ALCOA SCHOOL
EDUCATION
PROGRAM | 2022

Alcoa

Artists and exhibition information

Sculpture by the Sea Cottesloe 2022

Artists and their Artworks:

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.

sculpture by the sea

ALCOA SCHOOL EDUCATION PROGRAM | 2022

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 WAS MADE

- Identify the materials and techniques used to make the work.
- How has the sculpture been engineered to maintain balance and securely positioned?

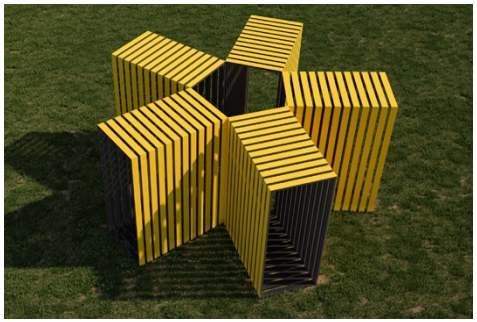
3 INTERPRETATION

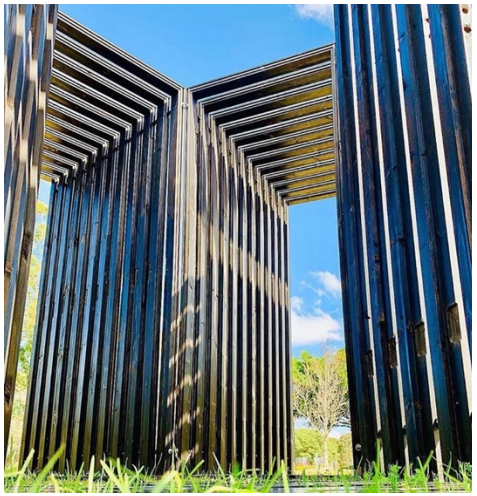
- Does the artwork remind you of anything? Describe the associations.
- Discuss how the material selected to make the work contributes in communicating its subject matter and mood.
- Is humor, parody, playfulness essential to the work? Why?
- What is the title of the artwork? How does the title of the 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:





Top and bottom images: View from inside artwork. Middle: Artwork in nature.

Hilde A Danielson | Norway

CoV 2 Corridors

Materials: Nordic pinewood stained, metal fasteners, plastic spacers, metal footing.

(210cm height, 90m width, 350cm depth)

“ Perception shifts, transparency, light and shadow effects change the nature of the work… ”.

The artwork is about the simplicity as well as complexity of decisions in our everyday life. Where do we go next? How to act in our Corona pandemic life? The sculpture is constructed from 60 yellow painted and black stained Nordic pinewood doorframes. The colours mean be aware, be awake, warning colours found in bees, wasps, birds and on our signs beside roads. The sculpture is an interactive artwork where the audience can enter the work. Suitable for corridor talks of a more or less serious character. The shape gives a great deal of variety for choice and movement inside and around. Perception shifts, transparency, light and shadow effects change the nature of the work from the eve-view and site. The artwork opens and closes. Consists of 60 doorframes, one for every second per minute, 12 in each corridor.

Pentagon is the name of a very formidable building in the United States where the decision for world peace is very centrally seen from USA. In our own lives, we may be faced with choices of decisive character on a somewhat smaller scale. We are all at the centre of our own lives, the choice may be extra challenging after Corona pandemic came in our lives. In what direction does life go on? Social and practical. The artwork has a humorous approach in a more serious way. Pentagon is also the name of a big shopping mall in Asia. The pentagon in shape that together with the hexagon makes a football round. The sculpture has a sister artwork Koronakorridorene that’s with six corridors in Norway. With the legs located on a continent on earth, there are five others to reach out to. If you enter inside, try spinning around and then make your choice out…not easy!

I have a passion for artistic creation, to explore and express life experiences in my artworks. I am eager for new ways of learning through maths, shape, form, material, non-material, body and landscape. The technical aspect of the artwork drives me to discover unique new ways of creating through practical learning. Many of my artworks relate to temporary aspects of life, though I am concerned with global warming and an optimistic we can change and make a more sustainable world. Art and sculpture is a way to express ourselves and continue our dialogue through art and culture globally. When we share our knowledge instead of making a competition, all are equally valued.

PRIMARY

Walk around the sculpture, enter through a doorway, how many different paths can you take through the sculpture? Can you calculate the number?

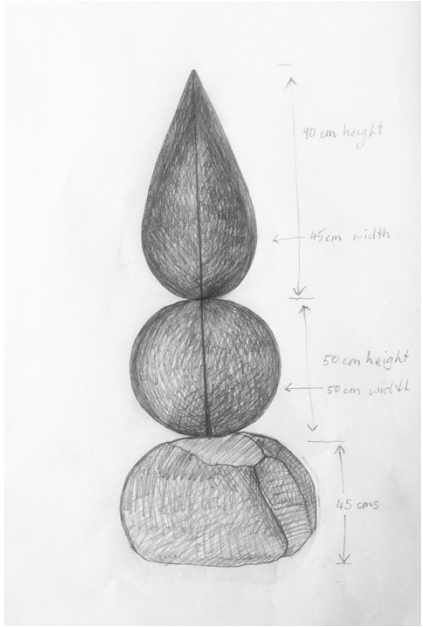
Create pentagons and hexagons from paper and card. Try putting them together with tape to create a ball or a geodesic dome. Experiment with putting the geometric shapes together to get different sculptures.

Get large cardboard boxes and create your own system of corridors like the artwork.

SECONDARY

How does colour influence how we view an artwork or sculpture? What emotions do we link to colours? Look at Mark Rothko’s colour paintings.

Research other artists from different cultures that use doors in their artwork. Look at the Aboriginal Yuendumu doors , compare these to how the artist uses doorways in the sculpture.



From above: Artist drawing of *Tachi*.
Below: Artwork *Trace, 2021*

Sally Stoneman | WA

Tachi

Materials: recycled 'Rabbit Proof' fencing wire, granite, steel pipe and base plate, bolts (190cm height, 60cm width, 60cm depth)

"A cairn is used in the landscape to mark a particular time, this sculpture marks the need for a rethinking of our relationship to the natural world. ".

Tachi is a Japanese word for Stance, and references Japanese rock balancing, the idea of creating cairns to mark the landscape. It is also a form of a prayer as a wish for a better future. It references the Japanese Art movement called Mono-ha from the 1970's where artists used natural materials in their artwork and juxtaposed them with man-made materials. The construct of time is a paradigm that also intrigues and informs this sculptural work. A cairn is used in the landscape to mark a particular time, this sculpture marks the need for a rethinking of our relationship to the natural world.

The 'Rabbit Proof' fence was collected from the No. 2 fence running near Yalgoo through to Kalbarri. It was used to stop the movement of Rabbits across the agricultural farming lands. It has been now replaced with a Dingo Proof fence as the wild dogs are a big problem in the station country. There were three fences erected in Western Australia and the first fence is the longest wire fence in the world being completed in 1907.

This sculpture consists of three elements that are joined together to create a single form. The granite base has a steel plate bolted into its top surface which allows the two wire forms to connect and stand one on top of the other. They both have a steel pole inside upon which the wire was attached. The fencing wire is secured to the steel pole through holes which allow for the process of layering and shaping the respective shapes. The spherical form sits on the base plate slipping into a short sleeve on the plate, then a thinner but longer pole is inserted into the centre. Next the flame form is positioned over the longer pole until it meets the other form. There is washer placed between the two wire works to allow for easy rotation. The sculpture can be transported as three separate forms and assembled on site.

My Art practise is quite diverse but underlying the different materials that I use is the common thread of the landscape and environmental concerns. My use of the 'Rabbit Proof' fencing wire underlines my interest in recycled materials that reveal aspects of Australian history. The colonisation of Australia brought a radical change to the original people and animals that lived here and the 'Rabbit Proof' fence is a symbol of this. The natural world constantly inspires me. Let's all help look after it!

PRIMARY

Walk around the sculpture looking at the shapes and joins, how is the sculpture balancing these different shapes?

Make your own cairns get a selection of different shaped rocks and try balancing as many as possible. Use the cairns to mark a special pathway in your playground.

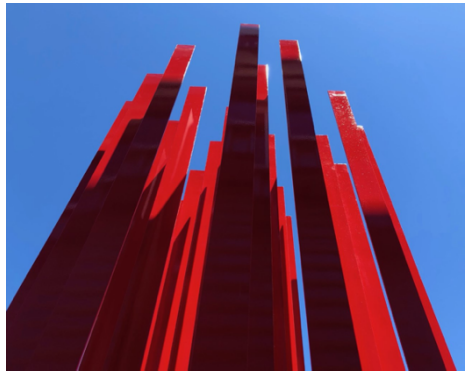
Draw a birds eye view of your playground or local pack, draw where you would place cairns to create pathways. Hide objects along the way, and it becomes a treasure map. Add in cardinal directions (N,S,E,W).

SECONDARY

Research the Mono-ha art movement and the Japanese artist Nobuo Sekine compare his work to that of the artist Andy Goldsworthy.

Take a walk in some local bushland and collect some rocks along the way, create your own cairns, draw or photograph the cairns, as travelling diary or visual map.

Discuss the purpose of maps and how we mark or divide the landscape, talk about the cultural and environmental significance of borders in WA and Australia. Compare the Aboriginal to the Western map or Australia.



From above: Artwork in process, red design maquette, base of sculpture showing what will be hidden in ground on installation.

Christine Simpson | NSW

Pink Red Yellow

Materials: Aluminium T sections, aluminium angle bar, aluminium sheets, galvanised nuts and bolts, automotive paint
(210cm height, 120cm width, 120cm depth)

"Vibrational fields of energy, in this case the visual vibrational phenomena created by shifts in colour and the sensation of vertical tension...."

Pink Yellow Red is a sculpture whose key concept investigates shifts in the visual and phenomenal colour field using the format of vertical tension. To create vertical tension I devised to use 28 T section units of aluminium placed using a ground template devised from a concentric set of circles. Each T section unit is staggered so that from centre front, centre back and both profiles the units visually overlap to create an intense experience of a particular colour/s. As the observer moves around the artwork the colours shift.

Colour shifts can also occur when we place two colours next to each other and our eyes see a new colour. The energetic vibration of the molecules in the colours mix to create this visual phenomenon.

For this sculpture to have structural integrity it needed to be engineered underground using 2 aluminium sheets sitting one above the other with 150mm spacers between the sheets. Each T section has been welded with square bar aluminium at its base and then the aluminium sheets have been laser cut to house each square bar. The base of each T section has also been drilled to tie into some angle bar aluminium that has been welded on to the top aluminium sheet to line up to sandwich the front of each T section so that it can remain stable and handle the elements. This structure will then be backfilled and hidden below ground.

My artworks are largely inspired by vibrational changes in colour, light and sound experienced in the natural world.

PRIMARY

Stand back and relax your eyes while looking at the sculpture can you see shifts in the colours, places where the colours appear to blend to create new colours?

Experiment with creating your own colour shifts by cutting different coloured strips of card and placing them next to each other.

Draw a bullseye or simple wave forms, fill them with two alternating colours to create optical art illusions.

SECONDARY

Research the Colour field painting movement, comparing and contrasting the art of Mark Rothko and Kenneth Noland.

Discuss how science, technology maths and art are employed together to create *Pink Red Yellow?*

Look at the work of Aboriginal painter George Hairbrush Tjungurrayi and how he creates optical illusions from two colours.

Compare the artwork of Gene Davis and the artist. Is Davis' Franklin's Footpath a sculpture?

From above: Digital design of the artwork , front view and then angle view.

Monia Allegre | WA

Ocean Hues

Materials: aluminium powder coated, steel and concrete
(200cm height, 200cm width, 130cm depth)

"The sky and the water are in perpetual dialogue, they influence each other every day."

The ocean colours are constantly changing. The sky and the water are in perpetual dialogue, they influence each other every day. The paddles are used to propel at the surface of the water, in an ocean that is in a never ending movement just as we are breathing, inhaling and expanding our chest and exhaling compressing our chest. The main character of my sculpture are the paddles. They echo the movement of the swell. The aluminium reflects those changing colours. The circular /spiral arrangements of the paddles imply the movement of the swell.

The 16 paddles composing the sculptures are individually made in aluminium. They are welded using a 30mm tubing and a flat 4mm sheet of aluminium cut in the shape of a fin and then carefully rolled to give the curvature that a fin needs to propel. This particular model of paddle is a copy of an original wood paddle that was used in 1976 in the Summer Olympics in Montreal, Canada. The person who competed lives in Perth and has kindly lent his paddle to the metal workers for duplication. Once the individual paddles made, they are linked to each other by little spacers. The spacers were necessary to allow enough depth in spread for the anchorage in the ground (to withstand a 30 meters per second wind force). The original drawing did not have spacers but under the advice of certified engineers, the spacers were necessary. Never mind, the effect is better as it gives depth and more volume to the overall sculpture. The anchorage to the sand is a challenge because the sand is not firm and moving. The anchors to this sculpture are deep and big very heavy concrete blocks onto which the paddles are fixed with steel plates.

My drive is the forever changing times, social context, geographical context, what makes history and how we all live today, now, at present time. I am a vector of transmission of the NOW during my life time on the planet. I observe, listen, process in my mind, feel, and visceral ideas come out of it -like volcanic unpredictable and exploding ideas.
For the Cottesloe Sculpture by the sea, what I found beautiful, is the way people are interacting with the ocean in Perth: wave surfing, wind surfing, paddles, rowing…
I am fascinated how human beings have this passion with the ocean and despite its ultimate beauty, a sense of danger and a feeling of being so small in front of the powerful mother nature is very present. I draw my inspiration from everyday life.

PRIMARY

Count the number of different colours in the sculpture. How many different shades of blue and green are present in the sculpture?

Create your own colour wheel , place the three primary colours red, yellow and blue equidistant in a circle. Slowly add small amounts of two colours together to fill in the space. Discuss the different hues created. Pick two hues and paint a picture of sky and oceans using just these colours.

Use coloured paddle pop sticks and tape/glue/wire to create your own spiral sculpture.

SECONDARY

Research colour theory, and the terms value, chroma and hue. What is the maths behind hue?

Investigate the colour wheel, use just one hue to create a monochromatic painting.

Discuss the way different artists use colour, and how this effects our emotions or creates a feeling. Look at the immersive art installations of James Tyrell, Olafur Eliasson and teamLab, how do these artists relate to nature?

From above: Artwork *Imagine More,* 2021, cane artwork in progress.

Fiona Gavino | WA

From Chaos Comes Order

Materials: cane
(250cm height, 300cm width, 500cm depth)

"… becoming aware of the chaotic fractal nature of the world gives us new understanding and wisdom."

The sculpture references the idea of the 'chaos theory', the work made apparently of randomness and chaotic complex weaving, has underlying patterns, repetition, feedback loops and fractals.

The work is made by weaving under and over in a seemingly random fashion that is nonlinear and unpredictable, a practical example of the unexpected. Numerous natural objects exist in complex systems, becoming aware of the chaotic fractal nature of the world gives us new understanding and wisdom. Understanding our natural ecosystems, current social frameworks and how they interconnect with the financial world we may be able to better create deeds that improve our well-being and that of the earth's.

I work intuitively to push the boundaries of what basketry can physically do and say through my artistic practice.

I draw my inspiration initially from the plant fibre I am working with and then I combine that with the particular concept I am trying to communicate. I am often inspired by the heritage of my Filipino grandfather and Maori grandmother, whom I never had the opportunity to meet. My art connects me with my ancestors and gives me a place in the world.

PRIMARY

Walk around the sculpture , see if you can follow the lines of the cane by tracing them in the air with your finger.

Drawing exercise: take a line for a walk. Take a sheet of paper and a pencil and start in one corner and slowly draw a continuous line , not taking your pencil off the paper, slowly fill the whole page. Once full fill in shapes with colour.

SECONDARY

Research the role of weaving in different cultures. Look at the artwork of the Tjanpi Desert Weavers and Sharyn Egan.

Discuss the line where craft turns to art. Explore the art of Anni Albers , Diedrick Brackens, Lenore Tawney and Gabriel Dawe.

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

Look at the techniques used by intuitive artists like Jackson Pollock, try your own intuitive painting or sculpture. Put on music, relax your mind and then create.

From Above: Digital concept design, Artist and crew working in studio on sculpture.

Sonia Payes | VIC

Re-Emergence Installation 2022

Materials: bronze
(1x 250cm height, 125cm width, 40cm depth & 1 x 200cm height x 100cm width, 40com depth)

As Slavoj Žižek commented in Living in the End Times (2011), "'Nature is a contingent multi-faceted mechanism " even when facing destruction on a apocalyptic scale, it's adept at finding ways to survive. "It's a sentiment reiterated by Payes, and which permeates her artistic practice.... " -Dan Pateman UK

I am continuing to explore the entwined relationship between mankind and nature with *Re-Emergence Installation 22*. The tough metal shells of these two bronze inverted faces demonstrate a stoic adaptability to change, personifying humanity's innate connection to the natural world, the impact human-induced global warming is having on the environment and to further elucidate the concerns underpinning my art: those of perpetual change, the reciprocity between all living beings, nature's regenerative cycles, and a faith in humanity's ability to adapt to environmental upheaval.

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 scale my works to size. I subsequently transformed my muse's likeness into a digital avatar that became the defining motif of my practice: repeated, de-individualised, and integrated within virtual and physical landscapes.

My inspiration comes from my life, my family and my perpetual fascination with human strength and survival.

PRIMARY

How many faces can you see in the sculpture? What is the expression on these faces?

Work in pairs and use a coloured pencil/pen and paper to draw each other's faces. Change hands and redraw your partners face in a different colour, on top of the first drawing. Extend exercise to fill in between lines or trace the drawing with wire to make a sculpture.

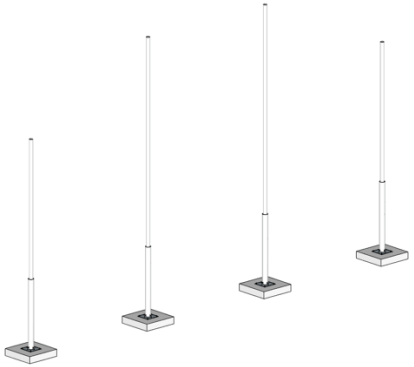
Look at how masks are used in different cultures, make your own mask using papier mache.

SECONDARY

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

Discuss the artwork of other artists who have worked in bronze and the human form including Rodin and Henry Moore. Compare the contemporary artwork *Women with Headdress* by Sarah Peters with the sculpture *Emergence 11.*

Create a self- portrait by taking a series pictures or drawing yourself in the mirror. Use this to create a design for a large scale sculpture. Use a map of the exhibition to decide where to install your sculpture.



From above: Artist digital modelling of sculpture in ocean and below image; design of footings for sculpture.

HEAVY DUTY | WA

Beach Goals

Materials: prefabricated aluminium goalposts, steel
(750cm height, 2000cm width, 500cm depth)

"…inviting participants to 'kick a goal', materialising an unimaginable issue whilst highlighting the need to WAKE UP before it is too late."

The sculpture is an installation uniting two Australian icons: Australian Rules Football and the Ocean. Where the climate crisis in Western Australia is seemingly ignored, football maintains its status as a cultural icon, distracting a country from the reality of environmental collapse. *Beach Goals* is an interactive installation inviting participants to 'kick a goal', materialising an unimaginable issue whilst highlighting the need to WAKE UP before it is too late.

We have worked closely with a structural engineer to develop footings that will be able to withstand the forces of wind and tide as well as working with manufacturers to secure scour prevention solutions to prevent sand erosion over the course of the event. We are also working with a dive team to allow for a safe installation and levelling of the seafloor before the footings are settled below the water.

We're particularly passionate about listening, and that means paying acute attention to the world around us. We believe that cultural progression is a collective effort, but it can start with one simple catalyst. And through the power of provocative artwork, we can allow people to explore new ideas and thoughts in ways they would have never imagined.

We strive to make a difference in the world and enjoy doing so in a playful way.

PRIMARY

The artist uses two icons of Australia in this sculpture. What is an icon?

Create a drawing of equipment from your favourite sport. Use these drawings to create a design for a sculpture, then make the design or maquette out of card and paper, to construct a sculpture.

Research global warming, work out how far the oceans will rise with each increase in one degree of temperature. Calculate how far the ocean will rise around Australia and WA, draw of map or the WA coastline, shading in the rising seawater due to global warming.

SECONDARY

Research other artists that construct sculptures about environmental issues. Look at the work of Robert Morris and Agnes Denes

Describe how the materials used in this work contribute to the works conceptual meaning. Investigate maths and engineering needed to make this sculpture stable.

Discuss what 'site specific' means and importance to this sculpture. Look at the work of the collaborative artists Christo and Jeanne-Claude and their environmental site specific installations.

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 thinks 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.

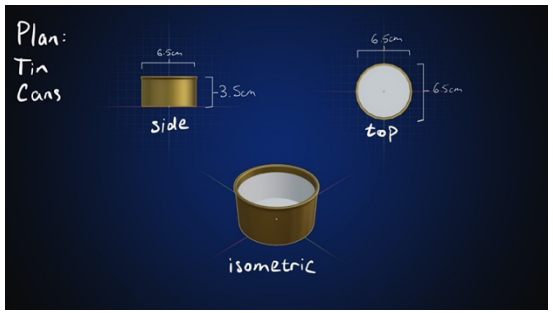
In class make a kinetic sculpture like a pinwheel or a mobile. Look at Alexander Calder mobiles. Experiment using recycled materials, from your classroom.

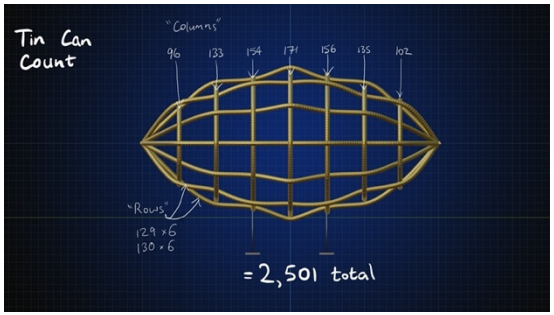
SECONDARY

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 concept on the beach, cans and measurements, design of sculpture and dimensions.

Carolina Arsenii and Stephanie De Biasi | WA

Fossil

Materials: recycled cat food cans, non-corrosive rods and wires
(200cm height, 400cm width, 200cm depth)

"*The pod-like shape of the sculpture is inspired by the form of an imagined fossil of a sea creature.***"**

The concepts behind *Fossil* are sustainability and recycling as well as the legacy we will leave behind for future generations. A fossil is the remains or imprint of organism from a previous geologic time. The pod-like form of the sculpture is inspired by its proximity to the beach and the organic shapes found there. We wanted to make a sculpture that looked like many things at once, depending on the viewer's interpretation, for example, it might remind you of the skeleton of a marine creature, a seed pod or a shell. However, the work is constructed from aluminium cans threaded onto an aluminium armature, and considers the idea that one of the legacies we will leave behind for future generations is waste from packaging. *Fossil* uses discarded packaging and materials to make a golden treasure our of discarded rubbish. It is intended to be a step towards making our art practice more sustainable through the use of recycled materials.

Fossil is constructed out of recycled cat food cans that have been collected and donated by members of the community, which have been threaded onto a metal armature. We arrived at the idea of using cat food cans by going through our household waste and looking for small identical objects that can be used to build a larger structure. We were drawn to the small gold cat food tins due to their beautiful colour, strength and the fact that they could be threaded together to make a larger form. To plan our sculpture, we had to estimate how many cat food cans we needed and used this calculate the number to be collected. The dimensions of our sculpture is 2 x 4 metres, constructed of interwoven rods and hoops. We calculated the radius of the metal hoops and the length of the metal rods. We then measured the size of the cat food cans and calculated how many we would need to fit onto each row of the sculpture. This is a collaborative project, and we each have separate art practices. This project was specifically inspired by the desire to use recycled materials and make our art practice more sustainable. We both have experimental art practices and seek to arrive at ideas through an investigative making process.

We draw our inspiration from nature, the cities we live in, reading and our imaginations. Working together in a team we have been able to achieve new possibilities through exchanging ideas.

PRIMARY

Examine the sculpture, how are the cans joined together? How many cans are in the sculpture?

Create your own sculpture using recycled items. String together old plastic bottle tops, to create animals or sea creatures. Weave together recycled bags or fabric to create jellyfish and seaweed.

Design a poster around all the packaging you use in your house or school, show the pathways of how it can end up in our ocean.

SECONDARY

Research artists who work with recycled objects. Look at the artwork of Subodh Gupta, Wim Delvoye and Tim Noble and Sue Webster.

Class project: choose a recyclable item you use in your everyday. Design a sculpture around the item, calculate how many items you will need for construction. Get building!

Discuss the way Fiona Hall uses sardine cans to relate to nature, compare Hall's work with the sculpture.

From above: Detail of sculpture , artist in progress on found timber for sculpture.
Photos: Stephen Castledine

Mikaela Castledine | WA

Woodland Numbats

Materials: timber?
(200cm height, 130cm width, 130cm depth) ?

" .. - helps your brain to let go of controlling your work so that what you end up with is a surprise,…"

Woodland Numbats are a bit different from my previous animal sculptures in that they use found object timber to provide the inspiration for the shape. Using a found object – which means to repurpose something that wasn't designed to be an artwork - helps your brain to let go of controlling your work so that what you end up with is a surprise, not something you had planned to do from the start. Some people do it by painting with their other hand or drawing without looking at the paper; I do it by letting the sticks bring their own shapes to my sculptures.

Adjusting your eyes to see animal shapes in the twigs takes a little bit of time and focus but once you start you cannot stop seeing animals in the branches. I spent a month living in a timber town in 2021, making art and wandering in the forest. I started to make works that used local timbers to depict animals and just added small sections like heads or tails out of crochet to help to define the sculpture shape.

Some people I speak to don't know about Numbats and many more have never seen a live one, certainly not outside the zoo. They are our State fauna emblem but are very rare and endangered. They live in isolated pockets of woodland in the Southwest of WA and are one of the very few diurnal (not nocturnal) native creatures. I am hoping these works will inspire people to find out more about our wonderful numbats.

PRIMARY

Walk around the sculpture, how many numbats are there?

The Numbat is the WA state fauna emblem. What is the flora emblem? What are the emblems for the other states? Design a flag for the numbat.

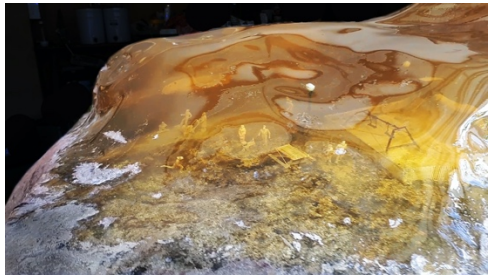
Make your own found object sculpture, take a walk in the playground or local bush and collect twigs and nuts. Use your twigs and string or tape to make your sculpture.

SECONDARY

Research numbats in WA , their numbers, habitat and diet. Design a map of where they are located. Plan ways of increasing their habitat and numbers. Investigate other native animals that are endangered in WA?

Discuss artists who use endangered animals in their artwork. Look at the work of Andy Warhol, Nick Brandt and Jason deCaires Taylor.

Explore the history of the idea of the 'found object'. Research and compare the terms 'assemblage' and 'readymade'.



From above: computer rendering of the sculpture, details of sculpture with figures in resin.

Britt Mikkelsen | WA

Anthroposcenic

Materials: stone, resin, found objects
(120cm height, 110cm width, 100cm depth)

“ I wondered what the future would look like and how our civilisation would be perceived hundreds of thousands of years from now..”

This work is part of a series that I started in the first Covid19 Lockdown of 2020. At the time, like many others, I was feeling trapped and unsure about the future. I wondered what the future would look like and how our civilisation would be perceived hundreds of thousands of years from now. Will humans still be on Earth, will we have changed or will the whole planet be completely different?

This got me thinking about Palaeontology, fossils and the remnants leftover from the time before man. Being of Danish heritage I own quite a bit of amber and have always been fascinated with the insects trapped inside this fossilised tree resin for thousands of years. Could we be trapped likewise and observed in the distant future? So the series was born, and I started creating artworks that mimicked amber using manmade resins. Each work depicts a small scene that is familiar; some are confronting, whilst some celebrate the society in which we live.

In *Anthroposcenic* (from the word 'Anthropo', meaning relating to humankind and the word 'Scenic', meaning relating to views of scenery), I have created a scene that mimics the experience of lockdown during Covid19. The two rocks which together weigh approximately 1300kg sandwich a layer of resin’, and within the resin people go about their business in a Covid safe way.

Can you find the people unpacking the toilet paper from the truck and the long lines of people sensibly distanced lining up to get their toilet paper? Is the café open or closed and can the children play in the playground? What else can you see?

This artwork is designed to be both funny and joyous, but also a little unnerving. And asks us to consider our place and significance on this small planet of ours.

PRIMARY

Walk around the sculpture and describe the different activities the figures are involved in.

Look up the word Palaeontology. Create a poster of the timeline to modern man, include when man made tools and discovered fire. Did they ever meet a dinosaur?

Make a diorama of your favourite activity including people. Imagine it becoming a fossil, would future people understand the scene?

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.

Discuss artists that use found objects in their artwork. Compare the artwork of Henry Moore and Marcel Duchamp and the different ways they used found objects.

Explore the terms ‘appropriation’ and ‘uncanny’. Would you refer to the sculpture as uncanny?