

sculpture by the sea

Artists and exhibition information

Sculpture by the Sea Bondi 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.co/Bondi/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 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?

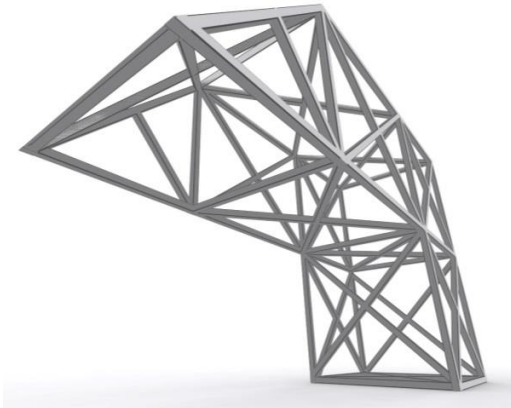
3 INTERPRETATION

- 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 positioning 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:



Images from above: Artist's 3D render of the internal frame; testing the maquette near a swimming pool, March 2019.

Joel Adler | NSW

Viewfinder #1

Materials: weathered steel, toughened glass mirror, galvanised steel tube, cement weights (300cm height, 150cm width, 500cm depth)

"The inspiration for this work grew from my obsession with the site on which it stands."

Viewfinder relates to the site by means of reflection. The work is a periscope-like structure that leans over the edge of the cliff to see the crashing waves below. One of the most beautiful views of nature is water crashing over rock formations. In the particular spot where my work is situated, the easterly winds combined with the rocky cliffs create a perfect cacophony of sublime beauty. Unfortunately, to see this view without a mirror would be a dangerous exercise. I created *Viewfinder* as an accessible way to see the usually hidden views below. The view of the water is mesmerising and meditative.

To create the sculpture I started with a mirror angled at 45° to the water. This allows the viewer to look into the body of the sculpture and see the ocean below. This mirror needed to be above the water and away from any visible cliff. The sculpture itself could not be in the view so I had to build the structure up and around the mirror. The base of the sculpture needed to be far enough from the cliff edge to ensure public safety and to move the weight of the sculpture away from the edge. To do this I designed the structure as a cantilever.

A cantilever consists of an extended arm that is unsupported at its end. As the site of the work is a sandstone cliff, no drilling or gluing is permitted and as a result, a ballast weight was placed inside the base of the structure. The ballast is a 3-tonne block of concrete that sits inside the base to hold up the extended top section and keep it from falling off the cliff!

I am fascinated with interaction. How a viewer engages with an artwork from approach to departure. I like to create surreal surprises for the audience. Not understanding something sparks curiosity. When approaching *Viewfinder* and seeing the reflection of the water, the first feeling is confusion followed by understanding.

The inspiration for this work grew from my obsession with the site on which it stands. I visited the cliffs almost every day. At sunrise, at sunset, in the middle of the night, low tide, high tide, when it was raining, when it was windy. Every time I visited, my eyes were drawn down towards the water and the crashing waves. The state of the waves reflects the state of the environment at the time. When it rained, the water sparkled. When it was windy, the water was whipped into a white foam. When it was calm, so was I.

PRIMARY

Talk about what the sculpture looks like when you first approached it. Explain what you discovered when you explored the work.

What is a periscope? Research the history of when they were first made. Where are they used and why?

The artist spent a lot of time studying the place where he would place this sculpture. Look at the sea, listen to its sound. Write a haiku that describes the ever changing sea.

SECONDARY

Describe the importance of site to artist exhibiting in an outdoor public exhibition.

Research the work of artist Olafur Eliasson for example the current exhibition at Tate Modern, London and the *Weather Project* 2003, and *The Take Your Time* exhibition at MCA Australia 2010

I like to create surreal surprises for the audience. Not understanding something sparks curiosity. Discuss what the artist is suggesting in this quote.



From above: woman reclining drawing on marble; the artist carving and creating; *Bird in Flight*, *Sculpture by the Sea* Cottlesloe 2019 Photo: Clyde Yee. For more information about the artist and his work visit: www.sollai.com

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.

PRIMARY

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.

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.

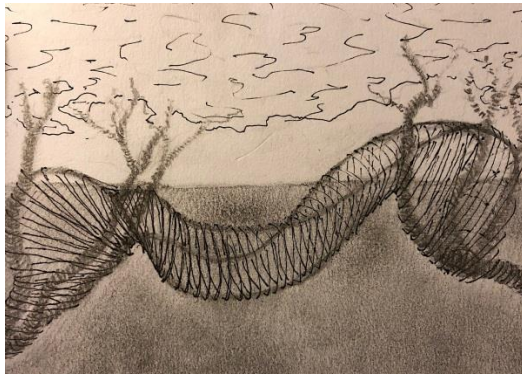
SECONDARY

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.

Consider and present examples of how artists create a sense of movement in their work.

Write a paragraph with supporting references explaining your understanding of what 'abstract art' can mean.



From above: The artist's sketch for *Emergent* presented in the artists submission to *Sculpture by the Sea*, Bondi; the artist's computer generated image showing *Emergent* on site in Marks Park.

Christine Simpson & Hirofumi Uchino | NSW

Emergent

Materials: stainless steel, aluminium mesh, auto UV resistant paint
(240cm height, 220cm width, 400cm depth)

"We both like to work site specifically, finding things on site that we can relate to, tapping into the vibrational energy and the things that are there to create a harmonious union and entity empathetic to that situation."

Emergent is a site specific sculpture with sound, intended for the acacia trees in Marks Park. The key concept for this artwork was that it related to the coastal environment of Bondi and that it was a collaboration between the artists and nature at this site and the artwork behaved as if it might be communicating with the trees.

Originally we hoped that the sound component of the artwork could be thrown from a distance into the sculptural form, but after our first site meeting it became clear that the sound needed to be housed in the artwork and could only amplify within the parameters of the sculpture. We considered recording the trees' internal sounds with microphones. Christine recently went on a trek to the Larapinta outside of Alice Springs and at one canyon, if you put your ear to the trees, you could hear them drinking water! It would be really cool if we could record the sounds of the acacia trees in Marks Park. If we can't detect any sound from the trees we plan to pick up sounds from the sculpture as it is suspended throughout the trunk and branches of the acacia trees.

The sculpture itself will be made to wrap, twist, and shimmer to create a moire-like affect making the form appear to morph and emerge through the trees, becoming at once one with them and yet having its own existence.

We started with an idea of combining sculpture and sound to represent some sort of vibrational energy field coming from the trees in Marks Park. We then started drawing some ideas and selected one for our application to be in *Sculpture by the Sea*, Bondi.

When we were selected to be in the exhibition we realised that the artwork needed to have a much more sturdy form to handle the situation where people tried to climb on the sculpture. We decided to use a stainless steel frame and bind the external planes of the sculpture with aluminium mesh. We plan to paint the sculpture so it appears like a sort of rainbow body floating through and around the acacia trees.

We both like to work site specifically, finding things on the site that we can relate to, tapping into the vibrational energy and the things that are there to create a harmonious union and entity empathetic to that situation. Our inspiration comes from energy, nature, built environments and the cosmos.

PRIMARY

Stand under the sculpture that is threading through and around the trees. Listen carefully. Describe what you see and hear.

At school listen to the sounds during recess in the playground. Describe/record what you hear. Work together and discuss and draw ideas for a sculpture that is based on, 'sounds of the playground'. Think about where the sculpture could be placed in the playground area.

SECONDARY

Discuss how the artists incorporate sound to create another sensory component to their work. Consider how you might include sound in your own visual art practice.

Explain with examples and references to artists and their work what is meant by 'site specific'.

Consider the technical, engineering, environmental and risk management issues that an artist needs to be responsible for when producing and exhibiting sculpture on a site in a public area.



From above: re-cycled wood used to make *Filter*; the work in construction; computer generated image of final work on site.

Maurizio Perron | ITALY

Filter

Materials: wood
(200cm height, 100cm width, 100cm depth)

“ The main idea is the interaction with the public and to let the visitors think about their attitude with other people.”

My exhibiting sculpture is about the relationship between humans and nature, and also about the relations and interactions between humans with other humans. We all use ‘filters’ or ‘screens’ to hide or show different aspects of ourselves, and these change according to who we are with and the situations that we find ourselves in. When we meet and speak with our family or friends we will act in different ways than with people we meet who we don’t know. And of course, we will show different emotions. In the same way if you move around the sculpture, you will hide or show something from the back of the landscape. The main idea is the interaction with the public and to let the visitors think about their attitude with others.

Filter is made with recycled wood. By this I mean that the wood I used was already cut a few years ago and was intended to be firewood. I decided to give this wonderful material an extra life and let it become art.

I made it in Italy, in my open-air studio, with a chainsaw and chisels. Like many artists I documented the processes involved in reaching the final work. I used a trunk of wood that was ready for firewood, so I gave this material a second life. A second chance to become something that people can enjoy.

I only work with natural materials such as wood, stone, ice and snow. Often the works are of a monumental scale. I think that nature can provide a huge amount of material, with different shapes, structure and colour. We just have to be able to catch the best from any media.

My artistic practice involves research and investigation into the relationship between humans and nature. This work, *Filter*, is investigating the relationship between humans. We all use filters when we approach another person, and according to the person, we change the filter. I am the same way, if you walk around my sculpture, you will be able to see some part of the background, and some will be hidden and all will change with your movement.

PRIMARY

How many sides can you view when you walk around the sculpture? Look through the shapes and describe what you can’t see.

Discuss the idea that we all act differently when we are with different people and with different situations.

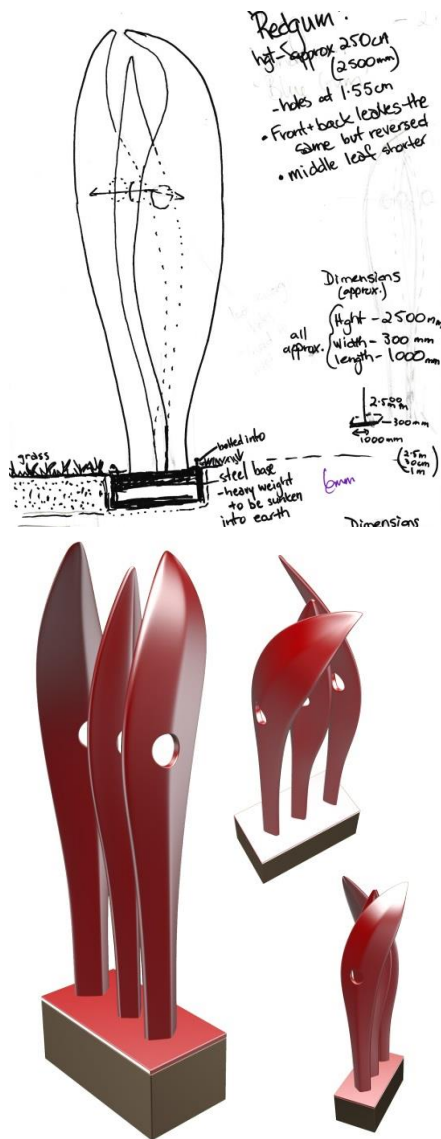
At school work in small groups and perform several stories that show how people behave differently with each other.

SECONDARY

Discuss how *Filter* is a metaphor about our attitudes in our relationships with other people.

The artist has produced many sculptures for outdoor public places. Find examples of his work and describe his use of various natural materials.

Consider the themes of ‘interaction’ and ‘learning about ourselves in relation to others’ and develop your ideas in your visual art diary. What mediums would you explore to create an artwork based on your ideas?



From above: artist sketches for *Red Gum*;
computer generated images of *Red Gum*

Naomi Taylor Royds | NSW

Red Gum

Materials: steel, automotive paint
(220cm height, 40cm width, 100cm depth)

" My first memory of Australia is of sailing through the heads of Sydney Harbour on a large ocean liner as a child and seeing and smelling the eucalyptus trees for the first time."

Objects as repositories of memory and individual personal landscapes inform our identity and histories. It is the stories associated with these that influence my art practice. My works aim to evoke an emotional response in the viewer and to encourage an examination of one's own personal memories.

Red Gum is a sculpture based on my childhood memories and my current surrounding landscapes. My first memory of Australia is of sailing through the heads of Sydney Harbour on a large Ocean liner as a child and seeing and smelling the eucalyptus trees for the first time. It is a vivid recollection associated with change and excitement along with anxiety and apprehension. Growing up in Sydney, I spent countless hours discovering the beaches and bushlands around the harbour side. Now as an adult I spend hours driving between Canberra and my farm – the roadsides lined with gum trees.

The site chosen along the Bondi Tamarama walk for *Red Gum* offers a spectacular vantage point through which one can view the vast blue sea. The sculpture is a tribute to new beginnings, to ocean journeys and to Australia's varied and magnificent landscapes. It is also about appreciating the insignificant and commonplace.

I begin all my sculptures by making numerous drawings in pencil or ink. I spent many hours thinking about the subject, researching Eucalyptus trees and collecting gum leaves. For steel works I make a number of maquettes out of cardboard – usually old delivery or cereal boxes I have collected. A small steel maquette is also completed. As *Red Gum* is a large work, I had assistance with 3D drawings and with the construction of the sculpture. I worked closely with the fabrication team. The steel has been laser cut according to my design and that of a professional CAD Designer. Once the sculpture is complete its sandblasted and spray-painted by a specialist painter. An engineer certifies the work will be safely installed in its chosen place for *Sculpture by the Sea*, Bondi.

I often use found or pre-loved objects in my sculptures as I am fascinated by the stories and histories these objects contain. These three dimensional works are referred to as assemblages and may be seen as sculptural collages.

PRIMARY

Describe the sculpture and the surrounding landscape. Discuss why the artist was inspired to make this sculpture.

Think of a place you visited when you were younger. Draw what you can remember using colour and shapes to express your experience. Write a short story or poem to go with your picture. Use your drawing and story to develop a sculpture.

SECONDARY

Discuss the process involved in making *Red Gum* as described by the artist. How does the work relate to the artist's childhood memories?

Think of and select objects or places that in some way represent your own personal stories and memories. Develop a work using a variety of mediums based on one or more of these objects or places.

Consider how objects are selected and presented in formal archival, institutions like museums. What are some of the stories that are represent to us as established knowledge?



Above: *Sea Blossom* and detail
Photo: Lightplay Photography

Sallie Portnoy | NSW

Sallie's Sea Garden

Materials: cast glass, polyurethane,
(870cm height, 300cm width, 300cm depth)

“ Animated by the light shining through the glass, these luminous blooms stand as a beacon of hope for the numerous bleached coral reef gardens.”

Sallie's Sea Garden is a tribute to our reefs: an ode to our oceans.

Animated by the light shining through the glass, these luminous blooms stand as a beacon of hope for the numerous bleached coral reef gardens. The work provides hope that the bleached coral may recover and flourish. This will only be possible if we re-establish a healthy environment for them to do so.

Coral reefs, 'the rainforest of the sea', are some of the most biodiverse and productive ecosystems on earth. Occupying less than 1% of the ocean floor, they are homes to more than a quarter of all marine species. They exist within a wonderfully symbiotic relationship with reptiles, crustaceans, seaweed, bacteria and fungi. Over four thousand species of fish make their home in coral reefs.

With a global economic value of \$375 billion a year, coral reefs provide food and resources for more than five hundred million people in over two hundred countries. Tragically they are in severe crisis. 75% of the world's coral reefs are at risk from local and global stresses. About one quarter of them have already been damaged beyond repair. If we continue with business as usual 90% of coral reefs will be in danger by 2030 and nearly all of them by 2050.

The processes involved in making the work starts with the glass collected on the end of a 'punty' (a metal rod used for glassblowing) from the furnace at a temperature of about 1100 degrees C. It is then rolled in various coloured glass powders and melted into glass balls. Then a sea form model is made with clay and a plaster/silica mould is made. The clay is removed from the plaster/silica mould. The mould is dried and set in the kiln with the cold glass balls and/or recycled glass from other sculptures. The piece is fired to 840 degrees and cooled over several days to room temperature. The final glass piece is then ground, polished and sandblasted. The bases for the work are carved from refuse polyurethane left over from the surfboard manufacturing industry and painted.

My passion comes from my enthusiasm for the materials I use to make sculpture and inspiration from nature and our human condition.

PRIMARY

Look at the light shining through the glass. Talk about how the sculpture expresses a 'sea garden'.

Find out more about coral reefs. What is bleached coral? How might it recover?

What is glass? List all the objects that you can think of that are made of glass. How is glass made and how long ago was it discovered and used?

SECONDARY

Describe the visual qualities of this sculpture and discuss the artist's concept in creating the work.

Consider the use of refuse from surfboard manufacturing which form the bases of the work.

How is glass made?
Research the use of glass in art practice. For example, the 'bush tucker' glass paintings produced at the Warlayirti Arts Centre, Balgo workshops.

Discuss if and how art can be a vehicle for change.



Gabriella Boyd & Chloe Henry-Jones | NSW

The Sounding Waves' Translucent Light

Materials: Panorama IP65 Beam, adjustable steel pole
(50cm height, 50cm width, 1000cm depth)

“ The projection changes appearance according to the sun, tides and qualities of the ocean and weather, as well as the viewer's position in a public space.”

The Sounding Waves' Translucent Light hides a light in an existing channel within Bondi's rocks, from which a powerful beam will emanate. Following the edge of an intermittently revealed rock shelf aligned to the breaking waves and referencing the colour of light emitted from neighbouring houses, the work is sensitive to its environment. It makes itself known only at dusk as the sun sets.

The projection changes appearance according to the sun, tides and qualities of the ocean and weather, as well as the viewer's position in a public space. It is set just above the high tide mark and acts as an instrument which reads the tides. During low tide, the distance between the beam and the ocean's surface is at its greatest and only the lightest mists are caught by the light. During high tide, the beam appears to hover just above the water's surface, revealing the more powerful movements of the ocean. The sound of the ocean seems to get louder as the sun disappears. And the sea and light combine to create a visual score that changes in response to the shifting tides.

Our sculpture originated from careful analysis of the site, which we visited at different times of the day and night and in different weather conditions. Once we began to understand the rock formations and tidal movements of the area through mapping, photographs and drawing, we started researching lighting techniques that could be used to highlight ocean mists and movement. We worked with a number of lighting experts. On-site testing was the most important part of our process because the success of our work depended on how well it captured the existing beauty of Bondi.

Our work explores the intersection between art and architecture through site specific interventions. We are both graduates of a Bachelor of Design in Architecture. Gabriella's interest in ceramics and materiality and Chloe's background in art history and law further inform our practice. We hope to make site sensitive, innovative and engaging art for public experience.

We are inspired primarily by the site, natural materials, weather patterns, native flora, built forms and current and past uses of the land.

PRIMARY

Think about the lights in the streets, houses and apartments near where you live. What colours do they give off?

Imagine a powerful beam like a spotlight shining across the sea from the rocks at night. It might touch the waves and catch the sea spray. In class turn off the lights and use a torch to shine and direct a beam of light. Describe and draw what the light beam shows you and how the class room changes!

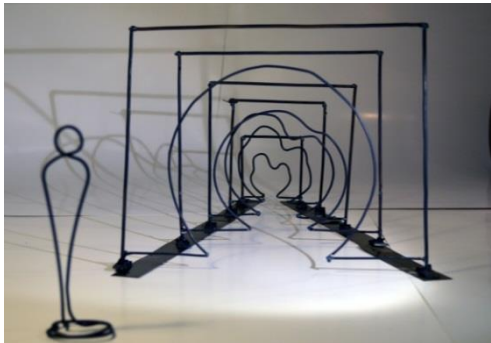
SECONDARY

Discuss how the artists have developed their response to a particular site on the Bondi coastal path.

Find examples of artists whose practice involves light and space for example, James Turrell and Olafur Eliasson.

Discuss the relationships between sculpture, art, architecture and the environment.

1. After significant research and talking with many lighting specialists, we site tested the two most promising lights. Above; Chloe and a lighting expert begin the process of on-site testing.
2. It was important that our site tests demonstrated the effects of the lights from dusk and into darkness. We viewed these effects from different points of view and documented the whole process with film and photography, July 2019.



From above: artist sketch for *Between*; maquette; final work.

Danai Nikolaidi Kotsaki | GREECE

Between

Materials: steel, stainless steel, train rails, railway scrap materials
(270cm height, 300cm width, 352cm depth)

“ In recent years I have been working on large scale kinetic projects developing process based on building practices and geometry.”

I am inspired by the concept of ‘the journey’ as both a fantasy and as lived experience, and exploring the point of separation between reality and fantasy. I am also interested in exploring the idea of how our senses respond to movement and distance.

In recent years I have been working on large-scale kinetic projects developing processes based on building practices and geometry. An idea I have will become a sketch. I then make a three dimension version of the sketch in the form of a maquette. The materials that I use to make sculpture require me to learn and problem solve. This can include applying physics and engineering knowledge. The final work will involve me working with professional craftsmen and industrial machinery.

My visual work and artistic practice includes sculpture making and design. The foundation of my practice is a constant search for a new perception and understanding of vision, hearing, space and time. I aim to activate the sensory system and emotions of the public through my work. As a result my artworks are designed to become an interactive physical experience for the viewer. The installations and sculptures I create sometimes include my own music compositions and sound environments, other times the works will produce their own sounds as a result of me introducing a performative component that sets them into motion.

Nature throughout the centuries is an eternal source of inspiration to humanity. Myths and legends, forms, shapes and colours, science and relationships between individuals, are areas that I research to inform my personal narrative.

Beyond my academic studies in sculpture, I have studied the expressive art forms in traditional Greek and classical music, contemporary dance and circus acrobatics. As a result I am particularly interested in local cultures and traditions.

PRIMARY

The sculpture is made using train rails and other parts of unused railway materials. How does the sculpture express the idea of a journey?

At school make a drawing that shows distance. Something near will be bigger and something far away will be smaller. A drawing is flat so the idea of seeing distance is a trick on the eye called ‘perspective’. How has the artist used perspective in three dimensions in her sculpture?

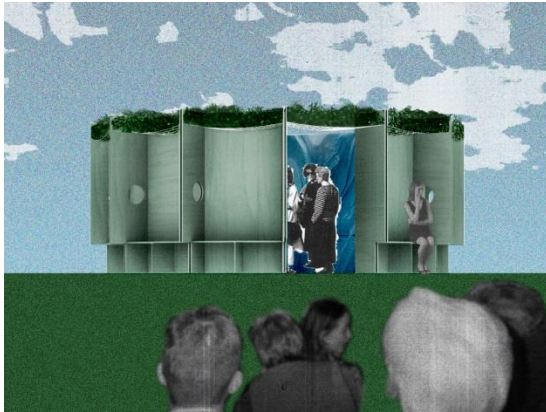
Write one short story about a journey that takes place in a dream. Write another short story about a journey that wasn't a dream.

SECONDARY

Explain the artist's process in creating this sculpture. What are the other areas of her creative practice and interests?

Describe how the materials used in this work contribute to the works conceptual meaning.

Discuss the title and the interactive nature of the work.



Other Architects and Izabela Pluta | NSW

Succah by the Sea: Inside-Out Succah

Materials: timber, paint, printed fabric, native flora
(270cm height, 540cm width, 540cm depth)

“Our design turns the traditional succah inside-out, inverting what is within and without... [it] welcomes visitors from all sides and orientates their view not inwards but outwards, towards the fragile beauty of the surrounding world.”

This design is inspired by history and adheres to the traditions of succah-making. There is no definitive succah shape or style, but rather some rules that dictate a minimum of enclosure and permanence. When you sit in a succah to share a meal or pass the time you should be able to see the sky, hear the wind and even feel the rain.

Our design turns the traditional succah inside- out, inverting what is within and without. In the centre of our succah, where you would normally find a table and chairs, there is only an empty void, open to the sky. The outer wall is made up of 11 small seating structures - each one its own, self-contained succah - which are linked together in a single collective circle. You might think of it as a meeting-place succah, a passing-time succah or perhaps a bus-shelter succah. The *Inside-Out Succah* welcomes visitors from all sides and orientates their view not inwards but outwards, towards the fragile beauty of the surrounding world.

The portable and ephemeral succah is a symbol of the resilience of Jewish culture, which over the centuries has proven itself capable of adapting to any context or regime while remaining distinct. Like Japan's sacred Ise Shrine, which is dismantled and rebuilt every twenty years, the succah is not an object but a ritual, sustained through continual reconstruction.

Our succah is designed as a kit of parts that can be easily assembled, disassembled and packed away for another year. Each of its 11 sides is made from interlocking plywood shapes which have been cut from flat panels using a robotic drill and optimised to reduce material wastage.

Lining the interior is an artwork by Sydney artist Izabela Pluta. Her artwork appropriates the generic blue tarpaulin fabric commonly used as a succah covering in Sydney. Using a multi-layered photographic and printing process, Pluta creates illusory billows and folds in the tarpaulin's surface.

Other Architects is an architectural office driven by curiosity and uncertainty. We believe that the best architecture - whether large or small, modest or grand, temporary or permanent - heightens awareness of the world and our place within it.

A succah is a temporary structure - much like a cubby house - built by Jewish families and lived in during their annual harvest festival of Succot.

Succah by the Sea features six Sydney based architects who have re-imagined the succah while adhering to traditional rules that limit the size, structure and materials that can be used.

See page 21 for more information.

PRIMARY

Explore all the succot exhibited together in the exhibition. What shapes and materials have been used? Talk about how different and how similar the designs are.

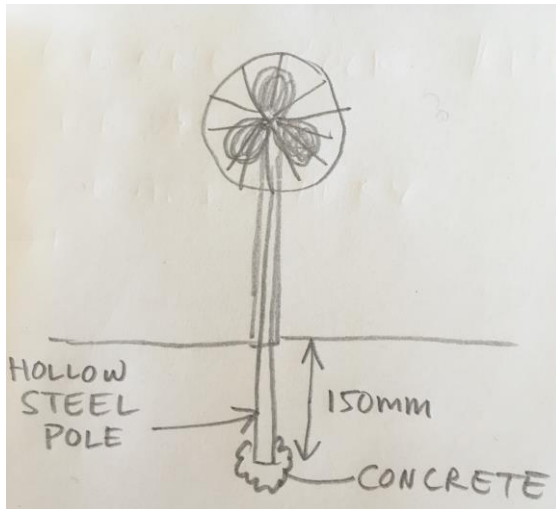
Find out more about the succah and the festival of Succot. Learn about other Harvest Festivals celebrated in other cultures.

SECONDARY

Identify the design constraints required to construct a succah. Explain how the six architect/design companies have interpreted these rules together with the origins and philosophical concepts of the succah.

Research Harvest Festivals in other cultures and present examples of how the festivals are expressed through traditional designs, rituals and visual symbols.

Above; computer generated design proposal.



From above; Artist's computer generated image proposing *A Choir* in the exhibition site; sketch indicating the installation requirements for each fan.

Jane Gillings | NSW

A Choir

Materials: discarded pedestal fans, concrete steel poles, wire
(120cm height, 500cm width, 1200cm depth)

“The fans are singing as they spin in the breeze. The name is also a play on the word ‘acquire’.”

Our attitude toward everyday objects and their disposal is the inspiration for much of my art and installation work. Presenting a large number of these objects as a single installation highlights the individual identical items that are regularly discarded. By enlisting family and friends to help look for particular objects, they become more aware of the sheer volume that is thrown away. One friend collected over 30 fans in a single week from the Maroubra area without even trying.

The pedestal fan is an object that appears regularly on household kerbside pickups. Often the fan still works electrically, or the fan blades have just become loose and could be easily fixed. Unfortunately, we have become accustomed to replacing objects when they no longer work, rather than looking at how their life could be extended. Objects like this are made with inexpensive materials in countries using very cheap labour, which makes it easy for consumers to just buy new ones, rather than repair broken ones.

The primary purpose of an electric fan is to circulate the surrounding air and cool us down by creating an artificial breeze. This is achieved by tapping into the electricity grid, which is predominantly powered by burning coal, which, in turn, contributes to climate change and the very global warming that is heating us up. The warmer we get, the more we need to cool down. This cycle of demand outstripping supply spins around and around like the discarded fans themselves.

The placement of the fans reflects the name of the work, *A Choir* which is a metaphor for working in collaboration to achieve a common goal. The fans are singing as they spin in the breeze. The name is also a play on the word ‘acquire’.

To prepare the fans for installation I have had to pull the cages off and disengage the fan blades from the fan shaft. This has been done by placing washers on either side of the blades to allow them to spin freely. To ensure the fan blades don't spin off the shaft, the screw cap that keeps them in place has been glued to the shaft. This is because the fans spin in the opposite direction when they are propelled by wind and the screw holding them in place unwinds. Each fan has had its base removed and a metal rod inserted into the hollow pole which has been cemented into the ground.

PRIMARY

Count the number of fans that have been installed to create this sculpture.

Talk about how important the site (the place) is for an installation or art work. How has this work been installed to make us think of a choir?

What does the sculpture tell us about environmental issues?

In class find out about electric fans for example, where and how are they made, how much electricity do they use, what happens to them when they are thrown away?

SECONDARY

Describe the work and the immediate surroundings. Describe the visual impact of the work. Consider the visual language of repeating the same object. How does this contribute to the work's meaning?

How has the artist recontextualised a common found object? What social and environmental messages are communicated in this installation?

Research the ‘ready made’ of Marcel Duchamp and their significance in modern western art history.



From above: Artist's small model to be scaled up into steel.

Luke Neil | VIC

At Ease

Materials: mild steel, black 2pak paint
(150cm height, 150cm width, 200cm depth)

" I work through a process of exploring my own creativity, led by my intuition and allowing the piece to evolve as time passes. Like life this process is never linear."

At Ease came into existence the same way that all my pieces come alive. They are created with little planning and no real idea of a finished concept. I work through a process of exploring my own creativity led by my intuition and allowing the piece to evolve as time passes. Like life this process is never linear. Most of the amazing times and experiences are rarely planned. We can't force or control the time when we might make a big breakthrough, experience that 'light bulb' moment or a take a new direction in life. If we try and force these things they will never happen. It is only when we let go of trying to take control that we can make these breakthroughs. I try and make my art in a similar and free way.

I always start with some scrap plywood or other rough materials. I start cutting pieces and joining them repeatedly. This usually creates quite a mess, but within that mess I can also see what works and what doesn't. I then develop these elements and try recreating them into a more finished form. Once I'm happy with what I have achieved with the scarp material I recreate it using timber or metal.

I never studied art; I come from a carpentry and building background. This is a profession which is very planned and rigid. Maybe that is why I wanted to break away from that world. Through my inquisitive nature and once I started exploring and experimenting with my own creativity, a new world opened up for me. I became completely involved with what I was doing. Now, I just want to keep exploring this and the possibilities because I'm so excited with what could happen next!

When I first started creating art, I was governed by the shape of the material I was using, for example, the curve of a piece of metal but even this felt restrictive and I started making my own shapes. I have always loved the clean lines of graffiti and street art, the beautiful and the sculptural elements of cars and architecture. Now my inspiration mainly comes from just experimenting and playing, something we should all do more of!

PRIMARY

As you look at this sculpture trace its shape with your figure in the air. How is it balanced? How do you think it was made?

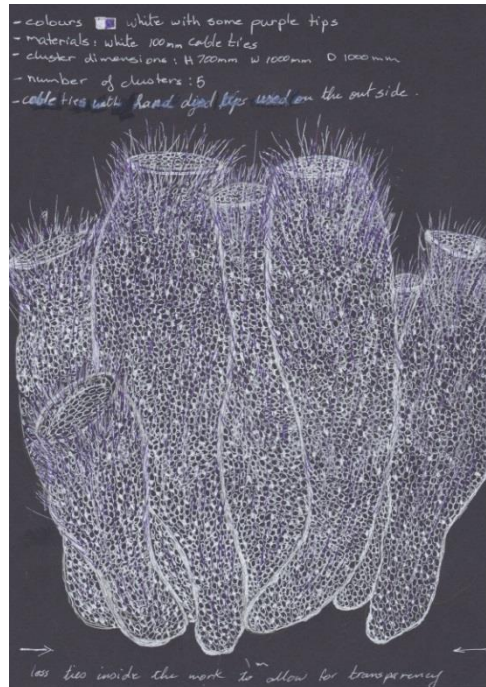
The artist was once a carpenter and made furniture as sculpture. What skills do you need to be able to work with wood and metal?

In class collect and cut up cardboard from packaging. Take three pieces of the cut up card and 'play' with the shapes. When you like the final shape that you have created, join them together using glue or tape. Paint and display.

SECONDARY

Identify the skills required to work with wood and metal. How does this work use line and shape to express a sense of ease?

Practice experimenting and playing with a given material and disregard any preconceived idea of a final outcome. How hard is it to let go and not take control or be judgmental about what you are doing?



From above: *Pods* concept drawing; *Pods* at Sculpture by the Sea Cottesloe 2019
Photo: Clyde Yee

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

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

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

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.

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 the final work at *Sculpture by the Sea* Cottesloe, 2019

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 Cottesloe*. 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

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

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: artist's sketch for *One Home*; detail of intertwined cloth rope and string; computer generated image of *One Home* on site.

Pooza Kataria | NSW

One Home

Materials: mild steel, fabric
(600cm height, 600cm width, 15cm depth)

“ The cloth strings are intertwined to suggest the constant movement of people across borders which are indicated by the black metal bars.”

I recently moved to Australia and fell in love with the beaches and the natural life here. This motivated me to watch documentaries on nature and discover interesting facts about migrating animals and birds who travel across the globe. I began to think about how movement is so inevitable. But we have created political borders that make human movement not so easy. For instance, I would like to call Australia my home but there is a legal and a political process that I must go through. I wish we could all call ourselves ‘world citizens’ and live as ‘Earthlings’ and consider planet Earth as our home.

As an artist I generally start by making lots and lots of conceptual sketches, which I develop by introducing scale and form using 3Dsoftware like AutoCad and SketchUp. Once the scale, proportion and material are decided, I make technical drawings for the fabrication work, which is the framework for the art piece.

In this particular sculpture I am talking about Earth as home. I wanted to use earth friendly materials and avoid landfill. I collected clothes (specifically blue clothes) and donations from people from different nationalities and then converted them into strings and ropes. The cloth strings are intertwined to suggest the constant movement of people across borders which are indicated by the black metal bars. The colour blue is used since it is the colour of the Earth and represents life.

My practice is driven by the notion of social narratives. My artworks are my responses and expressions to situations around me. I use various materials that help me communicate my concept better. But time and again I have found myself using fabric and yarns because of its lucidity and an emotional connect that I discovered during my research for my masters course.

The sequence of my art making process is dialogues/situation; urge to respond; sketches; more sketches; working on scale/proportion using software; making a maquette and technical drawings for framework and finally working hands-on with each piece as per its material. I draw my inspiration from my surrounding, from interaction with people or a book or documentary. Sometimes it's a dialogue or a situation that triggers an art piece.

PRIMARY

Describe how this sculpture changes as you walk closer to it. What materials have been used?

List all the things and ideas that the colour blue makes you think of.

Talk about the ideas that the artist wants us to think about in her sculpture.

At school experiment with the same materials and techniques used by the artist to create your own sculpture. Think carefully about the story you want to tell in what you make.

SECONDARY

Discuss how the materials and techniques have been used to suggest a narrative.

Outline the processes involved in creating the work as described by the artist. Is ‘process’ an essential part of an artwork? Why or why not?

Have you travelled? Would you like to (or travel more)? Where would you like to go? Develop your own ideas about humans moving across the globe and the issues involved in political borders.



From above: *Septem Oceanus Despoiled* 2019;
Artists previous work, *Isolation a Mirage*, 2019, five
slab constructed and twenty wheel formed, high
fired ceramics with text. Builder's plastic with hand
stencilled text. Installation size H360 x W500 x
D250 cm, QCA Galleries Griffith University

Lea Kannar-Lichtenberger | NSW

Septem Oceanus Despoiled

Materials: ceramic, glaze, decals
(65cm height, 300cm width, 300cm depth)

*" This installation references the unique coral *Favia speciosa*, found only in the waters of Lord Howe Island."*

My work deals with the oceans and how plastics are affecting the reef systems around the globe. The text on each piece is a list of the plastics collected from a single walk on three beaches on Lord Howe Island. The collected plastics have been catalogued in terms of size type and colour. As beaches are the main places where we see plastic debris the viewer is left to ponder the text that is not readable, the micro text a reflection upon micro plastics.

This installation of ceramics references the unique coral *Favia speciosa* found only in the waters of Lord Howe Island. It stands as a reflection of humanities impact on our globe. From the flotsam and jetsam that surrounds the island and floats onto its beaches, to the intentional poisoning of its environment by the government - a single place can reflect so many things that are happening globally to our planet.

There are seven ceramics in the installation which not only signify the number of continents and oceans on our world but also the significance of the number itself. Seven is seen as the number between life and death, the seeker and the thinker that takes nothing at face value. The seven ceramics sit as a declaration that there should be no compromise in the human responsibility to caring for all species and lands on this planet.

Each ceramic has been slab constructed with 2 cm thick walls using high grog clay 'Special K'. All seven ceramics have been high fired with glaze and then fired again with text.

I am an artist who explores the connections that surround human impact on islands. I research and observe through immersive residencies as an artist, tourist/ traveler. I look at islands as microcosms of our planet and by examining the way our consumerist culture is impacting at these places, I try to make works that help people to understand their personal impact.

PRIMARY

The ceramics are based on a coral that is only found on Lord Howe Island. The writing on the ceramics is a list of all the different types of plastic rubbish that the artist collected on one walk along three beaches on Lord Howe Island. Talk about how this sculpture is trying to help us understand about our responsibility to look after and care for our planet.

At school research different species of coral and find the places where they grow on a map. Draw pictures of the coral. Find information about the environmental damage from plastic rubbish. Write a short report based on what you find out.

SECONDARY

Discuss the environmental research that informs this work.

Develop a series of ideas for a work(s) that engages audiences your age with the environmental consequences of consumerism and our responsibility to take care of the planet. Consider various art forms and materials to use.



From above: examples of the clay bowls wedged into eroded sandstone.

Katie Stewart | NSW

Split Imprint

Materials: bisque clay
(various dimensions)

“ I have used wet thrown bowls and wedged them into the eroded spaces created by nature.”

My work is site specific and is situated south of Bondi Icebergs, nicknamed ‘The Boot’. My work aims to create awareness of our connection to nature. It is a show of manipulation and acceptance of a cycle.

Split Imprint is about how we impart ourselves into the process through our hands creating and moulding the form. This is achieved by creating a relationship and awareness of the man made vessel, I have tried to explore how we find comfort and imprint ourselves to different communities through implanting ceramic pieces into the natural landscape. The process of this ‘impression’ installation involves throwing a series of vessels. The throwing process is a revelation, evolving earth to fit back to earth. I have used wet thrown bowls and wedged them into the eroded spaces created by nature. This allows each work to uniquely speak to the site and the action itself to represent our attitude to find belonging to space.

The sea plays a major part in my life. It is where I find comfort in being able to reflect on my insignificance when overwhelmed by everyday problems. I enjoy being a bobbing head on a never-ending horizon line, and think it’s important to arrive at a notion of beauty by contrasting it to the scale of time and its vastness. It allows me to shake off my day and embrace another. By working with ceramics, I have found a meditation in the practice that has a close relationship with both land and water. By focusing on making pieces that individually fit into the landscape, there is a game at play as well as connection to nature.

Playing with balance contrasted by being on the edge of water I want to impart a ritual and hope that by making something seem simple there is a sense of beauty that is harmonious with the site.

I am interested in the work and practice of the artists Olafur Eliasson, in particular, *River Bed* 2014, and Agnes Denes’s *Wheatfield* 1982. I like the way that they find community through inclusion in their works, which strengthens a sense of empathy and connection to the site.

PRIMARY

Many artists are inspired by the sandstone formations along the Bondi coastal walk. Talk about how the artist has responded to the large shaped rock known as The Boot in this area of the exhibition?

Describe the differences between the ‘man made’ objects and the natural objects and shapes that you can see.

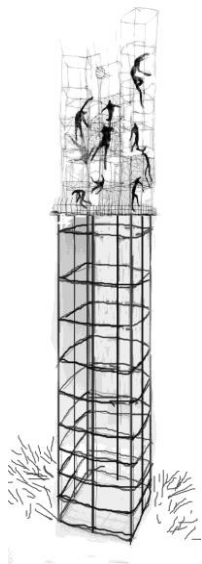
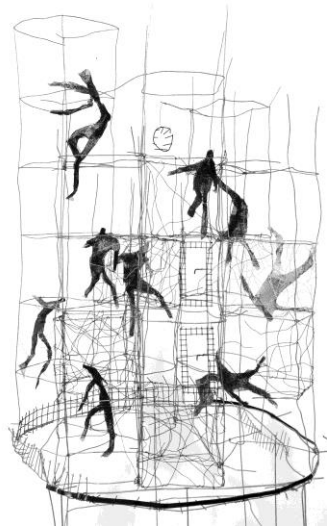
At school find a place outside at your school. Draw close-up parts of the place that interest you. In class work from your drawing to make a three dimensional shape using clay or papier mache. Think about how to exhibit all the objects you have made together.

SECONDARY

Describe this work and explain how it is ‘site specific’.

Discuss the artist’s ideas and use of materials in responding to the site.

Research the artists and their specific works referred to in the text. Discuss how these works strengthen, ‘a sense of empathy and connection to the site’.



Above: The artist's sketches for *Dance*, 2019

Barbara Licha | NSW

Dance

Materials: stainless steel, galvanised wire, metal mesh
(240cm height, 60cm width, 66cm depth)

"My idea is to discover connections between spaces as well as between people in space."

Pina Bausch once remarked, "I am less interested in how people move than I am in what move them.". This is exactly how I feel when working on my figures. I try to search for something which is unseen. Human behavior has always been a fascination to me. Spiritual posture, movement and body expression is what interests me and what I wish to express in my works. *Dance* is about getting together, being connected and portraying emotions through movement. My idea is to discover connections between spaces as well as between people in space.

By walking around the work the observer will experience interaction between the figures symbolised through the overlapping lines and indicating a dialogue taking place within the space.

Stainless steel is springy and elastic. I do not feel that my work needs to be connected by welding. I believe working by hand gives the sculpture a more organic aspect. Unfastened wire inside the structure gives an idea of endings in midair.

Ideas grow when sitting, thinking and working in a studio. I often work with several ideas at a time using mixed media, painting, and small three dimensional forms, and I believe they are connected together. It is different if I am working on commission. This involves more design because I need to plan and consider dimensions, subject, composition and other specifications from the start.

I like to observe, and see what is happening around me. Every day observation always reveals something new to think about. All my travel experiences, and contact with other cultures has been inspirational. In addition, movies, television, radio, music, books, and everyday information about present and past knowledge can stimulate me. I love to watch contemporary dance and the theater, where the human body is working to an extreme to express emotions and possibilities. My favorite modern dance theater is Pina Bausch's *Tanztheater* and this form of art has inspired me a lot.

PRIMARY

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

Think about the wire that the sculpture is made out of as being lines – like in a drawing. Describe the differences between a flat drawing (two dimensional) and a sculpture (three dimensional).

In class take it in turns to pose – in the moment of an action, while everyone draws the pose. Work on large sheets of paper and think about how best to present all the works together (cutting out and hanging, overlapping and attaching to the wall etc.).

SECONDARY

Look closely at how the work has been made – and how the wire is connected without being welded.

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

Research the performances and ideas presented by *Tanztheater Wuppertal* – directed by Pina Bausch.

The six Succah designed with a renewed outlook by emerging architecture Sydney based practices:

1

Inside-Out Succah, faces outwards to initiate the conversation in an inclusive community setting.

Practice: Other Architects and Izabela Pluta

2

Sandstone, considers ideas of permanence with the heaviness of stone, while being exposed to the elements.

Practice: Raffaello Rosselli Architect

3

Supersuccah, considers environmentalism as a key part of their design process, using an algorithm to ensure zero-wastage of materials.

Practice: supermanoeuvre

4

Monolitus Domum, sensitively focuses our attention on the fragility of our natural environment through a singular view to the sky.

Practice: Scale Architecture

5

Dune, creates an open home by providing temporary protection from wind and sun.

Practice: Lucy Humphrey Studio

6

Portable Territory, with its lightweight and movable structure encourages societal interaction in a globalised world.

Practice: Guillermo Fernandez Abascal and Urtzi Grau with Charlotte Haywood

Succah by the Sea

Succah by the Sea is an installation at *Sculpture by the Sea, Bondi* 2019 of six temporary, but inhabitable sculptures which are inspired by the Jewish holiday of Succot. Each year, following the Jewish New Year, hastily erected huts are constructed in backyards, front yards, on sidewalks, and in some places on backs of pick-up trucks. For the majority, little thought is given to the design and its environment, with many using simple plastic tubing and tarpaulins. In partnership with Shalom, a Jewish cultural organisation in Sydney, *Succah by the Sea* hopes to interpret this 3000 year old historical tradition and reimagine it for today.

Sydney-based design and research, *Office Feuerman*, working as Artistic Directors, have curated six emerging architecture practices to design the Succah with a renewed outlook.

These radically different Succot join together as one cohesive exhibition with the design and fabrication of a series of tables and benches encourages gathering, informing visitors not only of the core ritual of eating and drinking together in these structures during Succot, but the importance of coming together as a global community and engaging in meaningful discourse on core issues.

The Succah has a specific set of design rules, including: a minimum of 2.5 walls, a minimum height of 1.0m and a maximum height of 9.1m, the roof must be made from botanical materials that are detached from the ground, during the day there must be more shade than sun, but at night you should be able to see the stars form inside the Succah – to name a few. These rules were given to each of the six emerging architects, to find innovative opportunities to reinvent how these structures traditionally look.

Office Feuerman (OF) is a design and research studio that develops immersive and playful art and architecture spaces. “We design for different types of people and for different sizes of spaces, including furniture, outdoor exhibitions, interactive installations, large-scale public sculptures. Each project is unique and is an opportunity to make our cities more fun, playful and inviting”.

The way we work is incredibly collaborative, working with artists, architects, researchers, engineers and scientists as a method for creative ideas to emerge. We design through sketches, models, computer drawings and sometimes use robots and computer algorithms to help build our project.

Office Feuerman was founded in New York in 2007 and is now based in Sydney.

“ We draw a lot of our inspiration from the natural world around us and how nature can create unique environments – for example, the way the surface of a body of water ripples and creates reflections, or the way that trees create shade and provide a sense of relaxation or how flowers bloom and create a sense of movement in the wind. *Office Feuerman* aims to recreate these natural experiences in our cities, to make them more delightful and fun places”.