Sculptors around Australia were invited in June 2013 to submit work for inclusion in the sixth UWS Sculpture Award to be held on the Campbelltown campus from Friday 2nd May - Sunday 1st June 2014.

The initial selection panel was convened in September 2013, for the selection of works in the 2014 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 2014 exhibition are:

» Bronwyn Berman
» Liz Bradshaw
» Bush Projects (Sarah Hicks and Bonnie Green)
» Hilde A Danielsen
» Matt Godden
» Amanda Hale and Karen Farrell
» Sally Kidall
» Chris Leaver
» Ludwig Micek
» Denese Oates
» Flossie Peitsch
» John Petrie
» Michael Purdy
» Tanya Alexandra Richards
» Morgan Shimeld
» Christine Simpson
» Vanessa Stanley
» Elyssa Sykes-Smith
» Greer Taylor
» Terrence Wright

The above finalists are all eligible to win one of the four prizes:

» UWS Acquisitive Sculpture Award - valued up to $30,000
» UrbanGrowth NSW Acquisitive Sculpture Award - valued up to $30,000
» UrbanGrowth NSW People’s Choice Award - $5,000 (non-acquisitive)
» Janice Reid Emerging Artist Award - $5,000 (non-acquisitive)

Selection panel:

» Luca Belgiorno-Nettis
» Clara Hali (Sculptor)
» Monica McMahon (Art Curator, University of Western Sydney)
» Susan Conroy

Judging panel:

» Luca Belgiorno-Nettis
» Clara Hali
» Ken Unsworth
» Susan Conroy
The UWS Sculpture Award 2014
Catalogue Essay

University of Western Sydney Acquisitive Sculpture Award. 10 Years On.

The Sliding Aesthetic.

When I wrote the catalogue essay for the Inaugural University of Western Sydney Acquisitive Prize for Sculpture in 2004, my emphasis was on the poetic interaction between the natural environment and the intrusion of the cultural. At that time, the landscape encompassing Campbelltown campus was visually, much different one.

Perhaps the most obvious changes to the site have been the addition of architecture and the insertion of the sculptures that have taken their places in the landscape as winners of the Acquisitive Prize, as commissions or as donations to the University’s growing collection.

It would not be too outrageous to suggest that in the intervening ten years Campbelltown campus has been transformed from a Gentleman’s Park to a Sculpture Park. Today, artists seeking to situate their work within this landscape must take account of these shifts within the site itself, not least of which is the imperative to acknowledge the presence of other works.

Over the last ten years, the Campbelltown campus has grown and expanded to cover considerably more of the landscape, and both the architectural elements and the sculptures provide a very public statement about the expectations and the aspirations of those who enter. Indeed, they combine to create a ceremonial way, a processional, an expression of purpose and presence.

It is not just the participating artists then, who must negotiate this new terrain but the viewers also as they are guided through this aesthetic, and very public landscape.

So, the importance of the relationship between works of art and the spaces they occupy has not changed but, I would argue, the nature of that relationship quite possibly has. To my eye, there is less need to dominate the landscape than might have been the case ten years ago. Dominance in this context is not unattractive. Indeed, some of the most beautiful pieces in this year’s competition rely on the strength of their positioning in order to complete the aesthetic. Morgan Shimeld’s work, Converge is, as the name suggests, pure geometry in dialogue with nature; not trying to blend but to exist at its strongest.

Hilde A Danielsen’s Upside Down Again employs architectural and design elements together with a sense of play to situate itself firmly and poetically, not “in the land” but in relation to it. So too, Ludwig Mlcek’s Object in the Landscape, and Greer Taylor’s reprieve each respond to the landscape as part of their narrative within it. Mlcek in terms of his craft and the interplay of abstract qualities of light, shape, and texture; Taylor’s piece through its delicacy and elegance.

Interestingly, there has been a shift of representation towards women in the selection of finalists in this competition. Of itself, this is perhaps no longer, a world stopping phenomenon, but it does give voice to new possibilities in materials, in form and in the role of content and message in much of the artists’ work. Issues which one might traditionally associate with the feminine such as nurturing, concern for the environment and involvement with traditional materials and soft technologies, are very well represented.

These issues are vital in Flossie Peitsch’s Transportable, in which the duel concerns of nurturing and sustainability are explored through the tepee form suggested here in a grouping of triangular bundles of recycled fencing wood. The placement of the bundles suggests a village and we are reminded that shelter need not be in conflict with the natural environment; that simple, enduring forms of housing still have their place and soft technology can and does work.

An extraordinary overlay of unconventional materials and challenging forms define Bronwyn Berman’s Hive. Constructed from recycled copper, timber and electrical cabling, the overlaying of craft elements such as weaving and poker work invites a closer examination, luring the viewer to the very edge of the form, like a bee to an exotic flower or indeed to the hive.

Nomadic City: lest we forget it, by Sally Kidall, drives home its sombre message of displacement, loss, conflict and intolerance through fragile floating tent forms recalling the refugee and prison camps that have become a feature of many landscapes in the developing world, and in our own.

The subjects of Carbon emissions, Carbon taxes and Carbon trading schemes are bound to arise in everyday conversations in Australia at least once per day and are generally centred on finding a solution, an answer. Do we scrap the Carbon tax? What can the individual do? And so on. Enter then The Carbon Sink Pavilion by Bush Projects (Sarah Hicks and Bonnie Grant). Exploiting the Australian vernacular of the shed, the artists describe their work as existing between art, architecture and
gardening, and perhaps this is where the answer to our search also resides.

Tanya Alexander Richards' *Unfolding of Lights, Shadows and Reflections* reads like a gently moving web in which the wake of some passing turbulence has left its lacy skein. The mysterious patterns formed as the natural light moves across its face, are repeated and distorted in the reflections on the lake’s surface, creating the impression that the light is drawing and changing itself. The technical achievement of this work should not be overlooked. Each piece of porcelain in this delicate gossamer has been extruded by hand and woven into hundreds of metres of nylon filament.

In chilling contrast, post-biological technologies inform the work of Matt Godden. In *bØn541 v2.0*, a collection of e-waste, the obsolete techno-junk that is now a constant in our landscape from landfill to overhead cabling, has been transformed into a Bonsai tree. There is a sadness about this work. Perhaps it is the degree of control that is present in the Bonsai aesthetic. At the same time I am haunted by the black humour of an image of Jacques Tati’s hero pruning his metal front garden.

Denise Oates’ stainless steel and bronze potted plant forms could be interpreted similarly, but the tendency to feel depressed and anxious is evaded by the joy and confidence expressed in the sheer scale of the work and boldness of its colour.

Christine Simpson employs semi industrial waste materials combined with light and sound to create a commuters’ hell, the perpetual traffic jam.

The human form is represented by Elyssa Sykes-Smith’s vigorous work, *Together We Move*. Constructed from wooden shingles, the piece is reminiscent of Marcel Duchamp’s Nude Descending a Staircase, albeit in the round.

John Petrie’s *Figures in the Landscape*, calls upon major traditions of figurative sculpture but with a twist which owes more to Andy Goldsworthy than to Henry Moore. A series of towers, constructed from recycled roofing slates, broken, moss-covered and paint splattered, they bring the lives of other people and dwellings, other narratives, to the reconstructed “mountain” from whence the original rock was harvested. The number of towers in this work is crucial to its reading. Too many towers and the mood shifts from conciliatory to sinister.

Chris Levers’ rather poignant half man/half Star Wars wookiee reflects on the dilemma of knowing, of recognising and contacting one’s real self.

Other works pursue the sacred and the meditative as in Michael Purdy’s *Oneness*, where the delicate and intricate surface is carved precisely and lovingly from warm, honey-coloured sandstone. The siting of the piece against a “cathedral” of trees, reaffirms the sacred while embracing the secular.

South Coast Yuin artist, Terrence Wright draws on family and culture and pays homage to the traditions of the dendroglyphs or tree carving. He combines these influences respectfully with the craft of slumped glass to create a unique sculptural form. The ancient patterns of the dendroglyphs are repeated in the slumped glass and in turn, reflected in the surface of the lake.

The exploration of materials is a major element in Amanda Hale and Karen Farrell’s homage to clay, *Many being one and one being many*. Here the metaphor of the river provides the outdoor laboratory for their continued dedication to the medium. Liz Bradshaw’s *Ghost III*, uses fibreglass and timber to realize the metaphor of the boat, its many journeys, real and imagined, invasive and celebratory.

Finally, Vanessa Stanley focuses the viewer’s attention on the intangibles of light, space and time in *Your Time Machine*. The diversity of materials in this exhibition is immediately apparent, as is the less traditional use of materials and the way in which the pieces themselves sit lightly on the land. There is also a wide spread of ideas in play throughout the finalists’ field, from the stridently political to the fragile personal, to the whimsical. The works take great pains to take account of the landscape and their relationship to it, to recognise its nuances, its shapes, its language and to exist comfortably within the sliding aesthetic which occupies the middle ground between architecture and landscape.

Dr. Marilyn Walters
Sydney 2014

Dr Marilyn Walters is an artist, writer and educator, formerly Lecturer in Fine Arts at the University of Western Sydney, who lives and works in Sydney’s Inner West.
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.

*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 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.

**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

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## WEBSITE REFERENCES

University of Western Sydney Art Collection: virtualtours.uws.edu.au

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

Art Gallery of Western Australia: www.artgallery.wa.gov.au
Art Gallery of New South Wales: www.artgallery.nsw.gov.au
British Museum: www.britishmuseum.org
Museum of Contemporary Art, Australia: www.mca.com.au
National Gallery of Victoria: www.ngv.vic.gov.au
National Gallery of Australia: www.nga.gov.au
Queensland Art Gallery: www.qag.qld.gov.au
The Sculpture Society: www.sculptorssociety.com
ANALYSING A 3D ARTWORK

Describe
Location – Where is it?
What is the artwork’s subject matter?
Is it abstract, representational?
Describe the environment.
What is the sculpture’s 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 sculpture?

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 Sculpture Award and Exhibition.

Audience
Public art such as UWS 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/scepticism 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 artworld that sustain dominant views about art.

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


The following classroom activities have cross-curricular links with English, Human Society and Its Environment, Religious Education and Creative Arts. K-6 as well as 7-12.
SALLY KIDALL

Artist Statement

This is a commemorative/memorial work and challenges the tradition of monumental structures. As an ephemeral, transient installation reflective of the communities it remembers, “Nomadic City: lest we forget” invites the viewer to participate and engage with the escalating world issue of community displacement, whether caused by changes in the climate, social and religious conflict/wars or economic environments. This work is informed by issues relating to the adaption of humanity to an increasing society of nomadic communities forced from their homes to survive a life of insecurity and vulnerability in search for a new home.

“Through site-specific environmental installations and photography I seek to challenge the predictability of expectations and ‘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 systems work 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. It is informed by issues relating to human ecology, cultural displacement, consumption and materialism.”

Classroom Activities

The arts have shown us time and time again through visual art, 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 a new home.

Research this idea of eviction, relocation, migration within the Arts, eg movie Raising Helen (2004)

Give the following information

» Title
» Author/Singer/Songwriter/Scriptwriter/Playwrite
» Brief description of the work

What other Artist within this exhibition looks at the issues of ecology and cultural displacement?

How has Kidall made this a site-specific work?
AMANDA HALE AND KAREN FARRELL

Artist Statement

The river metaphor proves useful for its evocation of place and movement, community cohesion and cultural exchange.

It represents transformation, change and growth.

‘Many being one and one being many’ preserves the uniqueness of the individual while paying homage to the whole.

Classroom Activities

A River comes from somewhere and is going somewhere, as Hale and Farrell tell us in their artist statement it’s about place and movement.

» In your school yard you could create your own river, using stones or students could make their own individual stones from simple card stock.

» Each student could write about what they feel the river represents or about their own journey.

Many being one and one being many
2013/14
Ceramic and wire
Total installation, 50m², various dimensions, multiple components, site specific, approx 300gms (each piece)
MICHAEL PURDY

Artist Statement

This sculpture is one of a series of works in which I am attempting to create non-religious sacred objects. Based in the principles of Hatha yoga where opposites paradoxically combine to create oneness, the balancing of positive and negative space in the design aims at achieving a soothing simplicity, despite the busy complexity of its individual elements. Originally conceived while camping in Murramarang National Park, its conception is testament to the saying.....'relaxed is who we are.... stressed is who we think we should be'.

Classroom Activities

Michael Purdy’s work Oneness has a very organic look and feel. Its outer pattern has the look of a fern or even a spine and the shape of an egg or seed pod.

» Start with a drawing of Oneness to get the feeling of its shape and line, than block in the negative or positive shapes only using one colour.

» How does blocking in the positive or negative shape change the look or feel of this work?

» Explore you surrounds and find organic materials that you can repeat their pattern as Purdy has, then assemble or construct a soft form sculpture using card stock, clay, foam-board or craft ply.
DENISE OATES

Artist Statement

*Tripla Forza* is a sculpture which refers to the human tendency to maintain hope, spirit and generate new ideas, which led to the theme of propagation and growth. The inspiration arises from the make do practice of propagating plants in reused containers.

The exaggerated scale of the *Tripla Forza* coffee cups containing seedlings springing into life, serves to draw attention to the practice of what usually exists on a small scale and is a visual synonym for a common practice.

Oates transforms metal into carefully crafted objects that range from the biological to the botanical. Her organic forms convey the ebb and flow of nature and remind us of its remarkable capacity to regenerate, proliferate and multiply into a myriad of forms. She captures flora in different stages of development: budding, sprouting, branching and tangling.

The manipulation of copper and patina suggests beauty in the wildness of nature and a sense of hope in new growth.

Classroom Activities

- Using paper cups, seeds and or plant cutting, start your own new plant. Document its germination and growth.

- Using paper cups and copper wire you can construct a sculpture like Oates, than watch and document the changes that come with age and changing weather conditions.

- Outdoor drawing activity: Using line, tone, shape and texture draw your natural surroundings.
HILDE A DANIELSEN

Artist Statement

In less than one minute – 60 seconds- our life can change completely

Upside Down Again plays with the form of an “open door”, as a metaphor for possibilities and challenges in life. The sculpture consists of 60 doorframes twisting 3 degrees progressively around its own centre creating an airy corridor eventually turning upside down 180 degrees. The spiral formed within the centre, creates an optical effect of wood bending and curving. The artwork is designed to gradually age to a patina of grey, reflecting the impermanence and ephemeral in both nature and life itself.

Hilde A Danielsen works mainly with spatial art, sculpture and site-specific art. She often uses materials and techniques used in building construction and architecture, such as brick and wood. Another theme of interest to this artist, are changes in the cultural landscape and industry evident along the coastline of Norway. Some of her site-specific artwork visualizes these fast changes in contemporary life style with a humorous comment.

Classroom Activities

Hilde A Danielsen has constructed a geometrical structure and asks the viewer to acknowledge the volume as quantity, as well as the shape as form.

Describe how Danielsen has utilised the elements of design in Upside Down Again.

» Line
» Tone
» Shape
» Colour
» Texture
FLOSSIE PEITSCH

Artist Statement

The ‘tepee’ design is common across many cultures and histories. It has been used in arid to arctic terrain. It represents a low environmental impacting, simple but stable dwelling with the added ease of transportability. The large triangular structure also was used to suspend pots of food for the family. Materials which once divided neighbours now suggest sheltering and community - or the promise of such. Each bundle - if reconstructed - would make a small hut. Many early immigrants to NSW imported their homes as ‘kits’ from overseas.

The mystery of art and spirituality are found together in Peitsch’s multifaceted installations, an inquiry into the everyday environment of changing family relationships and the emergence of self. Clearly spirituality exists in Australia that is no longer associated with religion. The starting point for this spirituality is in the everyday. A microcosm of society, it exists in families as in communities. This is where life’s ultimate questions seem to be answered – Where am I? Why am I here? Who am I? Without a hint of sentimentality, the art is about community values and the ties that bind, both in a spiritual and physical sense.

Peitsch’s art follows the personal yet collective journey of being an immigrant finding place and space in Australia. SPLACE is the new term coined to denote the creative context of the artistic self, wherein one constructs meaning.

All this serves as an entry point for community to profoundly dialogue spirituality, the environment and globalization in relation to the spiritual self. Conceptual depictions of the familiar become unusual metaphors - offering thought-provoking fertile ground.

Classroom Activities

In her own words Flossie Peitsch suggests her work Transportable represents many things, environmental issues, spirituality, physicality, immigration, Where am I? Why am I here? Who am I? ....

» Using the Postmodern Frame describe how Peitsch interprets these ideas through her work, for example via the use of materials and the form of the structure.

» “Clearly spirituality exists in Australia that is no longer associated with religion.”
What do you feel Peitsch is referring to with this statement?
Artist Statement

The hive is the centre of activity and community. The organic form reflects on ideas of community and home, the woven texture references women’s work and craft practice. The hive is supported on carved natural timber branches and is woven of reused copper communications cable. Natural stone beads woven through the work allude to the preciousness of the simple connections in our lives. The timber is inscribed with poker work, an ancient decorative craft practice that also alludes to the tribal nature of our existence.

Classroom Activities

*The Hive* is a work that can be can be explored through all of the four descriptive Frames:

» Subjective
» Cultural
» Structural
» Postmodern

Using Berman’s artist statement and your own observations, give meaning to each of the Frames.

Example: in a subjective frame could Berman be using *Hive* as a way of expressing emotion and reminders of personal memories and experiences?

The opening of *The Hive* invites the viewer to look closer and as you do you see a collection of interwoven objects. In nature many animals including humans build a nest or home and fill it with objects.

» Research animals that build such a nest.
» Collect objects and weave your own nest.
Classroom Activities

These artist use life and culture to describe their work. They work with natural organic and inorganic materials.

Compare and contrast their work:

In what ways are they similar? In what way is their work different?
Let’s examine the complex world of awards and events to understand the significance of them (eg UWS Sculpture Award 2014). Look at and examine the complex connections between the various people and institutions that make up “the art world”.

**Key elements**

Name/title of exhibition: _____________________________________________________________

Venue & location: ______________________________________________________________________________________

Dates: _______________________________________________________________________________________________

Artists represented: ____________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________
Extended response

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 funding applications, preparation of venue, writing of catalogue, education and advertising material
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?