

sculpture by the sea

Artists and Their Artworks - Exhibition Information

Sculpture by the Sea, Bondi 2022

Page 2	Introduction and Key Vocabulary
Page 3	Looking at and Interpreting Sculpture

Artists and their Artworks:

Page 4	Barbara Licha NSW	Page 14	Shaumyika Sharma Singapore
Page 5	Britt Mikkelsen ACT	Page 15	Sian Watson ACT
Page 6	Caroline Kronenberg NSW	Page 16	Sonia Payes VIC
Page 7	Fitzhugh Karol USA	Page 17	Tom Buckland ACT
Page 8	Hannah Kidd New Zealand		
Page 9	Leonardo Cumbo Italy		
Page 10	Margaret Worth and Cui Yi Australia and China		
Page 11	Mimi Dennett NSW		
Page 12	Naja Utzon Popov Denmark		
Page 13	Sally Kidall NSW		

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/education/nsw-school-education/bondi/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 advice 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 Sculpture: On site at the exhibition

These questions can be used to guide discussion and assist students in interpreting artworks and document their responses at Sculpture by the Sea.

1 DESCRIPTION

- Write three words to describe your initial response to the work. Avoid using subjective responses, e.g. beautiful, ugly, good or bad and consider instead the ideas or memories you immediately associate with the work.
- Describe the shapes, colour, scale, line, texture, patterns, sound, and movement.
- What might the work taste like, smell like, or feel like?
- Walk around the sculpture – how does it change?
- Use the Sculpture Glossary to describe how the sculpture might be categorised - is it 'abstract', 'kinetic', 'ephemeral', 'interactive' etc.?

2 HOW WAS THE WORK MADE

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

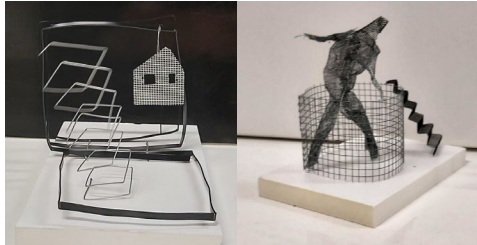
3 INTERPRETATION

- Does the artwork remind you of anything? Describe the associations.
- Discuss how the material selected to make the work contributes in communicating its subject matter and mood.
- Is humour, parody, playfulness essential to the work? Why?
- What is the title of the artwork? How does the title of the work contribute to your understanding? Does it change your response to the artwork?
- Does the work reference a cultural, historical, literary, social, environmental, political event or concern?
- Describe how the positioning of the work on site contributes to our experience and interpretation of the artwork? Consider the work exhibited in an indoor gallery space and compare.
- Does the work question our ideas about what sculpture is or what it could be? How has it changed our ideas about sculpture?

1 Description:

2 Materials and techniques:

3 Interpretation/analysis:

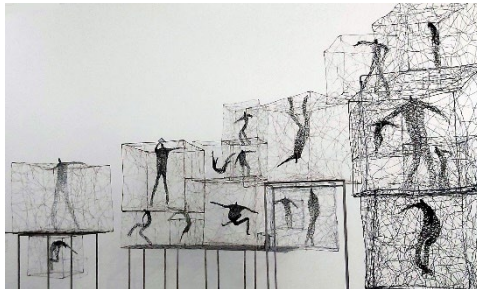


Barbara Licha | NSW

Social Distance 2020

Materials: stainless steel, galvanised wire, metal mesh
(260cm height, 240cm width, 158cm depth)

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



Social Distance 2020 aims to respond to the conditions of a contemporary person surrounded by emotions, apathy and trouble during the difficult moments of isolation in 2020 worldwide. The idea is to produce and set up five sculptures as an installation to show difficulty, frights, isolation and connections between individuals in the community during social distancing.

Pina Bausch once remarked, “I am less interested in how people move than I am in what move them.” This is exactly how I feel when working on my figures. I try to search for something which is unseen. Human behaviour has always been a fascination to me. Spiritual posture, movement and body expression is what interests me and what I wish to express in my works. My idea is to discover connections between spaces as well as between people in space. I introduce aluminium mesh to discover depth. Stainless steel is springy and elastic. I do not feel that my work needs to be connected by welding. I believe working by hand gives the sculpture a more organic aspect. Unfastened wire inside the structure gives an idea of endings in midair.

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

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



Above: Ideas using wire; drawing for *Social Distance 2020*; the artist materials.

PRIMARY

Describe the sculpture. What stories and emotions might it be expressing?

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

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

SECONDARY

Look closely at how the work has been made.

Consider how artists have responded to Covid 19. What mediums have they used and how have they presented their work to audiences?

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

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



From above: sculpture installed at Cottesloe 2022, 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 civilization 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?

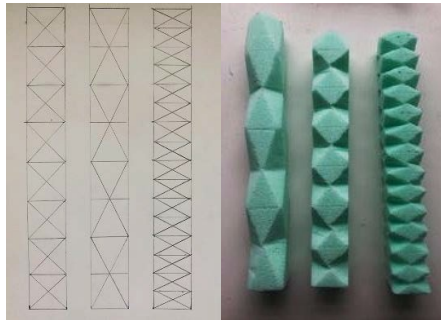
SECONDARY

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?



Caroline Kronenberg | NSW

Quantifying Time

Materials: timber, steel
(250cm height, 15cm width, 15cm depth)

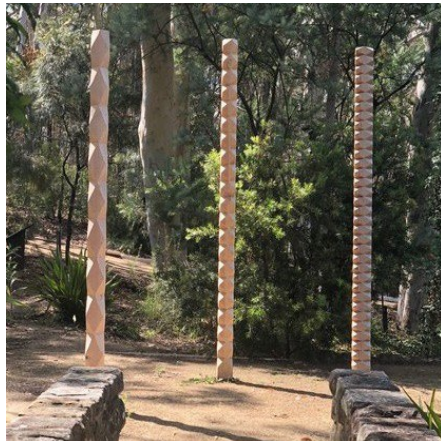
“My intention was to give the tree from which the recycled timber was cut a new life and purpose”

Inspired by the patterns found in nature, each of the three hand-carved columns has its own unique geometry symbolising the rhythm of life. My intention was to give the tree from which the recycled timber was cut a new life and purpose. I was inspired by Constantin Brâncuși's sculpture *Endless Column* which symbolises the concept of infinity. This work is roughly twice the viewers height inspiring him/her to stand amidst the work and follow their gaze up towards the sky, allowing them to contemplate their own existence in time and space.

The column's width and depth were measured and squares drawn on the timber. The measurement of the first column was left as a square, the second one was doubled and the third halved. I drew these measurements on all four sides of the column before I started the carving process (see images of sketch and maquette on the left). Once finished, I used a Japanese preservation technique for preserving timber called 'Shou Sugi Ban'. The timber was charred with a blow torch, brushed back and finally oiled.

I use many different natural materials to make work like, timber, ink, bronze, rice, light, steel, bamboo etc. I aim to tell a story from the materials' perspective. Each material will have its own natural life cycle and narrative to consider. The medium thus becomes the foundation of the work, not just as the tool to tell a story or emotion, but it embodies the subject matter itself. The object therefore tells its own story of its lived experience. The artist simply becomes the interpreter. For example, many trees produce a growth ring each year for the entirety of its life which gives us an insight of the tree's lifespan and the conditions in which the tree grew. This inspired me to focus on these age rings in one of my works called *Matter*.

Andy Goldsworthy has had a big impact on how I think about the longevity and the value of a material. Goldsworthy sets off most mornings on walks in the rugged countryside near his home in Scotland and lets mother nature inspire him. Working intuitively, he gathers nature's offerings and breathes new life into them. Leaves, sticks and other natural materials are collected and rearranged intricately. He subsequently photographs his creations as soon as they are completed at the prime of their existence. It is his audience's imagination that completes the lifecycle by predicting his offering's ultimate demise.



Above: Artist's sketch, and maquette for *Untitled x 3*, 2020. *Untitled x 3* installed 2020.
Matter, timber 30 x 24 x 14cm, 2017

PRIMARY

Walk around the three columns and look up to the top. Look carefully at the patterns carved into the sculpture.

The title of the sculpture is about counting – the shapes could go on and on forever! What would you call the sculpture? Why?

A 'rhombus' is a shape where all the sides have equal length. Count how many rhombuses have been carved. Draw some of the shapes you see.

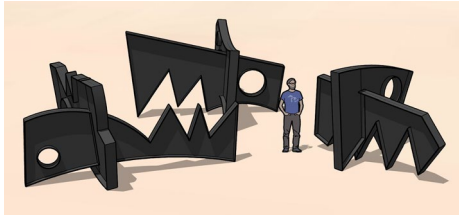
In class use graph paper to create a series of patterns that are based on a rhombus.

SECONDARY

What are the properties of timber? How has the artist transformed the material and given it 'new life' and 'purpose'?

Find out what the 'Shou Sugi Ban' technique involves and show examples of where and how it has been used.

Research the work of artists Constantin Brâncuși. Present images and descriptions of a selection of his work including *Endless Column*.



From above: SketchUp concept drawing for: *Tavurvur* (4°14'14.4"S, 152°12'32.2"E), *Rabaul Hillside* (4°09'08.5"S, 152°11'04.7"E), *Seamount* (-5°11'57.9"S, 150°22'48.3"E), painted steel, 2020; Paper cut-outs of sculptures in the studio, 2019; installation of *Field's Jax III*, painted steel, 244cm x 244cm x 244cm, 2018.

Fitzhugh Karol | USA

***Tavurvur* (4°14'14.4"S, 152°12'32.2"E), *Rabaul Hillside* (4°09'08.5"S, 152°11'04.7"E), *Seamount* (-5°11'57.9"S, 150°22'48.3"E)**

Materials: painted steel (231cm height, 356cm width, 421cm depth; 233cm height, 281cm width, 353cm depth; 231cm height, 475cm width, 373cm depth)

"My work begins by closely observing my environment. I translate the landscape into a series of abstract shapes."

Tavurvur (4°14'14.4"S, 152°12'32.2"E), *Rabaul Hillside* (4°09'08.5"S, 152°11'04.7"E), *Seamount* (-5°11'57.9"S, 150°22'48.3"E) are abstract steel sculptures from a series of works inspired by the silhouettes of landscapes that I sketched while traveling in Papua New Guinea. These works superimpose the coordinates and the silhouettes of a different landscape onto the beach in Bondi, 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 Papua New Guinea (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 pass through 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 sculptures and look through the cut-out shapes (negative spaces). Talk about what you see.

What is a 'silhouette'? Imagine the landscapes the artist saw that inspired him to make these sculptures.

The artist has included coordinates in the titles of his sculptures. Coordinates are a set of numbers and letters together that show you a position on a map. They can help you find a place or object that you are looking for. In class practice map making using coordinates.

SECONDARY

Research how artists develop abstract shapes from close observation of their environment.

Write a description that explains the term 'abstract'. Look up the coordinates in Google Maps and look at the photos of the locations the artist has used as inspiration.

Produce a series of drawings that practice the process of abstraction. Develop the drawings into three-dimensional card cut-out shapes.



From above: artist and artwork progress photo, artist drawing of sculpture.

Hannah Kidd | New Zealand

Playing the Long Game

Materials: mild steel rod, flattened corrugated iron
(300cm height x 600cm width x 600cm depth)

“Nature has a lot more time than we do....it’s playing the long game”

Hannah Kidd is a New Zealand sculptor that seems to be extremely inquisitive about life; it's human and animal subjects, as well as all their interactions, machinations and routines.

When we are gone the planet remains, along with her patient beings. They are playing the long game. When I was in year 5 the teacher told us that it was going to be our responsibility to save the planet. No pressure! As I've grown up I've realised the planet is going to be just fine. Possibly the human species should think a little more about their future choices. The cacti here represent nature's ability to adjust and form new ways to cope with a changing environment. Nature has a lot more time than we do....it's playing the long game.

Each of these cacti has a welded steel rod frame work, kind of like an exoskeleton of an insect. Underneath they look like a 3D line drawing. Each is then clad in pieces of flattened out corrugated iron, that gives the sculpture its skin. To last outdoors these have been hot dipped, galvanised and then have had an anti corrosion treatment which gives them their rough surface

I love to watch how people conduct themselves in everyday life. We are given so much information through our communities - be that school, home, and especially media. Mostly though I watch how we interact with our natural environment, how we respect/disrespect Mother Nature.

Inspiration can come from so many different places. For me it could be a book or a podcast. Sometimes it's an image that flashes past on social media or a part conversation that I have overheard.

PRIMARY

Look at the sculpture and walk all the way around it. Looking at all the different parts and intricate pieces and colours. What is it and how does it make you feel?

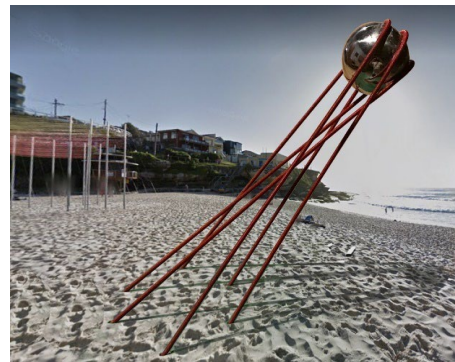
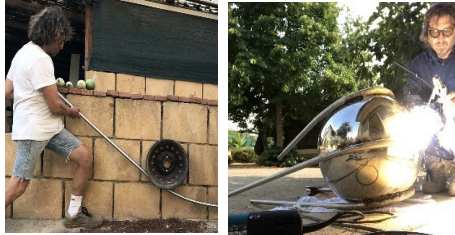
Look up what kinds of plants and animals are incredibly strong and durable. Some plants and animals can withstand incredibly difficult environments, like the cactus.

Look up what kind of environment a cactus can survive in and what other animals survive in the same environment. What do you think the artist is saying about the environment, humans and nature?

SECONDARY

Research what an 'armature' is in sculpture. Investigate how an armature "exoskeleton" can support a large-scale outdoor sculpture. Think about the challenges an artist has to consider for an outdoor sculpture, what natural elements will they have to withstand and what audience/human elements need to be considered?

How does this reflect similarly with Hannah's choice of plant?



From above: *Trap for Dreams* work in progress bending the tubes; welding the parts together. Visualisations of the final work

Leonardo Cumbo | Italy

Trap for Dreams

Materials: stainless steel (240cm height, 220cm width, 320cm depth)

“Trap for Dreams is a surreal work, based on the idea of long rubber bands rising from the ground towards the sky and capturing a floating bubble in the air.”

From the mainland we often glance towards the sea where we can perceive the changing colours of its surface, its movement and the sounds. But it is our imagination that captures images and situations that might take place under that surface or beyond the horizon. Science has revealed many mysteries, but there is so much more we can discover and learn. Many mysteries in life are solved or explored using our imagination and intuition. Leonardo Da Vinci was a famous Italian artist and inventor in the 1400's. He is the best example of someone whose curiosity to understand everything started with his imagination and looking at the world around him. One invention he imagined and designed as a result of investigating how birds could fly, was a flying machine.

Trap for Dreams is a surreal work, based on the idea of long rubber bands rising from the ground towards the sky and capturing a floating bubble in the air. A quick action like what a chameleon does when it launches its long sticky tongue against its prey. Technically, the sculpture is composed of eight, three-meter stainless steel tubes painted Venetian red. They are embedded on a stainless-steel base buried 35cm into the ground. A mirror-polished stainless-steel sphere is supported at the top by the ends of the tubes on which it is welded.

I think all artists are curious and have a tendency to wonder and a love for invention. Knowledge, research, patience, the spirit of sacrifice, are some of the main ingredients that artists adopt when they are engaged in their creative activity. Being an artist is not a job that starts in the morning when you begin your working day and ends after you have done your hours. The artist always keeps their engines running, both day and night. They are always ready to take in every stimulus and to transform it into a lifeblood for their ideas, and projects.

I take inspiration from everything. Sometimes a gesture or action, apparently trivial and insignificant, becomes the starting point of something that grows, evolves, enriches itself and transforms itself into something extremely complex and versatile.

PRIMARY

List all the things that you can see reflected on the surface of the polished steel sphere. Think about how the metal rods have 'caught' these images.

What other ways can you 'catch' images of the world around us?

Design an idea for a machine that can trap your dreams. Write a story that tells us about your machine and how people use it.

SECONDARY

Describe how the artist has expressed a sense of tension between the forms and materials used in this sculpture. What illusions is the artist creating in this sculpture and how do they make you feel?

Discuss why the artist describes his work as being 'surreal'. Research the surrealist movement and consider how its influence is still inherent in contemporary art practice.

What is the role of an artist in our society? Research the life and work of Leonardo Da Vinci and consider the similarities and differences of what an artist was then and now.



Margaret Worth and Cui Yi | Australia and China

Grafting Cultures

Stone, steel, plastic 220 x 200 x 150 cm

“Urbanization is grafted onto an ancient particle of the Earth making a new form of culture.”

An ancient stone from China, shaped by natural forces over geological time, is overlaid by present-day human action. The forms of roots and branches are rendered in steel recycled from urbanization. They are crowned with blooms of the plastic that marks the geological imprint of this time. The work refers to this time of the early 21st century and how cultures have overlapped and together made a geological imprint of plastic on the Earth. The site at Bondi, on the rocks, alongside the sea and exposed to the weather, provides an elemental setting. It matches the sense of time in the work – the time it takes to form a stone, and the quantity it takes to register in the Earth’s geology. This tree form presents a change, perhaps an evolution(?), in something that is familiar.

The technical processes are simple and accessible. The bending and welding together of steel into forms that refer to roots and branches. The recycled plastic ‘blooms’ are attached using nuts and bolts and plastic fixings. The stone is a found object. The experiences and values of two people of different ages and different countries have been combined and translated into a form that can be understood from different perspectives. The responses change with time, place and the viewer.

Margaret Worth states: “Every day I look out at the ever-changing Southern Ocean, the ever-changing sky and clouds, the ever-changing light show that they present, and I am filled with wonder. I am also reminded daily of forces much greater than the individual and of an unimaginable space-time scale. It makes an excellent framework in which to focus on something.”

Yi and Margaret met when they each exhibited artworks on Granite Island for the Encounter Sculpture trail managed by SXS 2016-2019. They shared an interest in rocks and lichens and their different perspectives in sculpture. With frequent conversations on Zoom and email exchanges of images, they agreed on a simple ‘graft’ that welded together the base of one of Yi’s works and the top of one of Margaret’s works. Yi digitally rendered the final forms using images of works already made by the artists. Fabrication was completed under Margaret’s supervision, using part of Yi’s artwork that was already in Australia, and the new work was shipped to Sydney.

Finding the words to describe the ‘what’ and the ‘why’ of the outcome has been a process of evolution in itself. Instinct led the way, and fortunately both Yi’s and Margaret’s instincts were attuned. Subsequent conversations and writing went through various iterations and have arrived at the above ... for now.



Above: Digital rendering of artwork concept

PRIMARY

Find out what ‘collaboration’ means. Think about what it might be like to work together on something creative, and how each idea from the two artists would shape and change the outcome, push and pull each other in different directions.

Sit with a friend and draw a tree, separately. Then swap drawings and add to your friend’s drawing.

SECONDARY

Think about the challenges and positives working collaboratively can bring. Collaborating can help you create something you might have never thought of or never have been able to make alone, it can make us more open to experimentation.

Sit and look at a tree with a friend. Try and draw the tree by not looking at the paper and not taking your pen away from the paper. This is called a continuous line drawing.

Now swap your ‘blind’ drawing with your friend and add to it by doing the same again. Compare the drawings. Then try tracing both drawings together on another page, see what the outcome is.



From above: Artist's mock-ups using Photoshop of *Bloom* for *Sculpture by the Sea* Bondi 2020. Example of previous grown sculpture.

Mimi Dennett | NSW

Bloom

Materials: steel, grass, flower seedlings, soil, water crystals (130cm height, 60cm width, 200cm depth)

"Gardening is a creative act. Like a painting you can choose the forms and colours to create an overall picture."

This single bed covered in grass, flowers and edible plants is a sculpture about hope and regeneration. Events in 2020 have set off a worldwide gardening boom. Gardening has been one way for people to cope with the anxiety produced by the disasters of climate change, bushfires and Covid19.

Gardening helps people to connect with and belong in nature. It encourages creative expression, self-sufficiency and improves health. Growing a little bit of our food can reduce our carbon footprint, reducing food miles. A garden around the house can reduce the need for air conditioning and absorb carbon out of the atmosphere. Every little bit helps. Gardening is a creative act. Like a painting, you can choose the forms and colours to create an overall picture. Gardening is collaborating with nature. It's magic. *Sculpture by the Sea Bondi* is the perfect exhibition for a sculpture about hope, and a symbol of emergence. Bondi's natural beauty is a great backdrop for a living sculpture.

Before I start a sculpture, I think a lot. When I get an idea, I try to think it through before I draw it. With sculpture, there are always many problems to solve: how do I make it, how does it stand up, how big should it be, will it be safe? I save my ideas on Pinterest and often do a mock-up of an idea in Photoshop. I superimpose the proposed sculpture onto a photo of a site to see if it works and if it is the right scale. I use different materials to express what I need to say. The various plants used are indigenous and from overseas to reflect the eclectic nature of Australia. There are more edibles and native plants in this sculpture including pig face which is found at the Bondi site.

I want people to be involved with the work I make so I try to interact with community groups in the making process. The sculpture was made by welding a steel frame, covering it in mesh, filling it with soil and planting into it.

I am inspired by many things. The site is often a good starting point for inspiration. Materials also suggest forms. I love art and visit exhibitions all over the world. It's important to be a part of the contemporary dialogue, to respond to what is going on in the world. I always ask questions before I make a work such as: what is this site about? who comes here? how would this shape look good here? What is happening in the world or Australia at the moment that I care about? What would I love to change? What makes me angry? What makes me laugh? If I'm lucky, an idea or form will just appear.

PRIMARY

Count the different types of plants that you see in the sculpture. What does the work make you think of?

Discuss how gardening is a creative act like painting. How can gardening help us connect with nature and help the environment?

At school start a gardening project with your class. Decide on a theme and a place and the types of plants you will grow. Draw ideas and keep a diary with notes and drawings of the project as it progresses.

SECONDARY

How has the artist used the work (including the title) to symbolise and reference human and social issues?

Discuss the artist's description of how she gets inspiration and ideas. What sort of issues need to be addressed when making sculpture?

Research the work of other artists who use gardening in their creative practice, for example Fiona Hall's *Fern Garden* and Andrew Rewald, *Alchemy Garden* (Sydney Biennale 2020).



Above: Naja Utzon Popov, *Continuum*, closeup of one piece

Naja Utzon Popov | Denmark

Continuum

Porcelain (180cm height x 60cm width x 60cm depth)

“Continuum is a continuously evolving and changing body of connections”

This installation is made up of approximately 1500 small porcelain paperclay handmade shells, each shell is hand pinched, so every single one different and with small markings on the surface. Some of the shells are glazed with clear glaze, some are left unglazed and matt in texture, the shells are hung on sprung metal wire in different lengths and then hung together in a large cluster. After the clay is formed, it has to dry for a day or so, then it is bisque fired to 1000 degrees Celsius and finally glazed and fired one last time at 1260 degrees. A firing like this takes approximately two days for the kiln to reach temperature and cool back down. It takes a month or two to make and fire all the shells.

As the wires are all different lengths, the work should move a little in the wind as it hangs on the cliff, the gentle sounds of the shells as they touch each other will hopefully be a gentle reminder to the viewer to pause for a minute and take stock of the beauty of the location, of our nature and of our surroundings.

I am very inspired by my surroundings, by nature and naturally occurring events such as regrowth after bushfires or drought. My passion really is the attributes of clay, the first time I touched clay I knew it was my material. I can express myself in the simplest and most direct way, I love that clay is so diverse in its raw state and when it's fired it takes on a new permanent life. With this particular piece I wanted to create something ethereal, something that was light and would speak to an instinctive universal feeling in the viewer.

Working as an artist is a very personal journey and an inward journey, I am very fortunate to have a very inspirational studio, the moment I open the doors I feel like being creative and productive. Often when I start a new project I have to circle around myself to find a new place for the work in me, so I understand which direction and what story I want to tell before I can start work.

I draw my inspiration mainly from nature, not a literal tree or plant, but naturally occurring events like regrowth, drought, the ocean, even Covid was a big source of inspiration to a whole series of paintings. The location of Sculpture by the Sea was a big source of inspiration for this particular piece and led on to an exploration of environment and the subsequent sculpture I made is based on the resilience of nature during natural disasters such as bushfires and the naturally occurring regrowth that happens immediately after everything is burnt out. The sculpture is both poetic and somber with references to both life and growth as well as perishability and should be a symbol of moving forward, of hope and of change. We say goodbye to what has been and welcome what slowly emerges from the darkness.

PRIMARY

This sculpture is made of many tiny shell shapes. What other shapes in nature do these shells remind you of?

How does this sculpture make you feel? Does it fit with its surroundings? Why do you think this is?

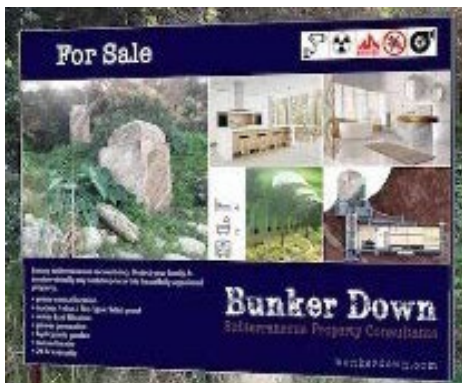
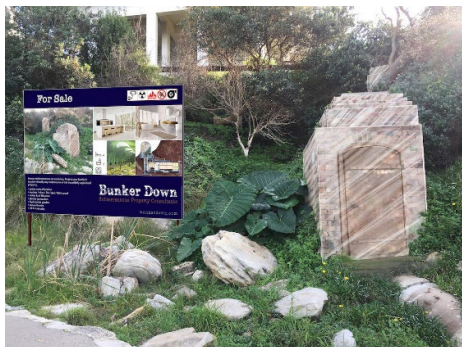
At your school or at home find some natural objects such as flowers or seed pods. Using dental floss or string, join them together to create a hanging sculpture.

SECONDARY

Why do you think the artist has chosen porcelain as a material? If the sculpture was made of wood, steel, stone or plastic, how would those materials change the way the sculpture looks and feels and fits in with the environment.

How do the choices of material affect the relationship of the sculpture within the context in which it is displayed?

What 'instinctive universal feeling' is evoked by this piece? Would you say it is site-specific? Or could it be the same no matter where it is installed?



From above: artist's visualisation for *Bunker Down: survival of the fittest*, 2020, Previous sculpture example of a wrapped building.

Sally Kidall | NSW

Bunker Down: survival of the fittest

Materials: plywood, timber, paint, nylon transparent fabric, printed sign
(250cm height, 800cm width, 1000cm depth)

“The viewer can access the fictitious real estate website through the QR code link on the sign and get detailed information about this imaginary property.”

My project is an interactive work. It aims to engage the viewer through their imagination to recreate this subterranean project within their minds eye using the clues offered on site. For example, a FOR SALE sign offering visual information about this imaginary underground family security bunker. The viewer can access the fictitious real estate website through the QR code link on the sign and get detailed information about this imaginary property - its layout, images and key security features etc. I have highlighted two existing storm water structures on the site with shiny transparent fabric jackets that mark the fictitious entrances to this underground property; the entrance doors are specially made and attached to the towers. It also offers an insight into the growing movement of *survivalists* and doomsday *prepper's* as apocalyptic anxieties are fed by the perceived threats of cataclysmic social and climate change as they prepare for our planet's volatile trajectory. This includes an essay I commissioned for this project, by the urban geographer Bradley Garrett whose research and recent book: *Bunker, Building for the End of Time*, inspired my project.

The site is not popular for artists to display their work but it triggers my fascination for derelict industrial buildings and underground structures and tunnels. This site has always appealed to me with its large storm water towers standing ignored by the general public.

As a site-responsive artist I create large interventions that directly respond to their site reflecting either its history, its form, locality or its inspiration to my imagination. I endeavour to inspire and challenge a wider audience through my practice, evoking thoughts/questions and stimulating discussion. Most of my works are ephemeral in both natural and urban environments, or in buildings of interest. This work marks a new development in my practice by using virtual tools to extend the existence of the piece without constructing it. I am interested in exploring a more interactive process of engaging my views. By offering a link to the viewers imagination they complete the intervention.

Although COVID has influenced my ideas, I have been working on this project for a couple of years. I was privileged to connect with Bradley Garrett and he has generously shared his fascinating research into exploring 'the architecture of dread'.

PRIMARY

Where do we usually see these 'For Sale' signs?

Talk about what the artist is making in this sculpture. What story is she involving us in? What is real and what is not real?

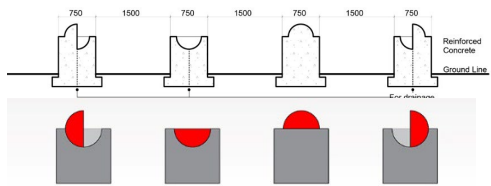
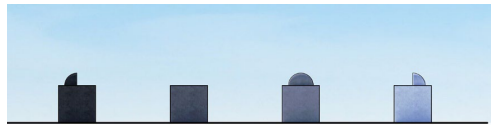
How has the artist created a pretend entrance to the pretend property?

Write all the things that you think are most important to have in a home. Draw designs for a place to live in the future. Explain your ideas.

SECONDARY

Research the practice of three 'site-responsive' artists. Describe how the term 'intervention' is used to explain a creative activity or artwork.

Discuss, and present examples of how digital tools have been increasingly employed by artists in their practice. What are the benefits and/or disadvantages of engaging with an artist's work through virtual media?



From above: Artist's plans and sections for *Hemispheric*, 2020. *Hemispheric*, on site Sculpture by the Sea Cottesloe 2020. Photo Clyde Yee. Artist's rendering.

Shaumyika Sharma | Singapore *Hemispheric*

Materials: reinforced concrete, pigment
(100cm height, 750cm width, 75cm depth)

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

This sculpture was inspired by the moment just before the sun dips below the horizon at sunset on Cottesloe Beach in WA. The sculpture will relate equally well to the instant just before the sun rises above the horizon at sunrise on Tamarama beach, when the sun also appears hemispheric.

The four forms presented here are a result of studies of light and dark, and an abstraction of the sphere that we depend on for natural light – the sun. Interpretations by the public of the inspiration behind *Hemispheric* ranged from 'the phases of the moon' to 'the cycles of life'; interpretations I embrace and consider just as compelling as the original intent.

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, particularly building with concrete. I worked with a structural engineer who designed the reinforcing and other structure for the concrete. The gradation of the four pieces from light to dark was achieved using reinforced concrete in a mix of white and grey, pure grey and grey with black pigment. We had to experiment with pigment in concrete to achieve the two darker colours. Science and art both involve experimentation!

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

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

PRIMARY

Walk around the sculpture and notice how your shadow changes as you walk. Describe the shapes and different colours in the work. What does it remind you of?

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

SECONDARY

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

Compare and contrast the work of artists Nancy Holt (and her 'Sun tunnels'), Olafur Eliasson and James Turrell.

Present examples of how engineering, architecture, math and science work together in art practices.



Sian Watson| ACT

Waiting Rastor

Materials: Steel rod, cementitious grout, sealant, paint.
(180cm height, 180cm width, 75cm depth)

“I have always been interested in capturing energy and movement of creatures. I often surface my works with a rusty aesthetic to reference decay and the passing of time.”

The relationship of humans and horses has been a point of interest within my artistic practice for a long time. *Waiting Rastor* explores the shared vulnerabilities between humans and horses in the context of environmental, social and economic change. The placement of the figure on the cliff above the crashing waves refers to vulnerability and exposure to external forces.



The sculpture is made from welded steel rod frame that has been covered in a fine mesh. The mesh is then cladded in a cement grout and texture is developed by applying lumps of grout with a spatula. Once dry, the work has been sealed and painted with an outdoor speciality paint that looks like the surface of rusted metal. This work is based on a maquette and is the largest (180 x 180 x 80cm) and heaviest concrete work I have made to date (around 250kg).

My ideas mostly come through the process of fabricating artworks in my studio. I have never done much drawing when I am developing ideas and find it easier to bend and weld steel than put a pen to paper. Making human/animal forms has always been a part of my practice as I like to try and capture a gesture or movement at a single moment in time.



Above, Maquette from 2019 Rust Spray material. Armature process picture in studio of *Waiting Rastor* 2021. Watson welding in studio 2021.

When it comes to thinking conceptually, the first artworks in a new body of work are not always based around a fully formed concept. Often I will make two or three works that are similar to each other and let the sculptures lead me into the development of a story.

As someone who grew up on a property riding horses and worked for many years as a vet nurse, I have always been interested in capturing energy and movement of creatures. I often surface my works with a rusty aesthetic to reference decay and the passing of time.

I have recently been exploring prehistoric rock art and drawing on depiction of movement in rudimentary and distorted proportions of both humans and animals. The evolving understandings of what imagery from around the world is portraying is something that I try to portray within my artworks, letting the viewer develop their own interpretations.

PRIMARY

Look at all sides of the sculpture. Does it look like a horse as soon as you see it? What parts of it make you think of a horse and what parts seem a little strange and unusual looking.

Think about where the sculpture is located. How does the location make you feel when you look at it? Can you think of a story for the horse about where it is, and would that story change if the horse was somewhere else (E.g. your backyard, your school, in the water on the beach, in the desert).

SECONDARY

Research prehistoric rock artworks and drawings compare the sculpture to the images of ancient people and their animals.

Think about how Sian Watson's "Process-led" method affects how her sculpture looks. Try building an armature of a horse out of wire and then "cladding" it with newspaper and finally coating it in a thin layer of clay. No drawing allowed, see how the process of building just with your hands without planning changes and distorts your sculpture from life-like to strange and imaginary.



Sonia Payes | VIC

Emergence

Bronze, 250 x 52 x 25 cm

“Nature is a contingent, multi-faceted mechanism, even when facing destruction on an apocalyptic scale, it's adept at finding ways to survive. It's a sentiment reiterated by Payes, and which permeates her artistic practice” - Slavoj Žižek

Payes continues to explore the relationship between mankind and nature with surreal Emergence 1 - 2022 sculpture.

The tough metal 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 explain the concerns behind Payes's 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.

Payes developed her process initially in 2007 by taking photographs of her daughter's portrait. After shooting hundreds of analogue photographs of her daughter's face, she produced an old-fashioned paper flip book resulting in moving and morphing faces. Years later using 3D technology, and one of the first small commercial 3D printers in Australia, these portraits were printed as 3D faces.

In 2014, her 5-metre fiberglass sculpture, REGENERATION was fabricated with the help of her village. She has continued to experiment with smaller scale wax works as well as fabricating large scale bronze works at the foundry, using traditional lost-wax metal casting. She has also embraced technology and the availability of 3D scanning equipment. With nearly 2 years in lockdown in Victoria, it gave Payes plenty of time to create new wax sculptures.

Payes draws inspiration from her own life and her fascination with human strength, adaptability and survival, which she states as being a legacy from both her parents and grandparents.



Above: Emergence on display, 2022, Sonia Payes at work in the foundry.

PRIMARY

Walk around the sculpture and look at how the two faces are positioned. The title of the sculpture is 'Emergence', how has the artist placed the sculptures, thinking about that word, and why?

If the sculptures were placed differently, or further apart, what title or word would you give the sculpture?

Make a drawing of a face, or print a photo of a face (maybe yours!) and then find a way to warp it. Slice the image into ribbons, place them back together and then tape it up. Try the process again by cutting it in a spiral. Does the expression on the face change? How?

SECONDARY

Take 100-200 photos of your own, or a friend's face as they talk or make expressions on their face. Print each photo out no larger than your hand. Create a flipbook with all the photos stapled together, see how the face morphs as you flick through the pages. Draw what you see!



From above: Maquette, armature of sculpture, concrete layer.

Tom Buckland | ACT

Bruce

Materials: Found objects, steel, fabric, silicone
(1600cm height, 1600cm width, 1600cm depth)

“To understand life as we know it, we have to look back at where we came from and understand how our ancestors braved a brand new world above the waves”

Around 370 million years ago, our great ancestors, the first fish began to crawl out of the primordial ooze and onto the shores of a fresh terrestrial earth. In the present day, us humans, the ape descendants of those first fish all carry a deep desire to return to the sea- the place of our ancestral birth all those millions of years ago.

To understand life as we know it, we have to look back at where we came from and understand how our ancestors braved a brand-new world above the waves. In the here and now, Bruce the lobster sits back and relaxes, gazes out to sea and ponders the nature of existence.

The first step in my process is the idea, the second is a series of drawings followed by a small model of the larger sculpture made of cardboard and paper-mache. From the small maquette model, measurements are taken which are used to create the large final sculpture.

From there, a steel frame was welded together. This is the armature of the work, the hollow strong metal skeleton that holds everything together. The hollows of this armature is stuffed with polystyrene to add bulk. The next step is a concrete paper-mache where strips of cloth are dipped in a mixture of concrete, glue and sand and then layered onto the surface of the armature. Very similar to the way plaster casts are made around a broken limb. Once the surface is covered with these strips, the whole surface is covered with a mixture of concrete, sand, adhesive and pulped paper. This is used to build up the surface in thick layers and add finer details. The final step is painting, to paint the sculpture, I have used a selection of discarded household enamel-based paints.

I'm very interested in recycling – I reuse objects and items that are thrown out or that I find on the side of the road. The inside of Bruce is made from polystyrene boxes that I have rescued from skip bins and foam from old camping mats. The armature is also made of recycled steel recovered from scrap yards. I'm also interested in having fun, I want to make memorable work that can make people smile. Play is very important in my work.

I'm very much inspired by the many worlds of fantasy and science fiction. I enjoy building worlds and exploring them - much of my work involves attempting to transport the audience to another world or to contemplate the nature of our current reality. I'm also interested in the absurd, the weird and strange and of course the critters that we share our planet with – be they furry, scaly or slimy.

Questions for year groups: PRIMARY

What makes the lobster sculpture look a little bit like a human? The artist has made the lobster that way so we put ourselves in its position and imagine what its thinking.

If you were a creature that had crawled out of the ocean 370 million years ago, what would you be thinking while you sit in the chair and look out on the world. What has changed since then?

SECONDARY

Consider how the artist has placed the sculpture. Which way is it facing? What is the lobster looking at. If the sculpture was facing the other way, how would these things change?

If the sculpture was displayed in the desert, would the concept make any sense? Discuss how the site choice by the artist matters and consider how sculptures are site-specific.

Have a look for some recyclable materials at home in the bin. What items would work well as an armature/strong skeleton structure. And what materials can you use to wrap/coat and paint the sculpture.

Design a creature that you can imagine crawling out of the ocean at the beginning of life on earth. What does it look like? What colour, shape, size and texture?