the work by placing eucalyptus leaves onto the natural canvas, and connect with the narrative of regrowth.

Preparing the artwork and gathering the native materials has taken months. Selected saplings have been cut to size, bark has been sourced from felled trees and banksias collected. The conversations *gawura guruwin* and its relationship to this specific location will generate amongst audiences is most important. The scale of the work is paramount - the size should ensure that people experience it from helicopters, planes, cars, bikes and on the ground.

As an ephemeral participatory sculpture, engagement with the community is fundamental in producing the final artwork. The transitioning of the work will involve positioning the native materials in-situ and then burning them. Eucalyptus leaves will be placed onto the artwork. The work will weather and change during the exhibition. 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. I generally work 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

#### **PRIMARY**

The work is dependent on the involvement and interaction of people in the community. How are you contributing to the story that this work is communicating and connecting us with?

List the materials that have been used to develop and prepare this work. How have they been used to refer to the nearby Gadigal rock art?

In class find more examples of local Rock art and research their stories.

#### **SECONDARY**

Discuss what the artist means when she describes this work as being an ‘ephemeral participatory sculpture’.

Consider the Workplace Health and Safety issues with an artwork that work involves fire in a public place.

Discuss the conversations that you think this work will generate amongst audiences.

With reference to the artists description of her practice as, ‘a trans-disciplinary artist of Wajarri Yamatji, Dutch and English heritage’, research and present examples of other contemporary Aboriginal artists. What media do they use, what philosophies are they communicating, what traditions are they perpetuating?

## Elaine Clocherty & Sharyn Egan | WA

### *Karda - Megalania*

Materials: grass, raffia, natural materials  
(300cm height, 350cm width, 700cm depth)

*“The work looks at extinction, major climatic changes of this planet whilst questioning the consequences of our contemporary actions.”*

This collaborative sculpture made by Elaine Clocherty and Sharyn Egan is made of woven grass and raffia in the form of the Megalania, a giant 5m long carnivorous lizard that lived until around 25,000 years ago and terrorized the local Aboriginal people. Placed on site in the ground 40cm deep it references an archaeological dig as if the Megalania is being uncovered. The complimentary ground sculpture that surrounds the weaving is made in the form of magnified Diatoms. They are microscopic creatures that live in the water, rivers, lakes, where the Megalania was thought to live, and the ocean. They are now part of climate change science. This work looks at the Megalania (part of the Megafauna) a five meter long carnivorous lizard that terrorised the local Aboriginal people. The major changes that saw the extinction of the Megalania was not in the dinosaur era but occurred in the life time of the ancestors of the local Aboriginal people.

The shape of the Megalania is made of straw and raffia using a traditional weaving cobble stitch technique to hold the work and create its form. The large head is made using a wire armature covered in the straw and again using the cobble stitch.

The surrounding diatom artwork is made with natural materials, collected locally and laid by hand. By laying them close together it creates a carpet effect which helps the work to withstand the elements. An important aspect of the work is that it is laid in a 40cm deep hole. This makes the work look like an archaeological dig, looking back through time.

Sharyn Egan's work is informed by the experiences of her life as a Wadjuk Nyoongar women from Perth. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her woven works are both traditionally styled contemporary forms and baskets, as well as sculptural forms which are often inspired by flora and fauna that has totemic significance for the Nyoongar people.

Elaine Clocherty is a Site Specific Land artist and creates ephemeral artworks outdoors using local natural materials. She likes to tell stories about the land that people are standing on as they look at the artwork. She researches the local flora, fauna and geological stories of the site, incorporates the physical characteristics of the site and when appropriate works with local Aboriginal Elders to create a visual story that helps people to better understand nature's story of that place.



From above: *Karda Megalania* on site at *Sculpture by the Sea* Cottesloe 2018

#### PRIMARY

Pretend you are discovering the skeleton of this extinct giant lizard. Describe what you have 'uncovered'.

What materials have the artist used to create the shapes of the Megalania and the Diatoms?

Ephemeral art is not intended to last. Discuss how this work is an example of art that is deliberately made to be temporary.

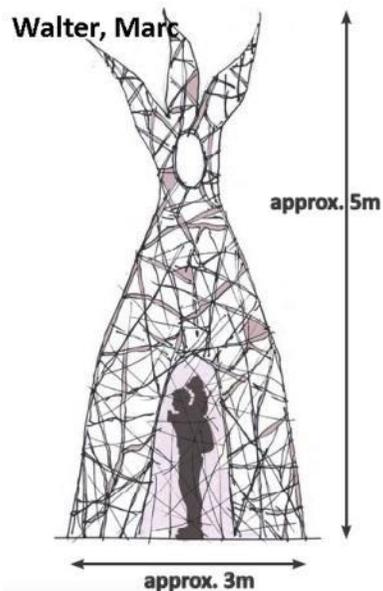
At school find out more about animals that have become extinct in Australia and the reasons why.

Research the traditional and contemporary weaving and stitching techniques used by contemporary Indigenous female artists.

#### SECONDARY

Look closely at the work and discuss the messages that it conveys. Consider how the collaboration of these two artists and their particular interests, backgrounds and concerns has informed the work.

Compare and contrast the difference between our experience of an ephemeral art work with an art work made to last as long as possible.



## Marc Walter | Canada

### *Buddy*

Materials: recycled branches, jute twine  
(500cm height, 250cm width, 250cm depth)

*“The sculpture will allow visitors to appreciate the resilience of the natural materials it is made of, and will hopefully inspire people to create similar works given the accessibility of the techniques employed.”*

Marc is a Franco-Canadian land artist who specializes in creating monumental sculptures and spaces using recycled branches. For *Sculpture by the Sea* 2018, he will create 5m tall *Buddy* which will evoke a jester that will be done exclusively with locally sourced material and natural twine. Using highly transferrable techniques, the artist will weave and attach the branches according to their length, strength and flexibility.

The position and global appearance of the sculpture will respond to the site’s topography. People will be able to enter the sculpture, thus enjoying the site in a renewed fashion. *Buddy* will offer a sense of comfort and intimacy. It will allow its visitors to appreciate the resilience of the natural materials it is made of, and will hopefully inspire people to create similar works given the accessibility of the techniques employed.

“I switched to Land art in 2004 mostly because that practice allows me to meet people without the hurdle of the artist’s pedestal. Creating in close contact to Nature, I feel better anchored to the Earth and I love to share my passion with people. I am always amazed by the combined flexibility and strength of materials that are often forgotten or ignored. Like in many other domains, it is the time that you provide to the process that allows you to achieve remarkable shapes. More than anything, I hope to get my visitors to slow down and feel; touch, smell, reflect, and look again.

My key concepts include the respect of the environment and the belief that humans need to slow down in order to reflect, feel and share feelings”.



From above: Artist sketch for *Buddy*; Land art Sculpture Project, Canada 2016

#### PRIMARY

Look carefully at the art work and talk about the materials that have been used and the ways in which the structure has been made.

Describe what it feels like being inside the sculpture. What does it remind you of? What does it smell like?

At school develop a collaborative work which uses found natural objects (seed pods, twigs etc.). Think about where the work is best created (in your playground?) What techniques will you use to assemble the found natural objects? What shapes will you make?

#### SECONDARY

Describe the structural components of the sculpture – the materials and techniques used to create it, the scale and its relation to the surrounding area.

Research and define the art term ‘Land art’ (also known as Earth art). Find examples and present the work and practice of the artists, Robert Smithson and Andy Goldsworthy.

Discuss what the artist might be referring to by, ‘hurdle of the artist’s pedestal.’

## Peter Lundberg | USA

### *Parasol*

Materials: cast bronze  
(208cm height, 45cm width, 30cm 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. 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 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. It may sound very confusing, but if you are interested in Art, Music or Math, then you may one day understand what I'm talking about.

My sculpture is made of cast bronze. It's a complicated and laborious process that involves mould making. First I make mathematical shapes or patterns out of sheet steel. I assemble the shapes in a playful mix of natural and man made parts. After making the metal parts a mould must be made of the metal. 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 and over time, after cooling, becomes a solid again. Bronze is an alloy of 90% copper and a few other metals, which can vary.

I was always interested to find that concept that felt true to me. I didn't want to settle for making things just because I was good at it. At first I discovered making ceramics, which felt great, but I knew there was something more that I needed to discover. The journey is part of the concept, for me. I am interested in following a passion that will take up my whole life. I wanted to discover a sculptural process that could evolve with me. In this way it makes the most sense to me and feels “real”.

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.



From above: *Parasol*, 2018, *Scramble* from the artists 'Unique bronzes' series, 2017

### PRIMARY

Look and identify at the different textures that have been 'caste' in bronze.

Investigate mould making and list all the man-made objects that we use in our daily like that are produced using a mould.

At school, use wax crayons and paper and make 'rubblings' (frottage) of different surfaces, both man made and natural. Glue the patterns resulting from the textures that have been collected onto card. Cut the card into shapes. Arrange and connect the shapes together to make a free standing sculpture.

### SECONDARY

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.

Discuss how the artist views the relationship between Maths, Music and Art.

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