

sculpture by the sea

Artists and Their Artworks - Exhibition Information *Sculpture by the Sea, Cottesloe 2024*

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Photo above: Gleb Dusavitskiy: *I Believe I Can Fly*.
Photographer: Tyr Liang, 2023

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, and Maths (STEM). Hopefully the information in this resource will assist with the delivery of STEM 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 and Kids' Guide Catalogue 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. **Sculptures cannot 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 from. 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 to communicating its subject matter and mood.
- Are humour, parody, playfulness aspects of 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:



From above: paint preparation for workshops; students chiselling wood; construction and painting of a finished character.

Gleb Dusavitskiy | Denmark

I Believe I Can Fly, 2023

Materials: stainless steel. (500cm height, 500cm width, 250 depth)

“Dreams made from stainless steel rods”.

This installation represents dreams. Dreams have no limitations, no fences, no boxes, no borders. We can dream however we like, wherever and whenever we want, big dreams, small dreams, everything is possible because dreams are free.

My artwork represents the ability to achieve your dreams, by working on them and believing they will come true. It is an interactive artwork, where viewers may take part in it. This project is incomplete without a person, who is “trying these wings on”. It’s just 2 wings with an empty space in between. Someone can own them, someone can take this magic place in between these wings, maybe imagining, dreaming of being able to fly, of being free. This sculpture was made using 1km of steel. I am dreaming that this artwork will empower the viewer, to believe in those dreams and never give up.

I hope “I believe I can fly” will bring a wave of positive energy into the world.

During my art career I always try to create a positive, uplifting spirit, filled with love and kind energy artworks to draw out smiles from viewers. Here I am presenting an uplifting spirit artwork. Maybe we all can rediscover the imaginations inside of us, and spend some time for dreaming, being happy and free. In my art I always reflect on the idea of artists and creator responsibility for this world. Today we live in a very contradictory world, it’s a lot of sad things happening all around us all the time. But I believe that we, humanity, and especially creators may change the mood on the planet earth, and I even believe it’s our responsibility to make the world better. If we, artists and creators, just try to focus on the positive making, and concentrate our creative energy on the positive and happy creations. We can also change our perception of reality, what we see in the world and how we see it. There is a perfect metaphor for that idea “wearing pink glasses”. Of course, by looking at the world through the pink lenses the world is appearing brighter and happier.

My contribution is a drop of positive energy into the world, and as we all know drop by drop creates the rings in the water, which may spread far beyond.

I draw inspiration from the beautiful world. We are so lucky to share it together!

Questions for year groups:

PRIMARY

How much steel was used in the making of this sculpture?
What does this work remind you of? A fantasy animal, or character?

What is a dream of yours you would like to come true?

How does this sculpture work with its surroundings? Does it look like it belongs there, or does it look out of place?

SECONDARY

What is negative space?
How has negative space been used in this sculpture? What is the effect of its use?

What makes this work a contemporary sculpture?
How has the work been fixed in place?

What are some of the factors to consider when installing a sculpture in a public space?

Tom de Munk-Kerkmeer | WA

Dear Mother

Bamboo, bicycle tube rubber strips, wooden stakes (400 x 300 x 150 cm)

“Bamboo is an ideal resource as it is easy to grow, prolific, light weight, and strong.”



From above: Artist at Work installation piece; close-up detail of rubber and colours used in Tom's work.

Tom was born in Australia, but he and his Dutch mother moved back to the Netherlands when he was 2 years old after his father died in a car-crash on Morley drive. There he grew up going to school, speaking Dutch and as most do, riding a bike. One of his earliest memories is of being on the back of the bicycle of his mother, climbing a big dune to go to the North Sea to build sand sculptures on the beach. It wasn't long before he got his own bicycle riding everywhere and he hasn't stopped since.

Tom is now 59 and he has travelled around the world several times. He has been on boats, trains, cars, trucks, and buses in many countries. He keeps feeling uneasy about the amount of energy that is used by these modes of transport, uneasy about all the resources that are needed for transport and the effects this has on the planet.

In 2011 Tom participated in the Sculpture by the Sea in Cottesloe for the first time. Then he transported his work 'LUCHTKASTEEL' on a cart with this same bicycle. Since then he has moved 100km inland to Northam and transporting sculptures to Cottesloe is just a bit out of range. As a compromise Tom now creates work that can be transported on foot, and on the bike in combination with the train.

Another key resource he uses is bamboo that is grown mostly in his own garden. He sees this global super grass as an ideal resource as it is easy to grow, prolific, light weight, strong. He ties this together with bicycle tube rubber strips that can be reused several times. The combination of these two materials produces strong temporary structures easy to assemble and to take apart.

The colours of this sculpture represent concepts such as: the journey; landscapes; time; distance; emotions; nationalities; ancestry and connections. They form a complex 3D map of Tom's life. Similar stick maps are used by Micronesian seafarers, inspiring aspects of this work.

Questions for year groups:

PRIMARY

What type of plant is Bamboo?

How is bamboo used in everyday life? Researching online, find some examples of how it can be used in various cultures.

How fast can Chinese bamboo grow? How tall does it grow?

SECONDARY

How can bamboo be utilised to balance oxygen and carbon dioxide in the atmosphere, and why is it significant?

Find three quotes about bamboo and explain their meaning and significance.

What makes bamboo so special as a plant and building material?

Leonardo Cumbo | Italy

Enfant Prodige, 2023

Stainless steel (240cm x 220cm x 320cm)



From above: the artist welding parts together; visualisations of the final work on site.

“Enfant Prodige is based on the idea of a probable bird, still enclosed inside its egg, taking flight even before coming out of the shell, but is held back by two bungee cords anchored to the ground.”

Enfant Prodige is a sculpture that overcomes the force of gravity and projects towards the sky. It depicts a large egg that, even before hatching, abandons its nest and launches itself like a missile towards free space, forcing the elastic cords that tenaciously hold it to the ground.

Enfant Prodige is a surreal work. Is a witty sculpture inspired by the obsession that many parents have in our contemporary society to create child prodigies at all costs, in order to obtain as much visibility as possible on social media.

These poor children are subjected to very heavy and often repetitive and stressful daily exercises, denying them the possibility of leading a carefree and age-appropriate life as is the case for most of their peers. Tension, speed, lightness are some of the features that characterize this sculpture.

I began the creation of the sculpture starting from the idea that I traced with a pencil on a sheet of paper, therefore I began to study the materials suitable for its three-dimensional creation. Before proceeding with the construction, I did some mathematical calculations together with an engineer to be sure that the materials used would be resistant enough to keep the structure standing even when a strong wind blows.

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.

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.

Questions for year groups:

PRIMARY

What is a child prodigy?

What examples of famous child prodigies can you find?

Why is the egg is the sculpture trying to escape? From the perspective of the egg, write a short story of why they are escaping.

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 does it 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.

Dr. Richard Hammer | WA

Fiddle Sticks

Aluminium RHS, Aluminium Sheet, Ball Bearings (400 x 350 x 350 cm.)

“I observe things that move.”

In the last few years I have focused exclusively on wind-driven chaotic kinetic works. STEM (Science, Technology, Engineering and Maths) plays a very big part. Measuring, balancing, testing, experimenting, centre of gravity, mass, inertia, friction. Calculations, proper sequencing of procedures, learning from mistakes. Types of low-friction joints. How to reduce friction further. How to make a work more lively, more graceful.

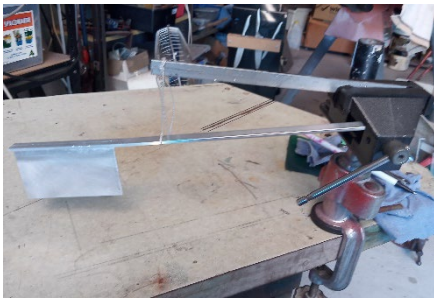
I observe things that move. A fluttering leaf, a child on a bicycle, a clown's face, a sailboat turning to new heading, a chaotic pendulum at Scitech, a whirlybird on a roof, a rider on a unicycle. I sit and observe the early versions of each work. Can it be simplified? Does it get stuck? What if I make it much larger or smaller?

My ideas are formed as images in my head that include geometric parts that relate to each other and to the wind. The parts can be wheels, rods, joints, vanes, etc. Sometimes I draw these images on paper. Sometimes I mock up 3D models from on-hand materials. The ideas are not formed as words.

Fiddle Sticks means whatever you want it to mean. It has no meaning. There is no representation of something else; no representation of an idea, unless it is a machine that represents itself. The vast majority of machines in our lives have a purpose and are predictable. Turn the tap, water flows. Fiddle Sticks has no purpose and is not predictable. Does it say anything about the nature of machinery? Some say one purpose of art is to confront. Is Fiddle Sticks confronting? Does it need a purpose? Should it generate electricity?

How to join components is essential. Welding is permanent, comparatively expensive in time and money. Rivets are semi-permanent, easy and cheap, somewhat unobtrusive. Glue is OK in rare situations. Interference fit can sometimes be ideal. Screws, bolts and nuts can be assembled and disassembled but detract from any elegance. Drilling and tapping holes is another alternative.

STEM is fundamental. Where is the centre of gravity, what are the roles of mass and inertia? The best size for vanes? Best angle? How to reduce friction? How to balance things so that there will be an interesting intriguing response to light winds? How to avoid dead, boring, and stable configurations. Where and how to suspend components to magnify slight variations in the wind?



From above: *Fiddlesticks* sculpture; balancing the smaller arm of the sculpture in the workshop; the original game of Fiddlesticks.

Questions for year groups:

PRIMARY

Name three different things you can see at Sculpture by the Sea Cottesloe that are moved by the wind.

What is the meaning of the word 'kinetic'? Can you find any other sculptures in the exhibition that are kinetic?

Invent a sculpture that has moving parts, draw it and explain how it works.

SECONDARY

What is the largest kinetic sculpture in the world? How does it move?

Should a kinetic sculpture be artificially powered, or should it only use available energy from it's environment? Discuss - either as a class debate, or by writing a piece to support your opinion.

The Japanese woodwork technique 'sashimono' joins items without nails or glue. Find three different examples of Japanese woodworking joints and how they work

Andrea Vinkovic | WA

The World Within

High fired ceramics, (55 x 240 x 180 cm)

“How can one depict the complexity of the inner world?”

The title of this artwork is a homage to Carl Gustav Jung; founder of analytical psychology. His concepts have been influential in the study of human mind, religion, philosophy, archaeology, anthropology, literature, and related fields.

Jung came to see the psyche as an inherently spiritual and fluid place, an ocean that could be fished for enlightenment and healing, and that metaphor resonates with me. The proximity of the ocean adds to the narrative of the work, but it also means that the work needs to be constructed to withstand the wind, sun and salty environment.

Designing “The World Within” started with drawing a foundation of several off-centre ellipses (reminiscent of Earth orbit), segmenting them from a central point and drawing a footprint in each space. Next was adding elevation in such a way that the widest footprint become the shortest, and narrowest the tallest. (the limits of the height and width correspond to the size limits of my kiln). The intended forms grow taller and narrower and shorter and wider, curving in the available space next to each other without the beginning or end. Each form appears broken in two parts with a gap between them. I want the eye of the viewer to be drawn to the curves, shapes and negative spaces, noticing patterns and rhythms in perpetual contemplation.

Clay is very soft and pliable and cannot hold tall vertical shape until dryer and stiffer. It shrinks as it dries so it cannot have permanent armature. As each form differs in size and shape each piece requires a bit of troubleshooting and adjusting during the making process. Once made, the shape is refined and textured. It is a time sensitive process and if not done at the right stage of dryness, the piece will not survive. When completed each piece requires a drying period, and firing to 1280 degrees Celsius which vitrifies the clay.

I love working with clay. I love the feel, the smell, and the idea of using a natural, earthy, ancient material to explore and express thoughts. I play with the idea that natural objects on different scales share the similarities and visual language we intuitively recognize and respond to: we are made of the same materials and share the same origins and the environment. All living organisms on the planet are intricately connected.

I am inspired by fragility, organic beauty, and the delicate balance of a natural environment and intrigued by parallels between natural and cultural environments. I am interested in exploring personal and archetypal symbolism and visual language of process of change and transformation - edge of chaos as a creative force.

Questions for year groups:

PRIMARY

This sculpture has a very natural shape and appearance. What other objects, plants, animals or shapes in nature does it remind you of?

Clay has been used for a long time as a material for making buildings and objects. When was it first used, and where?

What objects from both the past and the present are made from clay?

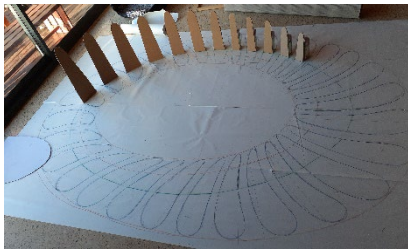
SECONDARY

Who was Carl Gustav Jung? Why is he important?

What are the largest structures or objects made from clay? How have the material weaknesses been addressed in these constructions?

Where was clay first used to make objects? What is the oldest ceramic sculpture that has been found to date?

What is Jung’s concept of the ‘collective unconscious’ and how does this relate to individuals and cultures?



Above: work in progress, drawing foundations; building clay forms and supports; built forms with details of texture.



From above: Termite mound of *Terraformer* in situ; closeup of crochet and detail used in construction.

Mikaela Castledine | WA

Terraformer

Materials: Crocheted jute and sculptural hardener (100 x 6000 x 6000 cm)

“Every time I step out of my door there is the possibility of experiencing something extraordinary”

I am usually working on more than one concept at any time and *Terraformer* fits into two of my areas of interest. Firstly, I have been working for a few years on producing intricately crocheted aerial landscapes, they are about memory and place and being able to view the world from above but also being able to imagine myself walking around inside the landscape. At the same time, I have been investigating the Synanthropes. Synanthropes are animals which live among humans such as foxes, rats, pigeons, possums and some insects. They are not necessarily introduced species, and are not feral, or domesticated but they have adapted to live amongst us, making use of the way we live. *Terraformer* is both a landscape you can walk about in and a way of looking at termites that relates them to humans, living together and working together to produce amazing architecture.

I usually use crochet in my work as I love to grow my sculptures organically, thinking and studying the ideas as the work takes shape. Crochet is really good for your mental health as it is both a means of meditation and mindfulness and a way of exploring ideas. After I have made the work I coat it in a sculptural hardener which makes it strong and durable.

With an undergraduate degree in applied biology, a master's in creative writing, and a thirty-year career in fine arts, I can personally attest to the fact that when art and science meet they do not do so head on. I often think of them as lying side by side in me but maybe it makes more sense to say they stand back-to-back, leaning on each other for support but each offering a different perspective. Both art and science set out to make sense of the world by making experiments and studying the results and becoming more enlightened. I run my art practice very much like a science, it helps me to think and to understand and highlight the extraordinary wonders that exist in the world.

I am inspired by anything and everything I see. Every time I step out of my door there is the possibility of experiencing something extraordinary so I try to be ready because I don't want to miss anything!

Questions for year groups:

PRIMARY

What are termites?

How do termites build their nests?

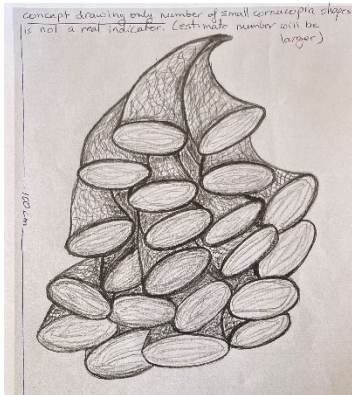
Find three examples of Synanthropes and how they have adapted to their environment.

SECONDARY

What is the concept of terraforming? When was the idea first proposed, and what are some of the current theories of how it would work, and where?

Why do termites have to maintain temperature and humidity so carefully in their nests? How do they achieve this balance?

What are the economic impacts of termites? Is their reputation justified?



From above: Initial concept sketch of *Sinuous*; Close up detail of materials used in construction; Related work, *Anomaly*, 2023.

Rima Zabaneh | WA

Sinuous

Copper wire and discarded hospital supplies (Catheters) (150 x 120 x 120 cm)

"I find beauty when contradictory elements coexist."

The artwork I am exhibiting in Sculpture by the Sea Cottesloe 2024, ***Sinuous***, utilises discarded hospital supplies (catheters) and copper wire to create organic shapes that resemble a living organism. The use of the copper wire with the catheters, although seemingly unrelated, is chosen for the potential healing ability of both materials. While the catheter's use is more commonly understood, copper is an element that our body needs to stay healthy and create healthy red blood cells, as well as other health benefits. Copper is also an element that needs to exist in a very balanced amount for a person, as high copper levels in the body can have severe health implications.

The making of this sculpture requires some level of weaving and building skills that allows the maker not only the knowledge to be able to build a three-dimensional object, but also to know how to manipulate the process working with the qualities of the materials to create the right tension between the two elements. You need to learn the rules to be able to intentionally break the rules.

My art practice is concerned with the language of materials. Humble, discarded materials have a voice that can only be heard when the materials are put through the challenges of the artmaking process. Replication, repetition, context and juxtaposition all play a part in transforming how an object is viewed, understood and regarded.

In my art practice, I look at other artists whose work is concerned with materials and materials language, artists such as Mona Hatoum, Cornelia Parker and Tara Donovan. I also draw inspiration from nature and from the materials that I come across.

PRIMARY

What is copper and how is it used? Find three examples of where it is used.

What other sculptures in the exhibition use existing materials and replication in their structure?

Researching online, find other examples of famous artworks that use already existing materials.

SECONDARY

Research the artist Mona Hatoum. How does her work relate Rima Zabaneh's sculpture? How has her artistic practice changed over time?

What are the four basic materials of sculpture?

What is the purpose of using already existing materials in sculpture?

Who was the first artist to use already existing materials in the art, and how was it received? What is the significance of this artwork today?

Masayuki Sugiyama | JAPAN

Moving Stillness

Stainless steel, paint (186 x 430 x 280 cm)

“I find beauty when contradictory elements coexist.”

I prefer ellipses to perfect circles. A perfect circle has one centre point, but an ellipse has two centre points. My work consists of two objects. People viewing the work walk around looking around these two objects, which is like drawing an ellipse with two centre points. Just as the relationship between two central points and another moving point is dynamic, a sculpture with two objects becomes more complex.

I first make the shape of a rock made from metal plate with many holes. Sometimes, I make my work while looking at an actual stone, other times I make the shapes from my imagination. Once made, I cut the sculpture in half and add to it to create the final forms.

My work creates a ‘moire’. A moire is the visual effect seen when two patterns of lines or shapes are overlaid on top of each other and light passes through. This effect moves and changes depending on the position and movement of the viewer. Sculpture is also a unique artform as it involves volume and mass. Akira Tatehata, an art critic and poet said my sculpture “has a volume without mass” as there is nothing inside my sculptures, they have only space.

Since I was a child, every year I have gone to Ryoanji-temple in Kyoto for a Buddhist memorial service. At this temple is a famous rock garden. The rock garden is full of silence, but there is a sense of movement. This feeling of movement comes from the shapes of the stone and the repulsion or attraction that arises from the relationship between one stone and another creates this sense of movement. Stillness and movement...

I find beauty when contradictory elements coexist.



From above: work under construction in Sugiyama's studio; finished piece showing 'moire' effect; sculptures on exhibition at Tamarama.

PRIMARY

Create your own moire patterns. With two transparent sheets, print a page of lines on each sheet. Put one sheet over the other on a slight angle. Move the sheet and see the patterns move.

Try this experiment using different angles and patterns to see which combinations work best.

What is the difference between volume and mass?

SECONDARY

Find other types of moires. As well as overlapping patterns, what other examples can you find of this effect? Where is it used deliberately in real life situations?

There are specific mathematical formulae for some types of moire.

Find two examples and discuss how they work with your maths teacher.

Research Ryoan-Ji Temple. Where is located? When was it built? Why is it important? What annual Buddhist memorial service may Masayuki Sugiyama be referring to?