

WESTERN SYDNEY
UNIVERSITY



WESTERN SYDNEY UNIVERSITY
SCULPTURE AWARD
AND EXHIBITION

6 May – 5 June 2016, Western Sydney University, Campbelltown Campus

2016 Education Package

OVERVIEW

Sculptors around Australia were invited in June 2015 to submit work for inclusion in the seventh Western Sydney University Sculpture Award and Exhibition to be held on the Campbelltown Campus from 6th May – 5th June 2016.

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

This Education Kit is sponsored by the Gordon Darling Foundation.

Cover: Greer Taylor, *reprieve*, 2014, Winner of 2014 Western Sydney University (formerly UWS) Acquisitive Sculpture Award. Photograph by Greer Taylor.

Editor: Monica McMahon

Writer/Compiler: Robyn Ryan

Designer: Celia Zhao

Photography: All works reproduced courtesy of the artists.

THE FINALISTS AND EXHIBITING ARTISTS IN THE 2016 EXHIBITION ARE:

- Robert Barnstone
- Joseph Bartolo
- Sender Blackwood
- Louisa Dawson
- Clara Hali
- Wataru Hamasaka
- Akira Kamada
- Jan King
- Daniel Lafferty
- Neil Laredo
- Ingrid Morley
- John Petrie
- Sallie Portnoy
- Michael Purdy
- Greer Taylor
- Lisa Tolcher
- Peter Zappa

THE ABOVE FINALISTS ARE ALL ELIGIBLE TO WIN ONE OF THE THREE PRIZES:

- Western Sydney University 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)

CURATORIAL PANEL:

- Dr Lee-Anne Hall, Director Penrith Regional Gallery & The Lewers Bequest
- Monica McMahon, Art Curator, Western Sydney University.
- Matt Poll, Assistant Curator, Macleay Museum, University of Sydney
- Michael Snape (sculptor)

JUDGING PANEL:

- Dr Lee-Anne Hall
- Matt Poll
- Michael Snape



WESTERN SYDNEY UNIVERSITY SCULPTURE AWARD AND EXHIBITION 2016 CATALOGUE ESSAY

The seventh Western Sydney Sculpture Award illustrates how contemporary sculptors innovatively counter the limitations of media imposed by permanent outdoor placement, utilizing both the traditional range of 'hard' media of steel and stone, and less robust materials such as wood, ceramic and glass; and while there is some commentary on contemporary issues, most works show the wit, whether intentional or not, of literal title puns.

The processes of extracting ore from beneath the earth's surface, forging it into steel, shaping it and displaying it on the earth's surface has a long tradition. In this way, the utilitarian is transformed into the non-utilitarian or even a decorative addition, challenging and contrasting with the 'softer' natural landforms. This challenge is demonstrated by Robert Barnstone's *Cleft*, an animal-like carbon steel assemblage in the Caro and Land Art custom of forms 'forcing' or digging their way directly into the earth, exploiting a fissure, and thereby becoming an aggressive intervention. The lyrical steel linear 'drawings', *Frolic* by Jan King and Peter Zappa's *Hand drawn*, demonstrate metal's paradoxical graceful and rhythmic qualities in their balances between positive and negative spaces. Ingrid Morley's *The Silent* is a long steel and wooden horn resting upon the earth, in the fashion of the huge ready-mades of Oldenburg. A reclaimed gasworks funnel and fallen tree become both a musical instrument and a kinetic geometric form of suppressed energy; the traditional playfulness of the form being undercut by its huge scale and alien setting.

Carving and cutting stone blocks is history's oldest form of art and it is perhaps the most suited of all material to outdoor sites. The totemic stone stacks, Clara Hali's *Stack* and John Petrie's *Dance*, are inspired by human movements; their simple forms evoking the tribal and exemplifying the lyricism found in delicate balances of shapes.

The carved granite works of Senden Blackwood and Watara Hamasaka and the sandstone of Michael Purdy attest to these artists' abilities to transform solid and permanent matter into sculpture with ambitious and original concepts. Blackwood's organic *paia* explores the relationship between wayward vegetation and the built environment, Hamasaka's *The Sound of the Earth: Physical seat XIX*, a utilitarian granite Land work, is also a sound sculpture and Purdy's *Monument to the long term perils of short term politics*, is an assemblage cut from discarded NSW Heritage Services Division sandstone blocks and a stone work bench used by apprentices to learn their trade: pointedly a comment on the loss of a skill due to a short sighted government policy.

Contrasting with the stability of these rigid works, the Installation pieces evoke senses of lightness and play. Greer Taylor's *looking in / looking out* transforms the traditional telegraph pole form into a colourful assemblage of geometric aluminium structures, joined by stainless steel cables, symbolizing communication, and metamorphosing the utilitarian into lightness and fantasy, especially because of its site within the lake. Similarly, Lisa Tolcher's *Melody of Equilibrium's* red steel discs appear to be rolling across the grass, perhaps blown by the wind, seemingly defying gravity and adding a sense of randomness and energy to the traditional geometric shapes.

WESTERN SYDNEY UNIVERSITY SCULPTURE AWARD AND EXHIBITION 2016 CATALOGUE ESSAY

Yura Yura is a Japanese onomatopaeic term for something rolling or floating on water. These fabric sheets, attached to trees, both float over the land and become possible “rescue blankets” for jumpers from heights. Akira Kamada’s political references are aimed at the current refugee crisis of those seeking haven by sea journeys and to the islands under threat from rising sea levels. Louisa Dawson’s site specific *Urban Growth* will evoke smiles from visitors since its visual pun at the spreading population and the effects of the built environment on the landscape is a serious environmental message delivered gently.

The familiarity and warmth evoked by wood gives Neil Laredo’s *Balance II* a starting point for contemplation into the symmetry of its shapes and negative spaces placed within its square frame. The logistics of creating both a visual and physical balance with the architectural form force us to recognize our response to symmetry while the simplicity and thinness of the elements and the elegance of the construction techniques refer to the geometry of Japanese design.

Sallie Portnoy’s and Daniel Lafferty’s works solidify simple natural forms and hint at the enormity of the natural world. Portnoy’s *Blades of Glass* evoke tusks or reeds, reaching from their earthly grounding to the sky: a juxtaposition with the seeming wave like movements caused by the wind. The translucency and soft colours give the scaled forms their luminescence and lightness. Lafferty’s earthenware *Boulders by Fire* connect the solid and the fragile, and their creation imitates the mysterious and dangerous processes of the fire and lava beneath us. The evocative red and black colourings are the results of a seventy hour kiln firing.

The only figurative work in the exhibition, Joseph Bartolo’s *Life’s Desperate Struggle*, is an amalgam of two forged steel figures, a deer and a pursuing tiger. The action of the pose is shown through the contrasting rounded fragments of the deer and the linear form of the tiger, and like a blurred photograph of movement, it is the portrayal of speed. The expressions of the faces illustrate the presumed result of the chase.

Dr Michael Hedger

Dr Michael Hedger is the Director of Manly Gallery and Museum. He is a recognized authority on Land Art in the USA, as well as public sculpture within Australia. He has a PhD (UNSW Art & Design) and was also a former Director of Campbelltown Arts Centre, where he developed an outdoor sculpture park. He is also the author of publication, “Public Sculpture in Australia”.

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 *Western Sydney University 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, social media and be seen in publications, television and the World Wide Web.

“ Think left and think right and think low
and think high. Oh, the thinks you can
think up if only you try.

– Dr. Seuss

SCULPTURE TERMINOLOGY

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

Technique: The process by which a work was made

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

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

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

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

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

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

Form: The general type of structure of the sculpture.

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

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

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

Ephemeral: Things that exist only briefly.

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

CONSTRUCTION METHODS

- Assemblage
- Blown
- Bound
- Carved
- Cast
- Chiselled
- Collaged
- Glued
- Inlaid
- Knitted
- Mobile
- Modelled
- Moulded
- Nailed
- Sawn
- Sewn
- Stapled
- Stitched
- Suspended
- Thrown
- Tied
- Welded
- Woven

SURFACE

- Buffed
- Burnished
- Chipped
- Cracked
- Fluid
- Glazed
- Gritty
- Incised
- Lumpy
- Matt
- Metallic
- Molten
- Painted
- Peeling
- Perforated
- Pitted
- Polished
- Reflective
- Rusted
- Sanded
- Scratched
- Varnished
- Woolly

SPACE

- Angular
- Confined
- Curved
- Cut
- Enclosed
- Hollow
- Intimate
- Negative
- Outlined
- Positive
- Repetition

COMPOSITION

- Asymmetrical
- Balanced
- Formal
- Geometric
- Horizontal
- Pathway
- Structure
- Symmetrical
- Unbalanced
- Vertical

WEBSITE REFERENCES

Western Sydney University Art Collection: virtualtours.westernsydney.edu.au

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

Art Gallery of New South Wales: artgallery.nsw.gov.au/ed

British Museum: britishmuseum.org

Museum of Contemporary Art, Australia: mca.com.au

National Gallery of Victoria: ngv.vic.gov.au

National Gallery of Australia: nga.gov.au

Art Gallery of Western Australia: artgallery.wa.gov.au

The Sculpture Society: sculptorssociety.com

ANALYSING A 3D ARTWORK

DESCRIBE

- Location – Where is it?
- What is the artworks subject matter?
- Is it Abstract, representational?
- Describe the environment.
- What is the sculptures function?
- Does the appearance of the work change when it is viewed from a different angle?

ANALYSING TECHNIQUES USED

- How was it made?
- Comment on the techniques, equipment and materials used?
- Comment on the construction of the work.

DESIGN ELEMENTS AND PRINCIPLES

- Comment on the design elements and principles.
- Negative /positive space.
- Is the size of the work relevant to the scape?

EVALUATE QUALITIES OF THE ARTWORK

- How well does it fit into the environment?
- Does it have a purpose? How is this purpose communicated to you?
- Do you think it is successful? Give reasons.
- Do you like the artwork, why or why not?

THE CONCEPTUAL FRAMEWORK

WORLD

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

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

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

ARTWORKS

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

ARTIST

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

AUDIENCE

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

The above information is a short descriptor of the Conceptual framework for more information please go to the following link:
www.boardofstudies.nsw.edu.au/syllabus_sc/visual-arts.html

The following classroom activity's has cross-curricular relevance with English, Maths, Human Society and Its Environment, Science, Religious Education and Creative Arts.

JOSEPH BARTOLO



ARTIST STATEMENT

There are two types of people, grazers and hunters. Grazers are content to earn an honest income and strive for a better life. Hunters on the other hand are not satisfied with honest income and want quicker solutions, feeding on the grazers possessions or more. This deer is filled with fear and terror as it sees its' fate approaching, although human grazers don't see their fate until it is all too late. When they are stripped of their dignity they are left to deal with the emotional trauma that may last a life time. If only the hunters could feel their pain?

JOSEPH BARTOLO, *Life's Desperate Struggle*, 2016

Forged mild steel, mig and oxy welded together, 200cm x 60cm x 350cm, 51kg.

PRIMARY

- Many animals hunt to survive.
- Research animals that hunt for
 - food
 - to protect their territory
 - kill to reproduce

SECONDARY

- This is an extreme view on human behaviour do you agree or disagree?
- We can relate these ideas to current contemporary movies and video games. What are they?
- Discuss these contemporary forms of entertainments within your class. Add popular meeting apps on social media, where we can flick through profiles (hunt) until we find the one we want!
- Is this truly the way society is?

LOUISA DAWSON



ARTIST STATEMENT

This work has a tree growing out of a brightly coloured corrugated iron shed. It blends an element of nostalgia into a sculpture of a playful industrial-style tree house. The title “Urban Growth” refers to rapid developments in Sydney to accommodate population changes, juxtaposed with the growth of the tree. Campbelltown once a satellite city of Sydney has seen large growth in development since the late 1970s.

LOUISA DAWSON, *Urban Growth*, 2016

Wood, aluminium, cement footing,
200cm x 254cm x 252cm, 100kg.

PRIMARY

- Photograph your school surrounds and gardens, print in a small format (4xA3). Glue the pictures to card. Plan and construct small house structures.
- Display as a village.

SECONDARY

- Louisa Dawson’s work *Urban Growth* immediately connects Man v Nature. She subconsciously makes us aware of our feelings on urban growth, making a strong connection to our own sense of place.

CLASS ACTIVITY

- Research your community, try and identify the areas of farmland, bush and early buildings. Using photography or Google Maps gather current images.

INSTALLATION PROJECT

- Design and build a structure like Dawson’s, Collage the outside with the images, install the structure within your school grounds or a community area.

AKIRA KAMADA



ARTIST STATEMENT

Yura Yura is a Japanese onomatopoeia used to describe something rolling or floating in water.

Australia has closed its doors to people who've lost their homes and fled their countries, seeking refuge and a safe haven from wars and fascism.

As our leaders continue their short-sighted economic policies that wreak destruction on our land, environment and climate, it won't be long before many of our Pacific neighbours are also arriving on our shores fleeing rising sea levels. Will they receive a warmer welcome or will we be awash with more water-logged souls?

AKIRA KAMADA, *Yura Yura*, 2015

Hand dyed fabric sheets, acrylic paint, rope, string, shock cable, 7 pieces, each piece variable dimensions, 5kg each.

PRIMARY

- With a large sheet or several smaller pieces of material students can apply paint using sauce bottles or tie-dye the fabric. Find an area outside to suspend these works.
- Observe other people's reaction to the work.
- What happens when the wind moves the work?
- Walk around and through the work. What is your emotional response to this work?

SECONDARY

- Kamada speaks of two issues Australia is currently dealing with, refugees and climate change. How has he linked these two very different but current humanitarian issues together in his work.
- Research Kamada, document how his body of work and practice has evolved. What influences him? What is his background?
- Find other artists that work with these issues.

CLARA HALI



ARTIST STATEMENT

The universal self is what my sculptures embody. They are about us as people on this planet. They are about my experience, as a common experience, hopefully, that others can identify with. Often my female forms do not have obvious female features because I want them to be somewhat androgynous. They are about spirit, which transcends gender.

My figurative sculptures have imbued the geology around me. The landscape is a wonderful metaphor for the duality of the frailty and strength relevant to my own life and, I expect, to many peoples lives.

CLARA HALI, *Stack*, 2016

Bronze and corten steel, 245cm x 56cm x 56cm, 200kg.

PRIMARY

- In pairs observe each other in different positions, sitting standing...draw using circular shapes.
- Using those drawings redraw using cube shapes.
- Construct a 3D form using blocks or Lego to create an abstract human form.

SECONDARY

- Hali's abstract human form has been explored by many genres through time, taking their art past the recognisable form. Hali moves her form to this point wishing to evoke the human spiritual form within nature.
- Look at movements that changed the way the human form was represented. Start with The European Avant-Garde - Italian Futurist - Surrealism - Cubism.

WATARU HAMASAKA



ARTIST STATEMENT

The *Sound of the Earth: Physical seat / XIX* is a granite sculpture focused on the acoustic environment of its outdoor setting. It is conceived not simply as a visual object, but is one of a series of attempts I have made to explore what makes up the deep interactions of the acoustic environment. By carving in the granite a hole which opens through to the earth, keynote sounds are created by environmental sounds reflecting off the internal wall. It's not that sound is created as a phenomenon of environmental physics through some special gimmick; this is an attempt to create the kind of environmental sculpture that allows the viewer, as they approach the work, lie next to it, or touch it, to get a 'feel' of the place through the essential sounds and reverberations of the natural environment in which the work is situated.

WATARU HAMASAKA, *The Sound of the Earth: Physical seat / XIX*, 2016

Granite, 45cm x 230cm x 90cm, 1,800kg.

PRIMARY

- Collect objects from your environment that can make music, such as stones or sticks. What type of sounds do they create?
- Add string or wire, how has that sound changed?
- Can a tune be created with these sounds?

SECONDARY

- Hamasaka's work is made of Granite, one of the hardest stones to work with. He has shaped and polished the raw material to form a very organic soft edged shape. When placed in a public area it would invite people to sit and ponder.
- Take time to sit and ponder, what is your reaction? What do you feel and hear?

DANIEL LAFFERTY



ARTIST STATEMENT

I am a practicing professional potter operating my own studio for more than 30 years, having studied and completed a Diploma Visual Art (Ceramics) Canberra School of Art, ACT in 1982.

I made the boulders after viewing the Moeraki boulders on the east coast of New Zealand. This visit inspired me to start producing spherical forms made from earthenware clay. The boulders are made on a pottery wheel using a coil and throw technique. The group of eight are produced and fired together in a wood fired kiln. The mix of red and black markings, are flames passing the work during 70 hour kiln firing.

DANIEL LAFFERTY, *Boulders by Fire*, 2015

Wheel thrown wood fired earthenware, 8 pieces, each 45cm x 45cm x 45cm, 25kg each.

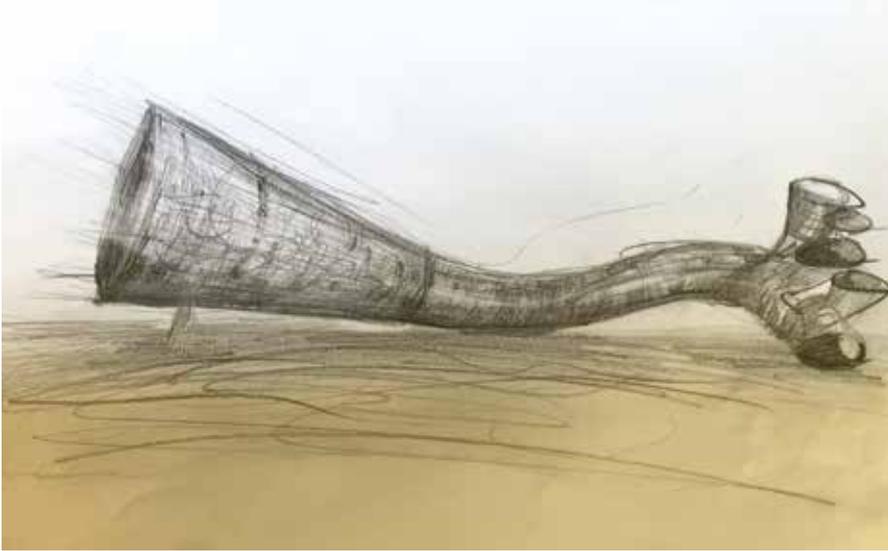
PRIMARY

- Divide A3 paper into four, draw a spherical form in each quarter, add tone to create shape. How identical are your spheres?
- With clay or play dough and using the coil technique try to make two or more spherical shapes as similar as possible.

SECONDARY

- Lafferty's influence for this work is the Moeraki Boulders - New Zealand.
- Research this natural wonder, what similarities are there between Lafferty's work and the Moeraki Boulders.
- Using a coil and throw technique produce spherical forms. Document the difficulties and your results.

INGRID MORLEY



INGRID MORLEY, *The Silent*, 2016

Steel and wood, 180cm x 11,350cm x 200cm, 4,500kg.

ARTIST STATEMENT

I am fascinated by the latent energy locked up inside objects. Finding a way to express these intangible forces, or what I believe is there and something subconscious within myself, without really knowing either, have been vital in the making of this sculpture. It is working with these inexplicable forces especially those which have had a previous life in both manmade and natural objects that reveal a little more to me, about what it is to be human. The currents that run through both the manmade object, in this case a funnel from an old gasworks, and the natural fallen tree, combine with a common language.

PRIMARY

→ Morley combines nature with manmade, exploring this idea have students collect natural materials from your school ground, such as branches, leaves and nuts. Students can source metal objects from home, such as small motors or tools. Share these items to make an object, discussing with each other how their object will form. Sketching how they imagine their object will look.

SECONDARY

- This is an opportunity for your school to construct a collaborative sculpture installation.
- Source a large metal object and fallen tree or part of.
- Students form working groups: draw detailed construction plan, make a maquette, site plans and permission approval.

SALLIE PORTNOY



ARTIST STATEMENT

My intension here is that as the viewer moves through these blades of glass they become diminished; the everyman/ woman shrouded by the enormity of nature. Transfixed in the environment they evoke the interdependency of humans with their ecosystem and the life force with cosmic energy. The surreal height and the ability to conduct light reflect notions of growth, potentiality and cycles of life in stark contrast to the realities of current environmental issues. These glass blades tower as harbingers of environmental ruination, and also simultaneously as totems of transcendence and transposition, nascent in potentiality; a duality inherent in the contemporary relationship between humanity and the environment. A gluttonous drive for efficiency has undermined the stability of our environment, and our nature, the force that supports us, will not endure without a higher level of development in consciousness and respect.

SALLIE PORTNOY, *Blades of Glass*, 2015

Kiln cast lead crystal, sand, cement, pvc pipe, plastic bucket, 3 pieces, each 220-240cm x 11cm x 10cm, 30kg each.

PRIMARY

- Portnoy show us how small we are compared to nature. Draw large scale nature objects such as trees, palms, flowers, leaves, nuts and mini beast, cut out and fill the room creating a mini forest.
- Inspiration could come from the movie Antz.

SECONDARY

- Explore Portnoy's process of making and the difficulties of such a project.
- How does her technique and materials show fragility in our lives and environment?

MICHAEL PURDY



MICHAEL PURDY, *Monument to the long term perils of short term politics*, 2016
Sydney sandstone and steel, 240cm x 120cm x 120cm, 1,500kg. Represented by Maunsell Wickes.

ARTIST STATEMENT

In an ABC television interview in the early 2000s Andrew Denton asked Greens leader Bob Brown what message he would most like carved in stone at the entrance of Parliament House – a message which would be read each day by politicians on their way to work. His answer has been carved in my mind to this day as the benchmark for how politicians should view their role of governing our country; “Will people 100 years from now thank us for what we do today?”.

Monument to the long term perils of short term politics, was inspired by the 2015 announcement of the proposed privatisation of the NSW Government Heritage Services Division. This division of NSW Public Works is a dedicated team of specialists that was formed in the 1990s to specifically maintain and systematically renew the carved sandstone details of our historic public buildings. The decision to

put this important service in the hands of the private sector, if undertaken in a wholesale fashion, risks corrupting and eroding the processes that currently guard the integrity of our architectural heritage.

Monument to the long term perils of short term politics, uses off-cuts from an actual public restoration project as well as a discarded sandstone ‘banker’; a stone workbench on which numerous apprentice masons learned their skills, adding historical potency to its mix of humour, pathos and genuine despair at the politics of our times. This sculpture is thus closely related to the fortunes of the Heritage Stoneyard, but is also a metaphor for the broader phenomenon of short term political thinking that is constantly corrupting and corroding our environment, our TAFE colleges, our compassion as a nation, our human rights and all other pillars of society.

PRIMARY

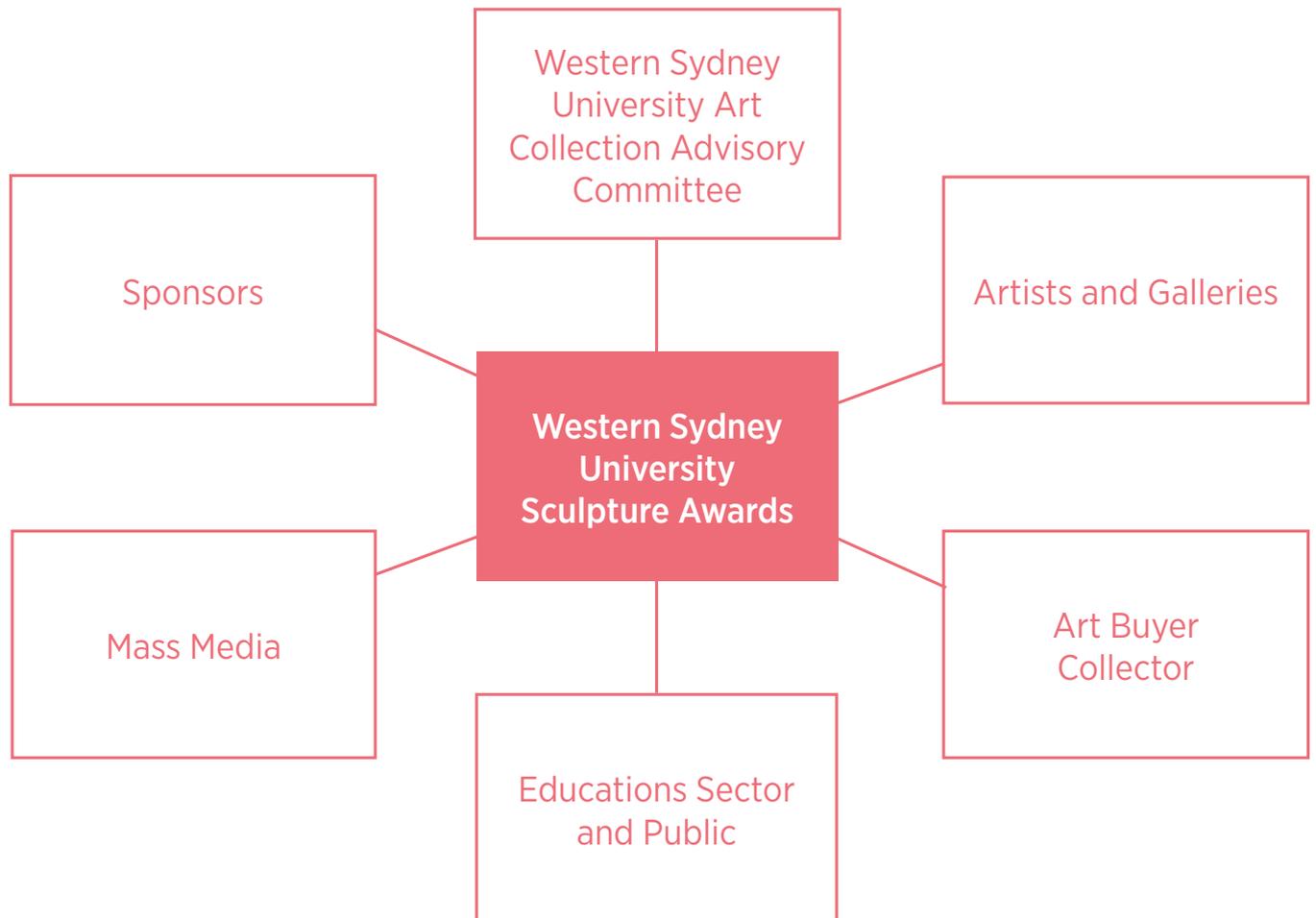
- Sketch a key element of Michael Purdy's *Monument to the long term perils of short term politics*.
- Research Bob Brown

SECONDARY

- An artist statement and the title of their work can give you a lot of information regarding the artist's intention. Read Michael Purdy's artist statement and connect his key ideas with his work.
- Who is Bob Brown?
- What are the ideas shared between Bob Brown and Michael Purdy?
- What period of history does Michael Purdy's architectural column come from, are there any other connections Purty makes to history?

EXPLORING AN EXHIBITION

Lets examine the complex world of awards and events to understand the significance of these (e.g Western Sydney University Sculpture Award and Exhibition 2016) we will 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 and 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 installation 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 the exhibition?

Why would a university or public institution develop a sculpture award and exhibition 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?