

SCULPTURE
at SCENIC WORLD

2014 EXHIBITION

EDUCATION RESOURCE

K — 6

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Cover: Ken Unsworth AM, *Harlequin's Shuttle*

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ABOUT THE EXHIBITION

Sculpture at Scenic World holds the unique title of Australia's only dedicated rainforest exhibition. Now in its third year, *Sculpture at Scenic World* will feature 30 artworks from local, national and international exhibitors. The selected exhibiting artists range from established, to mid-career and emerging practices. Themes and styles represented within the exhibition are as eclectic as the materials used. From natural wood to mirrored stainless steel, ceramics, sound and cold pressed glass installations, there are works that embrace tradition and others that seek to challenge the very notion of it.

The guest judges select the artists chosen to exhibit from a growing number of applications and proposals submitted to Scenic World. These judges, highly respected in the Arts, also select the winner of the main Acquisitive Award, which includes a \$20,000 prize.

The 2014 independent judging panel consists of three internationally acclaimed artists, writers, and curators.

ANTHONY BOND OAM, as Director Curatorial at the Art Gallery of NSW spanning over two decades, was responsible for the collection and display of international and contemporary arts practitioners including Francis Bacon, Tony Cragg, and Ken Unsworth.

BINGHUI WHANGFU is one of the world's leading curators of contemporary Asian art and is a current Senior Visiting Fellow at the College of Fine Arts within the University of NSW.

DR RICHARD GOODWIN continues to sustain a prolific career as an exhibiting artist and architect. Currently Richard holds a position as Professor of Fine Arts and Design at COFA within the University of NSW.

There are four award categories open to the exhibiting artists:

- . \$20,000 Acquisitive Award
- . \$5,000 Artist Peer Award
- . \$2,000 Scenic World Staff Award
- . \$1,000 People's Choice Award, sponsored by The Carrington Hotel, Katoomba

ABOUT THE EXHIBITION

An exquisite glass trophy is presented to the winner of the Acquisitive Award each year and is hand-crafted by internationally acclaimed, local Blue Mountains glass artist Keith Rowe.

SCULPTURE OTHERWISE

To complement the 2014 *Sculpture at Scenic World* initiative, *Sculpture Otherwise* is an exhibition held *inside* Scenic World.

This unique opportunity offers the audience a rare insight into the process employed by several of the featured artists through artworks that relate to those installed in the valley below. Small scale Marquette's, sculptures, videos, and drawings offer a rare glimpse into the conceptual and structural development employed by the artists to inform their final works in the main exhibition. Other works will highlight the range of skills in the mediums and methods used within their main practice.

Several of these works are available to purchase.

HOW TO USE THIS RESOURCE KIT

The following questions are designed as a preliminary activity to guide students as they are introduced to the various methods used by the artists featured within *Sculpture at Scenic World*. The activities offered within the program will promote inquiry into the artists' intention and methods used throughout the exhibition. Many unique mediums have been employed by the artists responding to an environment outside the usual gallery confines. The student's experiences of art, through the variety of cultural backgrounds present in the modern classroom, will inspire a diverse range of responses to the exhibition.

The activities offered within the program are designed to provide a foundation from which the staff are able to continue to utilise and enhance already existing curriculum frameworks. Most beneficially, the resource seeks to expand the students' comprehension of what it is to be an artist, the unlimited methods available to produce art, and the conceptual development process within each sculpture as presented within *Sculptures at Scenic World*. This is a rare opportunity available equally to staff and teachers alike that will excite, engage, challenge and inform the students that they too, are able to be as significant within the art world as those presented here within the exhibition. *Sculpture at Scenic World* will also educate the students' idea of a gallery setting by challenging the notion of the white cube.

The structure of this resource kit is also designed to provide teachers with an assessment tool which they may engage as an extension to their existing curriculum based on the students experience of the exhibition. An invaluable tool in teaching of the arts to primary students it becomes a unique opportunity to introduce early comprehension of art related terms and visual language present in the challenges of the contemporary art milieu.

ACTIVITIES TO DO BEFORE YOUR ARRIVE

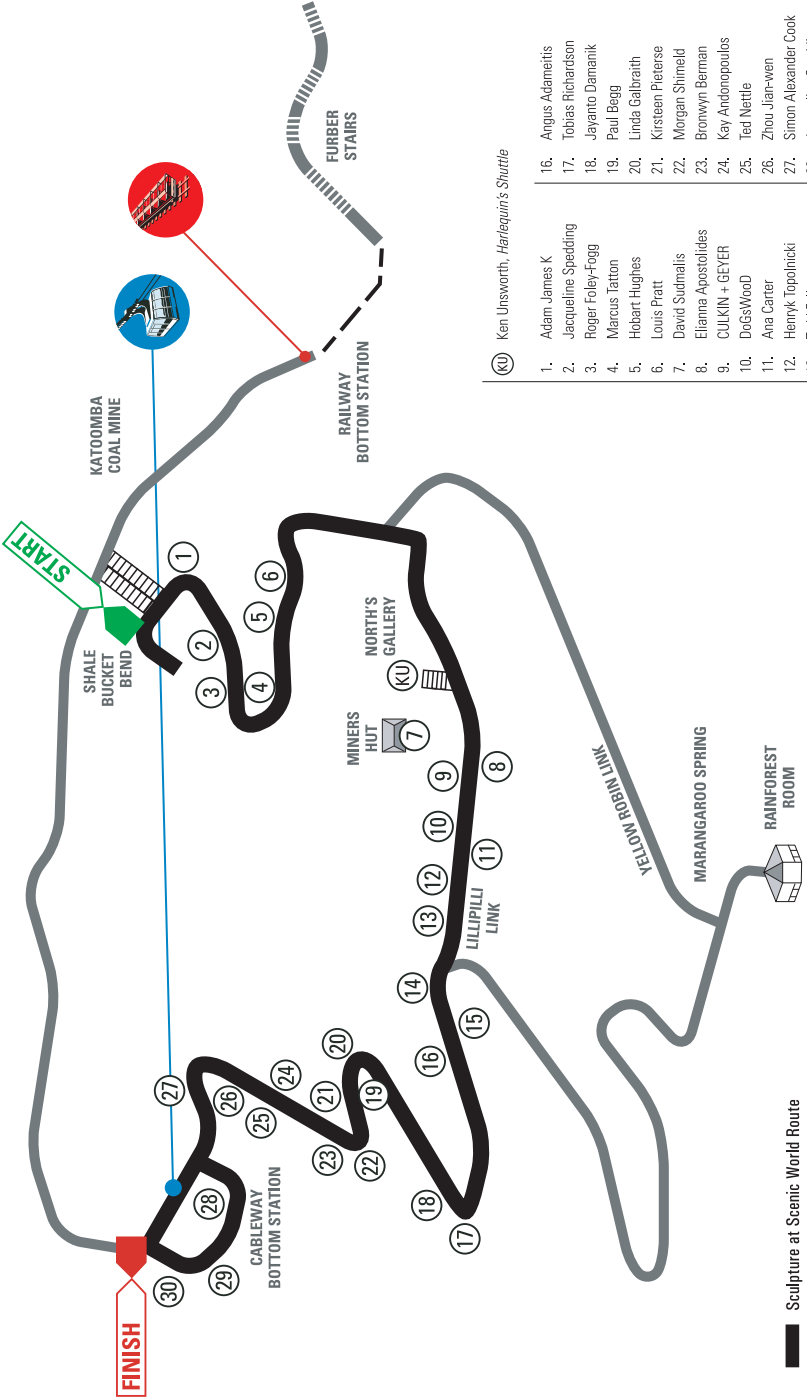
The following questions are designed as a preliminary activity to guide students as they are introduced to the various methods used by the artists who are featured within *Sculpture at Scenic World*. This activity may also be used as a tool for revision and assessment to inform teaching staff of how much students have learnt from their experience of the exhibition. Teachers are invited to use the questions below directly or utilise these to create or enhance their own resource activities.

- . What does the word 'exhibition' mean?
- . What makes a painting? What makes a sculpture?
- . Is sculpture comprised of two-dimensional or three-dimensional forms?
- . Where are some of the locations where you would typically find works of art?
- . List the places where you have seen sculptures placed in an outdoor environment?
- . Describe a sculpture you recall seeing? What did it look like? What do you think it was made from?
- . List the many different materials and tools used to make sculpture?
- . There are many techniques used to make sculpture. Listed below are several techniques and materials used in the making of sculpture. In your workbook, research the meaning of the following words. Describe how you could use these techniques and materials to make a sculpture?

| TECHNIQUES | MATERIALS |
|----------------|------------------------------|
| carving | clay |
| clay modelling | wood, sticks, leaves, stones |
| collage | paper, cardboard |
| installation | glass, plastic |
| casting | plaster |
| assemblage | steel, bronze |

Can you think of any techniques or materials used to create sculptures?

EXHIBITION MAP



(KU) Ken Unsworth, *Harlequin's Stuztle*

- | | |
|------------------------|--------------------------|
| 1. Adam James K | 16. Angus Adameitis |
| 2. Jacqueline Spedding | 17. Tobias Richardson |
| 3. Roger Foley-Fogg | 18. Jayanto Damani |
| 4. Marcus Tatton | 19. Paul Begg |
| 5. Hobart Hughes | 20. Linda Galbraith |
| 6. Louis Pratt | 21. Kristeen Pieterse |
| 7. David Sudmalis | 22. Morgan Shimeid |
| 8. Elhanna Apostolides | 23. Bronwyn Berman |
| 9. CULKIN + GEYER | 24. Kay Andonopoulos |
| 10. DogsWood | 25. Ted Nettle |
| 11. Ana Carter | 26. Zhou Jian-wen |
| 12. Henryk Topolnicki | 27. Simon Alexander Cook |
| 13. Todd Fuller | 28. Jacqueline Spedding |
| 14. Kayo Yokoyama | 29. Daniel Kotja |
| 15. Deborah Redwood | 30. Sandra Pitkin |

— Sculpture at Scenic World Route

KEN UNSWORTH

Born in Richmond, Victoria.
Currently lives and works in Sydney.

Ken Unsworth is one of Australia's most prolific artists. He makes 'stand-alone' sculptural objects, complex installations, kinetic sculptures, symbolist paintings and watercolours. Ken Unsworth is also well known for his 1970's performance art or body tableaux.

Harlequin's Shuttle is the title of this new sculpture recently commissioned by Scenic World as part of the 2014 Sculpture Projects.

The title immediately evokes theatrical and magical aspects of Unsworth's art. It also veers away from the minimal form of his past to take on the multi-faceted colours of the harlequin's costume. It is shaped like a weaver's shuttle, or alien pod that has landed from outer space. The coloured transparent panels reflect but also transmit multi-coloured light that passes through the form. As the light changes direction and intensity, the object will also transform, enhancing the magical gem-like presence.



Harlequin's Shuttle
8m x 1.1m
Steel, perspex

SUGGESTED QUESTIONS

- What is your first impression of this artwork by Ken Unsworth?
- Estimate how many colored perspex panels are used to make *Harlequin's Shuttle*?
- How do the colours in this artwork make you feel?

EXTENSION ACTIVITY

- Imagine this shuttle came from an 'intergalactic galaxy'. Write a short story about the exciting misadventures had by those who dwelled inside this *Harlequin's Shuttle* as they travelled from their distant intergalactic home. Did the colours work as special powers?
- Make your own version of *Harlequin's Shuttle* by using cardboard and cellophane. Cut out small panels and glue coloured pieces of cellophane to the make the windows. Pierce a hole at the top and suspend your sculpture using fishing line or string. Make sure you hang your work in an area that catches the natural light.

ROGER FOLEY-FOGG

Born in Cairns. Currently lives and works in the Blue Mountains, NSW.

"This work is my reference to a favourite sculpture at the Art Gallery of NSW, Ken Unsworth's *Suspended Stone Circle*, with a 1960s twist toward freedom, anarchy and fun.

Visitors can interact with the stones and by the press of a button or two make them dance with psychedelic lighting effects, thus animating the sculpture as a rave or rave dance party."

Quoted by *Sculpture at Scenic World* artist, Roger Foley-Fogg



Stone Circle Chilling, Raving and Recovering
Fibreglass, led lights, push buttons
1m x 1.2m, 5 pieces

SUGGESTED QUESTIONS

- Look closely at the artwork. What is your first impression of this work?
- What are the materials used to make this sculpture?
- Describe what happens when you interact with this artwork?
- What does the word "illuminate" mean?
- How successful is this artwork in creating an "illuminating effect"?

EXTENSION ACTIVITY

- Compare the similarities and differences between *Suspended Stone Circle* by Ken Unsworth and *Stone Circle Chilling, Raving and Relaxing* by Roger-Foley Fogg.
- Looking at your environment, collect stones, twigs and leaves. Paint patterns and shapes on these objects using glow in the dark paints. Use florescent colours to create an illuminating effect. Carefully place these objects inside your classroom to create an artwork similar to Roger Foley-Fogg's. Turn off the lights and watch how your objects transform from ordinary to extraordinary.

CULKIN + GEYER

James Culkin born in Sydney.
Currently lives and works in the Blue Mountains, NSW.
Beata Geyer born in Poland.
Currently lives and works in the Blue Mountains, NSW.

Culkin + Geyer are a creative partnership between artists James Culkin and Beata Geyer.

Uh – uh! A forest! A big dark forest is an installation that responds to the site of Scenic World and its biophysical environment. Following the terrain and adapting to the topography of the location, it forms a suspended cluster of incisions that fill the space with varying hues of colour. The elongated constructions nesting under the canopy, imply a playful interaction, one that can be imagined through the drama of space and colour.

Uh – uh! A forest! A big dark forest was taken from the children's book *We're Going on a Bear Hunt* by author Michael Rosen. For the artists, this installation is a playful reminder, back to a time associated with childhood innocence and a sense of wonder at the world. Where the exploration of the world started when you left the house and seemingly endless days were spent discovering, playing and inventing.



Uh-uh! A forest! A big dark forest

Steel, Perspex
4m modules, 2m modules, variable lengths

SUGGESTED QUESTIONS

- What is your first impression of this artwork? Use 5 adjectives to describe this installation.
- Count the many different colours you can see?
- How do these colours make you feel? Create a new name for your favourite colours (*yellow-golden sun rays* or *purple-berry tongue* for example).

EXTENSION ACTIVITY

- Read the story *We're Going on a Bear Hunt* by Michael Rosen. What aspect of this story have Culkin + Geyer used to influence their artwork? Why do you think the artists have used this story?
- Create a Collage: Start by using an image of a rainforest. Trace many different shapes onto coloured pieces of paper and carefully cut them out. Before you glue these shapes onto your rainforest, consider the composition (where you will place your shapes on your image). Think about what colours complement each other and how the meaning of your work changes depending on where these shapes are placed? Create a new title for your artwork.

BRONWYN BERMAN

Born in NSW.
Currently lives and works in Sydney.

The hive is the centre of activity and community. The organic form of the work reflects on the ideas of community and home, as well as sustainable co-habitation. The woven texture references women's work and craft practice. The hive is supported on carved natural timber branches, and is woven from re-used copper communications cable. There are river stones set, jewel like into the form. A garland of echidna quills and gems encircles the throat of the woven form and gemstones laced threads drip from the openings. The timber is inscribed with poker work, an ancient decorative craft practice that also alludes to the tribal nature of our existence.



The Hive II

Woven re-used copper wire, timber river stone
200cm x 60cm x 70cm

SUGGESTED QUESTIONS

- The Hive II is a centre of activity, community and home. List the places in which people gather in your community to take part in an activity. What is the importance of being involved within a community?
- What type of creatures or insects would live in this sculpture? Describe a day in the life of this hive from the point of view of the creatures living inside.
- What materials do you think the artist has used to make this work?

EXTENSION ACTIVITY

- Research the meaning of 'weaving'. Write down the different types of materials used in the method of weaving.
- Create your own woven creature: Watch an instructional video on: 'How to weave on a cardboard loom'. Use a plastic needle for safety precautions and bright coloured wool to weave the body of your creature. Once you have finished weaving the body, plait wool (as you would do to make a friendship bracelet) to make some arms and legs. Sew the arms and legs onto your creature; use your remaining wool to create hair. Lastly, sew on some buttons or add googly eyes to give your creature some character.

ZHOU JIAN-WEN

Born in Kaiping, China.
Currently resides in Guangzhou, China.

Life and Natural Beauty combines reconstruction methods and accumulated units of stainless steel mirror to create a three-dimensional form. The mirrored effect created by the steel surface reflects the fragmented light and the natural surrounding environment within its form.

Nature provides the necessary energy to sustain life, adding extraordinary lustre and vitality. In its vastness, nature is not monotonous or singular, it is unique and comprised of many elements.

The growing desertification is a phenomenon of natural environmental degradation. Environmental pollution is everywhere in the world we currently live in. It is a challenging task to find landscapes unsoiled by human intervention.

"Please take good care of nature because life and nature mutually interact and are dependent on each other".

Sculpture at Scenic World artist, Zhou Jian-wen.



Life and Natural Beauty
Stainless steel
75cm x 75cm x 80cm

SUGGESTED QUESTIONS

- What does this artwork remind you of?
- Is this artwork a two-dimensional or three-dimensional form?
- What type of material is used to make the sculpture *Life and Natural Beauty*?
- Look closely at this artwork, what patterns or shapes are used in the form of this sculpture?
- List all the things you can see in the reflection of this sculpture? What do you notice about the images reflected?

EXTENSION ACTIVITY

- Choose a place in your garden or schoolyard and explore the space around you. Look closely for patterns in nature, what geometrical shapes can you find? What do you notice about these patterns? Imagine you are looking through a magnifying glass lens, in your sketchbook; draw an enlarged section of the patterns and shapes you come across. Create a three dimensional version of this pattern using recycled materials such as wood blocks, egg cartons, cardboard boxes or recycled cans for example. When you are finished, paint your artwork to reflect the colours you would find within nature.

QUESTIONS FOR DISCUSSION

Invite the students to regroup. Gather their initial reactions to the artworks by asking such questions as:

- . Have you found an artwork that you liked?
- . Do you know the name of the artwork, or can you describe it to us?
- . Did anyone else like this artwork?
- . What did you like about it?
- . Do you remember the name of the artwork?
- . What colours has the artist used?
- . How did these colours make you feel?

View a selection of student-nominated artworks as a group and initiate a class discussion (works featured in the *Sculpture at Scenic World* resource kit offer prompts and activities).

Encourage students to re-visit their favourite artwork near the completion of the visit. Students can complete the 'My Favourite!' worksheet to use when they return to the classroom. Alternatively, check the website for a digital gallery of the artworks online: www.scenicworld.com.au/sculptures.

EXTENSION ACTIVITIES

- . Use one of the artworks as part of a short story or poem.
- . Create your own sculpture exhibition within your school premises or outside your classroom. Think about what you would like to create based on what artwork you liked best within the *Sculpture at Scenic World* exhibition. Experiment with materials and techniques. Decide on the colours you will use to create a deeper meaning for this artwork.
- . Invite the school principal or one of your A.P's to visit and comment on your sculpture exhibition. Perhaps the whole school could be involved in their very own Sculpture competition, where each class could contribute a combined sculpture and enlist a panel of judges (Principal and Deputy's) to select the winner for each grade. The school could hold a small ceremony with awards similar to *Sculpture at Scenic World*.

MY FAVOURITE

SELECT AN ARTWORK THAT YOU LIKED THE MOST!
THEN WRITE DOWN THE FOLLOWING:

TITLE OF THE ARTWORK _____

NAME OF THE ARTIST _____

MATERIALS USED TO MAKE THIS ARTWORK _____

NUMBER OF PIECES EXHIBITED? (YOU CAN ESTIMATE) _____

THIS IS MY FAVOURITE ARTWORK BECAUSE...

IT MAKES ME FEEL...

DRAW YOUR FAVOURITE ARTWORK IN THE SPACE BELOW.



ASSEMBLAGE the technique of joining individual objects or segments that are natural, manufactured or found to produce a larger sculptural work. This technique may incorporate a variety of processes, such as welding, gluing and riveting, depending on the materials used to create the sculpture.

CARVING the process of cutting away from a material to produce a desired form. Artists may use hand and electric tools, such as drills, hammers, chisels and knives to cut away from hard materials such as stone, cement, clay, plaster and ice. Once the material has been carved away it cannot be replaced so the carving process is often slower to avoid unnecessary mistakes.

CASTING a process that produces a positive form (cast) by pouring liquid materials into a mould and allowing them to set.

COMPOSITION the way in which an artwork is arranged.

ENVIRONMENTAL artworks that use materials or ideas that reference the land, environment, and the natural world.

FOUND OBJECT manufactured or natural objects that are removed from their intended function to become an artwork in their own right, or as part of an artwork (see assemblage).

INSTALLATION the arrangement of objects within an environment, space or architecture that changes the manner in which audiences actively engage with that environment, space or architecture.

KINETIC an artwork that involves or relies upon movement to communicate its intended purpose. This movement may be powered by natural processes (wind), manufactured processes (mechanic or electrical) or through audience intervention (due to the sculpture's structural tension).

MEDIUM materials used in making artwork

MAQUETTE a preliminary, small-scale three-dimensional model of an intended or final large sculptural artwork.

SITE-SPECIFIC an artwork that directly relates to a particular space or environment, conceptually or materially.

SUSPEND To hang or support a structure or artwork to keep from falling without apparent attachment.