sculpture by the sea

Artists and Their Artworks

Sculpture by the Sea, Bondi 2026

Page 2 **Introduction**

Artists and their Artworks:

Page 3 **Gleb Dusavitskiy** | DENMARK

Page 4 **Leonardo Cumbo** | ITALY

Page 5 **Stephanie De Biasi** | WESTERN AUSTRALIA

Page 6 **Barbara Licha** | NEW SOUTH WALES | POLAND

Page 7 **Elyssa Sykes-Smith |** NEW SOUTH WALES

Introduction to this resource

***Sculpture by the Sea, Bondi* 2026 Exhibiting 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, aimed at both Primary and Secondary School students. The information and activities are designed to create fun and engaging teaching and learning opportunities before, during and after visiting *Sculpture by the Sea, Bondi* 2026.

More education resources relating to sculpture and the exhibition are available online including:

- Sculpture Glossary

- Looking and Interpreting Art

Exhibition Catalogue and Kids' Guide publications are available for sale at the on-site Information Marquees during the exhibition, located at Notts Avenue, Marks Park and Tamarama Park. A copy is provided free of charge for schools booked into an Education Program. Schools that provide us with details of their self-guided visit are invited to collect one free Exhibition Catalogue and Kids' Guide from Reception in Marks Park. There are many ways to interact with the sculpture. The Kids' Guide and each sculpture site plaque contain symbols indicating 'Do not touch', 'Safe to touch' or 'Adult supervision recommended'. This is advice provided by both the artist and the exhibition's site manager to ensure the safety of the audience and the sculpture. Sculpture cannot be climbed on.





Above image: Gleb with his artwork, *Into the Unknown.* Below image: Drawn idea for sculpture.

Gleb Dusavitskiy | Denmark

Into the Unknown

oak wood, paint (250 height x 80 width x 230 depth cm)

"This work invites the viewer to recognize their own moments of uncertainty and to see them not as obstacles, but as gateways—where the unknown becomes a place of becoming."

Into the Unknown is a sculpture about courage—the quiet, inner moment when we decide to move forward without knowing what lies ahead. It captures the instant between hesitation and action, when fear and hope coexist, and possibility begins. The sculpture reflects the human experience of stepping beyond comfort, beyond familiar borders, into a space where transformation becomes possible. Rather than defining a destination, Into the Unknown celebrates the journey itself. It reminds us that progress often begins without a map—that belief, intuition, and inner strength are enough to take the first step. This work invites the viewer to recognize their own moments of uncertainty and to see them not as obstacles, but as gateways—where the unknown becomes a place of becoming.

Working with wood requires an understanding of natural materials—how wood grain and strength affect the final form. This knowledge helps prevent cracking and ensures durability. Engineering principles are used to make the sculpture stable and safe while keeping its playful, dynamic shape. Careful planning of balance and weight distribution allows the sculpture to stand securely. Mathematics is involved through measuring, proportion, and geometry, helping achieve harmony and balance in the form. Technology and tools are used to cut, shape, and finish the wood accurately, showing how creative ideas are transformed into a physical object. The sculpture demonstrates that art and STEM work together through problem-solving, experimentation, and imagination.

My artistic practice is driven by curiosity, optimism, and the idea of growth. I am interested in how imagination helps us face the unknown with courage and playfulness. Through simple forms and joyful colours, my work encourages openness, belief in possibility, and a positive way of seeing the world. I am inspired by my amazing life and the beautiful planet!

Questions for year groups:

PRIMARY

Create your own mythical being. What would it look like ? Would it have special abilities? Could it be someone to take with you to have courage in scary situations?

Totems or sacred objects have been used throughout history to connect us to our family and environment or for protection. Sometimes they are animals, is there an animal you identify with? Create a totem using felt and string, with beads or buttons for eyes.

SECONDARY

Do something new that scares you. Try drawing with your eyes shut or turn the lights low and use your non dominant hand to draw. Draw your emotions as a creature.

Research the role of totems or sacred objects used by first nations people throughout the world. Create your own.

Research Surrealism, an art movement that focused on unlocking the unconscious mind, dreams and the irrational. Look at Andre Breton and other surrealist artists. Draw your dreams.





Top image: *The Breath of Aeolus.* Bottom image: Leonardo working on sculpture *Star Fisherman.*

Leonardo Cumbo | Italy

The Breath of Aeolus

Carrara marble, bronze, stainless steel, paint (335 height x 160 width x 370 depth cm)

"… the driving force behind my sculptures is often that invisible force, arising from natural phenomena or our imagination"

My sculpture is titled *The Breath of Aeolus* and refers to the propulsive energy generated by the powerful breath of Aeolus, God of the Wind. It is the engine that propels the entire sculpture. This invisible energy is capable of propelling a large "soap bubble" skyward. Its power is so great that it even lifts two heavy weights off the ground, pulled by the same ropes that trap the bubble.

The sculpture is the result of a study that began with the development of an idea drawn on paper. The next step was to determine the most suitable materials for its 3D realization and to build a small-scale model using the materials designed for the monumental version. The model served to study the aesthetic result but also to begin to understand any critical issues related to the action of natural forces such as gravity, wind, etc. The next phase was to create the individual parts of the work, also with the help of an engineer who evaluated, among other things, the appropriate thicknesses and diameters of the tubes, and the support of a metal construction company equipped with the appropriate equipment for bending the tubes and for creating a simple but safe system for assembling and disassembling the work.

In my artistic output over the past few years, the driving force behind my sculptures is often that invisible force, arising from natural phenomena or our imagination. A force capable of levitating objects, counteracting gravity and creating a cascade of opposing forces.

For the creation of *The Breath of Aeolus* I drew inspiration from Greek mythology and the inevitable laws of physics.

Questions for year groups:

PRIMARY

In Greek mythology Aeolus is the god of wind. Look up other Greek gods. Create your own god based on something in nature. What qualities would they have?

Form a group and make a windsock to measure the wind. Measure the wind at different times and places. Create a drawing or map of where it is windiest in your playground. Add some gods.

Create colourful pinwheels, flags and kites to celebrate the wind.

SECONDARY

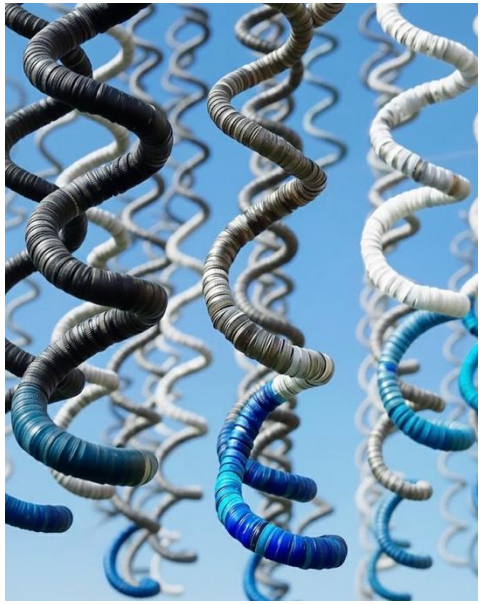
Describe how the artist has expressed a sense of tension between the forms and materials used in this sculpture. What illusions is the artist creating in this sculpture and how does it make you feel?

Research the differences between gods in Greek and Norse mythology.

Research artists that appear to defy the laws of physics including the artwork of Lorenzo Quinn and the drawings of artist M.C Escher.

Stephanie De Biasi | Western Australia

Posidonia Meadows





Top image: detail of *Posidonia Meadows.* Bottom image: recycled materials used in artwork.

Aluminum wine bottle cap, steel (200 height x 350 width x 100 depth cm)

"By transforming discarded materials into something visually engaging, I highlight the connection between everyday consumption and environmental impact."

My 3.5-metre-wide kinetic sculpture is inspired by seagrass meadows in the ocean. Seagrass is often called the "lungs of the sea" because it supports marine life, improves water quality, and stores carbon. Although it plays an important role in healthy ecosystems, it is often overlooked. The sculpture is made from over 10,000 used and recycled wine lids. By transforming discarded materials into something visually engaging, I highlight the connection between everyday consumption and environmental impact. The movement created by the wind reflects the gentle motion of seagrass underwater, encouraging viewers to think about the beauty and fragility of marine environments.

The work is constructed from around 50 metal spirals formed from recycled heavy duty exhaust ducting sourced from my dad's mechanic workshop. Around 10,000 wine bottle caps are threaded onto each spiral and sealed at the ends to hold them securely in place. Each spiral is suspended with fishing line, allowing it to rotate and respond to the wind. This creates constant movement and gives the sculpture a living quality. The process of collecting, sorting, and threading thousands of lids was repetitive and time intensive, reinforcing the idea of accumulation and the scale of waste created through daily habits.

I am interested in how people engage with art and what makes something feel important or valuable. I aim to capture attention through colour, movement, and scale, then create a moment of surprise when viewers realise the work is made from waste. This shift in perception encourages reflection on our relationship with the materials we use and discard.

I draw inspiration from the people around me, especially my family, who are creative in practical and resourceful ways. I am interested in the unnoticed materials we use every day and how they can be reimagined. The natural environment of Western Australia, particularly the ocean and its movement, also strongly influences my work. Organic forms, repetition, and motion continue to shape my visual language.

Questions for year groups:

PRIMARY

Posidonia seagrass meadows are vital, long-lived underwater ecosystems formed by seagrass species. They are found in the Mediterranean and the oceans off the south coast of Australia. Look up the different species that call these meadows home and make a drawing of their habitat.

We throw out a lot of stuff that can be recycled or reused. Find a purpose for your old things. Collect used lids and bottles in your class or at home and create your own sculpture.

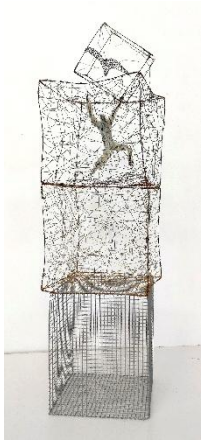
Look at the mobiles made by the artist Joan Miró. Create your own mobile using found objects.

SECONDARY

Research Photosynthesis, how plants use sunlight. Calculate the amount of carbon seagrass meadows absorb and how much oxygen they produce. Create a map of the seagrass meadows throughout the world.

Look up how many species make their homes in seagrass meadows. Write an essay on how can we protect these fragile environments? Get involved in 'Seeds for Snappers' project by planting seagrass.

Research found object art or *objet trouvé*, the practice of making art from found objects. Look at the found object artworks of Pablo Picasso and Marcel Duchamp. Compare them to the artwork by Stephanie de Biasi.





From above:
artwork *Dance with Bird*,
artwork *Tower*

Barbara Licha | New South Wales

Desire

Materials: galvanised wire, metal mesh, metal paint, steel

"We love to observe the birds, when they open their wings and fly high into the sky. Something positive rises in us at that moment. The desire."

Desire sculpture speaks about wish to fly. Go further than we can. Rise and fly.

We love to observe the birds, when they open the wings and go high into the sky. Something positive raise in us at that moment - the desire. I like to observe, and see what is happening around me. All my travel experiences, contact with others as well as with nature has been inspirational.

My sculpture is created with wire, but I am also using different metal mesh as a geometrical part seen in the city assemblies. I found very attractive to continue free line of wire combined with cubic, squares and rectangles - elements of architecture.

I love to discover diversity of wire. I do combine galvanised wire with stainless steel or bronze or copper wire of different thickness and colour. Wire gives me possibility of finishing the work without welding. Hand finish sculpture I believe give a more organic aspect to the work. Unfastened wire inside the structure gives an idea of endings in midair.

The human body and behaviour have always fascinated me, and everyday observation continuously reveals something new to think about.
Ideas grow when sitting, thinking and working in a studio. I often work with several concepts at a time using mixed media, painting, various wire and mesh. I love to work with small and big forms.

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 am getting inspiration from seeing surroundings and observing landscapes, landscapes with people, and people's interaction with nature. Dreams and daydreams allow me to deform reality what is quite important part of my works. I am observing how people work, walk, rest, getting up and create

Communication with others is the main motivation for me to express as an artist.
I love to see other artist's work, visit museums and galleries as it always inspires and elevates me to higher emotional level.

Questions for year groups:

PRIMARY

Look closely at *Desire*. What shapes and lines can you see? How do they remind you of birds, wings or flying?

The artist uses wire and metal mesh to create her sculpture. If you could create a sculpture about a wish or dream, what materials would you use and what would your sculpture look like?

SECONDARY

How does Barbara Licha combine the flowing lines of wire with geometric shapes such as squares and rectangles? What effect does this create?

The artist is inspired by observing people, nature and the world around her. How has she expressed the idea of freedom or the desire to fly in Desire? Support your ideas with details from the artwork.

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Images: artwork *Seed*

Elyssa Sykes-Smith | New South Wales

Seed

Materials: Reclaimed timber, steel armature, concrete base, paint, fixings
Dimensions: 250 cm (height) × 90 cm (width) × 90 cm (depth)

"Seed reimagines the body as a regenerative seed, embodying resilience and renewal."

Seed combines hybrid human and plant forms, drawing on the visual language of epicormic growth observed after the Black Summer bushfires. Emerging from scorched tree trunks, these regenerative shoots symbolise the capacity of living systems to recover and adapt following environmental devastation.
Informed by climate psychology, the work explores how the body processes, holds and responds to environmental crisis. The human form is not separate from nature, but entangled within it, shifting between body and plant, figure and growth. This hybridity reflects both vulnerability and adaptability, imagining the body as a site of transformation.

Through its layered timber construction, the sculpture unfolds as a network of interconnected elements, echoing organic systems of growth and repair. The form suggests a body becoming seed, or a seed becoming body, held in a moment of emergence. *Seed* invites us to consider regeneration not only as an ecological process, but also as an emotional and embodied experience. Within states of rupture, the work proposes that the potential for renewal remains, carried within and between us.

Creating a large outdoor sculpture involves artistic experimentation alongside science, technology, engineering and mathematics. In *Seed*, reclaimed timber is shaped and assembled into a layered, organic form. The material's grain, strength and natural variations influence how the sculpture is constructed and how its elements relate to one another.

Engineering is essential to supporting the timber structure and ensuring the work remains stable in an exposed coastal environment. The steel armature and weighted base help manage the sculpture's balance and distribute its weight. Measuring, calculating dimensions and considering proportions are important throughout the design and installation process.

The work also connects art with ecology and environmental science. Its reference to epicormic growth invites us to investigate how trees respond to fire, while its hybrid forms encourage us to question the boundaries between human and non-human life. By combining reclaimed materials with ideas of regeneration, *Seed* brings together material experimentation, environmental awareness and creative problem-solving.

My artistic practice explores the relationships between the body, environment, architecture and psychology. Working across sculpture, installation, performance and moving image, I draw on research into human perception, emotional experience and our connections with the natural world. I am particularly interested in how art can make complex experiences, such as climate anxiety and environmental change, tangible through material and form.

I often work with reclaimed and ethically sourced materials, exploring how their histories and physical qualities can inform new sculptural possibilities. Through hybrid forms and a sense of movement suspended in time, my work invites viewers to reconsider their relationship with the world around them and imagine alternative ways of living within it.

Questions for year groups:

PRIMARY

Look closely at *Seed*. What shapes, lines and textures can you see? Which parts remind you of a human body, and which remind you of a plant? Draw your own imaginary human–plant hybrid.

Create a sculpture about renewal. Using fallen leaves, twigs, cardboard or recycled materials, make a sculpture that represents growth, hope or starting again. How can you combine different materials to create an organic form?

SECONDARY

How does Elyssa Sykes-Smith combine human and plant forms in *Seed*? What might this hybridity suggest about the relationship between people and the environment? Support your interpretation with details from the sculpture.

Imagine you have been commissioned to create a public artwork about ecological recovery. Develop a concept drawing and choose materials that consider sustainability, durability and structural stability. Explain how your material choices support the meaning of your work.