

Artists:

SIMON NORMAND: ERSKINE RIVER (PRECINCT 16)

CARMEL WALLACE: TEA TREES (PRECINCT 15)

Introduction:

Both Simon Normand and Carmel Wallace challenge us to consider how humans are both important caregivers of the land while at the same time being directly instrumental in the destruction of the environment.

Consider how humankind leaves traces of our existence here, good and bad.

SIMON NORMAND

The Last Hooded Plover (2022)

Media: cast fibreglass, steel, blown glass

2.8m x 1.5m x 4.2m

‘The Last Hooded Plover’ stands where multiple colonies used to look out to sea from the intertidal zone of the estuary.

Roped off and marked with a mosaic headstone, she stoically guards her three glistening glass blown eggs - eyes steady, hopeful, on the horizon.

Hooded Plovers lay their eggs just above the high tide mark on precarious stretches of open coastline in Southern Australia.

Today, there are five hundred pairs found here and nowhere else. Sadly, these days most of the eggs that are laid each year on the littoral edge of the Great Ocean Road coastline are eaten by dogs, cats and foxes. The two remaining colonies, in Angelsea and Apollo Bay, also have to contend with frequent tidal surges caused by climate change.

According to Birdlife Australia, ‘Hoodies’ now have a two percent chance of survival without human intervention; ironically, we are both the problem and the solution.



Images: Work in progress images The Last Hooded Plover



Image above: Proposal drawing for The Last Hooded Plover.

Related works by Simon Normand



Spotted tail quoll, cast Venetian glass mosaic wall panel.



Jessie Mary Vasey Labyrinth, Austin Health's Heidelberg Rapatriation Hospital, Melbourne

Carmel Wallace is an artist based in Portland and is known for her multi-disciplinary approach to art that explores how art strengthens connection to place and develops environmental awareness.

Wallace often uses recycled materials to inform and create her work.

Lorne Lode: Sampling the Core will be installed at the Tea Trees site during the Lorne Sculpture Biennale. The Coastal Tea Trees (*Leptospermum Laevigatum*) on this site inspire Wallace's work Lorne Lode: Sampling the Core and the artist sees these trees as a way to understand the history of Lorne.

Wallace references Robert Macfarland who writes the earth has been 'used across cultures and epochs to shelter what is precious, to yield what is valuable, and to dispose of what is harmful'.

Wallace has taken a scientific eye to her exploration of this site by looking at its ecological and geological history. During her research, she visited the Geological Survey of Victoria's Drill Core Library to investigate actual core samples from Lorne.

Wallace's interest in recycled materials is continued in this work where she is using found objects such as those from the Lorne rubbish tip as materials in Lorne Lode: Sampling the Core.

Wallace's artist statement reads:

'I was immediately intrigued by this atmospheric site, seeing it's gnarled ancient – looking trees, muted palette, and dry leaf – littered ground as evocative of an archeological site: a perfect place to explore many levels of Lorne's history. Wondering both literally and metaphorically what lay beneath this ground and that of wider Lorne, I imagined core samples rising from the earth, revealing layers of geological, vegetative, and human activity. These imaginings are the basis of my body of work'.

To hear more about the inspiration behind her work, *Lorne Lode*, you can watch this clip by Carmel:

<https://youtu.be/3aP9egmARNE>



Carmel Wallace with smaller 'core samples' she has been experimenting with as part of the development of her work, 'Lorne Lode'

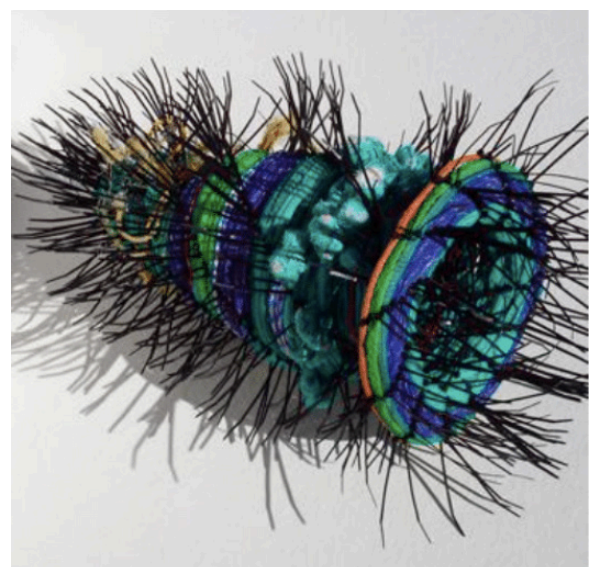


ABOVE: Images from Carmel Wallace's visit to the Drill core Library, Werribee.

BELOW:

Left, Carmel Wallace, *installation as part of Yarra Valley Arts/Yering Station Sculpture Exhibition, 2022*

Right: Carmel Wallace, *Cocoon #1, 2009*, beach-found objects fishing ropes and cables ties.



Artists:

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CARMEL WALLACE: TEA TREES (PRECINCT 15)

Overview:

Students will learn about the studio processes of artists. They will analyse and interpret works and use these as an inspiration for their own work.

Following a studio process, and inspiration from the artists unique practice, students will create a maquette.

Learning Intentions:

Identify, analyse and interpret works by the artist with consideration of subject matter, aesthetic qualities, art elements and principles and materials and techniques.

Discuss and interpret the conceptual ideas and themes underpinning the work and identify how this influences the selection and arrangement of aesthetic qualities and art elements and principles used.

Evaluate how the techniques and processes contribute to the artist intention and meaning and message.

Create a maquette in response to a selected work using the studio process.

Explain the intention, meaning and messages of the students own conceptual response and reflect on how these have been realised.

Explain the organization and selection of aesthetic qualities of the students own conceptual response and how these contribute to the outcome.

Present the works in an exhibition in the context of space and place and underpinning meaning and message.

Image below: Erskine River mouth, Lorne, early 1900s.



LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

CREATE & PRESENT A SCULPTURE

Level Primary



Materials:

- Balloon
- Papier Mache Glue
- Glue gun
- Newspaper / Papier mache pulp
- Lightweight Cardboard/ Upcycled Foil or Gladwrap rolls
- Paint
- Icy pole sticks
- Masking tape.
- Found objects: coloured wool, strings, threads, fabrics, beads, plastics cut into strips.

Develop Ideas:

Work with the art elements of form, colour, texture, line shape and art principles of space, mass, balance and volume.

Select an endangered animal and observe the key forms that make up its figure.

Decide if you wish to make your work realistic like Normand's The Last Hooded Plover or textural, abstract and decorative like *Cocoon #1* by Carmel Wallace

Consider: Do you need to build a structure to support the work?

Explore and *play* with the listed materials.

Explore construction techniques.

Consider: Where will the artwork be placed when it is finished?

Create:

Create by play, movement and manipulation of materials and techniques a kinetic sculptural maquette* around the same theme as the artists.

Techniques and processes

Using a small, inflated balloon or cardboard boxes taped together create the armature (structure) for your endangered animal. Consider the proportion of each part.

Use upcycled cardboard cylinders, icy pole sticks and tape to assist building stable limbs.

Build the base shape of the body as a foundation.

For a realistic outcome layer textural details onto the base shape by scrunching, overlapping, folding the paper pulp and newspaper to create texture.

For a realistic outcome decorate the work with paint adding details of colour, line and texture.

For an abstracted outcome decorate the work by gluing found threads, items of colour and texture in groups along the figures body shape.

* A sculptural maquette is a model for a larger sculptural piece. It is created to scale so the artist can visualise how the sculpture might look and how it could be made.

Refine:

See if you can remove, add or change anything further.

Present:

As a class and individually, photograph your sculptural maquette in a chosen place. Perhaps all hanging from a tree or put in the garden. This could be a statement about how people enjoy the environment and interact with each other.

Present a class exhibition of your works or document your sculpture and share on Instagram using the Lorne Sculpture Biennale handle @lornesculpture

Reflect:

What materials did you use for your sculpture maquette?

What techniques did you discover?

What did you find challenging?

What might you do differently next time?

LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

EXPLORE & RESPOND / ANALYSE & INTERPRET

Level Primary



Have a class discussion considering:

- What does it say about the artist?
- What is the artwork of?
- What is around the artwork?

Meaning and Messages

- What is the title of the work? Does it give you a clue about the meaning?
- What feelings do you have when you look at the work? Why do you feel this way?
- In the artwork, can you see any evidence of the theme of human impacts and conservation.

Aesthetic Qualities

- Has the artist used movement?
- How would you describe the texture of the artwork- rounded, angular, bumpy, flat?
- Does it have empty spaces you can see through?

Materials & Techniques

Some sculptural techniques include: carving (relief & intaglio), modelling, construction, casting, assemblage and building an armature to support the structure of the work. Others include movement, light and sound and technology or are ephemeral and temporary in nature.

- What materials are used in the sculpture?
- Do you think the artist cut away or removed parts or added parts on with the materials to make the work?
- Did the artist need to build a frame to build the work on?
- Is this artwork temporary or permanent?

LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

CREATE & PRESENT A SCULPTURE

Levels 7- 9



Materials:

- Balloon
- Papier mache glue
- Glue gun
- Newspaper/papier mache pulp
- Lightweight cardboard/upcycled foil/gladwrap rolls
- Paint
- Icy pole sticks
- Masking tape
- Found objects: coloured wool, string, thread, fabric, beads, plastic

Develop Ideas:

Select an endangered animal and observe the key forms that make up its figure.

Identify the key art elements and principles used in the artist's work and plan how you will use these in your work.

Decide if you wish to make your work realistic like Normand's - *The Last Hooded Plover* or textural, abstract and decorative like *Cocoon #1* by Carmel Wallace

Brainstorm your ideas in a visual mind map.

Draw up several thumbnail sketches.

Play and create with sculptural techniques similar to your artist techniques. This could include: modeling, construction, assemblage and/or building an armature to support the structure of the work. Consider mass, space, volume and movement. How will it be placed in a space?

Draw your final idea and annotate details.

Create:

Create a finished sculptural maquette. Use play, movement and manipulation of similar materials and techniques to create an artwork under the same theme as the artist of inspiration.

Techniques and processes

Using a small inflated balloon or cardboard boxes taped together create the armature (structure) for your endangered animal. Consider the proportion of each part.

Use upcycled cardboard cylinders, icy pole sticks and tape to assist building stable limbs.

Build the base shape of the body as a foundation.

For a realistic outcome layer textural details onto the base shape by scrunching, overlapping, folding the paper pulp and newspaper to create texture.

For a realistic outcome decorate the work with paint adding details of colour, line and texture.

For an abstracted outcome decorate the work by gluing found threads, items of colour and texture in groups along the figures body shape.

Refine your idea by subtracting, altering or adding something.

Document your studio process.

Present:

Photograph your sculptural maquette in a place. How does the placement of the work add to the meaning or message?

Have a class exhibition of the sculptural Marquette's in a chosen space. This could be a statement about mans impact on the environment or how these animals interact with the environment.

Document your Sculpture and share on Instagram using the Lorne Sculpture Biennale handle @lornesculpture.

Reflect:

What materials did you use for maquette?

What techniques did you discover?

Does your artwork communicate the same concept or theme as the artists?

What did you find challenging?

What might you do differently next time?

LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

EXPLORE & RESPOND / ANALYSE & INTERPRET

Levels 7- 9



As a class discuss the information given about the artist before viewing the work.

Once viewed, consider: How is the artwork placed in the Space? Why is it here?

Meaning and Messages

1. What is the title of the work? Does it give you a clue about the meaning of the work or what the artist is saying?
2. Identify your feelings around this work. Why do you feel this way?
3. Compare and contrast how the two artists have responded to the same theme of

human impacts and conservation.

Aesthetic Qualities

4. Identify the key art elements used. (Art Elements Line, Tone, Colour, Texture, Form, Shape, Sound, Time, Light)
5. Identify the key art principles used. (Art Principles Repetition (Pattern), Movement, Rhythm, Harmony, Variety, Contrast, Scale, Balance, Proportion, Unity, Emphasis (Focal point), Space, Mass and Volume) Also consider: reflection, noise, transparency, opaque, environmental placement, ECT
6. Build on this terminology by adding descriptive adjectives and adverbs.
7. Analyse how and where the art elements and principles been used to add meaning to the work.

Materials & Techniques

Some sculptural techniques include: carving (relief & intaglio), modeling, construction, casting, assemblage and building an armature to support the structure of the work. Others include movement, light and sound and technology or are ephemeral and temporary in nature.

8. List the materials used in the sculpture.
9. Identify and predict the order of the construction techniques used by the artist.

LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

CREATE & PRESENT A SCULPTURE

Levels 10 - VCE



Materials:

Option 1 Clay

- Clay
- Modelling Tools
- Found objects

Option 2: Found objects

- Glue gun
- Wire/wire mesh
- Icy pole sticks
- Fishing line, thread, needles, fibre
- Man-made or natural found objects: coloured wool, string, thread, fabric, bads, plastics cut into strips
- Digital projector

Develop:

Select an endangered animal, cacoon and/or habitat and observe the key forms that are present.

Identify the key art elements and principles that inspire you that either artist has used in their work and plan how you will use these in your work. Explore how they can be arranged in relation to each other to enhance your theme or concept in thumbnail sketches.

Brainstorm your ideas in a visual mind map.

Consider, will your artwork be realistic, abstract, ephemeral, static, noisy, silent, use closed or open space, interactive or immersive.

Develop ideas working intrinsically and intuitively or plan and order your process logically.

Play and create with sculptural techniques specific to your artist. These could include: carving (relief & intaglio), modelling, construction, casting, assemblage and/or building an armature to support the structure of the work. Consider mass, space, volume, movement, light and sound. Is the work ephemeral or permanent? How will it be placed in a space?

Explore photographing figures in movement and various positions and places as inspiration.

Select key images to build a response, in either clay or using digital or printed images or shapes within an installation.

Incorporate movement and the interaction of the viewer.

Refine your idea by using the SCAMPER technique. (Substitute, Combine, Adapt, Modify/Magnify, Purpose, Eliminate/Minimize, Rearrange/Reverse).

Render your final idea sketch and annotate details identifying materials and techniques to be used, art elements and principles selected and compositional arrangements and presentation considerations.

Create:

Create a finished sculptural Maquette through play, movement and manipulation of materials and techniques under the same concept and theme as the artist of inspiration. Use materials and techniques similar to the artist/s to ensure your work is cohesive the concept and theme.

Techniques

Option 1 – Clay

Using the double pinch pot method, or coil pot method create the form of the body structure for your endangered animal. Consider the proportion of each part.

Ensure the foundation is stable enough to build on.

Ensure to join all parts together properly and add air holes where required.

Use the modelling process to add and build up the surface to create texture and details. Explore various tools, intaglio relief by carving, engraving and cameo relief by adding parts onto the surface to build details.

Consider adding found objects like sticks into the finished work. Plan for the shrinkage of the clay.

Discuss and plan with your teacher possible glaze, oxides or englobes that could be used as decorative finishes to your work.

Consider the display aspects and the environmental setting it will be created for.

Option 2 – Found objects

Using selected materials create the armature (structure) for your endangered animal. Consider the proportion of each part. Build the base form as a foundation.

For a realistic outcome layer textural details onto the base shape by exploring a variety of construction methods such as papier mache. Decorate the work with paint adding details of colour, line and texture.

For an abstracted outcome decorate the work by gluing/ sewing found threads, items of colour and texture in groups along the figures body shape. Consider using references to 'songlines' and past stories of the land.

Refine your idea by subtracting, altering or adding something.

Document your studio process.

Refine:

Observe and document any changes made. Reflect on how connection to place, time and light, alters the viewer's interpretation.

Present:

1. Photograph your sculptural maquette in three settings. Explore the placement your sculpture Maquette in different settings, lighting and times of the day. Observe and document any change. Reflect on how connection to place alters the viewer's interpretation, OR
2. Curate an installation of your work in a chosen space keeping in mind connection to place.
3. Document your Sculpture and share on Instagram using the Lorne Sculpture Biennale handle @lornesculpture

Reflect:

1. How did you take inspiration from the artist?
2. What materials did you use for your maquette ?
3. What techniques did you discover?
4. What art elements and principles does your work share with your chosen artist of inspiration?
5. Explain the aesthetic decisions you made through the planning and creation of your work.
6. Does your artwork communicate the same concept and subject as the artists?
7. What did you find challenging? What might you do differently next time?
8. What do you hope the viewer interprets from your work or have you left this open for them to interpret?

LORNE SCULPTURE BIENNALE 2022 - ARTIST ACTIVITY SHEET

EXPLORE & RESPOND/ ANALYSE & INTERPRET

Levels 10 - VCE



As a class, discuss the information given about the artist before viewing the work. Predict what your expectations are around the work. Consider the artwork in the context of Space and Place. As a group compare your observations to your expectations.

Consider the following: Meaning and Messages

1. What is the title of the work? Does it suggest something about the work, or the artist's inspiration of intentions?
2. *Identify* your feelings around this work and interpret what your response is to this and why you feel this way?
3. *Compare and contrast* how the two artists (Simon Normand and Carmel Wallace) have responded to the theme of arrangements and composition and human interaction with the environment.

Aesthetic Qualities

4. Identify the key art elements and principles used.

Art Elements: Line, Tone, Colour, Texture, Form, Shape, Sound, Time, Light

Art Principles: Repetition (Pattern), Movement, Rhythm, Harmony, Variety, Contrast, Scale, Balance, Proportion, Unity, Emphasis (Focal point), Space, Mass and Volume

Also consider reflection, noise, transparency, opaque, environmental placement, ECT.

5. Expand your vocabulary by building on these with descriptive adjectives and adverbs.
6. Analyse how the art elements and principles and compositional arrangements used contribute to the work in response to the artist intention and viewers observations.

Materials & Techniques

Some sculptural techniques include: carving (relief & intaglio), modeling, construction, casting, assemblage and building an armature to support the structure of the work. Others include movement, light and sound and technology or are ephemeral and temporary in nature.

7. List the materials used in the sculpture.
8. Expand your vocabulary by building on these with descriptive adjectives and adverbs, e.g. slippery, reflective, bumpy, jagged.
9. Identify and predict the order of construction techniques used by the artist.