

ALCOA SCHOOL EDUCATION

PROGRAM | 2020



Artists and exhibition information

Sculpture by the Sea Cottesloe 2020

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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

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 humor, 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:



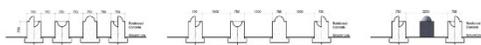
Shaomyika Sharma | Singapore

Hemispheric

Materials: reinforced concrete
(75cm height, 750cm width, 75cm depth)

“The four forms presented here are a result of studies of light and dark, and an abstraction of the sphere that we depend on for natural light – the sun.”

This sculpture was inspired by that moment just before the sun dips below the horizon; a moment I have always enjoyed viewing from Cottesloe Beach. The sun appears hemispheric against the horizon at sunset, marking the moment that we lose natural light. As an architect and fine art practitioner, I consider natural light to be my most important material.



From above: Digital realisation of work on site, artist drawings, plans and sections of the work.

The four forms presented here are a result of studies of light and dark, and an abstraction of the sphere that we depend on for natural light – the sun. The gradation of the four pieces from light to dark is achieved using reinforced white and grey concrete and pigmented concrete.

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 pigment in 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’ 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 on 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

Walk around the sculpture notice how your shadow changes as you walk. Discuss the shapes your shadows make, draw your shadow. Try this again at a different time of the day, discuss the differences.

Make a sun dial, take a paper plate and a pencil. Push the pencil through the centre of the plate and place in a sunny position on the ground. Note the place where the shadow falls and record the time. As the day goes by continue to note where the shadow falls and the corresponding time

SECONDARY

Research how planetary bodies in move around the sun. Make a diagram of the pathways of planets around the sun and the different shapes they produce. Use your bodies to act out the paths of the planets. Discuss how the moon is affected and the phases of the moon.

Research how a solar eclipse is produced, use different shaped balls and a torch to create your own eclipse.

Look at the work of the artist Nancy Holt and her ‘Sun tunnels’.



Britt Mikkelsen | WA

Lair

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

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

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

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

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

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



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

PRIMARY

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

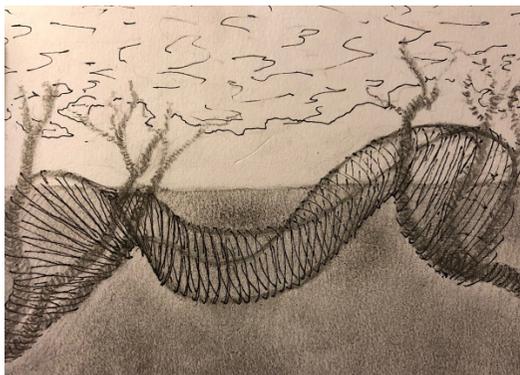
Research a spider that fascinates you and draw or build a spider's web using string.

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

SECONDARY

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

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



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.

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.



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?

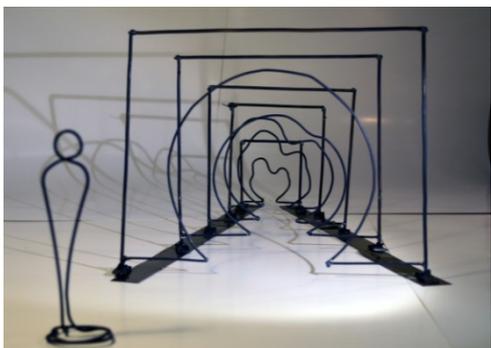
SECONDARY

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.



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 dimensional 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.

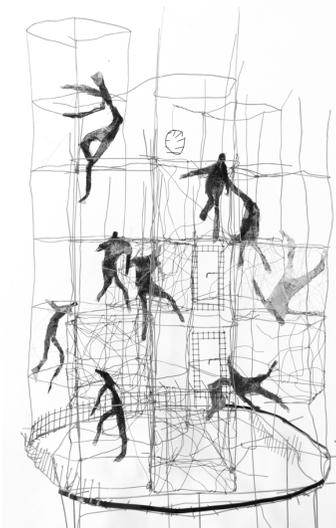
SECONDARY

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.

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



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.”

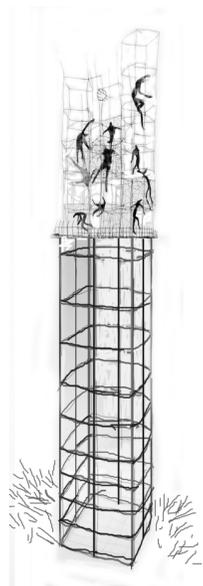
Pina Bausch once remarked, “I am less interested in how people move than I am in what move them.”. This is exactly how I feel when working on my figures. I try to search for something which is unseen. Human behaviour has always been a fascination to me. Spiritual posture, movement and body expression 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.



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

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 work’s 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.



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.

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.

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.



From above: The artist with an armature for the work, small model of a crocheted penguin.

Mikaela Castledine | WA

Black Emperors

Materials: concrete, stainless steel, polypropylene, varnish
(110 - 130cm height, 50cm width, 60cm depth)

"I am interested in the shapes of the animals so mostly use black, a fade resistant colour needed in our strong sunlight."

My practice consists, most recently, of crocheted sculptural works. Despite being best known for my animal form sculptures I am actually more interested in people than animals and my work is usually inspired by our relationships with animals. Often my work is a mnemonic, a way of helping me to think about an idea or a problem. Crocheting every stitch helps me to organically grow my sculptures while at the same time considering shape and meaning and relationships. While I am an artist and a writer I actually have a university degree in biology and am very interested in the way that science helps us to understand our world and our place in it as well as our effect on it. I have always thought that science and art are very similar as both try to address the issues that confront us and seek answers and understanding.

Black Emperors is an installation of three life-sized all black Emperor Penguins between 1.1 and 1.3 metres high. It is inspired by an article I read about melanism: Emperor Penguins occasionally display a rare genetic mutation called melanism which presents as an almost completely black animal. In the icy places where they live and swimming in the sea this mutation would cause the animal to stand out amongst its fellow penguins and be predated upon. For this reason they have remained rare but if a change in their environment from melting ice meant they had to find ways to live on bare rocky shores then you can imagine how a mutation like this could conceivably help the penguin, and become an adaptation. I also find it interesting that despite reading often about the size of Emperor Penguins it is still a shock to realise how big they actually are.

My sculptures are made out of a plastic raffia thread, which is crocheted by hand into the shapes I want. They have a sculptural hardener painted on them so they are strong and durable and the outdoor ones have a strong steel framework inside. I am interested in the shapes of the animals so mostly use black, a fade resistant colour needed in our strong sunlight. I feel that using different colours and adding eyes and other features would distract from the shape which I feel best shows the essence of my chosen animals.

PRIMARY

In the Arctic and Antarctic, climate change is affecting animals as the ice melts. What animals are these and how have they been affected?

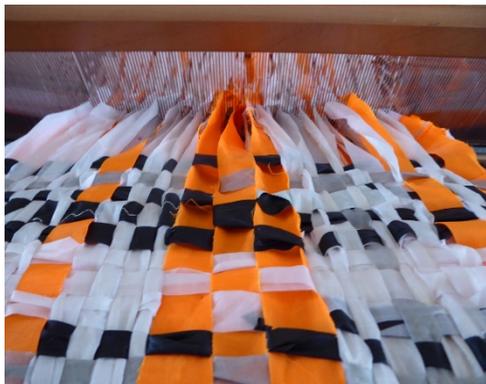
What kind of things could you imagine making out of the technique of crochet? How long do you think it would take you?

SECONDARY

Research genetic mutation and how mutation has helped animals adapt to different and changing environments.

Other artists have used adaptation in their art. Look at works by Patricia Piccinini, who invents new kinds of animals and humans to adapt to a changing world.

Try to crochet out of different materials, such as wool or recycled plastic bags cut into strips. How does the different material affect the composition and experience of making your sculpture?



Lisa Mori | WA

(Whoop Whoop)

Materials discarded kite surfing sails and plastic bags
(120cm height, 35cm width, 300cm depth)

“(Whoop Whoop) could be considered eco-art or climate art, as it uses art to begin a conversation about the impact of climate change.”

(Whoop Whoop) is a cluster of three of colourful windsocks billowing amongst the trees of Cottesloe Beach. Unwanted kite surfing sails and plastic bags are cut up into long strips and then woven on a loom to create the windsocks.



Windsocks provide pilots with an understanding of wind speed and direction, enabling safe take off and landing. They are also used in chemical factories to warn of environmental hazards if there is a change in the wind.

Cottesloe Beach and the stretch of coastline north and south is a site of historical and environmental significance. It is also one of Western Australia’s, Fish Habitat Protection Areas. One of the many residents of Cottesloe Beach is the black crow. For many centuries Noongar people have regarded the crow as messengers. The loud screeching of the crow would excite the ants and this would signal to Aboriginal people the coming of stormy weather. The colours of the landscape, flora and fauna around Cottesloe Beach are considered to create the windsocks.

(Whoop Whoop) takes the name from the sound from warning systems. Our society uses many different types of warning systems. Cyclone warnings, fire warnings and evacuation warnings, just to name a few. For many decades scientists have gathered evidence warning of the effect of climate change. *(Whoop Whoop)* is a warning for action.

(Whoop Whoop) could be considered eco-art or climate art, as it uses art to begin a conversation about the impact of climate change. It focuses on using and consuming less by sourcing unused kite surfing sails that are intended for landfill. Kite sails are made of polyester. Polyester is made from petroleum and can take up to 200 years to decompose. Kite sails are beautiful and bright in colour, but the chemical dyes used to create these colours can have significant environment impacts.

Research also entailed exploring the local habitats that are safeguarded for generations under the Fish Habitat Protection Area. And most importantly, *(Whoop Whoop)* involved engaging with aboriginal culture and exploring the significance of the Cottesloe area to the Noongar people.

From above: kite surfing sails being woven on a loom, sample of woven windsocks.

PRIMARY

Research different ways of measuring the strength and direction of the wind.

Try making a windsock from paper or plastic, a pinwheel and/or a wind vane of your favourite indigenous animal or bird.

SECONDARY

Research earlier warning systems for natural disasters, look at the different ways scientists measure wind , temperature, rainfall, and other natural indicators. How is climate changed impacting natural disasters. Map out and illustrate the contributing factors to climate change.

Design and possibly create your own early warning system.

Look the role of animals as early warning systems to natural disasters.



Tania Ferrier | WA

Shark Woman

Materials: cane, wire mesh, lacquered material, approximately 150 bras (200cm height, 120cm width, 120cm depth)

“She is a humorous, fun and powerful feminist statement representing women’s strength as well as a caution to not swim out too far and to respect the sea as the shark’s rightful home.”

Shark Woman is a 240cm high sculpture that celebrates women, particularly for International Women’s Day 2020 on March 8th. Developed by Tania Ferrier in collaboration with her artist mother Evi Ferrier, the sculpture is created from more than 200 brightly coloured bras from op shops. The cups are sewn with shark’s teeth and wired to a dress form; a cane structure covered in lacquered material to look like a multi-coloured Flamenco skirt with smiling shark’s heads.

Positioned at the beginning of the path on the lawn area, *Shark Woman* will greet visitors and bring smiles to faces. She is a humorous, fun and powerful feminist statement representing women’s strength as well as a caution to not swim out too far and to respect the sea as the shark’s rightful home.



From above: *Shark Woman* in process, artist Tania Ferrier working on the cane armature for the sculpture.

The sculpture *Shark Woman* requires a sturdy base to attach the bra cups to. The artists used cane and tape to construct a grid like dress form. This is covered in lacquered material to create the dress covering the cane structure. The bras come in small, medium and large sizes so the larger ones will form the bottom rows of the skirt then move to medium and small towards the top of the skirt.

Tania Ferrier has worked with feminist inspired themes for many years and her project “Angry Underwear” will be featured in the National Survey of Australian Women Artists at the National Gallery of Australia, ACT in 2020. Evi Ferrier is a mosaic artist. Her work can be seen at Cottesloe Beach; the public artwork “Sundial” just south of the Life Savers pavilion and embedded in the footpath in front of the Cottesloe Beach lawn area.

Tania Ferrier draws her inspiration from events in her life that shape the way she thinks and responds. Her life is her art and art is her life. Evi Ferrier recycles broken China plates and smashed tiles that people donate to her into beautiful mosaic sculptures and footpath art. She has also covered her whole house in mosaic.

PRIMARY

Walk around the sculpture and count the number of sharks that make up the sculpture. Look at the patterns the bras form in the sculpture, look at the different colours and sizes.

Research the types of sharks found in Western Australia and draw some of the types found at Cottesloe beach.

Create your own wearable art, design a piece of clothing inspired by your favourite animal.

SECONDARY

Research and discuss the idea of Feminism.

Find examples of other artists who look at feminism in their artwork, for example the artists Cindy Sherman and Tracey Emin.



From above: Artist's drawing *Busy bird dancing with woodarchies*, artist with maquettes and *Olly* in progress. Photos DADAA, text DADAA, artist and Michelle White.

Mandy White | WA

Olly, Miss Pinky, Barking Owl and Kardy

Materials: painted metal
(60 -120cm height, 40 - 80cm width, 25 - 75cm depth)

“They live in the bush, but sometimes venture into suburbia, usually to cause mayhem, or maybe teach someone a lesson.”

Mandy's work explores her fascination with the supernatural beings that exist in the Noongar and Yamatji landscape. For some people, talking about these 'little people' and 'creatures' is taboo, but for Mandy, it is her way of staying connected to her family and culture. Drawing on the stories told to her by her mother and other family members, Mandy has brought these bush creatures to life. Mandy's interpretation of these beings is that they are cheeky, naughty, sometimes scary and at other times mischievous and funny. They live in the bush, but sometimes venture into suburbia, usually to cause mayhem, or maybe teach someone a lesson. For Sculpture by the Sea, Mandy wanted to create bush creatures that are playful, brightly coloured and full of fun. These creatures need a shady bush location where they could reveal themselves or hide if need be.

Mandy works out of the DADAA Midland Art Studio where she produces her designs and artwork. Her sculptures begin as drawings of her favourite bush creatures and 'little people', which are also independent artworks; Mandy then makes maquettes influenced by these designs. The stories about these bush creatures are often scary, but their intention is to pass on lessons about safety, being home before dark and respect for all beings that live in the bush. Mandy was born with an intellectual disability and later in life was diagnosed with autism. Because of her disability, Mandy interprets the morals of these stories differently than intended and finds them playful rather than frightening. Mandy is very proud of her Yamatji heritage and continues to share these stories in her art as she knows they can provoke a strong reaction.

Olly is inspired by spring, the height of the wildflower season, or Kambarang on the Noongar seasons calendar. This 'woodartji' was painted in rainbow colours because she only comes out of hiding when she can blend into the bush. *Miss Pinky* is Mandy's kangaroo bush critter. Although they are bush tucker, Mandy doesn't like eating roo because she loves them: they are friendly and cute, not food! The *Barking Owl* sees everything with his big meeyals (eyes). You can hear him at night and if you're lucky you'll see him too. Mandy is fascinated with birds. She has a giant aviary at home and enjoys visiting wildlife parks. *Kardy*, slang for 'crazy thing', is straight from Mandy's imagination. This one hides behind trees and then jumps out to scare children.

PRIMARY

Research the Noongar six season, Kambarang.

Draw some of the flowers and animals that occur in Kambarang and/or another Noongar season.

Use your drawings to create a bush creature from air dry clay. Paint them once dry to reflect the colours of the Noongar season.

SECONDARY

Research and discuss the differences between the Noongar and Yamatji, culture, country and seasons.

Draw on a map of Western Australia where the Noongar language group and Yamatji group are located.

Look at the artist Shane Pickett and his interpretation of the Noongar six seasons. Make a diagram illustrating the six seasons, use colours, animals and plants to show the changing temperatures and weather throughout the year. Compare this to the Western four seasons.



From above: The artist 'playing with shapes' computer design concept, the artist 'playing with shapes' carved oak.

Isabela Lleo | Spain

The Doubting Column

Materials: cast bronze after carved oak wood
(400cm height, 20cm width, 20cm depth)

"I never had the aim to do them perfect from a geometrical point of view. My aim was to use different geometrical patterns in every piece."

The Doubting Column is establishing a dialogue with one of the most important sculptors from European avant-garde. Constantin Brancusi was carving his *Endless Column* in wood in 1918. *The Endless Column* symbolises the concept of infinity and the infinite sacrifice of the Romanian soldiers. *The Endless Column* stacks 15 rhomboidal modules, with a half-unit at the top and bottom, making a total of 16. The incomplete top unit is thought to be the element that expresses the concept of the infinite.

I was always very much impressed by this work, his simplicity and the geometry and symmetry. Later he could realize this dream, producing an endless column in iron which is 29.3m high, done in cast iron.

The Doubting Column is composed out of 7 carved oak tree pieces I did about ten years ago. I was carving pieces of oak wood, first using a chainsaw, afterwards chisels and hammer. I never had the aim to do them perfect from a geometrical point of view. My aim was to use different geometrical patterns in every piece. So how I was approximating the wood was in a passionate manner, not measuring, but just taking the tools and making the incisions. They were turning around in my atelier for years and I was using them for different purposes. One day I could mount them together, like playing with them and I made a photo. It was an astonishing sculpture and my colleagues liked it a lot. That's why I decided to keep on and transform this piece into bronze. I was casting this sculpture in bronze specially for *Sculpture by the Sea Cottlesloe*.

The passion or vocation for artistic practice is the passion itself. It is a non-profit but vocational way of living, living with art and through art. All my life is involved with creation and artistic practice.

PRIMARY

Walk around the sculpture, count how many different types of shapes you can see in the sculpture. What other shapes could you use to make a tower?

Collect a bundle of cardboard boxes or varying and similar shapes and sizes. Try stacking boxes onto each other to build the highest tower.

What is a rhomboid? How many sides does it have? How well would it stack?

SECONDARY

Research the European avant-garde artists, look at Constantin Brancusi.

The *Endless Column* is installed with two other famous Brancusi sculptures *The Table of Silence* and *The Gate of the Kiss*. Discuss what they are and why they have been placed together.

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

Research the bronze casting process and draw a diagram explaining the process involved.

Henning Meeves & Claire Molloy | WA

Converse

Materials: reinforced concrete
(110cm height, 50cm width, 300cm depth)

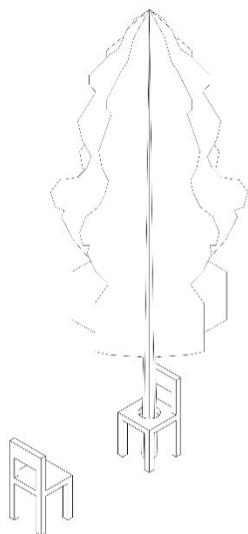
“Our main goal as artists is to give abstract ideas a tangible form, in order to produce a response in viewers.”

Our sculpture *Converse* is an interactive piece exploring the symbiosis of people and place. It invites viewers to sit and listen to the silent story of a lone Cottesloe tree. *Converse* explores how we connect to the world around us and calls on individuals to listen a little closer to nature.

Our sculpture is made using concrete, which is a material with very unique scientific properties. It can be poured in liquid form and sets hard without any shrinkage, giving it a huge number of possible applications. It is strong, durable and can capture small details and textures. There is, however, quite a science to getting the concrete mix right. For our sculpture we had to consider the type of cement, the cement-water ratio, the amount and type of aggregate, the setting times, heat due to weather and from the chemical reaction, moisture, plus other factors (like bubbles), which effect the pouring. We undertook many experiments to figure out the best combination for our sculpture. We needed to create complex formwork that could withstand the great weight of concrete being poured into it and which could be removed without damaging the concrete and the tree. Additionally, due to installation time pressure this formwork had to be able to be erected quickly. Our formwork had to be planned in great detail, with sketches then computer diagrams, and also through various trials. Concrete has a high compression strength but a low tensile strength thus the concrete needed to be reinforced for safety and durability.

Our main goal as artists is to give abstract ideas a tangible form, in order to produce a response in viewers. We enjoy making interactive works that cause people to see things in a different way. Themes relating to human connection are of great interest to us. We like to explore how the subconscious mind works, power dynamics, how humans interact with nature, and the passage of time.

We enjoy experimenting with the properties of materials and using materials to express certain ideas. For example, our current sculptures use concrete, which is often called the ‘man-made’ rock. It has, therefore, come to represent human endeavor, in many of our works.



From above: Sketch of *Converse*, Jig used to shape molds into which concrete is later poured.

PRIMARY

Take a seat, describe what it feels like to sit in the empty seat.

Think of a place where you feel close to nature, explore this place with your five senses, sight, smell, taste, touch and sound. Describe your experience with words and drawings.

Explore different freezing times and temperatures of water. Take an ice cube tray, half fill cubes with water then add different household to different rows. Try different amounts of salt, bicarb and vinegar, keep a row of plain water as a control. Use food colouring as markers, record the differences in times the cubes take to freeze.

SECONDARY

Research different ways concrete is used in art and architecture.

Create a diagram of all the all the components which go into making a sculpture out of concrete including materials, weather and chemical reactions.

Look at the concrete work of the artist Nancy Holt.



Sam Doctor | NSW

The will to contain what can not be contained

Materials: polyurethane resin, fibreglass, pigment, rocks, dust
(1100cm height, 1100cm width, 1100cm depth)

“So there are football fields of hundreds of thousands of these gigantic bags of contaminated soil just sitting there.”

Over the last nine years the Japanese government has been bagging the soil from the Fukushima nuclear power disaster, but the soil is not going anywhere because it's been contaminated. So there are football fields of hundred of thousands of these gigantic bags of contaminated soil sitting there. This sculpture is a representation of a bulker bag that contains radioactive soil that has been cleaned up and placed into currently 9 million bags that carpet large swaths of the non-exclusion zone of Fukushima prefecture, within Japan. It is repetitive, painstaking work but there is no quick way of addressing arguably the most controversial physical legacy of the triple meltdown that occurred eight years ago at the nearby Daiichi nuclear power plant. I recently have documented the non-exclusion zone and have witnessed large volumes of these industrial waste bags containing topsoil, tree branches, grass and other contaminated material from areas near homes, schools and public buildings throughout the Fukushima Prefecture.



From above: Artist in process working on the sculpture, image of some of the thousands of bags of contaminated soil piled up in the Fukushima prefecture.

To make this work, I cast a bag into a rubber mould that then I replicated into a resin /fiberglass cast with rocks and dust within the cast to illustrate the decay of the bags that carry contaminated soil that are entering the ocean off the coast of Japan that could carry to our oceans, and wind up on our shores. This sculptural object is a part of a much larger body of work that highlights the research parameters that have been framed via a specific selected landscape the quantitative space of Daiichi Fukushima Power Plant, in Okuma Fukushima Prefecture. A space that is not measurable in meters or kilometres but by the extent of radiation contamination, the centre of the landscape is defined by dangerously high radiation energy readings that decay at the outer parameters of the landscape.

Additionally important for Australian viewers to this sculpture is the importance that the Fukushima problem is to develop strategies to make visible the invisible radiation emanating from the site. The site is rich in tangible aftermath artefacts, national and international geo-political concerns as well as ethical issues. These resonate within Australia because uranium Ore from the Ranger Mine was fuelling the Daiichi Fukushima Power Plant at the time of disaster.

I have previously worked in disaster zones in Indonesia and Thailand, documenting and interpreting the destruction of landscapes. I also work with video and photography.

PRIMARY

Research where Japan is located on the world map. Calculate the distance from Fukushima prefecture to Cottesloe.

Draw a diagram of the ocean currents between the coastline of Japan and the Cottesloe foreshore. Make a map of the possible path of contaminated soil travelling by ocean currents.

SECONDARY

Research what a nuclear meltdown and a triple meltdown means. Look into the break down of nuclear waste. Make a chart of the number of years for nuclear waste to become harmless.

Look at the work of the photographer Richard Woldendorp and the toxic sludge paintings by artist John Sabrow.



April Pine | WA

Flutter

Materials: aluminium sheet
(350cm height, 150cm width, 75cm depth)

“...whilst the work looks simple and minimal there is a lot of drawing, computer and modelling work done in the background to make the art appear light and delicate.”

Two organic figures are stood side by side, their reductive forms work in unison and opposition as though pulling and pushing winds. Their singular ground point connection creates a delicate structural balance act as though they are caught in motion.

There are two pieces that make up the sculpture ‘flutter’. Both pieces are made entirely from aluminium sheet assembled via interlocking horizontal and vertical components forced together to create a compression fit. Exact tolerances and reaction to material thickness are tested and prototyped to create robust fits with welding occurring only in strategic places. The thickness of the sheets vary according to massing and strength requirements of the sculpture, so a close relationship with my engineer is required. The sculpture is effectively cantilevered onto a small point of support, so whilst the work looks simple and minimal there is a lot of drawing, computer and modelling work done in the background to make the art appear light and delicate.

I draw from my knowledge of space when creating new works, primarily responding to the site and local vernacular as a means of creating a particular sculptural response. By being highly observational and considerate, a sculpture can react and celebrate its context to tell a story. A particular emphasis of research is in the progression of movement and how sculpture can alter and react according to a pedestrian viewpoint. A language of view and how sculpture frames both an immediate context and that of one beyond is also a key concept.

The site is always loaded with lots of inspiration when creating a work. However, travel and visiting galleries is a key source of motivation to think bigger, bolder and smarter.

Whilst I live and work in Perth my artworks can now be found all around Australia and the world. Some of the full scale figures have even found homes in New Zealand and Portugal.

PRIMARY

Walk around the sculpture, notice how the density of the sculpture changes from different angles, and how much of the landscape you can see through the figures. Make drawings of the sculpture from different locations.

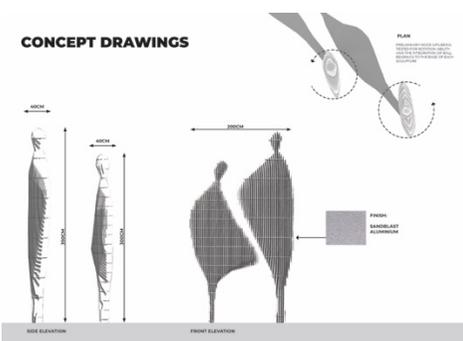
Take rectangular pieces of cardboard cut slots into some of the pieces. Use the slots to join them to other pieces of cardboard, slowly create your own sculpture. Round or trim with scissors to create figures or animals.

SECONDARY

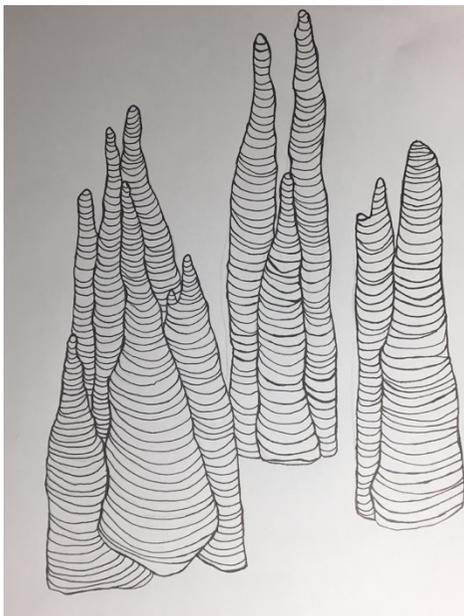
Research aluminium, the process of its production, how we use it in modern life from kitchen ware to art and architecture.

Research cantilevers, look at the buildings of Eduardo Torroja. Experiment: Create a paper cantilever, use a letter sized piece of paper, a paper clip, and a plastic cup. Experiment with curvature and stiffness to hold the most weight eg twenty small chocolates.

Look at the buildings of Frank Lloyd Wright and his use of cantilevers.



From above: Artist's concept design photo in location on beach, concept drawings, and models.



From above: *Echos* at Bondi 2019, artist concept drawing of *Echos*.

Sally Stoneman | WA

Echos

Materials: recycled fencing wire from Dingo Barrier Fence
(282cm height, 110cm width, 184cm depth)

"...I feel they evoke a ghostly presence, speaking of the age of the landscape."

Environmental change in the landscape due to human activities and climatic changes is a key idea and influence on my art practice. We live in a time of great change, a time when the biodiversity of our flora and fauna are under considerable threat of extinction. Whilst travelling to Mapuru in Arnhem Land in 2018, made possible by the W.A. Sculpture Scholarship from *Sculpture by the Sea Cottesloe*, the termite mounds were a constant source of inspiration and contemplation. These ingenious structures are architectural wonders built over a number of years consisting of many chambers. However, in the process of creating these works I feel that they evoke a ghostly presence, speaking of the age of the landscape.

The process of using fencing wire has evolved over the years with this particular work constructed from the recycled 'Dingo Proof Fence' from W.A. wheatbelt. The sculpture was formed in segments and joined together to create a number of individual forms. It is partially transparent allowing the viewer to look into inner chambers whilst also looking through the structure. The concept is to create a beautiful, delicate, fragile form that embodies strength symbolizing faith in nature. 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*.

Firstly, the fencing wire is collected and transported to my workplace. 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.

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

Find out about the history of the Rabbit Proof fence and the Dingo Proof fence. Locate where the fences were built on a map.

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

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 use of the material 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).