

ALCOA SCHOOL EDUCATION

PROGRAM | 2021



Artists and exhibition information

Sculpture by the Sea Cottesloe 2021

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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:

Henning Meeves & Claire Molloy Germany | WA

Between Rocks

Materials: concrete, resin, fibreglass, steel, porcelain, soil, broom

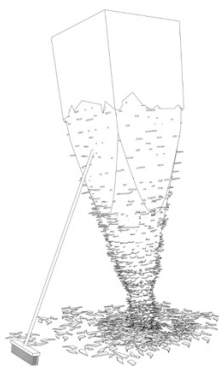
(230cm height, 220cm width, 220cm depth)

“ Akin to a towering, unbalanced shard of earth....kept in balance by a broom ”.

Our sculpture explores the challenges of cultural coexistence with its painful layers of conflict, incompatibility and past trauma. Akin to a towering, unbalanced shard of earth, the sculpture is top heavy and is only kept in balance by a broom; a device used to sweep away the shattered pieces of porcelain, which represent history and trauma. The juxtaposition of textures, colours and shape explore the fundamental and perhaps incompatible differences that exist between cultures; their values, perceptions, worldview, and ideas about self and other. The sculpture sits with a view out to Rottnest island, a type of macrocosm of the sculpture - a beautiful tourist islands with its own buried history of conflict. The viewer is invited to consider the way forward. What would a unified and equal coexistence look like, and is it even possible?

It is made using a combination of concrete and resin which have been mixed with soils sourced from around WA. We created a wire framework for the lower half of the sculpture, which we carefully built up with layers of resin, and added rocks and shards of porcelain. The top 'cube' of the sculpture was made separately by pouring concrete into a mold, and combining it with the wire framework before it set. Many sketches and smaller sculptures were completed beforehand and experimentation with the concrete, resin and sand mixes was also undertaken, since the colours, consistency and finish of the materials are effected but numerous factors such as heat, UV radiation, and the particular mix of ingredients. Engineering calculations were done to ensure that the sculpture can withstand all environmental conditions and that the framework and reinforcement would be strong enough over a long period of time.

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 make people see things in a different way. Themes relating to human connection are of great interest to us; how we connect with each other, with nature and the world around us. We also enjoy experimenting with different materials and their properties and exploring how each material can be best used to express certain abstract ideas. We find a lot of inspiration from being out in nature, when we have time to sit back, listen and observe.



From above: Artist drawing of *Between Rocks*, work in progress.

PRIMARY

Walk around the sculpture, exploring how the work is balanced. Stand on one leg, then up on the toes of this foot. Use your arms outstretched to explore balance.

Create geometric shapes from paper and card. Try balancing these shapes on top of each other. Draw the different towers and shapes formed.

SECONDARY

Discuss differences and similarities between archaeology and modern sculpture.

Make a time capsule.

Research other artists that use concrete in their sculptures. Look at the work of Nancy Holt and her *Sun Tunnels*, what are the similarities to this sculpture *Between Rocks*.



From above: Artist design of sculpture, wax model in process.

Jill Smith | WA

Reflecting

Materials: stainless steel, bronze
(160cm height, 46cm width, 44cm depth)

“You, me our ancestors and those of the future are intrinsically interconnected”.

My piece is titled *Reflecting* and the polished stainless steel is reflecting everything around the standing figure in a symbolic reference to how everything around us informs our thoughts, decisions and actions. The earth is made up of a finite number of atoms and everything from the beginning to now is a recycling of those atoms. You, me our ancestors and those of the future are intrinsically interconnected. Humans have a choice in how they creatively work within these bounds. The Earth, its life, its energy, its meaning is a collection of actions. The human choice begins as a thought.

The figure of the girl was 3D scanned and because there was a need for some form of anonymity, in software the face was altered to make the face less recognizable. Also in software, the arms and hands were changed to become outstretched. So a lot manipulation was done with the initial 3D scan data, including the resizing to make it 1.6M high. Once the 3D model was finished the file was used to create a 3D print of the 3D scan data. This was then used to create the clay shell to cast the 3D form in metal. Two metals have been used in the casting, stainless steel and bronze. The bronze has been patinated. Patination is a process where oxidizing chemicals are fused to the bronze with heat and varying chemicals create different colours on the bronze surface. The stainless steel was polished to a mirror finish.

My background is fine arts/painting, but for the past 25 years I have been involved in 3D scanning and software development for manipulating 3D geometry, be it scanned or otherwise. A lot of those years have been involved in working purely with a 3D model within the computer space. However, it is very satisfying to take that data into the real world and use 3D printing, CNC machining tools, casting in metal or other materials to create a real world version. I am inspired by the human form it appears consistently in my work.

PRIMARY

Walk around the sculpture and see yourself, your classmates and teachers reflected in the sculpture. What else is reflected?

Work with mirrors in class to draw self-portraits. Work in pairs to draw each other. Include items in the drawings that reflect the personality of the person.

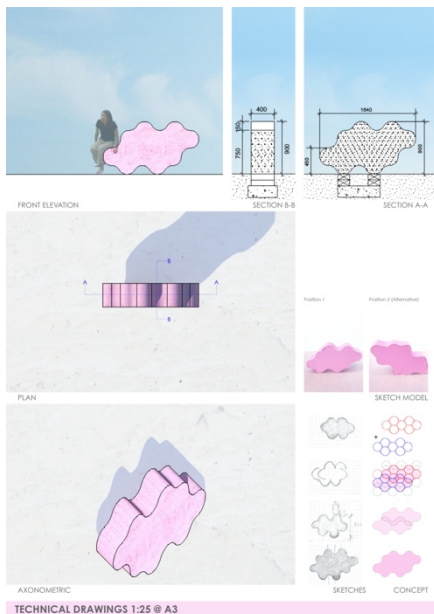
At school work in pairs or groups to lay on large sheets of paper (or pin the paper to the wall) trace the outline of each person on the paper. Alter your position on the paper and retrace, notice differences in shapes, repeat a few times, notice movement and structure begin to form.

SECONDARY

Look at the role of portraiture through history.

Research contemporary artists working with portraiture including Cindy Sherman, Christian Thompson, Patricia Piccinini, and Bill Henson.

Discuss the purpose of the selfie? Is it art? Create a poster using a series of your selfies.



From above: Digital realisation of work on site, computer rendering of plans and sections of the work.

Shaumyika Sharma | Singapore

Why is it Pink?

Materials: reinforced pigmented concrete
(90cm height, 165cm width, 40cm depth)

“Pink is the colour of optimism, something we all need in these times.”

Why is it pink?’ a little girl once asked me, looking at a pink circular canvas hanging on my living room wall. The question stayed with me, leading me to consider the colour pink; a colour I refused to wear as a feminist teenager, but one that I now embrace due to my broader understanding of feminism – that doing something traditionally feminine is not necessarily anti-feminist. Pink is a colour associated with optimism, something we all need in these times. My proposal builds from the single pink circular canvas I painted; a composition of overlapping circles extruded to form an abstract cloud of pink pigmented concrete. So, why is it pink? It was inspired by the pink clouds we see during those precious moments before sunset and after sunrise; dream-like moments that Turner captured so well. Perhaps it goes without saying that sunsets at Cottesloe are the specific source of inspiration.

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.

PRIMARY

Look at the clouds at different times of the day, make drawings of their different shapes. What colours can you see in the clouds and sky at sunset? Make quick sketches of the changing shapes and colours.

Cut out a series of circles from paper or card, arrange them on another sheet of paper with some or most overlapping in groups. Trace the outline of the outer shape to form abstract shapes and clouds.

Research and design a poster about clouds, include information on how they are formed, different shapes, names and qualities

SECONDARY

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

Discuss how science, technology maths and art are employed together to create *Why is it Pink?*

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



Monia Allegre | WA

Drilling for fame

Materials: ceramic, metal frame
(200cm height, 200cm width, 200cm depth)

“Despite the ugliness of the structures, I thought the balance in composition was quite mesmerizing.”

The idea for the sculpture came when I was living in Amsterdam. My husband was working in Rotterdam harbour and one day he took me to see vessels used for the oil and gas industry. I was fascinated by those super engineered vessels and structures that were meant to extract gas from deep waters. Despite the utter ugliness of the structures, I thought that the balance in composition was quite mesmerizing. I wanted to create a simplified version of a drilling rig to highlight the graceful composition of tubes, pillars rectangular buildings, a geometrical feast to the eye. The use of ceramic, which is a very domestic material (plates, mugs, dishes), was meant to contrast with steel, rust and other industrial unpoetic materials. In this time of world pandemic, the urge to turn our society to green energy is a must. The planet needs our attention and love. Extracting oil and gas that will ultimately burn off in our atmosphere or rot the oceans with plastic production, is no longer an option. The sculpture becomes a relic of past time. History.

This sculpture was made with the assistance of the European Ceramic Workcentre (Sundaymorning@EKWC) in Den Bosch in the Netherlands. The challenge with clay is that the clay does not like angles. It needs to be used in thin walls and cannot be a solid mass. The clay is drying and shrinking up to 20% of its mass. It is an organic material and it needs special consideration. Furthermore, the firing in kiln always varies and the challenge was to fire all the 41 elements together. Very few kilns of that size are available. To my knowledge there are none in WA. I hand built most of it and I also had to build plaster mould to guide my hand building. The clay was a mix of clays so that it is solid and resistant to the sheer size. The challenge was big and I only had three months to complete it. Thanks to the technicians at the residency (mould expert, glaze expert, clay expert, firing expert), I managed that exceptional challenge.



From above: Artist with work in studio, work being fired in large kiln at The European Ceramic Workcentre, in the Netherlands.

My passion is the versatility of materials. I draw inspiration from my surroundings, from the contemporary time we all live in, whether in Australia or in the world.

PRIMARY

Walk around the sculpture and think about the scale of the oil rig. How big would a person be on this sculpture if we were making them to scale. Building them in proportion to the smaller model.

Build a scale version of your own house or bedroom or classroom with cardboard. How big would the people be? Or chairs and your bed?

SECONDARY

Look at the work of sculptors that play with material conventions, including Claes Oldenburg's *Soft drum sets*, and *Lipstick (ascending)* on *Caterpillar tracks*.

Research the changing sources of energy in the world.

Create an artwork or design that incorporates an environmentally friendly energy source.



From above: Artist's design concept for sculpture and installation, one piece of the sculpture in the artist's studio.

Fitzhugh Karol | USA

Beligila, Tingwon, Matailanga

Materials: painted steel
(290cm height, 584cm width, 302cm depth)

"I am compelled to create spaces for play and discovery."

This grouping of sculptures was conceived along my travels in Papua New Guinea. These works superimpose the coordinates and the silhouettes of an alternative landscape in Cottesloe, acting as a portal between locations and people. The steel surfaces create planes that alter our perceptions of space and offer new perspectives on the world around us. The angular shapes and circular cutouts inspired by the mountainous PNG land and seascape invite visual and physical interaction with the work.

My work begins by closely observing my environment. I translate the landscape into a series of abstract shapes. I then create paper cutouts to play and reconfigure these shapes into various dynamic compositions. I seek combinations that I find visually poetic, working playfully and energetically to realize objects that exist somewhere between natural landscape and the functional man-made. For outdoor public sculptures, I work primarily in steel to create durable sculptures that invite public interaction. These large-scale pieces offer simultaneous gravity and lightness. The sculptures shift as viewers traverse the installation and interact with the pieces. Each angle provides an unpredictably different perspective allowing the sculpture to recreate itself in the viewer's imagination.

I am compelled to create spaces for play and discovery. I consider my sculptures experimental playgrounds that add to the public infrastructure and create an inviting and unconventional experience with art. I encourage viewers to touch, move through, sit upon, and engage with the work.

My practice explores the relationship between humans and landscape. I am inspired by relationships between the natural and constructed environment: the rhythmic repetition of hills, waves, and stairs. I recombine these directional shapes to create playful art spaces that can be explored on a human scale. I invite viewers to interact with the works visually, physically, and meditatively.

PRIMARY

Walk around the sculpture, what shapes do you see? The sculpture was inspired by the landscape, can you see shapes that look like natural features?

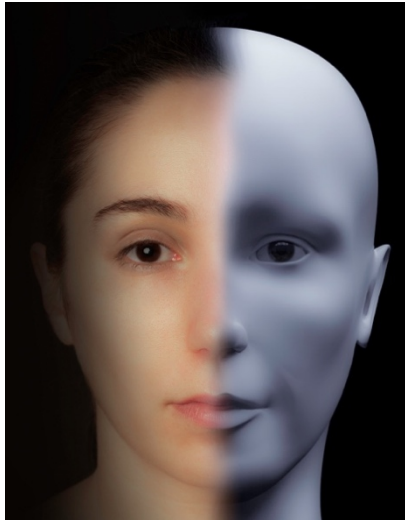
What if sounds were shapes? Imagine your favourite song you like to dance to as shapes, draw them on card or paper and then cut them out. Arrange them (or make them 3D) so they illustrate your song.

SECONDARY

Research 'Nature Play' and its role in the modern playground. How is interactive art incorporated?

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: Work in progress, 3D scan of model's face, and sculpture in foundry.

Sonia Payes | VIC

Emergence 1

Materials: bronze
(250cm height, 150cm width, 100cm depth)

“Emergence expresses certainty that life will continue to flourish well into the future.”

Two gestating beings, a new humanity; rather than heralding an end, are awaiting the right conditions for life to start over. Melbourne based artist Sonia Payes continues to explore thematic preoccupations of creation, destruction, and transformation, but through a contemporary lens of growing environmental angst. *Emergence* expresses certainty that life will continue to flourish well into the future.

Hybridity is an integral part of her artistic practice, and over a twenty -year professional career she has combined her foundational photographic work with digital imagery, 3D technologies, animated film and sculpture. She also continues to blur categorical distinctions. The ambiguity of *Woman in Bronze* – both humanoid and god, warrior and nurturer – has been in evidence since her first solo show, *Body of Work* (2003).

‘As far back as 2007, I took my 2D analogue photographs of my daughter’s portrait to another level. After shooting hundreds of photographs and sorting through them I produced an old fashioned paper flip book to begin with. The faces moved and morphed. Using 3D technology, and one of the first small commercial 3D printers in Australia, and many early years of experimentation my 3D face came to fruition. A small plastic 3D print grew into a 5 metre fibreglass sculpture, with the help of engineers and fabricators. It was a learning experience for all involved and I have continued to experiment with my handmade works as well as fabricating large scale bronze works at the foundry, using the traditional lost-wax metal casting. I have embraced technology and the availability of 3D scanning equipment which has been a process this year for me. It has enabled me to make small work at my studio, out of wax or plaster, have a 3D scan done where I can then upsize my work.’ As Slavoj Žižek commented in *Living in the End Times* (2011), “Nature is a contingent, multi-faceted mechanism.” ‘Even when facing destruction on an apocalyptic scale, nature is adept at finding ways to survive. “It’s a sentiment reiterated by Payes, and which permeates her artistic practice....’ writes Daniel Pateman in the UK.

‘Inspiration comes from my life and my fascination with human strength and survival, a legacy from my late parents and grandparents.’

PRIMARY

Walk around the sculpture and watch the face change, can you see yourself reflected?

Create your own Flip book. Create movement by changing an image slightly on each page of a small paper book. Or try creating a digital flipbook.

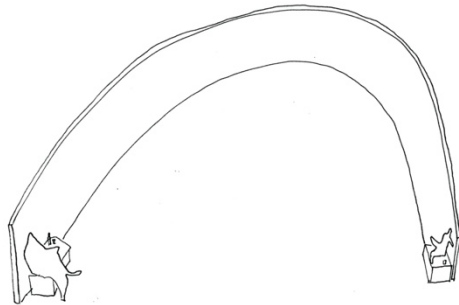
SECONDARY

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

Research how bronze is made and the history of bronze in art and society.

Discuss the artwork of different artists who have worked in bronze and the human form, including, Henry Moore, Giacometti, Jean Arp and Louise Bourgeois.

Research the difference between figurative art and abstract art.



From above: Artist sketch for *Interacting Fences*, digital modelling of sculpture from in front and above on the beach.

Jesse Taylor & Georgia Taylor -Berry WA | USA

Interacting Fences

Materials: hardi- fence, aluminium
(1500cm height, 9576cm width, 3721cm depth)

“The piece emulates physically distant interaction...through our phones, computers or over our fences.”

Our sculpture, began as a response to the recent COVID-19 Pandemic and the required health and safety practices that developed as a result. The piece emulates physically-distant interactions that we've been experiencing through our phones, computers, or over our fences. By pulling and stretching corrugated fencing (an iconic symbol of Australian suburbia) we turn users to face one another, changing the fences roll from one of division into one of connection. Users sit at either end of the fence and, due to an acoustic phenomenon (known as the 'whispering wall effect'), talk as if sitting next to one another.

The 'whispering wall effect', mentioned above, is a phenomenon in which a surface is curved so that sound can bounce along it without losing significant volume. We have been working with an Acoustic Engineer in New York - Matt Mahon - to insure our sculpture successfully carries sound from one end to another. The shape of the fences is both sculptural and practical; the more elliptical the surface, the more sound it will capture and carry, but the more circular the surface the clearer it will carry a single reflection. Through physical modelling and mock-ups, our project also considers the role of Proxemics which is the study of human use of physical space and the effects it has on behaviour, both individually and culturally.

We're focused, primarily, on social sustainability. This goal often takes the form of works that bring people closer together. Open discourse, communication, and acceptance are fundamental to a fair and equal society, so *Interacting Fences* offers a catalyst to a conversation (both conceptually, through its cultural commentary, and physically, through its whispering wall).

An interesting realization for us is that inspiration is not always without effort. Finding it can be an active and sometimes taxing process, but it leads to incredibly rewarding places.

PRIMARY

The sculpture uses corrugated fencing material, where do you see this in your own life?

Sit at one end of the sculpture , what can you see? What can you hear?

At school use tins and string to form can phones, experiment with distance and cans.

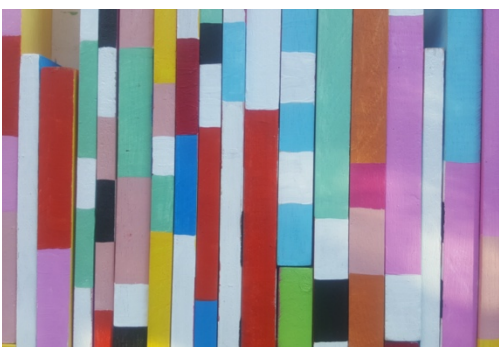
Create your own curved walls from cardboard in the class, can you hear your friends? Experiment with height and width of the wall.

SECONDARY

Explain the artist's process in creating this sculpture. What are the other areas of their 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.



Above: The work in progress at the artist's studio.

Tom de Munk- Kerkmeer | WA

SPIN

Materials: wood, bamboo, metal, acrylic paint, nylon
(400cm height, 120cm width, 80cm depth)

"I am interested in creating alternative possibilities, recycling, restoring the cyclic relationship to the earth...."

The sculpture is a kinetic work driven by wind power. It consists of a rectangular bamboo and metal frame creating a three dimensional rectangular space imitating a digital screen. I have pulled apart Information technology to reveal 4 basic elements: movement, colour, sound and the word. *SPIN* is a 'primitive' rendition of the increasingly complicated technologies that are dominating contemporary society. Over the years exhibiting with *Sculpture by the Sea*, I have become an expert in developing alternative (portable) footing possibilities for installing sculptures on the beach and the colours I use often work well against the big blue skies.

I do not drive and most of my works are designed and fabricated to be transported by train, on foot and on the push bike. This demands a certain ingenuity, I need to create works with enough impact in the wide open spaces of the outdoor exhibition, whilst often using/inventing alternative construction methods. I often use very basic technologies in combination with waste/found materials to create playful, colourful, poetic works.

SPIN is a complicated work and for this piece I have been testing the breaking strength of nylon cord, the durability of paint under harsh conditions, the visual effects of colour combinations, the strength of bamboo constructions, the use of rubber strips for strong but temporary joints, the spinning speed of various sizes of wooden blocks and the sounds these blocks make when they collide with each other.

I am interested in creating alternative possibilities, recycling, restoring the cyclic relationship to the earth, aiming for sustainability whilst expressing my ideas and experiences through matter. I think deeply about the human condition and draw inspiration from everyday life experiences. The works of early modernist artists like Mondrian, Miro, Kandinsky, Calder and many other (contemporary) artists have influenced my work.

PRIMARY

Look closely at the sculpture. How many colours can you see? What sounds are coming from the sculpture?

Think about the components that make up a computer. Design a computer that runs on an alternative energy source like wind, or the sun.

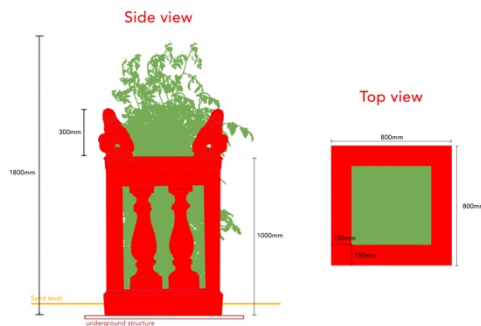
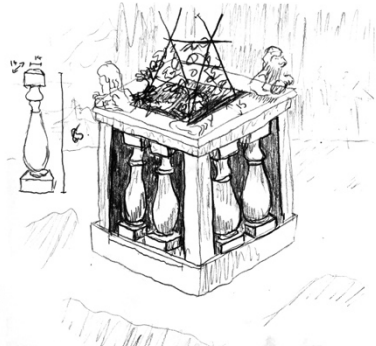
In class make a kinetic sculpture like a pinwheel or a mobile. Look at Alexander Calder mobiles. Experiment using recycled materials, from your classroom.

SECONDARY

Look closely at how the work has been made, what materials has the artist used? How have they made the sculpture kinetic? Design your own kinetic sculpture.

Design a poster following the lifecycle of products we use in our everyday lives like paper, mobile phones and other electronics. Discuss improvements we can make in recycling and sustainability.

Research the artists, Piet Mondrian, Joan Miro, Wassily Kandinsky, and Alexander Calder. Discuss what do these artist have in common.



From above: Artist's original drawing, digital design and concept on Cottesloe Beach.

Pascale Giorgi | WA

Some red like blood, some yellow like gold

Materials: cement, tomato plants, soil, plastic, string
(180cm height, 80cm width, 80cm depth)

"The absurd contrast of a garden on the desert of the beach is almost like a mirage."

The title of the work, 'some red like blood, some yellow like gold', is a quote from renaissance botanist Pietro Andrea Mattioli as he described tomatoes for the first time in European history. Tomatoes arrived in Italy by sea from South America in the 1500's and over the next 500 years came to be a central part not only of Italian cuisine but of Italian culture. And just as the tomato travelled great distances by sea to a foreign land, so too did scores of European migrants, my grandparents among them, who fled post-war Europe to plant their roots in the harsh land of Australia. I came up with the idea for this artwork with the beach specifically in mind, thinking about the impossible image of something growing from the hot, dry sand. The absurd contrast of a garden on the desert of the beach is almost like a mirage. The resilience and idealism of this garden is referencing the way that migrants brought their culture and produce to this country and adapted to the Australian climate, to then become a fundamental part of the culture. The cement balustrades pay homage to the Italian homes built in the 50s, 60s and 70s which paired the grandiose imitation of classic architecture with red brick houses and tiled roofs.

An integral part of the concept of this work is the material of concrete. The iconic balustrading used in the artwork is made through a process of casting cement. The structure then had to be designed to be strong and durable as the cement would make the work very heavy. I researched classical architecture and borrowing from the architectural forms, came up with an almost miniature version of a regal balustraded enclosure. This heavy and durable structure of cold cement protects a living garden, contrasting with the green softness of the tomato plants that grow within. The cherry tomato plants were grown throughout the summer, tended to daily, and trained up trellises of bamboo, just as my nonno (my grandfather) did in his garden.

My work is driven by playfulness and curiosity, I like to make artworks that look like pieces of the world combined in new and in interesting ways. I'm inspired by history, relics, folklore and tradition and like to make works that are curious and fun.

PRIMARY

Examine the sculpture, how is the plant growing in this harsh environment? Do you grow vegetables at home? Do you like eating tomatoes?

Create miniature gardens in your classroom, experiment with different plants in different containers and growing mediums e.g., water, dirt and sand. Document and draw your results.

Draw a family tree tracing plants that have come from your ancestors, do you still eat them today?

SECONDARY

Discuss how the artist has developed their response to a particular site on Cottesloe beach.

Research artists who work with land and the environment including Robert Morris, Agnes Denes and Andy Goldsworthy.

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



From above: Poppy like flowers, work in progress cane armature.

Tania Ferrier & Nikita Dunovits- Ferrier | WA

Memory and Loss

Materials: bamboo, cane, cable ties, wire, material, glue, recycled plastic water bottle flowers, star pickets, solar fairy and spot light (200cm height, 130cm width, 130cm depth)

“ The poppy like flowers are painted in the Covid Virus colour scheme. The sculpture has wings and lights up at night to guide and offer hope ”

The sculpture represents the artist’s desire to collaborate together in a response to the year 2020. The poppy like flowers express a sense of loss and the white dress, which light like lamps in the dark night, express hope for the future. Mother and daughter, Tania and Nikita, respond to the year 2020 in a cane, tissue paper, painted recycled water bottles and fairy lights, in the form of a white dress sculpture. This follows on from the *Shark Woman* dress sculptures by the Ferrier family last year, a response to International Women’s Day. This year Tania and Nikita have titled their sculpture *Memory and Loss*. The poppy like flowers are painted in the Covid Virus colour scheme. The sculpture has wings and lights up at night to guide and offer hope.

Tania and Nikita’s sculpture is an example of basic engineering. They have constructed the dress form sculpture through joining a series of cane hoops with upright bamboo poles. A skin or dress has been made using torn tissue paper dipped in gluey water and flowers were cut from recycled water bottles. Their stamens are solar fairy lights attached in the interior of the sculpture.

Tania and Nikita both have a practice that responds to the times and place they live in. Often their work is an immediate response to what affects their lives in the moment or issues that they are questioning. This is the first time they have worked on a sculpture together.

We draw our inspiration from the life and times we live in.

PRIMARY

Examine the sculpture, how would it change from the day to the night?

Draw a design of a piece of art you could make with a family member. Add things that reflect your different personalities and your connections.

Make a small sculpture about how COVID -19 and last year makes you feel. Use colours and shapes to show your emotions.

SECONDARY

Research the importance of poppies in history, and their association with war and loss.

Design a poster of flowers and foliage that have important meanings. Where are they found in society like emblems, money and art?

Look at artists that use flowers in their work including, Jeff Koons and Margaret Olley and Georgia O’Keeffe.



Andrea Vinkovic | WA

Labyrinth (in search for the meaning)

Materials: ceramics, lightweight concrete, steel footing
(50cm height, 500cm width, 700cm depth)

“ You might see a rock that looks like a fragment of an ancient building or a dinosaur footprint .”

Labyrinth is a place for contemplation. There is only one path in and out of the labyrinth, so we can't get physically lost. However, that frees our minds to wander and get lost in thoughts. In this labyrinth the exit point is opposite from the entry, but it can be approached from either side, (or just view it from the outside-in), which changes the viewer's perspective and the interpretation of the story. Protruding from the sand, rock like elements imply something buried in the sand, or washed out from the ocean. In closer view one can see textures and images imbedded in the “rocks” reminiscent of fossils - inviting the viewer to look closer, engage and decipher. You might see a rock that looks like a fragment of an ancient building, or a dinosaur footprint. Some of it might be partially covered by the windblown sand.

The Labyrinth consists of 24 – 26 ceramic “rocks” similar in size and shape, individually made and textured. Images on the surface vary and evoke natural as well as human cultural artefacts. They will be made by the group of makers at ClayMake Studio who will add their personal impressions and interpretation to the story.

The starting point for the sculpture was a labyrinth. I wanted to create a work that will engage the viewer for more than a fleeting moment, encouraging contemplation. Many ancient labyrinths mark the path with rocks. My clay rocks start with identical 3D shape (Irregular quadrilateral) but become individual as the imagery is added. The curve created by the rocks is important. The clay rocks were fired in a gas kiln to 1220° C in an atmosphere reduced of oxygen. In order for the fire to burn, it consumed the oxygen molecules from the clay, which has influenced its colour. Some of the clays and minerals imbedded in the clay are coming from the WA mine sites as two artists involved are geologists, and we could not predict the results – for us an exciting experiment.

I play with the idea that natural objects on different scales share the similarities and visual language we intuitively recognize and respond to: we are made of the same materials and share the same origins and the environment. All living organisms on the planet are intricately connected. I am inspired by fragility, organic beauty and delicate balance of the natural environment.



From above: computer rendering of the sculpture, ceramic rocks going into the kiln, maquette of work.

PRIMARY

Walk the Labyrinth, what did you see and think along the way?

Look up dinosaurs and the times they lived. Create a poster of how they interacted with their environment. What did they eat? How long did they live?

Make a diorama of your favourite dinosaur in a modern setting like your classroom, your bedroom, shopping.

SECONDARY

Research the links between Archaeology, palaeontology and sculpture.

Look at places around the world where fossils are found. Create a poster illustrating the different geology it takes to form a fossil.

Draw a walking maze or labyrinth that could be good for contemplation, create a maquette of your design.

Look at the role of mazes and labyrinths in formal gardens, and meditation.



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

Mikaela Castledine | WA (2020 Cottesloe Exhibition) **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 crochet 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?



Elaine Clocherty & Sharyn Egan | WA (Bondi 2019)

Karda - Megalania

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

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



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

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

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

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

Sharyn Egan's work is informed by the experiences of her life as a Wadjuk Nyoongar women from Perth. Sharyn works in a variety of mediums including painting, sculpture and woven forms using traditional and contemporary fibres. Her woven works are both traditionally styled contemporary forms and baskets, as well as sculptural forms which are often inspired by flora and fauna that has totemic significance for the Nyoongar people. Elaine Clocherty is a Site Specific Land artist and creates ephemeral artworks outdoors using local natural materials. She likes to tell stories about the land that people are standing on as they look at the artwork. She researches the local flora, fauna and geological stories of the site, incorporates the physical characteristics of the site and when appropriate works with local Aboriginal Elders to create a visual story that helps people to better understand nature's story of that place.

PRIMARY

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

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

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

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

Research the traditional and contemporary weaving and stitching techniques used by Wadjuk Nyoongar women.

SECONDARY

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

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