2012 EDUCATION PACKAGE

UWS Sculpture Award and Exhibition 2012
5 May – 3 June 2012, Campbelltown Campus
OVERVIEW

Sculptors around Australia were invited in June 2011 to submit work for inclusion in the fifth UWS Sculpture Award and Exhibition to be held on the Campbelltown Campus from Saturday 5th May – Sunday 3rd June 2012.

The initial selection panel was convened in September 2011, for the selection of works in the 2012 exhibition. This outdoor sculpture exhibition as in previous years, consist 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 2012 exhibition are:

» Mark Booth
» Gary Christian
» Will Coles
» Simon Alexander Cook
» Louisa Dawson
» Gary Deirmendjian
» Itzick Fisher
» Matt Godden
» Christopher Hodges
» Pin Hsun Hsiang
» Sally Kidall
» Jan King
» Neil Douglas Laredo
» Chris Leaver
» Ingrid Morley
» Ro Murray
» Denese Oates
» Geoff Overheu
» John Petrie
» Jimmy Rix
» Sue Roberts
» Martin Rowney
» Martin Sims
» Vanessa Stanley
» Marcus Tatton
» Greer Taylor
» The OK Collective – Oliver Cloke & Kathy Heyward

The above finalists are all eligible to win one of two awards, one for the UWS acquisitive prize and one for the Landcom People’s choice prize.

Selection panel:

» Michael Dagostino, Director, Campbelltown Arts Centre.
» Monica McMahon, Art Curator, University Western Sydney.
» Jennifer Turpin, Artist.

Judging panel:

» Michael Dagostino, Director, Campbelltown Arts Centre
» Janice Reid, Vice-Chancellor of the University of Western Sydney
» Jennifer Turpin, Artist.
THE UWS SCULPTURE AWARD 2012
CATALOGUE ESSAY

The Fifth University of Western Sydney Sculpture Award 2012

The finalists in the fifth UWS Sculpture Award and Exhibition have thoughtfully considered the context in which their works are placed, that being the grounds of a University. This is evident in both the composition and construction of sculptures within the environment that encompasses them, as well as the themes explored within these works. Establishing the relationship between a seemingly inanimate form and a particular landscape has been achieved in various ways. Some artists have incorporated historical and archaeological aspects of the site within the work itself, whilst others has drawn upon the majestic forms already found within nature, to emphasize its beauty and importance to the continual survival of the human race. Many have also recreated or reused industrial forms repeated within our built environments suggesting an overdependence upon technology and our ever growing isolation and separation from nature.

Chris Leaver’s Antipodean Vision, one of the few figurative works, juxtaposes a giant rabbit with a portion of the famous 18th Century Italian ceiling, by Giovanni Battista Tiepolo, Allegory of the planets and the continents painted in 1744. The works are deliberately inverted in scale, as this artist plays a surrealist game with the viewer, as does, Jimmy Rix’s In the beginning... by creating a pencil sharpener which appears a thousand times larger than the real object. Both are using scale to highlight a particular viewpoint, in Leaver’s case the work is referring to the idealised euro-centric sense of landscape and nature, during the period of exploration and colonisation of new worlds during the 18th century. Rix’s work is far more personal, highlighting the importance of drawing in all art forms, this archaic instrument, the pencil sharpener could be considered almost a relic, set within a University campus, whose students would be more likely to use a computer then a pencil.

Itzick Fisher’s ....and on the fifth day has been inspired by the book of Genesis, the day of creation when God is reputed to have created the creatures of the sea and air and has utilised the seagull, as a symbol which has origins in both. Birds appear to be flying free from the very metal plates that they have been cut from, doubling as a towering cliff top, that bird forms are perched upon. These biblical overtones are also found in Ro Murray’s, Two by Two which was inspired by the story of Noah’s Ark. Twenty pairs of floating vessels suspended above the ground, resemble boats or pods suggesting a narrative of survival, new life and the continuance of it, particularly in an age of mass migration.

Will Coles’ Memorial to the unknown armchair general has recreated a familiar object, found within the viewer’s own domestic spaces, suggesting an apathetic electorate that passively watches war from afar, physically and presumably emotionally untouched by it. The image of the chair manifests too in the work of Sally Kidall, In the Bag: are we sitting comfortably?, refers to over consumption and materialism and its impact upon the planet and its delicate ecology. The hermetically sealed bags filled with turf, balancing precariously on a seat suspended on the lake, implies four individual biospheres, balanced between human survival and comfort. This work is questioning if we really value the earth’s resources which too often end up as waste.

Humour and playfulness are evident in the OK Collective (Oliver Cloke and Kathy Heyward) work, Tent in which they have created a functional tent from reclaimed businessmen’s shirts. The work comments about men’s traditional roles in work and society, alluding to men as providers of shelter, which seems in opposition to their freedom and recreational pursuits. Louisa Dawson’s dynamic and ironic work, New Arrivals, plays upon the visual tension created between a boulder and a diving board which appears to be bent beneath the weight of it. This work is a comment upon changes in our natural world via urbanisation and the creation of landscaped recreational spaces, where nature, would appear to be thrown away and replaced by the manufactured in our pursuits of leisure.

Other works that reference and utilise found industrial artefacts include Matt Godden’s That and Ingrid Morley’s Pocketful of Gold....buckets full of sorrow. Godden captures the fundamental structure of the valve which can be found both within the modern industrial world and organically within the circulatory system within our own bodies and marvels at the power of this fundamental structure in life. Morley’s salvaged industrial hopper bins, were found in an abandoned copper mine near Oberon, NSW. The artist’s very act of intervention to repair this industrial structure once embedded within a scarred landscape from mining “provokes questions about what we destroy in order to produce.” Gary Deirmendjian’s, seed |se-d| is concerned with the origins of things that grow whether that is plants or skyscrapers. The work takes the form of a concrete cross exposing its metal skeleton. This structure is reproduced in many fabricated buildings within the industrial world and at the same time it resembles a seed bursting forth from a pod. Deirmendjian’s work is concerned with industrial growth out pacing or overtaking nature’s growth, which
seems to be in direct competition with it and like Morley questions the consequences of this.

Found remnants over time indicating memory of the past is obvious in the works too of Martin Rowney and Neil Douglas Laredo. Homestead by Rowney draws upon his archaeological background and reflects upon, the individual historical and cultural signature of place based on the artefacts left behind. Rowney recreates imaginary ruins that could have been the foundations of a former home once located on the Campbelltown campus when it was a pastoral property. Laredo’s Fence also suggests the former use of this once pastoral landscape by creating an architectural form created from railway sleepers that recalls the weathered timber fence posts found on rural properties, so familiar around the continent. The woodlands adjacent to this sculpture adds a further depth to this site specific structure reminding the viewer that those fence posts were once felled from an extensive bushland that has since been cleared.

Pin Hsun Hsiang’s Totem of Language calls to mind the ancient tower of Babel, however, this totem has oriental origins within its design and each brick has been inscribed with one of the 5000 languages that have been spoken throughout time. Totems traditionally are a symbol of cohesion within a community as is language. This sculpture acts like a marker within this landscape, implying that language is both the gateway and the building block of all societies, past and present.

Greer Taylor’s Facet is concerned with space, particularly revealing the interior space, which is usually hidden within a solidly formed sculpture. The artist invites the viewer to see through, where the inside becomes the outside, like a holograph there is a visual illusion in trying to create a solid mass that slips from interior to exterior and back again. The work appears to be making visible to the naked eye the moving particles that make up in a solid form.

The viewer is involved at a very visceral level of participation in the very creation of the installation Transit Orbit by Vanessa Stanley and becomes part of it. The spiral mirror tiled path not only serves to reflect the environment but gives the viewer an opportunity to view themselves within it. Immersed in the woodlands, clouds, sky and viewer are all reflected by this work, shifting ones perception of light and space within this site specific work as they walk within it.

Geoff Overheu’s, Gates of Reason recalls plastic construction barriers and plays upon the viewers understanding and cultivated obedience to modern traffic rules. This barrier/gateway marks an entry point at which the viewer is encouraged to stop and view the bronze bas relief sculptures residing within the barrier construction itself. These bronze works depict past philosophers, Pope’s and even pop icons, which the artist considers at times, serve as mental barriers within our thought processes if we blindly follow or are guided by them. The material used within the sculpture, bronze juxtaposed with plastic, represents two ends of history, the Bronze Age through to now, the man made age of plastic.

Martin Simms, Remote, is essentially a solar powered neon sign comprised of universally recognizable symbols, touch control icons found on electronic devices, making comment upon how these devices intervene with our choices throughout the normal course of the day. The work varies its presence within the landscape pending the intervening forces of nature, not unlike the choices made daily via these electronic devices. Marcus Tatton’s corten steel symbols in Corruption are reminiscent of binary code but act to represent all forms of messages, digital, verbal or physical. His main purpose in this work is to suggest that in the transmission of a message, there is always some form of corruption between what was sent and what was actually received, hence some of the symbols merging together or falling over.

Mark Booth and Simon Alexander Cook have both used commercial plastic piping in their structures manipulating it into intricate forms. Booth’s U-ELB(STORM), 300-88°F+F takes the form of a never ending coiling snake like form that has no ending or beginning. This artist is concerned with the process of repetition and is non-referential. Cook’s Brahmarina_Menorama 24/7 in contrast is layered in symbolism, referring to religious symbols from various religious traditions, Jewish, Christian and Hindu. Its formation resembles the wings of an aircraft, replete with hydraulic jets. It floats upon the surface of a lake, like carnage from an aircraft disaster, reclaimed now by nature as a nesting place for swans or other bird life that frequents this particular waterhole.

Chris Hodges’ Echo is fabricated from stainless steel and is mounted onto one of the vast walls of the Phillip Cox designed buildings on campus overlooking the exhibiton site. The shimmering stainless steel curved form creates ever changing shadows by day and in the evening, it is back lit with a subtle glow, accentuating the sensuous shape of the work. The Listrumpet by Sue Roberts investigates the properties of the conical form and its use through history to produce sound. The
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work incorporates a sensing device, that announces random phrases when the work is approached, alerting the viewer that they are not necessarily approaching an inanimate object but that it may possess other qualities, echoing former uses in the production of sound.

John Petrie’s *Turning and turning the widening gyre...* also experiments with the conical form but directly references the shell’s spiral structures. The construction technique of making basket tubes of gabion mesh and river stones, adds texture and light to the organic nature of the work, rounded stones echo the cyclical superstructure, like small planets within a larger galaxy.

*Spiral knot vine* by Denese Oates also inspired by the growth patterns of nature, recalls the linear aspect of rope or vines, created from corten steel, the feather like interlacing forms twist and turn delicately within it. The work also suggests fractals, the endless repetition of certain forms found within nature, emphasizing an endless, infinite universe of repetition.

Within *Abysinia* Jan King has combined slate and steel, creating harmonious and elegant curving lines. The use of these two materials with almost conflicting properties is both the challenge and mastery of this work. One material is expansive and malleable the other is hard, flat and brittle and breaks easily under pressure. The union of the two is in essence a metaphor for the duality found in all relationships between those of contrasting natures, whether it be between humans or those found in nature.

Gary Christians abstracted figures aptly named, *The Atomic Family*, portrays figures which appear to have holes permeating their bodies, scarred as if survivors of an atomic bomb or possibly a natural disaster. This work evokes both a sense of devastation to the natural world and implies the dire consequences for us if it continues.

Many of these artists have voiced challenging issues which have both currency and relevance in contemporary society and this exhibition provides a very public domain in which anyone can engage with these discourses as they walk within the very ground of the University, given a new meaning to the its motto, “Bringing knowledge to life”.

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Monica McMahon
Art Curator, University of Western Sydney

(Endnotes)

1 Catalogues notes from Ingrid Morley’s, artist statement 2012.

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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 Sculpture Award* 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 social media and be seen in publications, television and the World Wide Web.

*He who works with his hands is a labourer.*

*He who works with his hands and his head is a craftsman.*

*He who works with his hands and his head and his heart is an artist.*

*St. Francis of Assisi*
SCULPTURE TERMINOLOGY:

Sculpture: Is generally three dimensional art concerned with the organisation of masses and volumed, 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 exist for the duration of an exhibition.

Ephemeral: Things that exist only briefly.

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.

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

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

Site-specific: A sculpture or art work is created to exist in a certain place. Characteristically the artist or artists takes the location into account while planning and creating the artwork.
VOCA BUL ARY:

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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:

British Museum: http://www.britishmuseum.org/
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, aesthetically 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.
**Artist Statement**

New Arrivals is a sculpture that uses a diving board and a boulder to create an absurd tension between the two objects and the landscape. The boulder is trapped in the moment just before it is flung into the man made pond by the diving board. In contrasting the functions of these objects the work aims to communicate new ideas between structures, objects and environments.

Louisa’s current area of research aims to contrast trends of eviction, redevelopment and urban renewal, with peoples association and affinity to the swimming pool. In earlier works, Louisa has modified industrial and domestic objects, such as rubbish skips, suitcases, ladders and tables, to juxtapose their form and function to create absurd and ironic sculptures.

**Classroom Activities**

Louise Dawson uses the diving board and rock as metaphors for life in every society and culture throughout history. The diving board on its own is a stable unchanged structure over time, the rock is nature, changeable through time and its environment, when put together they become a nearly unstoppable force of energy and change.

Using your own cultural history what has been the Rock, diving board and manmade pond that has changed your personal history.

Example: Rock = you, springboard= 6th grade primary school, manmade pond = secondary school.

Rock = you, springboard = war or famine, manmade pond = immigration to a new country.

The arts have shown us time and time again through, music, movies and novels of great journeys taken by individuals and groups, some are made voluntarily and others have no choice but to seek out there new pond.

Research this idea of eviction, relocation, migration within the arts.

Example:

» Song: *Carrie Underwood* – Don’t Forget to Remember Me


» Novel: *Tangerine* by Edward Bloor, published in 1997

**Give the following information**

» Tile

» Author/singer/songwriter/script writer

» A brief description of the work
PIN HSUN HSIANG

Artist Statement

The Totem once symbolized the cohesion in the spirit of tribal unity.

There are over 5000 languages spoken in the world. What I have carved on the Totem was just a small collection from those languages. It is my wish that people from all over the world coming to Australia to live would lift the spirit of culture diversity, when they unexpectedly spot a language of their own in the Totem.

I also wish the letters and characters familiar to the same people would inspire them to think that their achievements, their affections and their feeling of being home to return can be found on this piece of land.

Classroom Activities

Throughout history the totem has been used to express cultural, religious and social ideas. When we view these iconic objects we recognise their cultural background. e.g. American Indians, Incas, Egyptian, Maori and Aboriginal.

Here Pin Hsun Hsiang has reinvented the ancient cultural symbol of the totem, no longer being the identity of an individual cultural group, but bringing many individual identity’s together as one through language and place.

Activity: Look within in your own cultural community, (eg: school) and research different languages within, have each culture write down a similar message.

Using these messages,

You can make an art work such as Pin Hsun Hsiang from Hebel or you could use lino or woodblock carving and printmaking.

These messages could be sewn on to cloth to make a wall hanging in your community or school group.

These can be seen as a form of unity or identity within your own community.
Artist Statement

Through site-specific environmental installation & photography I seek to challenge the predictability of expectation & ‘cultural homogeneity’. My art practice is inspired by the complexities, equilibrium and fragility of the natural environment and by the ways in which our man made system works within, or in opposition to, these natural systems. The focus of my practice is the concept of transition, including notions of unpredictability, vulnerability, deterioration and ephemerality. My work is informed by issues relating to human ecology, consumption and materialism.

“The more we have the less we own.” Meister Eckhart

Classroom Activities

All art in the most part is site-responsive. That means the artist in some way keeps in mind that their artwork will be viewed in a particular place.

When an artist creates artworks specifically for a particular site whether it be for a gallery space or outdoor site their work can be called site-specific.

How is Sally Kidall’s work In the bag site specific?

What issues is Sally Kidall reacting to in her work In the bag?

Identify other work in this exhibition that are site specific.
Artist Statement

The functions of a barrier is to guide, direct, prevent or divide the flow of humanity, be it people, cars, bikes, etc. No decision is required by us once we are confronted by a barrier. We simply follow the silent instructions that it gives.

Without any recourse to thinking. We assume it is simply doing its job for our own wellbeing.

By placing bronze bas relief sculpture inside the openings of the barrier the viewer is compelled to stop, and by the very action of stopping they subvert the function of the barrier. The barrier has changed from its utilitarian function to something of a dilemma.

Classroom Activities

Geoff Overheu has created a work that juxtaposes the ancient art of bas relief with 21st century technology of polytechnic ingenuity. Overheu explained that the ‘bas relief sections is of past philosophers, Popes and pop icons, along with the detritus of everyday life...... This imagery depicts entities that can form barriers to our own thinking by using their status to guide, direct, prevent or divide the flow of our thoughts’.

How important is the positioning of the barriers to give meaning to the work, eg; end to end, at angles or open to create a walk through?

What questions or issues could be referenced by this work of our current higher educational system?

Do you feel ‘Gates of reason’ becomes more powerful situated within the University grounds as opposed to another site eg: Public Park or private garden?

Why would an artist recreate such a utilitarian item such as a barrier and make a thought provoking work of art?
Martin Sims

Artist Statement

This sculpture of coloured shapes in neon light, is composed to mimic the universally recognised touch-control icons seen on electronic, analogue and digital devices. The work alludes to everyday life as often being a sequence of moments comprehensively mediated by such devices, where decisions and responses can seem to resemble a chocolate box selection; reality filtered in a saccharin version of events. Neon illumination is reflected in the surrounding trees’ foliage and nearby water, inviting comparisons with the artificial character of a landscaped ‘natural environment’. The work will assume a changeable identity at different times of the day and under variable weather conditions.

Classroom Activities

Martin Sims places manmade symbols of technology within nature’s landscape, classic juxtaposition of contemporary art, in particular sculpture.

Why do you feel Sims has entered his work Remote in this competition?

How important is the placement of this work to how viewers interact with Remote?

What effect or change does the addition of solar panels have on this work?
Artist Statement

The theory of holographic principle suggests that the information in a space relates to the information on the surface of a space.

A faceted object invites the act of looking only to reveals that you cannot – you can only see through, inside becomes outside and what seems concrete becomes ambiguous.

Classroom Activities

Greer Taylor has constructed a geometrical structure and asked the viewer to acknowledge the volume as quantity, as well as the shape as form.

Describe how Taylor has utilised the elements of design in Facet.

» Line
» Tone
» Shape
» Colour
» Texture

Do you feel Taylor has been successful in engaging the viewer to look past the physical shape of an object?
THE OK COLLECTIVE – OLIVER CLOKE AND KATHY HEYWARD

Artist Statement

From a distance the shining beacon of bright white fabric that is “Tent” situates the viewer in a complex conundrum, why would a tent be considered an artistic accomplishment? And if it were not art, what use would a tent have if it has holes in? On closer inspection it becomes obvious that the tent is made from men’s’ shirts, which could be considered a symbol of power and the conforming individual that creates a homogenous society.

And what use would a viewing portal have from a tent, if it were not to stare in wonder at the delicious outdoors, at the wonders of our environment in an expanded understanding. The tent is a modality of freedom, and expansion of our typical day.

Classroom Activities

The Ok collective have created a work that begs us to come closer, to look inside, investigate the intruder on the university grounds. Closer inspection it is not made of the usual nylon or canvas tenting material, but of men’s shirts.

» ‘The tent is a modality of freedom’ explain what meaning Ok Collective are communicating with this phrase.

» ‘Creates a homogenous society’. Ok Collective is referring to men’s shirts in this statement; we understand that clothing in human society can identify power, status, wealth even the level of education a wearer has achieved. Research examples of different clothing in modern society that reflect stature within a community or culture.

» Now that you have the main two conceptual ideas to the work Tent, give your view and ideas as to whether OK collective made a cohesive work with the materials and ideas they have used in Tent.
EXPLORING AN EXHIBITION

Let's examine the complex world of awards and events to understand the significance of these (e.g. UWS Sculpture Award 2012) we will look at and examine the complex connections between the various people and institutions (stakeholders) that make up “the art world” of such an event.

Key elements

Name /title of exhibition: ____________________________________________________________

Venue & location: _________________________________________________________________

Dates: _________________________________________________________________________

Artists represented: _______________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

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Mass Media

Sponsors

UWS Art Collection Advisory Committee

UWS Sculpture Awards

Artists & Galleries

Educations Sector & Public

Art Buyer Collector

Mass Media

Sponsors

UWS Art Collection Advisory Committee

UWS Sculpture Awards

Artists & Galleries

Educations Sector & Public

Art Buyer Collector
Extended response

The following extended response questions will require research of behind the scene understanding of a large scale exhibition or show. This information can be found utilising suggested websites listed on page 10 of this education kit.

In what way has this exhibition been structured and why?
Solo or group exhibition, gallery or open space

What was involved in organising this exhibition?
eg. Formulating and researching the idea, selection of work, liaising with artist for transport and instillation of works, writing of funding applications, preparation of venue, writing of catalogue, education and advertising material, PR, artist, opening.
Extended response

Has the selection of work in the exhibition reflected the purpose and focus of this exhibition?

Why would a university or public institution develop a sculpture award of this size and scale?
Extended response

Why would sponsors support such an initiative from a public institution?

What effect would winning such an award (prize) have on an artist’s career?