

UWS Sculpture Walk

Parramatta Campus

Teachers Guide



Teachers Guide to Public Art / Sculpture

The personal becomes public when we enter a public space. Everything about us - our dress, speech, behaviour-is encoded by that public identity. Public spaces include all those places that are essentially urban-parks, plazas, shopping malls, cafes and markets, as well as transport areas, buildings and architecture. All places have a particular feeling, character or identity, and place is not so much about location or buildings, but about the interaction between people and the setting. It is in this interaction that public art is created.

Public art such as *UWS Parramatta Sculpture Walk* is seen by a wide variety of people (including those who may unintentionally view the work). The audience will include students, employees of the university, temporary tradespeople, artists, critics, and general public, it will be documented in the form of a catalogue, website, social media and be seen in publications, television and the World Wide Web.

If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.

John F. Kennedy

Sculpture Terminology

Sculpture: Is generally three dimensional art concerned with the organisation of masses and volumes, it also is solid and exists in space.

Technique: The process by which a work was made

Carving: A solid material is reduced to reveal the sculpture, using chisels, files etc:

Modelling: A soft material (wax or clay) is shaped with hands or tools to make a form.

Construction: Materials are brought together to make a sculpture eg. gluing, welding, tying, arranging etc.

Casting: An original form is modelled in clay or wax, and then a plaster or ceramic mould is taken. A form is then cast from the mould, usually in bronze or plaster.

Assemblage: an artwork composed of three dimensional objects, either natural or manufactured.

Maquette: a small, preliminary model for a sculpture that the artist creates before they make the actual sculpture.

Form: The general type of structure of the sculpture.

In-the-round: A sculpture which is worked on and viewed from all sides.

Relief: A Sculpture with parts that project from a back slab in shallow space.

Installation: A sculpture which is so large it creates an environment made of constructed or found objects. Usually only exists for the duration of an exhibition.

Ephemeral: Things that exist only briefly

In situ: A work of art made specifically for a host site.

Site-specific: A work of art that is created to exist in a certain place.

Style: The approach taken by the artist to the sculpture.

Representational: Where the sculpture represents something in the real world. (symbolic)

Realistic: Where the sculpture closely resembles a person or thing.

Expressive: Where the sculpture represents something in the real world but uses either *simplification* or *distortion* to describe it.

Abstract: The sculpture is about its physical qualities i.e. shape, space, surface, mass, line. It does not represent anything in the real world.

Vocabulary

<u>Construction Methods</u>	<u>Surface</u>	<u>Space</u>	<u>Composition</u>
Assemblage	Buffed	Angular	Asymmetrical
Blown	Burnished	Confined	Balanced
Bound	Chipped	Curved	Formal
Carved	Cracked	Cut	Geometric
Cast	Fluid	Enclosed	Horizontal
Chiselled	Glazed	Hollow	Pathway
Collaged	Gritty	Intimate	Structure
Glued	Incised	Negative	Symmetrical
Inlaid	Lumpy	Outlined	Unbalanced
Knitted	Matt	Positive	Vertical
Mobile	Metallic	Repetition	
Modelled	Molten		
Moulded	Painted		
Nailed	Peeling		
Sawn	Perforated		
Sewn	Pitted		
Stapled	Polished		
Stitched	Reflective		
Suspended	Rusted		
Thrown	Sanded		
Tied	Scratched		
Welded	Varnished		
Woven	Woolly		

WEBSITE REFERENCES

University of Western Sydney Art Collection: <http://virtualtours.uws.edu.au/home>

Links to art galleries, museums and prizes with extensive sculpture collections and resources:

Art Gallery of Western Australia: <http://www.artgallery.wa.gov.au/index.asp>

Art Gallery of New South Wales: <http://www.artgallery.nsw.gov.au/ed>

British Museum: <http://www.britishmuseum.org/>

Museum of Contemporary Art, Australia: <http://www.mca.com.au/>

National Gallery of Victoria: <http://www.ngv.vic.gov.au/>

National Gallery of Australia: <http://www.nga.gov.au/Home/>

Queensland Art Gallery: <http://www.qag.qld.gov.au/>

The Sculpture Society: www.sculptorssociety.com/

Analysing A 3D Artwork:

Describe

Location – Where is it?

What is the artworks subject matter?

Is it Abstract, representational?

Describe the environment.

What is the sculptures function?

Does the appearance of the work change when it is viewed from a different angle?

Analysing techniques used

How was it made?

Comment on the techniques, equipment and materials used?

Comment on the construction of the work.

Design elements and principles

Comment on the design elements and principles.

Negative / positive space.

Is the size of the work relevant to the scape?

Evaluate qualities of the artwork

How well does it fit into the environment?

Does it have a purpose? How is this purpose communicated to you?

Do you think it is successful? Give reasons.

Do you like the artwork, why or why not?

The Conceptual Framework:

World

Public art is directly affected by environmental and health and safety issues, town planning and engineering restrictions. Government bodies such as local councils and authorities for water and power also restrain art in public places.

Public art is directly answerable to the general public for commission. Historically, art in public spaces may be in the form of memorials, commemorations and decoration. It must be culturally sensitive to religious and political powers.

Public art can be iconographical, used as propaganda, advertising and tourism. Art in public spaces also bears a very close relation to architecture and the maintenance of ambient spaces.

Artworks

Art in public spaces is site-specific. It must be complementary to the environment and architecture. The materials, scale and mass will be directly related to its permanence or temporary characteristics. The purpose and function of the art may include beautification, memorials and dedications, and the symbolic.

Artist

Artist working in public spaces are mindful of the purpose of the art, its size and scale, sensitivity to environment and its materials. They can be commissioned to supply a work to fill a need such as architecturally, ascetically or functional. Artist can submit a proposal for a public or private competition such as the *UWS Acquisitive Sculpture Award and Exhibition*

Audience

Public art such as *UWS Acquisitive Sculpture Award and Exhibition* is seen by a wide variety of people (including those who may unintentionally view the work). The audience will include students, employees of the university, temporary tradespeople, artists, critics, and general public, it will be documented in the form of a catalogue, website, and be seen in publications, television and the World Wide Web.

The Frames :

The frames — subjective, cultural, structural and postmodern — give meaning and are the instrument for generating different understandings of the function of and relationships between the artist – artwork – world – audience.

Subjective frame

The subjective world is concerned with individual feeling, emotion, imagination and experience. Through the subjective frame artists may be thought of as emotionally compelled individuals whose intentions are shaped by their imagination. Artworks may be thought of as emotional outpourings and highly evocative reminders of personal memories and experiences, the subconscious and fantasy. Audiences can be thought of as viewers who interpret the meaning and value of art in relation to personal associations that can be made.

Cultural frame

The cultural world refers to the structures and formations of societies and communities governed by economic and political agencies. We understand ourselves, our identities through various social constructs. In the cultural frame artists may be thought of as social agents who are influenced by and

contribute to social, economic and political conditions. Artworks may be thought of as reflections of social, community and cultural interests. Audiences can be thought of as art consumers, patrons, sponsors, collectors, historians and the public. The value of art lies in its social meaning.

Structural frame

The structural world arises from systems of signs and symbols sharing the universal structure of language. In the structural frame artists may be thought of as those who know about and make use of a formalist language and who represent ideas as a system of signs that communicate meaning. Artworks may be thought of as symbolic objects within the conventions of a visual language, material forms and motifs, representing ideas and communicating meaning. The audiences read art as symbols and signs, meaning is coded within a formal structure of visual language. Through this frame art can be conceived of as a system of symbolic communication through which particular aesthetic forms of information are transmitted. The visual arts provide a visual language where meaning is accessible to those who are visually literate. The conventions of the codes, symbols and signs that are used in the making of artworks can be explored, including the ways in which meaning may be embedded in the material as well as the conceptual organisation of artworks.

Postmodern frame

The postmodern world brings challenge/doubt/suspicion/skepticism to the assumptions of each of the other frames. Artworks are texts that achieve their power and meaning through intertextuality. Intertextuality refers to other texts rather than the individual, society or structure for meaning. In the postmodern frame artists may be thought of as challengers of the prevailing views about what is of value in art, and who use parody, irony and satire to expose power assumptions. Artworks may be thought of as configurations of previous texts that mimic, appropriate and reinterpret other ideas in art to reveal paradoxical and hidden assumptions about what art is. The audience may be thought of as those who are aware of power relations within the art world that sustain dominant views about art.

The above information is a short descriptor of the Conceptual framework and their Frames for more information please go to the following link:

http://www.boardofstudies.nsw.edu.au/syllabus_sc/visual-arts.html