



2010 Education Resource Kit

30 April – 30 May 2010 – University of Western Sydney Campbelltown Campus

UWS Acquisitive Sculpture Award and Exhibition 2010

Overview

Sculptors around Australia were invited in June 2009 to submit work for inclusion in the Fourth UWS Acquisitive Sculpture Award and Exhibition to be held on the Campbelltown Campus from Friday 30th April – Sunday 30th May 2010.

The initial selection panel was convened in September 2009, for the selection of works in the 2010 exhibition.

This outdoor sculpture exhibition as in previous years, consists of major works by significant Australian artists who have created sculptures especially for the picturesque lakeside setting at Campbelltown campus.

The finalists and exhibiting artists in the 2010 exhibition are:

- | | |
|-------------------------------|----------------------------|
| 1. Arthur Wicks | 12. Mark McClelland |
| 2. Akira Kamada | 13. Stephen King |
| 3. Janik Bouchette | 14. Dale Miles |
| 4. Ayako Saito | 15. John Petrie |
| 5. Bjorn Godwin | 16. Anita Larkin |
| 6. Cathie Alexander | 17. Jimmy Rix |
| 7. Chris Leaver | 18. Michael Snape |
| 8. Christopher Trotter | 19. Simon Alexander |
| 9. Marcus Tatton | 20. Jan King |
| 10. Morgan Shimeld | 21. Clara Hali |
| 11. Denese Oats | |

The above finalists are all eligible to win one of two awards, one for the UWS Acquisitive Sculpture Award of \$25,000 and/or the Landcom People's Choice Award of \$5,000.

Selection panel:

- Jim Croke, Sculptor and Lecturer, National Art School, Sydney
- Christopher Hodges, Sculptor and Director of Utopia Art Gallery
- Monica McMahon, UWS Art Curator

Judging panel:

- Jim Croke, Sculptor and Lecturer, National Art School, Sydney
- Marla Gruppy, Principal, Gruppy and Associates
- Janice Reid Vice Chancellor, University of Western Sydney

Catalogue essay

THE FOURTH UNIVERSITY OF WESTERN SYDNEY ACQUISITIVE SCULPTURE AWARD AND EXHIBITION 2010

The relationship between sculpture and landscape is one which has been demonstrated in the history of European art since ancient times. Whether the purpose of placing sculpture within landscape was a way of marking hallowed terrain, a site of meaning or simply decoration, artfully placed, the connection between these two, three- dimensional physical worlds is well understood.

This particular association of land and sculpture is best revealed when the scale allowed is unfettered by the more normal, enclosed domains of art gallery and museum spaces; in spaces like that provided by the grounds of the University of Western Sydney where, because of the locale, site- specific works often monumental in character and scale are not inhibited by other more urban domains.

Because of the rarity of such sites, exhibitions of sculpture in spaces such as this are unfortunately rare, but when they do occur, popular opinion has endorsed such endeavours. Exhibitions such as *Sculpture By The Sea* in Sydney or sculpture housed in rare spaces such as that of the National Art Gallery's outdoor sculpture court or Denmark's *Louisiana Gallery* speak to the viewer of the monumentality – and liveliness - of a sculptural gesture inherent in much 20th and 21st Century sculpture that would be impossible within the confines of a museum space. Perhaps it is no wonder that such exhibitions are popular with the public. They are free to wander and explore, view from various vantage points in the rolling hillsides and gullies, well away from the confines of the 'civilizing rituals' of museums.

However, for this writer, perhaps the most important element in the relationship between sculpture and the landscape is not that of these two separate entities; not the art work, designed and made by the sculptor and not the land with its particular topography but rather the synergy that is created when the two meet. Much like the exclamation mark at the end of a sentence, the placing of a work of sculpture adds emphasis to the topography that surrounds it; human perception works best when the object – or view- is emphasised.

Quite simply, the spectator sees the particular sculpture then in relation to the land that surrounds it. The work becomes the 'hollow frame', a device often employed by painters through which, in this case, the contours, horizon, plantings, the proportions of the surrounding landscape become more realised. Conversely, and perhaps more importantly, it is through this 'frame' that the works speak to the observer and are able to reveal their purpose. Human perception is such that to 'see' the landform is to 'see' the sculpture.

Whilst walking through the grounds, the viewer initially becomes aware of the work as part of the natural landscape surrounding it; the sculpture, positioned as it is, provides a focus for engaging with the landscape. Sculpture placed in a landscape such as that provided by the grounds of the University of Western Sydney engages this two ways of 'seeing' that are unique to this marriage of art and place. These are both simultaneous - and completely synonymous.

The third component in this viewing experience is, of course, the spectator. For the viewer, this three way interlocking, circular relationship of viewer, sculpture and landscape allows the full potential of relationships to come into play; between not only the viewer and the work but that of the site in which the work resides.

As with all artwork the subjects explored by the various sculptors in this exhibition reflect themes of the diversity of human conditions; particularly in this show it appears, to those complexities in relation to the natural world

Bjorn Godwin's *Sunken Cathedral* resonates with the majesty and history synonymous with Sydney's Port Jackson Figs. For Godwin – and all Sydneysiders- used to seeing these enormous trees on

roadsides speak not only of the relationship between the settlement of Sydney and the existence of these trees, but of survival and the tenacity of this species. To see Godwin's work then, with its grid of nine Port Jackson Fig rendered stumps by man is a reminder of loss both botanical and of place.

Jimmy Rix's wood and bronze piece *Chainsaw* expresses what Rix believes is not just its use as a destructive tool – particularly with the denuding of Victorian and Tasmanian forests – but also as a tool enabling redemption after natural disasters such as bushfires.

Stephen King's *Upstream II* also speaks of the often problematic relationship of man with nature; in this case the intertwining of nature with man's struggle for survival. This totem like form addresses issues of dominance in farming this often unkind land, with two figures moving through apparently impenetrable barrier to emerge as through water.

Cathie Alexander's work *Whales Eye*, is formed of elliptical steel rods which express the enigma of this massive creature; its occasional surfacing and fixing the most fortunate human viewer with the extraordinary magic and 'knowing' of that eye is extraordinary. Alexander's desire to express both the fragility as well as the majesty of this creature through that most potent form, the eye, is a powerful evocation of her mission.

Unlike the first two works which refer directly to man's relationship with the natural world, John Petrie's work *Rest* takes the form of a basalt boulder as its catalyst. By dissecting and then re-arranging the sections, a simple object in the natural world becomes complex and unfamiliar.

Perhaps the most direct response to the complexities - and the fragilities - of the natural world is seen in the work of Simon Cook, whose work *Falling Fowl # 1* addresses issues of sustainability in a multitude of levels; of sculpture, landscape design, aqua science, flora, fauna and conservation. This work, perhaps surprisingly given the site, is the only one to combine these elements of landscape eco-design in the exhibition.

The possibilities for exquisite observation of nature are seen Denese Oates's work, *Cyprus Bud*. Beautifully drawn, this copper form delicately traces the form of the emerging bud, the scale of the piece playing its part in transposing an object drawn from the natural world into what is almost an abstract, monumental form.

The fluidity of abstract shape seen in Mark McClelland's *Of Memory* is also drawn in part from nature. In this piece it is however the dream and memory of dunes of sand – of transience and change, that have provided the impetus of the piece.

In spite of its title, Michael Snape's *Last of the Mackerel* refers not to fish but human kind. Does this title refer to the disastrously, lemming like way human kind has treated its natural resources? Is it a comment on mortality – or life? Snape's enticing title urges the viewer to engage with the work directly to determine their own reading.

Chris Leaver's *Baroque Half-pipe with Grass and Rabbit* is a witty riposte to contemporary culture and art. Much like Duchamp's *This Is Not A Pipe*, Leaver combines elements that when combined, defy reading in the traditional sense. A skateboarder's half-pipe is rendered useless when covered with grass, the inclusion of the rabbit whose natural habitat is grass but not skateboarder's terrain, heightens the sense of surreality.

Leaver's combination of familiar objects juxtaposed to make them disturbingly foreign also occurs with the work of Anita Larkin. *Empathy* also disturbs with her bronze shoe-clad feet. There are toes and high-heeled shoes - but no feet. As Larkin says of her work, she seeks to represent realities that are simultaneously humorous and tragic.

Christopher Trotter looks to the materials that he uses in his works to create sculpture. Sourced from life experience and observations, the form of *Industrial Growth* is energised by the dynamism and energy of the found objects. These are combined to create a work which reflects Trotter's approach to life, integrity and balance.

The juxtaposition of the hard edge of the industrial, urban world is perhaps at its most striking when placed within a rural domain. Dynamism too is the impetus behind Janik Bouchette's *Resilience*, painted steel abstract form reflects Bouchette's interest in examining the ways in which oppositional energies can unfold to reveal unexpected movements, directions and emotions. The skeletal structure of Morgan Shimeld's *Traced Tower II* with its obvious references to city skyscrapers is made all the more revelatory when placed in this environment, where trees and grasses form the backdrop, as well as the surround of the piece. It is interesting to consider how differently this piece would be observed if exhibited in a city square.

Ayako Sato's piece *Pavilion* also, through its title, refers to the structures of architecture. However, this piece, whilst constructivist, sits as an abstract form made up of several components inviting viewers to see the piece as a whole but also to move within them.

First Window, a construction by Dale Miles provides opportunities to examine this work as a metaphorical reference to the lack of clarity in human understanding – and seeing- the natural world. Its form, that of a Gothic medieval stained glass window, makes reference to the properties of both glass and its use as a vehicle in ancient buildings to enable those inside to see out.

Jan King's sculpture, *Beauvais* also makes reference, through drawing, to the soaring architecture of the Gothic world. Whilst abstract in its design, its verticality and structure are resonant of the cathedral structure of that time.

The geometric intersections of Akira Kamada's *Construction of Love* refers to the entanglements of the human condition; love, inter-dependence, struggle and war. Marcus Tatton also regards the rapidly changing methods and pace of communication between contemporary communities challenging. His work, *Configuration* is a powerful cautionary tale of the ramifications of these new electronic webs.

The final two works in the exhibition are both figurative, witty and reflect the sometimes precarious nature of life's experience. Arthur Wick's *Flight of Icarus: Slow Descent* is a delightfully whimsical journey; that of an individual mounted on a ladder, flying, arms outstretched, at the mercy of the wind. Clara Hali's *Building Blocks III* also depicts a human form, precariously perched between large blocks, struggling, as the artist wrote "trying to balance the building blocks of life isn't always easy".

Once again, the University of Western Sydney is to be congratulated on both providing an opportunity for the public of Sydney to view an exhibition of sculpture in this particularly appropriate arena where both art and landscape are able to speak to what is obviously an increasingly vigorous, relevant art form. Contemporary sculpture is seen here to be all that important art should be.

Dr Pamela James
Lecturer in Art History
School of Humanities and Languages
University of Western Sydney

Public Art:

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 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.

Whether you listen to a piece of music, or a poem, or look at a picture or a jug, or a piece of sculpture, what matters about it is not what it has in common with others of its kind, but what is singularly its own.

Basil Bunting (1900-1985) British Poet

Sculpture Terminology:

Sculpture: Is 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.

Material: Used to construct the Sculpture

Bronze: Brown alloy of copper and tin.

Marble: Limestone whose structure has been recrystallised by heat or pressure, rendering the stone particularly hard and dense.

Found Objects: Those found in the everyday environment and appropriated for artworks, especially assemblages.

Ready made: A name given by Marcel Duchamp to a type of work he invented consisting of a mass-produced article isolated from its functional context and displayed as a work of art.

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.

Kinetic Art: Term applied to the art that moves or appears to move.

Sculpture Terminology

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.

Vocabulary

Construction Methods	Surface	Space	Composition
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://virtualltours.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/>

Helen Lempriere National Sculpture Award: <http://www.lempriereaward.com.au/>

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/>

Olympic Sculpture Park, Seattle: <http://www.seattleartmuseum.org/visit/OSP/default.asp>

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

Sculpture by the Sea: www.sculpturebythesea.com

The Metropolitan Museum of Art: <http://www.metmuseum.org/>

The Sculpture Society: www.sculptorssociety.com/

Tate: <http://www.tate.org.uk/>

Tate Modern: <http://www.tate.org.uk/modern/>

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: line, shape, direction, size, texture, colour, value and principle elements: balance, pattern, harmony, contrast, unity and rhythm.

How is the negative and positive space used?

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. Artists 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.

Simon Alexander Cook

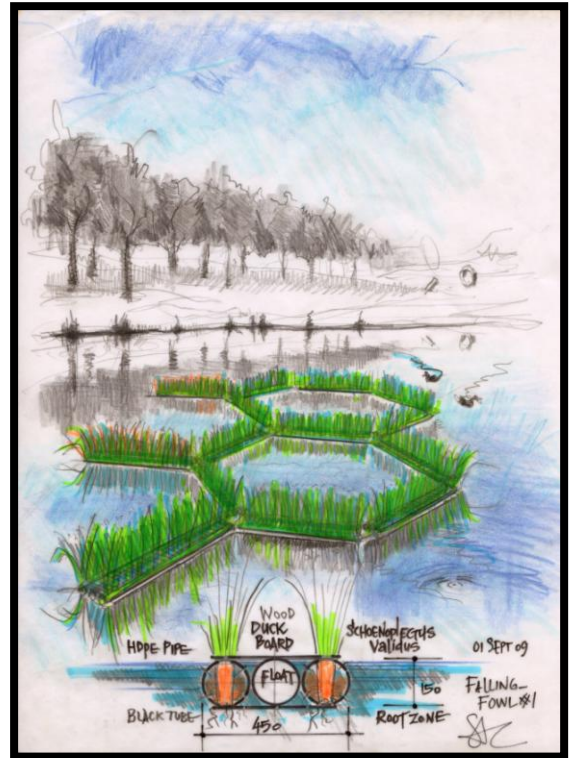
Title of Sculpture: *Falling_Fowl #1*

Materials: UV stable HDPE pipe, timber, tubestock and coir

Dimensions: H 75 cm x W 700 cm x D 1100 cm,
Weight 300 kg

Artist's Statement

FALLING_FOWL #1 is a floating chemical bond graphic with purifying functions and built in hides - a "mai-mai" for water birds instead of hunters. Crisp hexagonal geometry of black water-level polyethylene pipes support a double combed line of upright wetland sedge (*Schoenoplectus validus* and *Juncus usitasis*, et al) and private nesting Ante-rooms. Whilst not ephemeral the work has growing cycles and multiple readings physically and metaphorically: as nutrient filter; carbon trap; pontoon; organic compound and secret formula. The plants are a fringe texture, quietly reflected yet with active root-zones, welcoming to water fowl who in turn bring delight to the viewer.



Artist – Artwork – World - Audience

Simon Alexander Cook's practice has strong design and architectural influences taken from his design background. He has a BA in Interior Design from Sydney College of the Arts (now UTS). Cook's choice of materials are recycled or salvaged urban timber and natural fibre when designing. He brings this influence and choice of material to his ecologically innovative sculptures through choice of material and design.

Studying Sculpture

Critical and historical study

Research task

"I respect integrity, imagination and the survival of ideas, archaeological layers and synthesis in good design and attention to detail."

Simon Cook

Using the websites below to inform your response, explain in what way does the above statement influence and inform Cook's practice.

<http://simonalexandercook.com.au/#/home>

http://www.artfiles.com.au/focus/focus_detail.php?focusid=72

Anita Larkin

Title of Sculpture: *Empathy*

Materials: Bronze and Stone

Dimensions: H 63 cm x W 100 cm x D 65 cm
Weight 60 kg



Artist's Statement

Working with collected objects I aim to bring forward a strong sense of a life to particular object, to animate the inanimate. An element of the unexpected is introduced to an ordinary object such as a shoe. Elements of play abound in my work that often walks a fine line between being humorous and tragic.

Studying Sculpture

Critical and historical study

1. The dictionary explains Empathy as the ability to identify with and understand somebody else's feelings or difficulties. In what way does this work show this?

2. Larkin has cast feet and shoes in bronze and placed them on a plinth of stone. How has Larkin used these materials (bronze and stone) and symbolic objects (shoes and feet) to convey meaning and ideas through her art work?

3. Would Larkin's Artwork have the same meaning if she had chosen different material to make her work and why?

Chris Leaver

Title of Sculpture: *Baroque Half-Pipe with Grass & White Rabbit*

Materials: Metal sheet, Synthetic Grass, Resin, Plaster and Plastic

Dimensions: H 2.5 mt x W 4 mt x D 5 mt

Artist Statement

The Baroque half pipe alludes to contemporary culture in art. The embellishment takes on the utilitarian aspects of the skater's pipe, the grass makes it unusable and transforms it into something else. The rabbit offsets the whole with contradictory notions of age, nature and reformation.



Studying Sculpture

Critical and historical study

Using the Postmodern/subjective frames to inform your extended response, answer the following questions.

1. In what way does Leaver use irony to convey meaning in his work?
2. Discuss the use of signs and symbols leaver uses to convey meaning in his work.
3. Postmodern work often uses a narrative within their surroundings, in what way does the University setting enhances or detracts from Leavers narrative?

Denese Oates

Title of Sculpture: *Cyprus Bud*

Materials: Copper

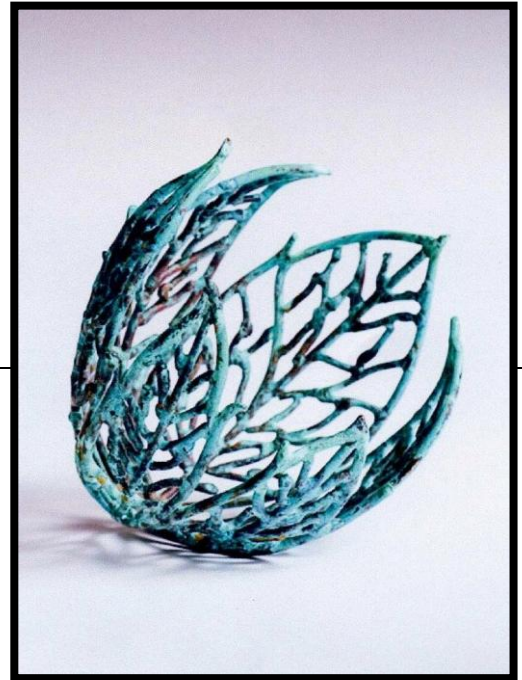
Dimensions: H 170 cm x W 200 cm x D 170 cm

Weight: 50kg

Artist Statement

The impetus for the latest series of copper sculptures initially arose from the interest in biological vascular systems. This interest in the patterns formed by veins in the body morphed into a fascination of biological systems, which was the start of a series of work based on the vascular systems of plants.

The sculptures I have been working on for several years now are three dimensional linear forms which loosely interpret leaf structures. The copper lends itself to the organic nature of the works, both in curvature and colour. *Cyprus Bud* is an oversized skeletonised bud dropped from a mythical vein.



Studying Sculpture

Critical and historical study

1. Oates work uses strong elements and principles of design, list as many as you can.
2. Describe how Oates uses these elements and principles
3. Oates work is influenced by nature as form and in material, copper reacts over time when exposed to nature's elements. Compare and contrast this work with its surroundings when exhibited in the university grounds or exhibited in an indoor gallery?

Arthur Wicks

Title of Sculpture: *Flight of Icarus:Slow Ascent*

Materials: Aluminium, Huon Pine, metal springs

Dimensions: H 500 cm x W 150cm x D 100cm

Weight: 25kg

Artist Statement

The ladder structure is a device that I have often used in the past. More recently, two motorised, programmed and interactive ladders have been constructed each with a rotating drum & figure attached to it. These have become "Free Fall: Slow Motion".

In 1988, I constructed a series of works including a ladder that functioned as a wind vane. The work for this exhibition is an extension of this idea; with a spread-eagled figure positioned on the top of the ladder. This figure, like its predecessors on the earlier ladders is miniature; caught in the existential dilemma. It dreams of escape & continuing its journey upwards but is trapped by the situation to become a slave; swaying in response to the will of the wind.



Artist – Artwork – World - Audience

Much of my sculptural work consists of quasi machines that develop entropy which parallels the human emotional polar conditions – ambition/failure, hope/despair, warmth/fear, & any other you may wish to add. To achieve this the works are constructed from materials which allow them to be: **inhabited** (by a life cast humanoid or mini replicated figure), **automated** (via a motor or alternate energy), **interactive** (via an Infrared sensor **constructed** from materials which give the works the sense of being frail & flimsy, but are in fact robust; built with laminated wood, steel & aluminium. Mechanical elements such as belts & pulleys are also included to provide friction where it is needed or otherwise to reduce it.

Studying Sculpture

Critical and historical study

1. What style of sculpture is Wicks work *Flight of Icarus:Slow Ascent*
2. Using Wicks's artist statement, in what way are these emotions expressed using this style of sculpture.
3. Wicks also use nature's elements of earth, wind and water to create energy; it is a structure reliant on nature. How important is the placement of this work to the realisation of energy from nature to man's structure.



UWS Acquisitive Sculpture Award and Exhibition 2010 – Campbelltown Campus

Landcom People's Choice Award Voting Form

As a visitor to the UWS Acquisitive Sculpture Award and Exhibition you have the opportunity to vote which finalist becomes the winner of the Landcom People's Choice Award.

Which sculpture do you think should win the Landcom People's Choice Award?

Artist Name _____

Title of Work _____

Your Contact details: _____

Name _____

Street address _____

Telephone _____

Email _____

Return by email to **monica.mcmahon@uws.edu.au** or drop this voting form in at the ballot box at the information tent for the UWS Sculpture Award and Exhibition on Campbelltown Campus or vote online **<http://virtualtours.uws.edu.au/home>**

Voting ends 4.00pm Sunday 30 May. Thank you for participating!

8/4/10 ART1753