

## Artists and exhibition information

*Sculpture by the Sea* Cottesloe 2019

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## 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. 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 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](http://sculpturebythesea.com/Cottesloe/education/education-resources)

Exhibition Catalogue (\$10) and Kids' Guide Catalogue (\$7) 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.

There are many ways to interact with the sculpture. The Kids' Guide and each sculpture site plaque contains symbols indicating 'Do not touch', 'Safe to touch' or 'Adult supervision recommended' This is advise from our site manager and the Artists to ensure the safety of the audience and the sculpture. Sculpture can not be climbed on.

## 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:

## Miik Green | WA

### Untitled 018

Materials: aluminium  
(300cm height, 300cm width, 300cm depth)

*“ Engagement with an audience is a key factor, as my work aims to inspire and provoke. This may be via visual stimulus, connection with a landscape, or through providing a way to experience art and ideas in a sculpture format ”.*

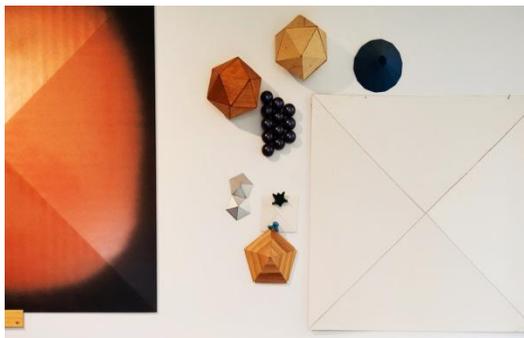
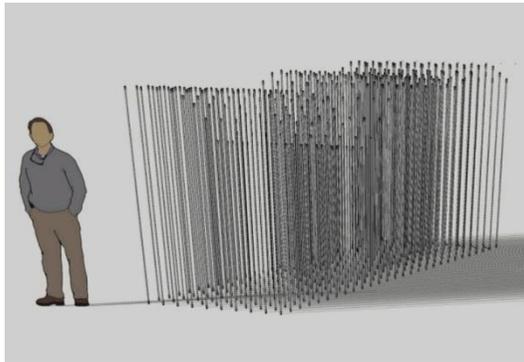
My work is based on oppositional forces (placing things together that react or resist each other, for example). The overall measurement of *Untitled 018* is approximately 3 metres x 3 metres x 3 metres. It is composed of 600 aluminium rods of varying heights laid out in a geometric, grid-like formation. While the individual rods are rigid, their positioning *en masse* (all together) creates the illusion of movement – a gentle undulating effect that shifts as the viewer moves towards or away from the piece.

This work is based on an experience of material and its place within the landscape, noticeably the positioning for *Sculpture by the Sea Cottlesloe* 2019, between the beach, sand and grassed areas. Mathematics plays a key role in the way people interact with the overall form. The impression that certain sections of the piece are opening or closing, for example, is due to the specific geometric positioning of each aluminium rod.

I believe that ideas of tension, constraint and opposition can be positive factors when embraced creatively. My practice is based on these ideas, where forms arrive through process and ideas, and the making and creating drives the results and final work. Engagement with an audience is a key factor, as my work aims to inspire and provoke. This may be via visual stimulus, connection with a landscape, or through providing a way to experience art and ideas in a sculptural format.

My inspiration is drawn from the natural world, particularly where new forms are created under pressure and strain. These transformations can be observed in my working process as materials interact and react with each other, as well as in the final product. Many of my larger works require a team of fabricators and industrial manufacturers whose ideas and expertise feed into the making and creating of new works.

I am inspired by the collaborative process and aim to work with as many different people as possible when creating new artworks, from the initial ideas phase through to the final finishing stages such as coating.



Images from above: artist's computer generated concept drawing for *Untitled 018*.

#### PRIMARY

##### English

Look at the sculpture from a distance and discuss how it changes as you approach it, and how this changes as you get even closer.

Write ten words that describe your experience.

##### Maths

Using grid paper, create a pattern that is based on curves and ripples. 'Map' your design using paddle pop sticks or match sticks carefully placed into a base of plasticine. Look at the pattern you have built from above and from the side.

#### SECONDARY

##### Visual Arts

Describe the sculpture and how the material used has been positioned. How does it relate to the landscape? What does the audience see and how is the work experienced three dimensionally?

Research the use of the grid in 'Minimalism' and 'Conceptual Art', for example the work of artists Sol Le Wit and Agnes Martin.



## Sollai Cartwright | VIC

### *Bird in Flight*

Materials: white Carrara marble, red marble base  
(85cm height, 40cm width, 105cm depth)

*“ I love bringing the sculpture to a point of finishing that allows the viewer to continue on with the journey”.*



The marble from this piece of work comes from the mountains dividing Pietrasanta and Carrara in Italy. Once upon a time these two cities fought each other viciously. Michelangelo was unable to source his marble from the quarries in Carrara. He explored the Pietrasanta side of the mountains and discovered the marble he used for many of his works, including the *Pieta* and his *David*. It is the same marble used in *Bird in Flight*.

Upon finishing a sculpture, a story seems to grow from the forms. *Bird in Flight* is the encapsulation of the spirit of land and sky. Alongside the gravitas of the marble, the piece seems to float, dreamlike above the earthly plane. The sky spirit, the bird seems in a state of tumultuous joy.

When carving, the stone breathes its own will into its creation. Marble yields best when the carver is in a state of accord with the material. It is a relationship, a giving and a receiving which becomes quite meditative. In this state mistakes, often so feared by the sculptor, are impossible, for if you are listening and open to suggestion, it's as though your not even there, as though the will of the universe inhabits the process and uses you like a glove animated to its will.

My artistic process revolves around traveling to Italy to choose marble from the quarries of Pietrasanta. Then I spend weeks and months carving, first with large tools, chisels and hammers and finishing with very fine polishing tools. Above these quarries, high in the mountains, lies the waterfall powered forges of Milani, where the smithing family have been making tools for centuries. The tools use metals and shapes designed for different purposes, and also to engage with the quality of the stone and the softness of the finish.

I am driven by a need to create beauty in the world and to share the feeling I have when I create. There is a great mystery in stone that can only be discovered through oneself. I love bringing a sculpture to a point of finishing that allows the viewer to continue on with the journey. It is my hope you can feel some of what I feel when you are with my sculpture. Art need be nothing more than a feeling that might come from your heart.

Inspiration seeps in. So I live a beautiful life that is in constant movement. I visit beautiful places and insure that I see beautiful things. I see the works of masters past and am ever in awe of the mastery of nature.



From above: woman reclining drawing on marble; the artist carving and creating; *Bird in Flight*, 2018. For more information about the artist and his work visit: [www.sollai.com](http://www.sollai.com)

#### PRIMARY

##### Humanities & Social Science

Find out where Pietrasanta and Carrara are in Italy. Draw a map of the area with notes explaining more about the geography, population and history of the area. Add images of the area to your research.

##### Technology | Visual Arts

Find and look at the sculpture that is made from marble in *Sculpture by the Sea Cottlesloe* 2019. Discover where marble comes from and how it has been used for hundreds of years by sculptors.

#### SECONDARY

##### Technology | Visual Arts

Research Carrara marble and its history. Present examples of how marble has been used by sculptors for hundreds of years and include the work of Michelangelo.

Discuss the artist's description of the process of carving marble to create a sculpture. Describe how the artist has communicated a sense of movement in his work.

##### English | Visual Arts

Write what you think art is and what its function might be in our society.

## Torild Storvik Malmedal | Norway

### *Floating in the Solar Wind*

Materials: marble, glass

(235cm height, 75cm width, 35cm depth)

*“ I like the contrast of the solid white marble and the transparent greenish glass. It symbolises the powerfulness and also the fragility in nature and all living creatures”.*

I am fascinated by streamlined shapes; it reminds me of movement and adventure. This iconic form is found in nature and copied by humans in designing transport like ships, trains and airplanes which allow us to move from one place to the next. I have been moving with my sculpture, *Floating in the Solar Wind*, from the North of the globe to the South in a similar streamlined form to see different environments, experience exciting foreign cultures, and meet people from all over the world in *Sculpture by the Sea*. When we move and explore, we experience and learn that there are no borders in the world of art.

When I first came to Australia, I was impressed by how people moved on the waves with their surfboards. *Floating in the Solar Wind* is a tribute to this simple, beautiful, but important form used by humans in work and leisure. The greenish transparent glass in my sculpture is a symbol of how important the element water is for humanity, both for survival and for travel.

As a child I lived near a marble quarry on the West coast of Norway and I played and built small houses in this white pure sparkling marble which looked like snow. Later, I was inspired to sculpt in marble and I travelled to Carrara in Italy. I was introduced to the marble from the Cave Michelangelo. Named after the famous sculptor 500 years ago, who carved a five meter high sculpture of an important biblical person, David.

In the process of making my sculpture, I first had to move the marble from the quarry down to a workshop with a truck. Then we cut it roughly with big saws and I began to shape the piece with different hand tools - diamond angle grinders and air tools to create the form I wished. If I decide to combine the piece with other materials, I will cast glass or cut pieces from glass sheets and glue them together with special UV glue. Sometimes it can be 400 layers to glue and polish. The sculpture will then be placed on a stone plinth and bolted together with solid steel, ready for exhibition.

The inspiration behind much of my artwork stems from nature. It can be the magic in formations of ice that fascinate me. I try to capture these experiences and ideas in my head. Then I sketch my idea or make models before I search for a piece of marble. I like the contrast between the solid white marble and the transparent greenish glass. It symbolises the powerfulness and also the fragility in nature and all living creatures.



From above: the artist working on *Floating in the Solar Wind*; final sculpture *Floating in the Solar Wind*

#### PRIMARY

##### Technology | Visual Art

Find images of streamlined shapes in nature. Compare and contrast with images ships, trains and airplanes that use this shape.

##### Technology | Science

Find out more about marble. What is the stone used for? How is glass made?

##### Visual Art

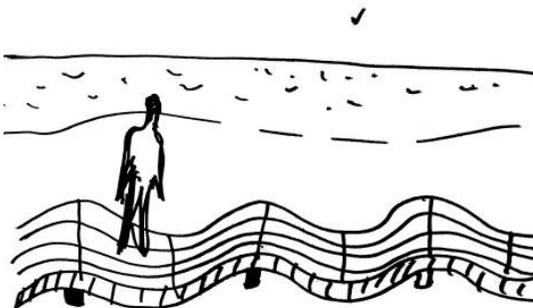
Discuss the artist's ideas in making this sculpture.

#### SECONDARY

##### Visual Art

Write a description of the sculpture; consider the shape, materials used, scale and location where it is seen.. Write another description about the work describing your responses and the artist's ideas.

How do artists make sculpture from marble? Find an image of the sculpture *David* by Michelangelo. How does the sculpture illustrate this biblical character?



From above: *The Big Wave*, architectural rendering/collage with photograph, Shaumyika Sharma, 2018; concept drawing; experiments with colouring concrete for *The Big Wave*.

## Shaumyika Sharma | Singapore

### *The Big Wave*

Materials: reinforced coloured concrete  
(55cm height, 1030cm width, 40cm depth)

*“ My early visual vocabulary was informed by the shimmering beaches of Australia where I grew up and the rich colourful textile traditions of India were I was born”.*

My sculpture entitled *The Big Wave* is a celebration of the act of riding a wave; an experience I took for granted living by the sea in Western Australia as a child. As an adult, living overseas for a number of years, I longed for sun, sand and sea in its purest, most natural form. On a recent trip back home, I took a tumble while riding a wave. At first, I felt afraid to go back into the sea, but my love of the sea drew me back into the water. The sculpture will be made out of concrete in the four colours that I associate with a big wave; white (like seafoam), beige (like sand), turquoise (like shallow water), and marine blue (like deep water).

I studied architecture because it brings together the sciences and the arts, and I have always enjoyed both. For the design of my sculpture, I relied on my skills as an architect, my love of maths (especially geometry) and my understanding of construction processes, in particular building with concrete. I am working with a Structural Engineer who will design the reinforcing and other structure for the concrete. To achieve the colours I have proposed, we will have to experiment with the concrete. Science and art both involve experimentation!

I am always striving to develop an artistic language across disciplines and across cultures, focusing on geometry and colour. My early visual vocabulary was informed by the shimmering beaches of Australia where I grew up and the rich, colourful textile traditions of India, where I was born. As an architecture student, I was introduced to the ‘total art’ (Gesamtkunstwerk) concept – a work of art that brings together many art forms. This influenced my decision to start a multidisciplinary practice. I aim to assimilate arts and crafts traditions into contemporary architectural forms.

My work is the result of extensive studies of people, nature and the city with a focus on colour, light and shadow. I draw inspiration from my architectural training to fuel experiments with scale and framing. I have a deep respect for both the ancient and the avant-garde.

#### PRIMARY

##### English

Describe a memory (or memories) you have of the sea and the beach. Write a poem that expresses this – think about the smells, sounds, taste, textures and what you saw when describing your ideas.

##### Visual Arts

Illustrate your poem and develop your two dimensional ideas into a three dimensional design. What materials could you use to make your sculpture?

#### SECONDARY

##### Design and Technologies | Visual Arts

Describe the sculpture, the materials used, the colours and the concept.

Discuss how science, technology maths and art are employed together to create *The Big Wave*.

Research the concept of ‘total art’, (Gesamtkunstwerk) and present examples.

Make your own studies of the sea, using drawing, photography and collage. Consider how to capture movement and light and how to express your experience of the beach and ocean. Develop your studies into a three dimension multidisciplinary sculpture.

## Pere Moles | Andorra

### *Estripagecs*

Materials: weathering steel  
(300cm height, 220cm width, 1cm depth)

*“ I get my inspiration from both traditional elements from Andorran architecture and contemporary abstract and conceptual art”.*

An “estripagec”, the object that gives its name to my sculpture, is a metal bar with irregular side-skewers that were placed in the windows of old Andorran and Pyrenean houses. You can still see them in the remaining traditional buildings of the area. Their function was to prevent people from illegally entering the house, by obstructing the way and pricking the intruder. They were called ‘estripagecs’ from the Catalan words “estripar” (which means to tear) and “gecs” (which means jackets or coats). If someone tried to enter through the windows that had estripagecs, their clothes would be torn in the process.

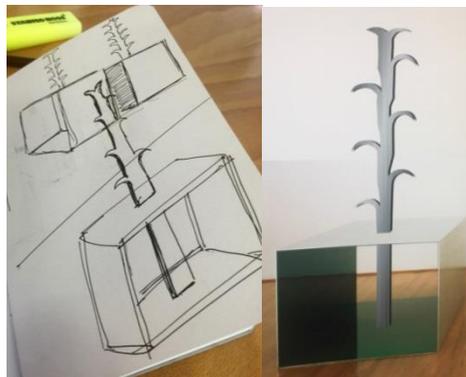
The estripagecs in the sculpture are replicas made out of weathering steel. The sculptures are created to be placed in a natural surrounding or outdoors. The weathering steel ages naturally due to the weather and the passing of time. This aging process gives the sculpture a special texture and colour that changes continuously, which in my opinion makes a particularly interesting look.

I get my inspiration from both traditional elements from Andorran architecture and contemporary art, especially abstract and geometrical art. You probably already know about abstract and geometrical art, but you may not know too much about a country as tiny and far away from Australia as Andorra. So let me tell you a couple of things about traditional Andorran (and Pyrenean) architecture. The main material to build houses is stone and the roofs are made with slate slabs. They are usually simple and humble designs, with a rectangular floor, and interiors using local wood.

The landscape here is breath-taking. The mountains, cover the country, with meadows and forests that are covered in snow every winter. We have thousands of species of flora and fauna.

I like to take walks in the mountains and, I often encounter traditional buildings with estripagecs of different designs on their windows. I love looking at them and taking pictures and making drawings of them.

In my sculpture, I use one design for the five pieces, but I die-cut a different word in each one of them, so they all send a different message that adds up to the whole meaning of the sculpture.



From above: Geometric Estripagecs, 2018 Credit photo: Moanin Gallery, techniques: sculpture in wood; Process of creation and design for limited edition, 2017. Credit photo: Moanin Gallery

#### PRIMARY

##### **Humanities & Social Science**

Research the location of Andorra and the Pyrenees. How big is this country? Name the countries nearby. List some of the main features of this part of the world.

Find and draw examples of estripagecs.

Discuss and find examples of how buildings use objects or symbols to protect against harm in other cultures, for example Japanese Kimon, gargoyles and Komainu from China.

#### SECONDARY

##### **Design and Technologies**

Research the process of ‘die-cutting’ used to write the words in each of the sculptures shape.

##### **Humanities & Social Science**

Research and find examples of the landscape and traditional architecture of Andorra and the Pyrenees.

##### **Visual Arts**

Discuss what has influenced and inspired the artist to make this sculpture.

How do the words on the sculpture contribute to its meaning?

Akira Kamada | NSW

### **The Circle Game**

Materials: bamboo, rope, wire, sand bags  
(500cm height, 600cm width, 600cm depth)

*“I am inspired by the materials I use, whether they are found, recycled or natural”.*

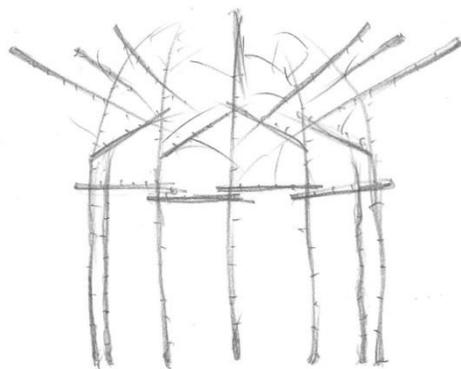
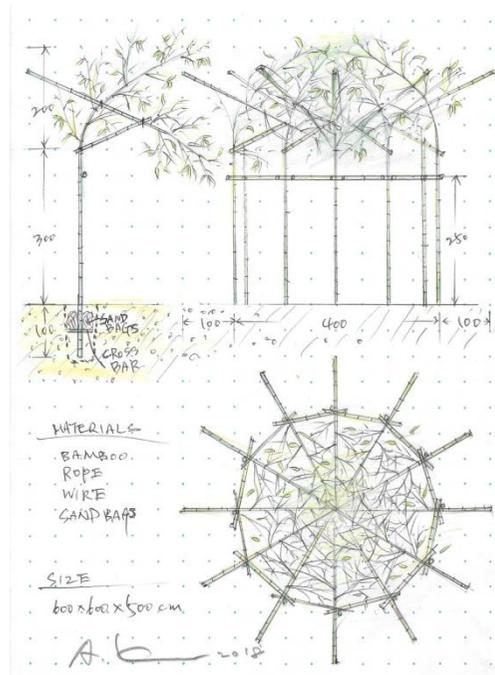
Like many other creatures, humans need a place they can go to for safety and stability, a place to relax. In today's world many people have lost their homes as a result of war, poverty or climate change. On the other hand, we see the development of unnecessarily large houses that consume excessive amounts of energy, and use synthetic materials and temperature control, isolating their inhabitants from nature. Our future depends on our seeking out and giving more thought to the circle of life within natural ecosystems, for example by re-evaluating traditional materials and skills which would allow us to co-exist with nature.

*The Circle Game* uses bamboo that re-shoots and multiplies annually, providing a sustainable material that has been used for centuries, especially in Asia, to build strong, aesthetically pleasing structures and objects. It has many different uses and its production requires no chemicals or fertilizers. In Japan it was traditionally valued for its beauty and was carefully managed. These days the consumerist economy and manufacturing industries have taken over, and poor management of bamboo has resulted in it being seen as a weed.

For a number of years I have been creating large organic shapes by weaving grapevine cuttings around bamboo structures that either sit on the ground or hang from trees or sit on bamboo supports. *The Circle Game* uses a bamboo frame pegged into the ground. Some leaves and branches remain on the tall stems. It provides the suggestion of shelter.

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 engaged with poetry writing, photography, painting and ceramics, but I have been 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 simply celebrates the beauty of nature or elements of nature, such as the wind or light.



From above: the artists' working drawings for *The Circle Game*.

#### PRIMARY

##### English

Discuss what a home or shelter is or could be. What materials can be used to build shelters and homes?

At school collect images of different shelters from different cultures and countries from the past and the present.

##### Science

Investigate bamboo - where and how does it grow, what types of bamboo are there? What animals rely on bamboo? Find examples of how humans use bamboo in making buildings, utensils, clothing etc.

#### SECONDARY

##### English | Visual Art

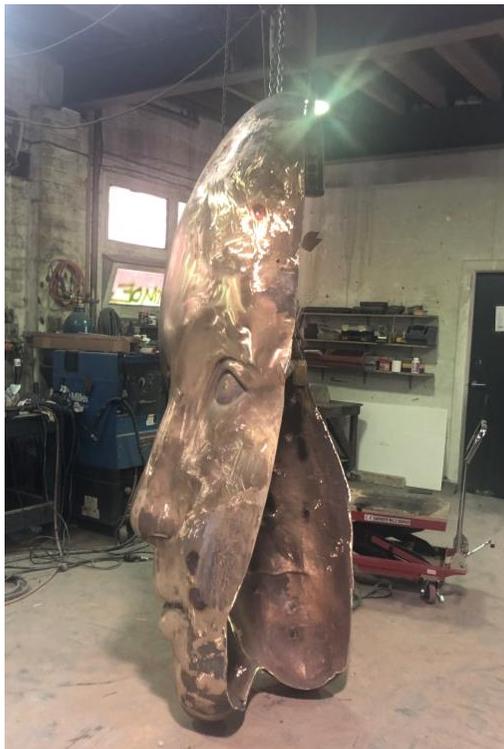
Consider and discuss the political and environmental messages that the Artist references in this work. Write a review about these issues for a local newspaper/website.

##### Technology | Visual Art

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

##### Technology | Science

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



Images from above: the mould used for *Woman in Bronze*; the bronze cast of *Woman in Bronze*

**Sonia Payes | VIC**

### **Woman in Bronze**

Materials: bronze  
(230cm height, 102cm width, 70cm depth)

*“ I am very concerned with the impact we humans have on the earth, and try to put as much of this into my sculptures as possible, both conceptually and physically”.*

I am an Australian artist whose practice is photography, sculpture, video and new media based in Melbourne. I explore the narrative of humanity's affect on the landscape and environment, and the resulting resilience and capacity of the ever-changing landscape to adapt and grow.

In this new sculpture *Women in Bronze* for *Sculpture by the Sea Cottlesloe*, I have decided to use the more traditional sculpture medium of bronze. However, I still want to keep my audience captivated by playing with the light as I do in my photography, internally reflecting the now Anthropocene world where humanity has become the dominant influence on climate and environment.

*Woman in Bronze*, has two faces looking into both the land and the sea. It focuses on the connection of humanity, and life itself, with water. Water is a main source of sustenance to all living beings, as well as a devastating force. I find the ocean meditative; that something so soothing and inviting can also be so furious. I want my sculpture to explore the two sides of the same experience, the gentle face cast in a combination of metals. The gentle flow of the curves juxtaposed against the strength of the bronze.

I work closely with a 3D computer modeler and with the foundry technicians. It's imperative that everyone is on the same page otherwise an idea can become lost in translation.

My work begins with my photographs, many sleepless nights, drawings and 3D prints of my ideas, on a small scale. I then work digitally to create the scale for the works to be transitioned into large 2.5 meter sculptures. This does not always go as planned. My sculpture is bred from numbers, technology, metallurgy (the science of metals) and hours of manual labour. There are always tweaks with the physical models, even after the bronze has been cast as maths does not always translate into art.

To be able to create what I see in my own mind is wonderful, but not enough without passing on a message that hopefully will impact on our futures, both locally and globally. I am very concerned with the impact we humans have on the earth, and try and put as much of this into my sculptures as possible, both conceptually and physically. I believe that visual art in public spaces can have a great impact on the lives of people.

#### PRIMARY

##### **Visual Arts | English**

Walk around the sculpture. Look at yourself in the shiny metal surface. Discuss how the sculpture is placed in the landscape. How different would it seem if it was displayed inside an art gallery?

Write a story or poem about what the face is looking at and the things she might be thinking.

#### SECONDARY

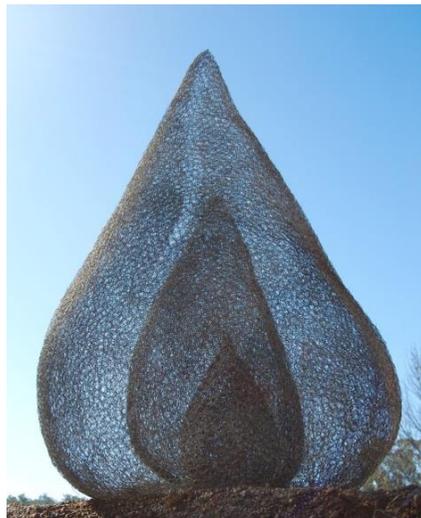
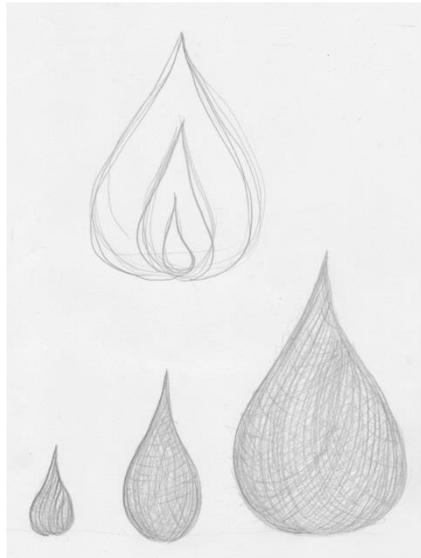
##### **Technology**

Describe the processes used to make this sculpture. Research the process of bronze casting. Find examples of how bronze has been used in history.

##### **Visual Arts**

Discuss the environmental and social message communicated in this work. How has this been achieved?

Can art in public spaces have an impact on people's lives? If so how?



From above: the artist's sketches for *Flame*; *Flame*, *Sculpture by the Sea*, Bondi 2018

## Sally Stoneman | WA

### *Flame*

Materials: recycled fencing wire from Dingo Barrier Fence  
(220cm height, 150cm width, 150cm depth)

“ *My sculptures reflect natural forms although constructed from man made materials found and recycled from the West Australian landscape*”.

My sculpture practice explores fencing wire that has been used in the wheat belt region of West Australia to construct the Rabbit Proof Fence and the Dingo Proof Fence. These fences were used to contain and control introduced and native animals for the enhancement of agricultural practices. The fences are embedded with a history of their own that is a part of the Australian story.

The concept of evoking natural forms with this material is a constant theme in my work in the last few years and include, *Boulders*, *Tumbleweeds*, *Seed* and *Flame*. The *Sculpture by the Sea* sites along the coast allow for my work to be viewed in a vast landscape incorporating the horizon which enhances my sculptures that are transparent and allow the changing light throughout the day to create different effects.

Firstly the fencing wire is collected and transported to my work place. It then needs to be rolled out, cut into lengths and have the barbed wire removed. The wire is then rolled up into small easily usable bundles. To begin the sculpture the wire is laid out in small lengths and stretched in all directions and then formed into tubular shapes that are added to and built upon to create the desired effect. My sculptures begin as small drawings in which I investigate the structural possibilities of my ideas. Mostly my work is hand built, although some projects have involved outsourcing to have structural steel supports created and engineering specifications considered.

Climate change and our collective need to embrace change in the way we live to create a better future is a constant theme in my drive to create art. My sculptures reflect natural forms although constructed from man made materials found and recycled from the West Australia landscape. Recycling materials which have historical references and using them in my art practice is also a recurring theme.

Nature is always my ‘go to’ place for endless inspiration... so much beauty and ability to evolve. The sense of time inspired *Boulders*, whilst the ability to survive and change inspired *Tumbleweeds*. Continuance and evolution inspired *Seed* and respect and awe at the immensity of the force of natural elements inspired *Flame*.

#### PRIMARY

##### **Humanities & Social Science**

Find out about the history of the Rabbit Proof Fence and the Dingo Proof Fence. Look at a map of Australia and locate where the fences were built.

##### **Visual Arts**

What natural shapes do you see in this sculpture?

How does the sculpture suggest a sense of movement in the way that it is made and in the way that it is placed in the landscape?

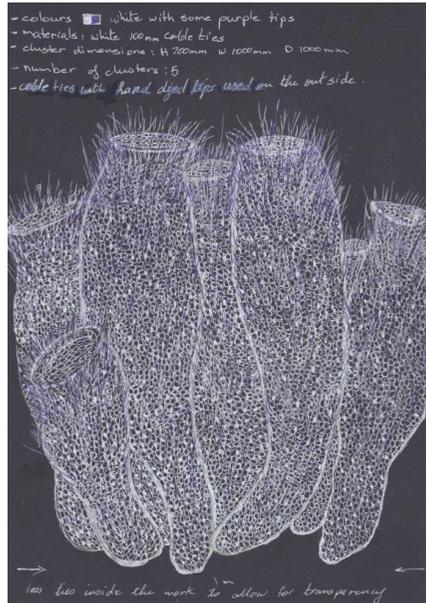
#### SECONDARY

##### **Visual Arts**

Describe the process involved in creating this sculpture. What does the artist need to consider when making a work that is to be installed and viewed in a public outdoor space?

Consider how the material used references Australian history and contributes to the sculptures' meaning.

In your own practice develop sketches you have made into three dimensional works using and exploring a variety of different types of wire of different thickness (gauge).



From above: *Pods* concept drawing and work in progress. Images by the artists.

## Rima Zabaneh & Bernice Rarig | WA

### *Pods*

Materials: 100mm cable ties, dye  
(various dimensions)

*“ In their work, the artists apply ancient technology like weaving and knitting to contemporary and unconventional materials”.*

Artists Rima Zabaneh and Berenice Rarig share a commitment in the practice of discovering and questioning a particular material and the process of collecting. *Pods* exploits this commitment while at the same time explores the idea of man-made items mimicking nature and its beauty.

Building on the conversation from last year's work, *Ziptide*, the new work, *Pods*, explores what the next generation (offspring of *Ziptide*) can be. *Pods* invites the viewer to look in and around, it generates a new curiosity; what's next?

The colour purple is associated with creativity and mystery, it occurs so rarely in nature that it is often presumed artificial. For the artists, this further exaggerates the organic/inorganic, real/unreal interplay in the work.

The work continues to draw its inspiration from the 19th century zoologist, Ernst Haeckel, and his drawings of organisms like fish bones, corals, sponges, sea urchins, jellyfish, squid and sea flora published in his most influential book, *Art Forms in Nature*.

In their work, the artists apply ancient technology like weaving and knitting to contemporary and unconventional materials. Imagination and interplay provide the inspiration for the artwork's process and structure. 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.

Both artists 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. They also follow and draw inspiration from other artists such as Tara Donovan and Ann Hamilton and the animations of William Kentridge.

#### PRIMARY

##### **Design and Technologies**

Look closely at the sculpture and describe the materials and the techniques that have been used to make the work.

##### **Maths | Visual Arts**

Fractals are patterns that can occur naturally in the environment. Examples include snowflakes, lightning, rivers and blood vessels. Find and draw an example of a fractal.

#### SECONDARY

##### **Visual Arts**

Compare and contrast the themes, materials, techniques and influences between the work of artist Fiona Hall and the work and ideas of these artists. Identify the traditional technologies and contemporary materials used by these artists.

##### **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.

Discuss the relationships between science and art.



From above: Clay maquette for *Veiled* and Artist's computer rendering of the final work on site

## Britt Mikkelsen | WA

### *Veiled*

Materials: aluminium  
(230cm height, 200cm width, 120cm depth)

*“ I use industrial materials that are hard wearing and long lasting, but use them in such a way that they appear fragile”.*

Inspired by the veiled works of artists such as Bernini and Strazza, this work strives to challenge our perception of materials. The aim of the work is to take a hard edged material such as aluminium and carve it and recreate it so that it appears to be soft and lace like.

The sculpture is a hollow form and as such invites the onlooker to step inside. The girl that embodied the veil has gone and only her countenance is imbedded in the sculptural surface. The site was chosen so that the viewer may peer through her eyes, personifying the woman and seeing the view to the ocean beyond.

Firstly I had to cast a face and sculpt a veil over the top of the face. I then used a computer to scan both of these forms so that I could present the idea in my application to be in *Sculpture by the Sea Cottlesloe*. The intricate nature of the 'lace' was such that I could never have drawn the image, so a computer version was helpful. The shapes within the lace are taken from off the shelf extrusion and manipulated by computer aided design software until they would tessellate perfectly over a large area. I also needed the computer rendering to carve a 'plug' or positive impression of the face so that I could sculpt the negative image of the woman's face perfectly over the top of it.

The engineering for the sculpture was significant and complicated. In order to make sure the sculpture was strong enough many complicated calculations had to be completed as I did not want any other structural elements interfering with the form.

To carve the form I used a laser level to draw a grid on the face to make sure that the artwork was completed accurately. Thereafter each 'lace' section was welded into lengths and cut to size using a bandsaw and an angle grinder.

I have a fascination for negative space and use it to enhance a sense of fragility in my artwork. My work often has the appearance of being more fragile than it actually is. I use industrial materials that are hard wearing and long lasting, but use them in such a way that they appear to be fragile. In this way I create almost 'feminine' works that can survive in an outdoor environment.

I am inspired by nature and the natural world and our place within it. My daughter is a great inspiration and as a mother, my appreciation of the natural world has been highlighted by my daughter's love of nature.

#### PRIMARY

##### Visual Arts

Explore the sculpture and think about how the artist has made the idea of a soft flowing piece of material draped over a face into something hard with metal.

At school explore the idea of veiled objects. Cover objects with thin cloth like muslin and draw what you see. Paint the muslin with PVA glue and form a shape. When it has dried and hardened paint the shape and display.

#### SECONDARY

##### Visual Arts

Walk around the work and describe your responses and interactions.

How has the artist challenged our perception of the materials used?

Research the work of the artists Bernini and Strazza. How have they influenced the artist to create *Veiled*?



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

##### Visual Arts

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.

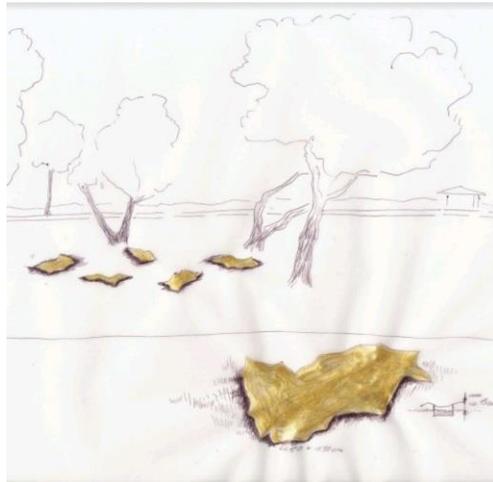
#### SECONDARY

##### Visual Arts

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

##### Technology

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



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

## Karl Chilcott | Sweden

### **Waste**

Materials: aluminium, gold leaf and gilding liquid  
(various dimensions)

*“ My energy to create art comes from being outside in nature and the thoughts it provokes in me ”.*

‘Art walking’ this spring two thousand meters high in the Alps of Switzerland I found a discarded old roof which at one time would have protected travellers against the weather. The rusty metal plates had been shaped by the stony ground, the snow, ice, storms and the sun. People passing by had written comments on the surface.

Inspired by this find I painted these objects, that had now become waste, gold and then installed them back in the mountain. They looked like gold leaves lost in time. Back to Sweden I prepared my proposal to exhibit in *Sculpture by the Sea Cottesloe* based on this ‘art experience’ in the Alps.

For *Sculpture by the Sea, Cottesloe* I want to take five aluminium plates, the same as we use to build large airplanes, deform and distort them so they look like crumbled pieces of paper and cover them in gold so they also look like really big gold leaves.

The installation could again enjoy the game of light and shadow. If people remember the gold tree work from last year they might enjoy seeing a connection between the two sculptures. Walking along the path people can get the feeling of whirling fragments of wealth lost by someone who is moving on walking on his way to unknown places

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 work with and create nature into an art work through an act of transforming.

#### PRIMARY

##### **Humanities & Social Sciences** **| Visual Arts**

How have these sheets of metal been changed by the artist?  
Discuss stories that you know that involve objects being turned into gold.

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

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

#### SECONDARY

##### **Humanities & Social Sciences**

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

##### **Visual Arts**

Research ‘Land art’. Investigate the work of Andy Goldsworthy and Robert Smithson. Describe the ephemeral, poetic and performative qualities inherent in this practice.

Explain how photography is essential in the process of producing ‘land art’.



## Linda Bowden | NSW

### *The Yearning*

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

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

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

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

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

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

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

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



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

#### PRIMARY

##### Visual Arts

Look at *The Yearning* and draw what you see. Move around the sculpture into another position and draw the work from a different point. Repeat this – moving, looking and drawing – until you are back at your original position. Consider how this looking and drawing exercise has helped you experience 3 dimensions and see the sculpture 'in the round'.

In class cut three big shapes out of thin coloured card. Spend time arranging the shapes together. When you like the arrangement secure the shapes together using staples or tape. Give your composition a title.

#### SECONDARY

##### Visual Arts

Explain the use of the word 'Abstraction' in the visual arts and consider the importance of 'play' and 'intuition' in creating abstract art.

Produce a series of sketches and explore the process of using shapes and colour to express an emotion about a place that is important to you.

Research and present examples of 'Modernist art'. Describe some of the characteristics and themes of this period in art history.



From above: *Scholars, Poets and Thieves* at *Sculpture by the Sea Bondi* 2019 and in South Australia.

**Peter Lundberg | USA**

### *Scholars, Poets and Thieves*

Materials: cast bronze  
(various dimensions)

*“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.

#### PRIMARY

##### **Technology**

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.

##### **Visual Arts**

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

##### **Technology**

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 Arts**

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

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



From above: *Roundabout (Monument Series)*, 2007 Marine Parade, Cottesloe; Proposed work for *Impossible Shadow #13*, for *Sculpture by the Sea Cottesloe* 2019. Photos courtesy of the Artist.

Jennifer Cochrane | WA

### *Impossible Shadow #13*

Materials: tape  
(500cm height, 500cm width, 500cm depth)

“... part of an ongoing series of works that interpret shadows of sculptures I have created in the past”.

*Impossible Shadow #13* is part of an ongoing series of works that interpret shadows of sculptures I have created in the past. These works are site-specific where I remove the shadow from the original sculpture and recreate them in a new environment, usually using tape. This work has a direct relationship to Cottesloe and *Sculpture by the Sea* as it interprets the shadow from a work I made for the 2007 Cottesloe exhibition titled *Roundabout (Monument Series)*. This work was purchased by the Town of Cottesloe and installed on Marine Parade as part of their collection.

It has been a long journey to arrive at the work I have proposed for this exhibition. The *Impossible Shadow Series* began when I completed an artist residency in Basel, Switzerland in 2016. I have since that time been exploring shadows of works I have created in the past. The original work for *Impossible Shadow #13* was constructed in 2007 and involved creating new techniques that allowed me to realise a large-scale work, produced by connecting components together to create the final form. This was physically demanding work using steel fabrication techniques of welding, cutting and grinding. The processes of making always involves adapting to necessary changes that only become apparent during the production, this requires resolve and commitment to the original plan to ensure the end result honours the original proposal.

*Impossible Shadow #13* is a site-specific work, which means I have to create the work onsite. I envisage the same processes of having to adapt to changes occurring along the way during the installation. Tape will be applied directly to the rocks on the Groyne at Cottesloe beach to create the shadow. This will involve determining the viewpoint for the work and constantly going to and from this point to ensure the final tape-work creates the desired representation of the shadow.

At the core of my practice is an emphasis on process oriented production that stems from a passion for making. This production inevitably involves repetitive labour-intensive techniques to create works that investigate notions of interpretation and point of view.

Inspiration is difficult to define as it is all around and can come from the least expected of places.

#### PRIMARY

##### Visual Arts

Find the best place on Cottesloe beach to view the Artist's work. Once you can see the shape on the rocks, describe what the sculpture that the shadow shape once belonged to might have looked like.

At school draw around and 'catch' shadows on sheets of paper. Recreate these shadow shapes using black paper and display in interesting ways in the classroom.

##### 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>

#### SECONDARY

##### Visual Arts | Technology

With reference to *Impossible Shadow #13* write an explanation of art that is termed 'site-specific'. Discuss the ephemeral context of site specific work.

Consider ways to 'catch' shadows, for example a pin-hole camera. Research Artists whose work incorporates, or is predominantly concerned with, shadows.

Nicole Monks | NSW

### *miyarnu bundara (star knowing)*

Materials: emu feathers, timber, bamboo, fabric, hoops, existing sand, charcoal, light, fire, energy  
Dimensions: 25 meter diameter

*“miyarnu bundara will invite people to look into the night sky and connect with the star stories and miyarnu that unites us all”.*

Since time immemorial Aboriginal people have been the continuing custodians of this country now known as Australia, this land its oceans the skies and *miyarnu* have provided everything since the beginning of time. These natural elements hold sacred knowledge and we too are made up of the same, this knowledge penetrates everything we know today and radiates energy from the beginning of time. As the longest continuous culture in the world Aboriginal people have a deep and direct connection and interconnection with this knowledge.

*miyarnu bundara*, will invite people to look into the night sky and connect with the star stories and the miyarnu that unites us all. Aboriginal star stories are connected to country, seasonal and environmental changes and spirituality and Culture. I was told of an Emu Dreaming story from my Elder Elvie Dann from Yamatji Wajarri country coming from near the Murchison. An Emu Footprint will be drawn on Cottlesoe beach using charcoal with potential fire (candles) surrounds and central flame.

To begin, the artwork will be grounded by First nations people activated both in ceremony and spirit, acknowledgement, song, dance, sound and ritual. During which knowledge will be spun to the sky. First Nations people will then invite the wider community to engage. *miyarnu bundara* is a tactile participatory sculpture, engagement with the community is fundamental as this will produce the final outcome of the artwork, by generating conversations and imbedding energy within the artwork, the emotional experience of the participating audience is most important and very personal, no one will know what this will be like until it happens.

The artwork will depict the different stages in the lifecycle and formations of stars and each time the works are placed back down on the beach they will change configuration, the use of the objects will imbed energy into them during the exhibition. The scale of the work on Cottlesoe Beach is paramount to ensure engagement with a maximum of audiences including passing boats, helicopters, planes, cyclists and foot traffic.

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 work conceptually 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.

*bundara: Stars miyarnu: Knowing*



From above: construction of the Emu feather circles to be used in the artworks' activation, acknowledgement, song, dance and ritual; the artist with the completed Emu feather star.

#### PRIMARY

##### Visual Arts | Humanities & Social Sciences

Describe how you are contributing to the story that this work is communicating and connecting us with?

Discover more about First Nation peoples stories and how they describe the connections between all natural elements.

#### SECONDARY

##### Visual Arts | Humanities & Social Sciences

Discuss what the artist means when she describes this work as being a 'tactile participatory sculpture'.

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 sustaining?